



General Certificate of Education

Classical Civilisation 2020

CIV2C Athenian Vase Painting

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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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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 structurereaches a reasoned conclusionis clear and coherent, using appropriate, accurate language andmakes 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 andhas a discernible structureis generally clear and coherent, using appropriate, generally accurate language andgenerally 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 2

Option C Athenian Vase Painting

SECTION ONE

Option A

01 Both paintings show the same two heroes. Give their names.

Achilles (1) Ajax (1) (2 marks)

02 Give the approximate date of each vase.

A 545-530 (BC); B 530-515 (BC) – allow 5 years either side for each (2 marks)

03 What name is usually given to this shape of vase?

(Belly) Amphora (1 mark)

04 How effectively has the Andokides Painter used the red-figure technique in the painting shown in Photograph B?

Discussion might include:

- Andokides Painter is first (known) practitioner of red-figure technique, so blazing trail (on bilingual vase). *If* he painted the reverse black-figure (much argument over this), transition can be judged from comparing the two; certainly clear influence of black-figure technique of Exekias (Picture A)
- overall effect remains stylistic rather than natural – figures fitted to shape of vase in similar way to Exekias; black background a disadvantage over lighter red background of black-figure vase; difficult to obtain depth or perspective – here no real attempt to face / overcome this; ornaments (shields etc.) reversed (floating in air); borders also as black-figure
- human figures again owe much to black-figure – pose and shape especially, plus lavish use of pattern on dress; **but** larger & more dominant (breaking out of frame); natural colour of clay gives more potential for realism of detail – partly realised: painting in of features (rather than incision) allows ‘greater roundness’ and 3D effect; e.g. musculature of legs & knees and *some* detail on face
- no sign yet of making full use of extra opportunities of this medium for figures – more detail possible, further realism for ‘anatomy, garments & emotions’; also room for mistakes to be rectified.

Apply Levels of Response at beginning of Mark Scheme. (10 marks)

05 Judging from the painting in Photograph A and other paintings by Exekias you have studied, what do you consider were the strengths and limitations of the black-figure technique? You might include discussion of

- **the subject matter of the pictures Exekias painted**
- **the influence that the sizes and shapes of vases had on his painting**
- **ways in which Exekias made use of the techniques of black-figure painting**
- **limitations of the black-figure technique.**

Discussion might include (including specific examples):

Stories: Painting A:- game of chess (or similar); requiring concentration rather than action; suitability of such a scene for black-figure techniques; credit for other examples given and explained – e.g. scenes involving Herakles & Geryon / Achilles & Penthesilea / suicide of Ajax / Dionysus sailing (inside cup) etc.

Shape of vase: Painting A: large size of belly amphora; strong curves of vessel; relationship of shapes of vessel to shapes of figures depicted; also to peripheral objects e.g. table/shields and border / handle decoration; credit for other examples given and explained, e.g. cup interior.

Strengths: Painting A: relationship / scale of figures to background; contrast between panel and central image; symmetry e.g. relationship of figures to each other; impact of angles of weapons; style / quality of friezes / decoration of handles; detail of figures – pose; facial expression; hair; clothing; musculature of arms, legs and feet; relationship of figures to each other; credit for discussion of other examples in these contexts.

Limitations: sacrifice of realism to symmetry; basic handicap of black-figure ‘painting’ – lack of detail through incision: difficulty of showing action and emotion, so static figures, restricting choice of theme; other differences of emphasis / style later tackled by red-figure painters: size / position of individual figures; realism of figures (face, pose, musculature etc.); depiction of clothing, weapons etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

06 Give the approximate date of each vase.

C 450-425 (BC) (1); **D** 425-390 (BC) (1) – anywhere within range

(2 marks)

07 What name is usually given to the shape of each vase?

C Lekythos (1); **D** Hydria (1)

(2 marks)

08 The decoration of the vase in Photograph D shows two stories. Identify one of them.

One of: Herakles (1) / garden or apples of Hesperides (1) **or** Dioscuri (stealing) (1) / daughters of Leucippus (1)

(1 mark)

09 To what extent does the painting on the vase in Photograph C suit its shape and purpose?

Discussion might include: use of Lekythos shape; white-slip background with figures revealing clear influence of red figure style; **general composition:** flat wash of colour; delicate touch; quiet scene with calm characters; appropriateness of theme for funeral use; **figures:** pure classical figures; likeness to Parthenon sculptures; both standing male figure and seated female very typical features of his vases; tall imposing figures using full potential of vase shape; similar clothing and armour seen for example in his 'Otago' Lekythos; hair & calm facial expressions of both characters typical (compare for example 'seated woman & maid' and 'Hermes & woman' vases); departing warrior theme standard; **painting style:** sure unbroken lines – 'eloquent simplicity' (influence of Berlin Painter); lack of background typical and gives dreamlike effect; **furniture and ornamentation:** typical stylised chair (as in mother and baby vase); problems with fading (e.g. colour?)

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

10 To what extent did the Meidias Painter have a different approach to decorating a vase from the Achilles Painter? You might include discussion of

- **the themes and techniques chosen by each painter**
- **the use made by each painter of the space available**
- **the importance of individual figures to each painter**
- **the importance of movement to each painter**
- **borders and other decorative features.**

Discussion might include (including specific examples):

Themes: Achilles Painter used a range of vase-shapes (ranging from tall, upright amphorae to more squat shapes but predominantly lekythoi), with large scale single-figure stories (often relating to gods, pursuits & leave-taking) to create intense drama ('sober beauty'); his white-ground lekythoi continue the full range of themes rather than just the funerary themes which later painters invariably adopt;

Meidias Painter favoured hydria or similar squat shapes, popular at symposia for wine mixing; graceful arrangement of two quite contrasting themes, so less drama – rather feeling of bustling excitement (in rather 'stagy' sense – significance of changed political situation?)

Technique: Achilles Painter employed both red-figure and white-ground styles; Meidias painter used red-figure at least 25 years later; neither showed much development in basic technique (Achilles Painter's white-ground technique derivative of red-figure technique, in turn dependent on style of Berlin Painter); advances of both rather in theme & approach; contrast between usual relative simplicity of Achilles Painter who maintained an uncrowded, single-layer style and Meidias Painter more elaborate and complex, with horizontally arranged friezes to avoid threat of being 'over-cluttered'.

Use of space: large areas of black on Achilles Painter vases, even in multi-figure examples; Achilles Painter great at adapting to needs of different vase shapes (figures overlapping borders for effect); virtually all space on Meidias Painter's vases filled with figures; allowed clear main theme for Achilles Painter contrasting with 'rich' or 'ornate' style of Meidias Painter who incorporated several separate stories (florid or 'mannerist' circle), making focus difficult for viewer.

Figures and movement: Achilles Painter used 'spotlight' effect on main characters (often only one included); large figures (usually tied to the ground) reflecting previous advances in mastery of anatomy; long, sure unbroken lines; often gives natural sense of movement in his 'action' vases, but more usual (especially in white-ground examples) to have figures at rest; other detail confirms the recent (Berlin Painter) climax of realism in the genre; Meidias Painter has many but smaller figures arranged in friezes (cartoon-like in design); long profiles, large eyes, small mouths, rounded chins; side-on or three-quarter profile; slim females with well-shown jewellery & clothing; 'ballet-like posturing' – strong influence of contemporary sculpture (but quality?); less vigour than earlier classical examples (potentially violent scenes not in fact portrayed as such); mix of horizontal figures on top frieze & vertical on lower (in Photo D).

Secondary features: Achilles Painter – fewer figures so more dramatic use of border patterns; often large scale and standing out against black background; fundamental part of scene; ditto decoration of handles; Meidias Painter uses more sparingly – frieze of figures gives main decorative effect, requiring less augmentation than larger figures of Achilles Painter (but 'parade-ground precision of his pattern work in frieze-dividers').

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

Option C

- 11 ***How important to the development of Greek vase painting were Euphronios and Euthymides? You should refer both to their work and to that of other painters.***

You might include discussion of

- ***what each contributed to the red-figure technique***
- ***ways in which their approaches differed***
- ***the work of contemporary painters such as the Sosias Painter***
- ***what later painters such as the Kleophrades Painter and Berlin Painter took from either or both of them.***

Discussion might include, with appropriate examples, the major contributions to both the style and content of red figure painting made by these contemporary artists of the 'Pioneer Group' and specifically:

- their dates reflecting the period of transition from the late archaic to the early classical period
- the challenges presented by the emergence from the black-figure era (perhaps briefly referring to Exekias and / or the Amasis Painter); in particular the limitations on characterisation in the earlier red-figure work of the Andokides Painter to illustrate both the advances made and the problems remaining for Euphronios and Euthymides to face
- the attempts made by the two artists, particularly in the development of techniques for suggesting three-dimensional people: the degree of success each / both achieved in this mission; specific examples of paintings by each artist; e.g. Euthymides' Revellers to illustrate advances in depiction of body posture; Euphronios' Herakles & Antaios or Sleep & Death carrying Sarpedon (both different studies of posture); remaining awkwardness of both
- the competitive element between the two and importance in stimulating progress – Euthymides' written provocation of Euphronios on his vases
- the work of the Sosias painter, operating at about the same time; debt to two Pioneers; use of white & relief (more than Euphronios or Euthymides) with example(s), e.g. Achilles & Patroklos
- the work of their successors moving towards the classical fulfilment of the genre; focus of successors on developing figure work. Berlin Painter was pupil of Euthymides: BP took figures & composition into 'realms of feeling & design' (credit for examples); Kleophrades Painter also pupil of Euthymides: KP developed massive, heavy-set characters (credit again for examples).

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

12 How successfully did Athenian vase painters solve the problems of presenting stories visually? Explain your answer and refer to at least four vases, including at least one black-figure and one red-figure vase. You might include discussion of

- **the sorts of stories artists painted**
- **the difficulty of representing action**
- **the problems encountered in Black Figure painting, and the artists' responses to them**
- **the problems encountered in Red Figure painting, and the artists' responses to them**
- **different shapes of vase and the effects that these had on presenting a story.**

Discussion might include, with appropriate examples:

- sorts of stories: could include: mythological stories, e.g. Amphora featuring Dionysus & Maenads by Amasis Painter; Kylix featuring Dionysus sailing by Exekias; also stories of daily life (e.g. Lekythos featuring women weaving by Amasis painter); credit for reference to link with contemporary statuary; religious scenes (e.g. on Lekythos by Achilles Painter)
- the different shapes and purposes of vases and the effect this had on the choice of subject matter – mythological or daily life; examples could include vessels used for religious rituals (e.g. amphora, lekythos), drinking parties (e.g. krater, kylix), storage (e.g. amphora, hydria)
- reference to the 6th century black painting period; **problems** revealed by examples of black-figure 'painting': lack of action and emotion, static figures; lack of detail through incision; problems fitting pictures to strange shape (curving lines of Amphora; inside of cup with Kylix); **solutions**: using decorative intricacy and stylised images to add emotion, etc.; fitting shapes of figures to shapes of vessels to make virtue out of necessity; using white paint to depict female faces etc.
- examples of red-figure paintings showing advances over time but continuing problems: painting figures allowed emotion to be portrayed directly; advances in depiction of action aided story telling; but new problems with black background. Early (religious) example could be of bilingual vase, e.g. Amphora featuring Herakles & the bull by Andokides painter. 'Pioneer' era showing great improvements in action, e.g. (daily life) Amphora of three carousers by Euthymides with articulated joints etc. Late archaic developments such as 'spotlight' technique of Berlin Painter; e.g. Krater featuring Achilles fighting Hector; poses used to satisfy aesthetically but also to convey great emotion
- continuing developments into the classical era; change of emphasis away from vase painting to statuary: mixed degrees of success with story telling on vases: tendency to overcrowd (e.g. Calyx Krater by Niobid Painter); charm of white-ground funeral ware with gentle mixes of gods & daily life (e.g. Lekythos of Hermes & woman by Achilles Painter; good figure development by Meidias Painter, possibly too good for the medium?

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid

Unit 2

Option C Athenian Vase Painting

SECTION ONE

Either

		AO1	AO2	TOTAL
A	01	2	0	2
	02	2	0	2
	03	1	0	1
	04	5	5	10
	05	8	12	20
	TOTAL	18	17	35

Or

		AO1	AO2	TOTAL
B	06	2	0	2
	07	2	0	2
	08	1	0	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%