



General Certificate of Education

Classical Civilisation 2020

CIV1A Greek Architecture and Sculpture

Mark Scheme

2009 examination – June series

This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

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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<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.	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<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 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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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	<p>Demonstrates</p> <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 ONE

- 01 In which sanctuary is the temple shown in Plan A and to which god was it dedicated?**

Olympia / Altis [1] Zeus [1]

(2 marks)

- 02 What was the approximate date of the temple shown in Plan A?**

470-460 BC [1]

(1 mark)

- 03 Where is the temple shown in Plan B and to which god was it dedicated?**

Bassae / Phigaleia [1] Apollo (Epikourios) [1]

(2 marks)

- 04 To what extent does the temple in Plan B represent a different approach to temple design from the temple in Plan A? Give the reasons for your views.**

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

- similarities: both constructed on post and lintel principle of local stone covered in stucco; rectangular base with 3 steps surrounded by peristyle of Doric columns enclosing central vessel (naos) with symmetrical porch (pronaos) and blind opisthodomos distyle in antis; exterior metopes of both unsculpted, but Zeus had 12 metopes of Heracles over pronaos and opisthodomos and Apollo seems to have had return of Apollo over pronaos, rape of Leukippidae over opisthodomos, myths relevant to temples they decorate etc.
- incidental differences which do not imply difference in approach: Zeus far more monumental in scale as befits context and so requires double row of 2-tier columns in naos for support, whereas Bassae relatively poor locality; Zeus' orientation to E typical, Apollo's to N has parallels elsewhere in Arcadia and probably reflects orientation of earlier temple on same site, as does column ratio of 6 x 15 in contrast to Zeus' canonical 6 x 13; no evidence of sculpture in Apollo's pediments whereas Zeus had scenes E and W etc.
- more significant differences: Zeus built to house statue (though not chryselephantine one subsequently shoe-horned in) with emphasis on exterior appearance and main ritual at altar in Altis; Apollo's naos shows new attention to interior decoration (particularly striking in view of area's poverty and unadorned exterior) with engaged Ionic columns with unusually designed volutes on short spur walls supporting Ionic frieze representing 2 myths Amazonomachy and Centauromachy (common subjects for temple decoration, the latter on Zeus' W pediment) with focus on earliest known example of Corinthian column (which may stand in for a statue) all obliquely lit from side E-facing door in part of naos behind Corinthian column and Ionic frieze, perhaps suggesting interior ritual use of naos etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

05 *How much variety was there in other Doric temples you have studied? Give the reasons for your views and support them with reference to at least four examples.*

You might include discussion of

- *materials*
- *layout*
- *decoration*
- *the mixing of different orders*
- *functions*
- *dates.*

Answers may include discussion of a range (but **not** necessarily all – question requires **four** examples) of **e.g.**

- materials: Hera Olympia early originally with mud brick walls and wood columns (replaced in stone over time) on stone base with terracotta tiles and decoration; local stone became the norm, often covered in stucco, with Athens having advantage of local Pentelic marble etc.
- layout: rectangular with peristyle of varying ratios surrounding naos preceded by pronaos and usually blind porch opisthodomos at rear (omitted Paestum Athena (Ceres) and room entered from naos Paestum Hera 1 (Basilica)); small naos as at Paestum Athena required no internal support, most common solution became double row of 2-tier columns, but Olympia Hera had spur walls and Paestum Hera 1 had single central row of full-height columns perhaps for display of 2 statues; Parthenon had very shallow porches, rear one leading to adyton separate from naos; in naos 2-tier columns continued behind statue to display it better etc.
- decoration: largely dependent on repetition of geometric patterns (flutes, triglyphs etc.) enhanced by light and shadow with metopes and pediments often unsculpted; painted terracotta sheathings at Paestum temples and at Paestum Hera 1 patterns unusually on underside of unusually broad echinus; Parthenon uncharacteristically lavish and ostentatious display of sculpture in places bursting out of its architectural frame etc.
- Orders: normally consistent throughout, but Paestum Athena had enlarged pronaos with 6 Ionic columns; Parthenon had Ionic frieze in peristyle to represent procession and (not visible to most visitors) 4 Ionic columns as neat solution for support in adyton etc.
- functions: assumed main functions in all cases to house statue and dedications as well as to provide dignified setting reflecting city's status for performance of sacrifice in open air; Parthenon specifically to house and showcase chryselephantine Athena, perhaps more magnificent item of treasure than object of worship etc.
- changes partly due to developments over time but also to specific cult requirements, local resources and preferences etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

06 Identify the statue shown in Photograph C and give its approximate date.

Peplos kore [1] c.530-520 BC [1]

(2 marks)

07 From which building does the statue shown in Photograph D come and what was its date?

Erechtheion [1] c.420-410 BC [1]

(2 marks)

08 From what part of this building does the statue shown in Photograph D come?

(south / Caryatid) porch [1]

(1 mark)

09 How important is the statue shown in Photograph D to the building as a whole? Give the reasons for your views.

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

- one of a set of subtly differentiated architectural supports for projecting S porch; function of porch and meaning of statues unclear (Vitruvius implausible); egg and dart pattern between head and lintel emphasises the architectural function of statues on Ionic building; face gazes forward without expression / individuality; hair treated as pattern with back extension adding support to neck; peplos hangs over body giving impression of depth to fabric and body beneath in line with style on Parthenon pediments; folds of fabric exaggerated ridges to catch light / shade and in lower part to remind of flutes on columns; smoother areas suggest breasts and forward leg; undulating line of peplos overhang counteracts rigidity in the line of figures; originally held phiale; these figures provide visual connection with Parthenon and on building drawing attention to some of Athens' most sacred sites should have a dignified appearance associating them with the females carrying ritual implements on the Parthenon; prominent part of Erechtheion from wherever viewed on Acropolis and especially as focal point for Panathenaic procession; porch also prominent as asymmetrical projection from wall that is otherwise flat apart from decorative bands etc.
- however, from Agora it is N porch which dominates commemorating Poseidon's contribution to contest, W façade provides striking architectural backdrop to Athena's olive tree, bands of decorative pattern, figurative above architrave and abstract below (continued below volutes of columns), eye-catching way of tying together different parts of building, which is clearly and abnormally on different levels to reflect the various holy sites and in E part contains Athena's olive wood statue, of which Caryatids may be attendants; east façade relatively standard, balancing east façade of Parthenon, with Caryatid porch rather distant projection etc.

(10 marks)

- 10 **To what extent did Greek attitudes towards portraying females in sculpture change during the period 600 to 300 BC? Give the reasons for your views and support them with reference to Photograph C and at least three other examples. You might include discussion of**
- **the representation of the female body**
 - **the uses of drapery**
 - **the purposes for which sculptures of females were made.**

Answers may include discussion of a range (but **not** necessarily all – question requires **three** examples in addition to Photograph C) of **e.g.**

- through most of Archaic and Classical periods females shown clothed in contrast to 'heroic nudity' of males
- Berlin Kore, possibly a grave-marker, a block-like figure in keeping with style of early archaic with little attention to femininity; drapery an opportunity for carved and painted patterns; etc.
- Peplos Kore, a relatively small votive from later Archaic period, has rigid upright pose with face gazing directly ahead from where spectator has best view; arm from separate piece extends forward holding dish / pomegranate; some modelling of face with cheeks and chin but sharp lines of eyebrows, lips emphasise pattern (characteristic smile); hair too treated as repetitive patterns; peplos hangs over body with some suggestion of breasts beneath, emphasised by braids of hair, but otherwise columnar effect divided by sharp horizontal lines to represent waist and overfold of peplos; smooth surface to receive symmetrical painted surface pattern, the most dominant feature of the statue etc.
- Paionios' Nike, a victory commemoration displayed way above eye level on a pillar in prominent position in front of temple of Zeus at Olympia, presents dynamic image of figure swooping down with exaggerated contrast between the fabric pressed tight by the rushing air against the front of her figure which is therefore dramatically revealed (one breast exposed) and the swirling masses of drapery behind which provide an emphatic background and structural support for this daring pose, which takes further what was achieved in e.g. Iris in the Parthenon pediment, a virtuoso performance to grab the viewer's attention in an area with many competing attractions, very different from the photographs except that in none of these cases is the female form shown for its own sake but in a way which suits the sculpture's function etc.
- Eirene and Ploutos: allegorical personification with drapery in style similar to Caryatid emphasising stereotypical image and aura of maternity etc.
- Knidian Aphrodite represents the real change, apparently for the first time a fully nude female, goddess of sexual appetite, allegedly modelled on Praxiteles' mistress, ultimately displayed in a sanctuary in the round in a circular structure to excite the gaze of the male who finds himself the voyeur of a forbidden scene, Aphrodite's apparent modesty serving rather to draw attention to what she is trying to conceal etc.
- appropriate use of architectural examples including Erechtheion Caryatids and/or of Hegeso grave marker may also be included.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

Option C

- 11 **To what extent did the way Greek sculptors portrayed the male body change during the period 600 to 300 BC? Give the reasons for your views and support them with reference to at least five examples from across the period.**

You might include discussion of

- **functions and subject matter of the sculptures you have chosen**
- **materials**
- **pose**
- **how far males were shown nude**
- **musculature**
- **how far males were given individual features.**

Answers may include discussion of a range (but **not** necessarily all – question requires **five** examples) of **e.g.**

- functions and subject matter as appropriate to examples chosen: grave-markers, votives, cult images, commemorations of political events and athletic or military victories, and towards end of 4th century images of more mundane activity etc.
- materials: introduction of hollow-cast bronze with higher tensile strength (and colour appropriate to tanned Greek male) facilitated experimentation in action poses to display male muscular prowess etc.
- pose: *kouroi* have rigid upright pose as most economical to carve from a single rectangular block retaining 4 separate faces, with weight evenly distributed to emphasise symmetry; Kritios Boy, influenced by hollow-cast bronze, introduces slight turn of head, bent leg and tilted hips; Riace bronzes develop further the relaxed but alert standing figure with posture responding to the carrying of different objects in each hand; Artemision Zeus attempts an action pose with turned head and outstretched arm pointing the putative direction of thunderbolt held in other hand, but perfect poise and symmetrical torso denying any violence to the action; Discobolos attempts a more complex action, avoiding all symmetry and creating striking contrast of outline with delicate balance possible in original bronze without support, but in copy at least still rather 2-dimensional with limited number of convincing viewpoints and idealised without real sense of exertion; Doryphoros an illustration of Polykleitos' theories, an archetypal relaxed, perfectly balanced muscular male about to step forward with carefully contrived chiasmus and contrapposto; Hermes and Dionysus give a male version of Eirene and Ploutos, turning the maternal into the avuncular, a playful image of the gods with the bent arm teasingly dangling grapes and S-curve emphasising lazy rest; Apollo Sauroctonos pokes fun at myth more overtly (and suggests state of mind) with prepubescent youth indolently leaning against tree trunk idly contemplating annihilation of puny lizard; Apoxyomenos, a notable attempt to represent a figure with interest through 360 degrees, continues theme of showing athletes, though here not emphasising victory but portraying the mundane activity of cleaning, and the approach evident too in Praxiteles of presenting a figure absorbed in his own activity into which the spectator intrudes rather than one gazing impersonally out into the distance etc.
- convention to portray males nude but not universally displayed thus – Charioteer a notable exception as appropriate to activity it commemorates and some gods on Olympia and Parthenon sculptures clothed, at least in part etc.

- musculature: *kouroi* focus on symmetrical pattern, incised on New York, more rounded on Anavyssos; from Kritios Boy muscles begin to respond to the pose but with simplifications e.g. in chest and emphasis on e.g. inguinal ligament; Polycleitus' theories on proportion produced a stocky, sturdy image of a man, while Praxiteles and Lysippos produced more elongated, elegant images with some deliberate attempts at the pre-manly e.g. Apollo Sauroctonos (and Marathon Boy) etc.
- individualisation: tendency for generic, idealised images rather than portraits; some differentiation of types in groups e.g. younger v. older in Tyrannicides and Riace bronzes etc.
- appropriate use of architectural / grave marker examples may also be included.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

12 **To what extent does the sculptural decoration of the Parthenon show improvements over the sculptural decoration of the Temples of Aphaia on Aegina and Zeus at Olympia? Give the reasons for your views.**

You might include discussion of

- **the positions of the sculpture**
- **the style of the figures**
- **story-telling techniques**
- **significance of the subject matter and its appropriateness for each building.**

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

- constraints and opportunities provided by the triangular pediment with larger-than-life god in centre, reclining figures in corners e.g. dead warriors on Aphaia, but in linear format difficulties of relating corner figures to central action; this is not such a problem in tableau of Olympia E where all figures awaiting events but more of problem in Parthenon where side figures reacting to extraordinarily dramatic events which have just taken place; problems and opportunities in presenting a coherent narrative with individual squarish metopes allowing only a small number of participants, externally positioned on Parthenon, but less easily visible inside peristyle above pronaos and opisthodomos on Zeus; continuous frieze appropriate medium for procession on Parthenon but position inside peristyle reduces visibility and can only be appreciated in sections between columns etc
- style: Aphaia W late archaic with static Athena and stiffly propped up dying warriors with by our standards inappropriate stereotypical smiles; Aphaia E early classical with more active Athena and twisting dying warriors, heads sinking into corners; Olympia severe style, with some individualisation (and development in Heracles over cycle, including exhaustion at end) but no emotion; Parthenon high classical, of varying quality in metopes but best figures in pediment demonstrating confident representation of muscles in variety of postures chosen to suit triangular shape and deeply grooved drapery to provide drama and convincing suggestion of body beneath etc.
- story-telling: Aphaia pediments show battles from different sieges of Troy, one moving inwards, the other outwards from centre; Olympia E a moment of calm before the storm, W the violence of the centaurs' assault before the restoration of civilisation by Apollo; Olympia metopes each a representative scene of a Labour, not arranged strictly chronologically but to provide visual balance and emphasis on significance; Parthenon pediments show crowd reactions to dramatic events of unique importance to Athenians; metopes show scenes from 4 myths, possibly allegories of defeat of Persia; frieze a procession with varying pace culminating in ritual in presence of gods at E end etc.
- significance: Olympia sculptures relevant to dedication to Zeus, locality of Olympia, celebration of games and historical context following defeat of Persians; Parthenon sculptures link specifically to chryselephantine statue housed inside, celebrate specifically Athenian myths and the special relationship of Athenian community and rituals with gods with a lavishness to match the extravagance of the chryselephantine statue within etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

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

		AO1	AO2	TOTAL
A	01	2	-	2
	02	1	-	1
	03	2	-	2
	04	5	5	10
	05	8	12	20
	TOTAL	18	17	35

Or

		AO1	AO2	TOTAL
B	06	2	-	2
	07	2	-	2
	08	1	-	1
	09	5	5	10
	10	8	12	20
	TOTAL	18	17	35

SECTION TWO**Either**

		AO1	AO2	TOTAL
C	11	12	18	30
	TOTAL	12	18	30

Or

		AO1	AO2	TOTAL
D	12	12	18	30
	TOTAL	12	18	30

OVERALL

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