



General Certificate of Education

Classical Civilisation 2020

CIV1A Greek Architecture and Sculpture

Mark Scheme

2009 examination – January series

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the candidate uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

Information in round brackets is not essential to score the mark.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Candidates are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the candidate's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

Level 4	Demonstrates <ul style="list-style-type: none">• accurate and relevant knowledge covering central aspects of the question• clear understanding of central aspects of the question• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion• ability generally to use specialist vocabulary when appropriate.	9-10
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to use specialist vocabulary when appropriate.	6-8
Level 2	Demonstrates either <ul style="list-style-type: none">• a range of accurate and relevant knowledge or <ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-5
Level 1	Demonstrates either <ul style="list-style-type: none">• some patchy accurate and relevant knowledge or <ul style="list-style-type: none">• an occasional attempt to make a relevant comment with no accurate knowledge to support it.	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

Level 5	Demonstrates <ul style="list-style-type: none">• well chosen accurate and relevant knowledge covering most of the central aspects of the question• coherent understanding of the central aspects of the question• ability to sustain an argument which has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure, reaches a reasoned conclusion, is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate.	19-20
Level 4	Demonstrates <ul style="list-style-type: none">• generally adequate accurate and relevant knowledge covering many of the central aspects of the question• understanding of many of the central aspects of the question• ability to develop an argument which has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail and has a discernible structure, is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate.	14-18
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	9-13
Level 2	Demonstrates <ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	5-8
Level 1	Demonstrates <ul style="list-style-type: none">• either some patchy accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	Demonstrates <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure, reaches a reasoned conclusion, is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate. 	27-30
Level 4	Demonstrates <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail, has a discernible structure, is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	20-26
Level 3	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	13-19
Level 2	Demonstrates <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
Level 1	Demonstrates <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-6

Mark Scheme
Unit 1
Option A Greek Architecture and Sculpture

SECTION A

Question 1

- (a) (i) ***From which part of the decoration of the Temple of Zeus at Olympia do the statues shown in Photograph A come?***

(east) pediment [1]

(1 mark)

- (ii) ***What story is being illustrated in the group from which the statues in Photograph A come? Give two details.***

chariot race [1] in which hero (Pelops) competing for bride (Hippodameia) [1] etc.

(2 marks)

- (iii) ***The statue shown in Photograph B is incomplete. Identify one part which is lost.***

eyes / thunderbolt [1]

(1 mark)

- (iv) ***The statues shown in Photographs A and B were both made at approximately the same date. Give this date.***

460-450 BC [1]

(1 mark)

- (b) ***To what extent do you think the statue shown in Photograph A is a more effective image of Zeus than the one shown in Photograph B? Give the reasons for your views.***

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- A: central figure in triangular pediment looms over mortals to either side because of greater height to suit shape; vertical pose continues vertical lines of fluted columns / triglyphs below; only frontal view from below possible because of function of sculpture; relaxed pose consistent with rest of group – apparently calm photo opportunity before race but ominous to viewer who knows outcome of story (treachery + Zeus' trans-generational vengeance); Zeus presumably unseen by mortal participants (so reconstruction in photo A / Boardman with backs turned towards him preferable to that in Woodford); musculature plausibly represented to reflect uneven weight distribution with Zeus' left leg bent and foot raised to suggest potential movement; slight turn of head draws eye to whichever mortal is reconstructed to Zeus' left (in photo A Pelops as Boardman, but Oinomaos in Woodford); drapery carved with catenary folds on Zeus' right and with smoother area on left to suggest raised leg beneath adds dignity, colour, interplay of light and shadow, contrast with mortals to right and left; possibly originally held thunderbolt / sceptre to identify him etc.

- B: freestanding bronze statue which takes advantage of higher tensile strength of bronze to include arms raised away from body with the suggestion of an action pose; original site and whether any narrative context unknown; perfectly poised pose with musculature plausible for body at ease but implications of throwing thunderbolt not realized as chest symmetrical; more pronounced turn of head than photo A looking down line of outstretched arm presumably to target; perhaps invites viewer to move around statue to take in different viewpoints but these perhaps do not add a great deal to an initial view as shown in photo B, i.e. statue spread out in 2 dimensions as if against wall rather than being fully conceived as a 3-dimensional volume; colour, reflective qualities of bronze etc.
- each statue represents different aspect of Zeus: Olympia statue embodies Zeus as defender of oaths and the demands of adhering to them; Artemision Zeus has more to do with Zeus as weather god and punisher of transgressions etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

(c) ***To what extent does the Temple of Zeus at Olympia represent an advance over earlier temples you have studied? Give the reasons for your views.***

You might include discussion of

- ***the Temple of Hera at Olympia and the first Temple of Hera (Basilica) and Temple of Athena (Ceres) at Paestum***
- ***materials***
- ***layout, size and proportions***
- ***decoration***
- ***function.***

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- Zeus: local stone covered in stucco (marble roof tiles), larger than any other Doric temple in mainland Greece at the time as befits panhellenic sanctuary, raised on customary 3 steps surrounded by peristyle of 6 x 13 columns which became canonical, columns of impressively sturdy proportions, surmounted by frieze of triglyphs and unsculpted metopes; in centre of open space with satisfactory viewpoints from all directions, especially corners, but with east front marked with ramp; east pediment shows scene of local importance and relevance to Olympic Games, illusory impression of calm with figures matching architecture, no emotion but some characterisation; west pediment of contrasting violence, more general allegory of civilisation triumphing over barbarism; acroteria of Nikai and tripods; symmetrical distyle in antis porches, pronaos and opisthodomos evident in plan though not to viewer without detailed inspection; 12 sculpted metopes over pronaos and opisthodomos arranging 12 of Heracles' labours in a sequence with some characterisation, but viewing difficult; naos long, relatively narrow space, divided longitudinally into 3 by 2-tier Doric columns (and so lighter in appearance and less space-consuming than exterior ones), taking eye down to statue at far end, the main function of the building, unlit apart from E door (chryselephantine one apparently not originally intended) etc.
- Olympia Hera: long thin structure on stone foundations and 2-step base with superstructure originally made of sun-dried mud brick and wood columns (6 x 16), replaced in stone over time; little evidence of decoration survives apart from terracotta disk acroterion; distyle in antis pronaos and opisthodomos; naos divided into bays with spur walls and intermediate columns presumably to provide additional support for ceiling etc.

- Paestum Hera 1: mid 6th cent.; local stone; 3-step base with peristyle of most unusually 9 x 18 short, stubby columns with pronounced entasis and patterns carved on underside of echinus; painted terracotta decoration on eaves; pronaos with 3 columns and 2 doors; naos divided longitudinally into 2 with row of 7 columns of similar size to exterior ones, ? because 2 statues; opisthodomos back room rather than porch approached from naos by 2 doors etc.
- Paestum Athena: later 6th cent.; small, of local stone; 3-step base with peristyle of 6 x 13 columns; bands of painted terracotta above and below triglyphs and metopes; no shelf to support pedimental sculpture but eaves with terracotta decoration and coffering on underside; no opisthodomos but pronaos extended forward with 6 Ionic columns; smallness of naos does not require columns to support roof; apparently 2 internal staircases etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Question 2

- (a) (i) **From which part of the decoration of the Parthenon does the sculpture shown in Photograph C come?**

(east Ionic) frieze [1]

(1 mark)

- (ii) **What is happening in the scene of which the sculpture in Photograph C is a part? Make two points.**

TWO of e.g. gods present at / watching [1] girl / acolyte holding / handing over *peplos* / robe / piece of fabric [1] culmination of Panathenaic procession [1] etc.

(2 marks)

- (iii) **What was the function of the sculpture shown in Photograph D?**

Grave-marker [1]

(1 mark)

- (iv) **What is the seated figure on the sculpture in Photograph D doing?**

(with left hand) taking jewellery from box / given to her by slave / holding (perfume) jar (in right hand [1] etc.

(1 mark)

- (b) **How effectively have the sculptors represented and used the drapery in the sculptures in Photographs C and D? Give the reasons for your views.**

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- Photo C: on Artemis (far R) large number of vertical ridges on torso curve gently towards lap to emphasise the sinuousness of the body and part to suggest breasts beneath; larger ridges of fabric over thighs fold upwards to suggest seated body beneath; contours of female body suggested but decorum retained etc.; drapery on male figures to L (Poseidon ? and Apollo) used in similar way on thighs (and presumably legs) to suggest limbs beneath with smoother areas where fabric tight across knees or legs separated, to give figures some individuality but to link them rhythmically by repetition of similar but varied patterns; contrast between male's drapery and their smoother naked torsos; catenary folds emphasise Apollo's raised arm; ridges and paint of drapery would have added interest in a position which was not the easiest to see etc.
- Photo D: much smoother approach with fewer and less exaggerated ridges, perhaps a consequence of a later date, perhaps because greater subtlety / softness appropriate to gravestone of deceased wife or in context which is much easier to view; drapery appears to cling to female bodies as if wet, revealing curves of female form in contrasting standing and seated poses; to some extent drapery conceals the sculptor's difficulty in the transition from three-quarter view of breasts to profile thighs; corner of dress hanging in front of seat while other drapery behind chair leg helps to give sense of 3 dimensions to relatively shallow relief etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- (c) **How important a part of the Parthenon was its sculptural decoration? Give the reasons for your views.**

You might include discussion of

- **the overall purpose and functions of the Parthenon**
- **the position of the sculptures and relationship to the architecture**
- **their subject matter**
- **what was inside the Parthenon.**

Answers may include discussion of a range (but **not** necessarily all) of e.g.

- precise purpose / functions of Parthenon disputed; unclear whether it had its own cult; perhaps to commemorate Athenian victory over Persians at Marathon (and subsequently) and/or relationship between gods and Athens; at any rate, seems to have been designed *ab initio* as an extraordinarily lavish showcase for the extraordinarily opulent chryselephantine statue, perhaps more a large piece of treasure than an object of veneration etc.
- extra large number of columns created extra large number of metopes, (exceptionally) all of which carved with scenes from 4 different stories on each side; the necessary approach from the west justified treating the back (west) end in the same way as the front; the stories seem to link to those on the base and shield of the chryselephantine statue; quality of metopes varies but overall impression of colour and movement, with several of the ones which survive in a better state of preservation bursting from their frame, perhaps suggesting the building as a support for the sculpture rather than the sculpture a decoration for the building; a common theme is perhaps the triumph of west over east, civilization over barbarism, with the divine example at the east end etc.

- pediments show scenes unique to Athens, contest between Athena and Poseidon at west, seen first, site of which commemorated to viewer's left by (slightly later) Erechtheion; birth of Athena at east; both scenes with twice as many figures as at e.g. Olympia, not perhaps convincing in narrative terms because of distance of outer figures from action to which they are apparently reacting but a virtuoso performance in individual statues' portrayal of the human form, drapery, dramatic action which seems to explode beyond triangular frame etc.
- Ionic frieze in situation difficult to view, unusual juxtaposition of Doric and Ionic features in single view but only suitable medium for procession, climaxing over east entrance; whatever procession signifies, its movement along N side echoes that of participants in Panathenaic procession etc.
- interior of Parthenon divided into two, at least partly probably to display chryselephantine more effectively; brought closer to natural light from doors (and it's now thought probably windows) by shallowness of pronaos without side walls and backdrop of 2-tier columns; Ionic columns and function of adyton etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION B

Question 3

To what extent did the Greek buildings you have studied take advantage of the decorative features of the Ionic and Corinthian Orders? Give the reasons for your views.

You might include discussion of

- **characteristics of the Ionic and Corinthian Orders**
- **buildings in the Ionic Order**
- **Doric buildings which have some Ionic features**
- **where and how the Corinthian Order was used.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- decorative features of Ionic include volutes, column bases, continuous sculpted frieze; Corinthian a development from Ionic with acanthus leaves on capitals etc.
- Athena Nike small treasury-like Ionic structure, incorporating above Ionic features (though columns rather short in proportion to height, and 4 only front and back) in prominent position emphasised by Nike frieze of balustrade in sharp contrast to imposing and austere Doric Propylaia next door. Erechtheion: unique design with porches at different levels projecting from basic rectangle, 6 Ionic columns at E end fronting Athena Polias' shrine giving conventional view, 6 engaged Ionic columns at W end appearing to be at higher level because of fall in ground level, providing backdrop to sacred olive tree; disproportionately large N porch with Ionic columns to cover site of Poseidon's trident marks and provide landmark from agora; much smaller Caryatid porch (S) purpose unknown facing Parthenon; highly decorated to tie whole confection together with unusually carved Ionic frieze (figures pegged into separate blocks), bands of pattern below architrave continued at tops of unusually elaborately decorated columns, elaborately carved door frames etc.; Ionic used in contrast to Doric of Parthenon to draw attention to sanctity of sites it incorporates representing unique relationship of autochthonous Athenians to gods etc. Philippeion: circular 18 Ionic column structure to house statues commemorating regime of Philip II of Macedon inserted into Doric environment with 4-faced volutes to suit three-quarter view of columns inevitable on circular façade and conical roof culminating in bronze poppy head etc.

- Paestum Athena (Ceres): small Doric temple with pronaos extended forwards with 6 Ionic columns. Parthenon: highly decorated version of Doric with continuous Ionic frieze in peristyle to represent procession, visible in sections between Doric columns; 4 Ionic columns to provide more elegant support in adyton, not normally visible to visitors. Propylaea austere Doric exterior with Ionic columns flanking passage through interior of gateway for elegance and contrast in combination with highly decorated coffered ceiling, visible to all entering Acropolis. Bassae: in contrast to plain Doric exterior, Ionic half-columns on short spur walls lining long sides of naos with unusual volutes curved on upper surface supporting Ionic frieze representing 2 myths around inside of naos, lit obliquely from side door, suggesting different use of temple / approach to temple design.
- Corinthian at this period used internally. Bassae: apparently a single prototype Corinthian column as focal point in naos, which may not have contained a statue; Epidauros Tholos: more developed Corinthian columns used as internal supports as part of highly decorated interior of circular Doric structure, precise purpose unknown but part of rituals in connection with Asclepius, perhaps representing his cenotaph etc. Philippeion: engaged Corinthian columns around interior, perhaps visible through windows, as setting for chryselephantine statues of Philip II, wife Olympias, mother Eurydike and son Alexander to commemorate Philip's victories in chariot race at Olympia and battle of Chaironeia, completed by Alexander as memorial to him after assassination etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Question 4

In the sculptural groups which you have studied, how successfully did Greek sculptors portray emotions and relationships between the figures? Give the reasons for your views and support them with reference to at least five examples.

You might include discussion of

- ***subject matter***
- ***composition***
- ***expression***
- ***similarities and differences between free-standing and architectural examples.***

NB. Although the last bullet point in the question encourages discussion of both free-standing and architectural examples, the question itself does **not** require this.

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- free-standing examples allow the possibility of 360 degree viewing, though in most cases unknown whether this possibility exploited or possible where sited, and from late 6th century could be made in hollow-cast bronze which facilitated a wider range of poses; frontal viewing of architectural sculpture, made in stone, sometimes in relief, sometimes fully rounded figures, constrained by architectural shapes and what was deemed appropriate for context etc.
- free-standing examples may include: Tyrannicides: Harmodius and Aristogeiton commemorated in Agora with bronze statues Tyrannicides (? by Antenor) and regarded as so important that when looted by Persians 480 BC replaced with version by Kritios and Nesiotes very quickly (c.477 BC); Harmodius 'in the full bloom of youth' (Thucydides) strides heroically forward, sword raised for chopping blow but leaving body recklessly exposed, so that killed in action, whereas Aristogeiton bearded and wary, holding cloak in front for protection, sword low; story and statue provided image of Athenian democracy as young, vigorous, daring, fearless, heroic etc. Charioteer from Delphi: single idealised emotionless figure survives from commemorative ensemble which included horses and chariot etc. Riace warriors: survivors from a group of disputed identity; similar poses, A with diadem and wreath, B with helmet; some further differentiation of age, physique,

alertness (but sexuality surely a modern figment) but their interaction unknown because of conditions of survival etc. Eirene and Ploutos: allegorical personification; viewer intruder into private scene of maternal devotion and infant dependence etc. Hermes and Dionysus: male version of previous with more light-hearted, teasing mood etc.

- architectural examples may include: Aphaia: broadly symmetrical compositions of pediments to suit architectural contexts; in W movement outwards from static Athena with interaction in individual duels but leading to stiff reclining figures in which archaic conventions counter any emotional response (at least for modern viewer); in E movement inwards towards more dynamic Athena with twisting reclining figures in corners providing greater sense of pathos of death etc. Olympia: in E pediment misleading calm of carefully arranged symmetrical tableau in harmony with the architecture, but hints of the violence to come in individual figures; in W pacifying, civilising Apollo towers over writhing combat scenes in which barbarity of assault delineated etc.; set of 12 metopes show development in portrayal of Heracles and relationship with Athena and others etc. Parthenon pediments show drama of scenes through pose and drapery but with so many figures stretched out linearly difficulty in linking outer figures to action in centre to which they are supposedly reacting; best preserved metopes show interaction between Lapiths and Centaurs in defeat / victory / stalemate, with some grappling but a tendency to graceful ballet; frieze has strong forward thrust emphasising corporate rather than individual, with gods relating to each other rather than to whatever human activity is represented in scene over E door etc.
- use may also be made of grave monuments e.g. Hegeso, funerary *stèle* from Ilissos No.869

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid**Unit 1****Option A Greek Architecture and Sculpture****SECTION A****Either**

		AO1	AO2	TOTAL
1	(a)(i)	1	-	1
	(a)(ii)	2	-	2
	(a)(iii)	1	-	1
	(a)(iv)	1	-	1
	(b)	5	5	10
	(c)	8	12	20
	TOTAL	18	17	35

Or

		AO1	AO2	TOTAL
2	(a)(i)	1	-	1
	(a)(ii)	2	-	2
	(a)(iii)	1	-	1
	(a)(iv)	1	-	1
	(b)	5	5	10
	(c)	8	12	20
	TOTAL	18	17	35

SECTION B**Either**

		AO1	AO2	TOTAL
3		12	18	30
	TOTAL	12	18	30

Or

		AO1	AO2	TOTAL
4		12	18	30
	TOTAL	12	18	30

OVERALL

	AO1	AO2	TOTAL
TOTAL	30	35	65
%	46%	54%	100%