



**General Certificate of Education**

**Classical Civilisation**

**CIV1A Greek Architecture and Sculpture**

**Report on the Examination**

*June examination - 2009 series*

**This Report on the Examination uses the [new numbering system](#)**

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## **CIV1A Greek Architecture and Sculpture**

### **Section One**

As in January, the sculpture in Option B was far more popular than the architecture in Option A.

#### **Option A**

In Questions 01 and 03 the sites and dedications of the temples illustrated in the plans were generally correctly identified, but in Question 02 the date was slightly less frequently remembered.

In Question 04 virtually all candidates were able to observe and/or recall some similarities and differences between the two temples. However, although a pleasing number used this information as the basis for an argument, fewer fully appreciated the innovative emphasis on interior decoration at Bassae, in a building apparently retaining the archaic layout and proportions of its predecessor on the site.

In answering Question 05 candidates did not always take note of the words 'other Doric' in the question, although they were printed in bold type, and commonly made repetitive references to the temples illustrated and/or to Ionic temples. More successful responses did not simply make generalisations about the amount of variety possible within the traditional constraints of Doric temple building, but supported an argument with significant, well-chosen and accurate details.

#### **Option B**

Answers to Questions 06, 07 and 08 showed similar strengths and weaknesses to the comparable parts of Option A, recall of dates being less secure than identification, which was generally sound.

There were some excellent responses to Question 09, which used detailed knowledge of the form, shrines and/or siting of the Erechtheion to support a cogent argument. However, the overall performance was less good than in Question 04 since many candidates did not demonstrate any accurate knowledge of features of the Erechtheion apart from the Caryatids and/or its relationship with the Parthenon.

By contrast, Question 10 tended to be better answered than Question 05. The most successful responses showed some very perceptive insights indeed, but in many cases generalisations were not consistently supported with sufficient accurate observable details. Not all statues in which a part of the body is suggested beneath the drapery should be described as having a 'wet look'. Chronology, too, was sometimes wayward: for example, Paionios' *Nike* preceded Kephisodotos' *Eirene and Ploutos* by some decades. Candidates who did not discuss Praxiteles' *Knidian Aphrodite* were unable to assess the full scope of developments.

## **Section Two**

As might be expected from the trend already noted, Option C on the development of the male nude was considerably more popular than Option D on architectural sculpture.

### **Option C**

Being similar in its requirements to Question 10, Question 11 produced a broadly comparable distribution of marks. In both questions a few candidates used pedimental and/or relief sculpture as one or more of their examples, but most confined themselves to free-standing examples. This did not limit the marks they were able to obtain provided that details were used to illustrate opinions, chronology was noted and at least one example was taken from the 4<sup>th</sup> century.

### **Option D**

Opinions varied on the quality of the Parthenon sculptures in relation to the earlier examples studied, but successful answers supported strong arguments with accurate details to demonstrate a convincing point of view. Some candidates discussed only pediments or omitted the Parthenon frieze. In general there was a tendency to show insights on particular pieces (for example, the fallen warriors on the Temple of Aphaia) without developing a view of the question as a whole.