



General Certificate of Education

Classical Civilisation 2020

CIV1A Greek Architecture and Sculpture

Mark Scheme

2010 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<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	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 writes with 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 1A Greek Architecture and Sculpture

SECTION ONE

111 Give the name of the goddess to whom both temples were dedicated.

Hera [1]

(1 mark)

112 Give the approximate date of the construction of each temple.

A: c.550 / mid 6th cent. (BC) [1] B: c.460 / mid 5th cent. (BC) [1] (±10 years)

(2 marks)

113 Identify the parts of the temple in Plan B labelled 1 and 2.

1: peristyle / *pteroma* / colonnade / ambulatory / stylobate [1] 2: *naos* / *cella* [1]

(2 marks)

120 To what extent do you think the temple in Plan B is an improvement on the temple in Plan A? Give the reasons for your views. Refer both to the plans and to your other knowledge of these temples.

Judgements on how far B is an improvement on A may be supported by discussion of a range (but **not** necessarily all) of **e.g.**

- both of local travertine covered in stucco
- both of similar width but B somewhat larger and taller so perhaps more impressive; A has more columns (unusual number and ratio 9 x 18) with shorter dimensions / slenderer proportions with pronounced tapering towards top, whereas B has fewer columns, which are taller and thicker with similar proportions to canonical and roughly contemporary Temple of Zeus at Olympia (but ratio 6 x 14 columns not canonical); B's columns have more subtle *entasis* but 24 flutes rather than 20
- A unusually has patterns originally painted carved on underside of broad *echinus* whereas capitals of B plain in line with standard Doric practice
- no carved metopes or pediment sculpture survives from either temple, but fragmentary evidence for painted terracotta eaves and antefixes and possibly *acroterion* of female on A
- both have long *naos* preceded by *pronaos*; in A *naos* divided into two by central row of columns of similar dimensions to those in peristyle, perhaps rather clumsy but possibly to separate 2 statues; consequently *naos* entered by 2 doors and 3 columns *in antis* in *pronaos*; B, in line with Temple of Zeus, has 2 rows of 2-tiered columns in *naos* creating central space larger than side aisles, perhaps more attractive solution for display of single statue
- in A, back room enclosed from outside and approached from *naos* by 2 doors; in B *opisthodomos* open to outside and closed to *naos*, symmetrical with *pronaos* in accordance with normal practice etc.
- B includes some refinements from mainland Greece e.g. curvature of stylobate and cornices, inward inclination of columns etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

130 To what extent do the Parthenon and the Temple of Apollo at Bassae show further advances in the development of Doric temple architecture? Give the reasons for your views.

You might include discussion of

- **functions**
- **materials**
- **layout**
- **refinements**
- **external and internal decoration.**

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- functions: primary purpose of Parthenon to house and display chryselephantine statue of Athena Parthenos as well as other treasure and to commemorate Athenian victories over Persia; no known altar associated with building; unknown whether Bassae contained a statue (perhaps Corinthian capital was aniconic substitute) and double entrances and internal decoration perhaps suggest designed for specific local ritual etc.
- materials: mainly used local stone, but Athens had advantage of high quality Pentelic marble and wealth to import marble tiles from Paros; at Bassae marble for sculpture; etc.
- plan: both rectangular; Bassae, built on earlier foundations, retains N-S orientation, standard width peristyle, symmetrical *distyle in antis pronaos* and *opisthodomos*, but unusual door in side of back part of *naos* etc.; Parthenon also has *pronaos – naos – opisthodomos* but peristyle narrower and porches hexastyle and shallower than usual for more spacious display of statue, which is brought forward behind a pool by dividing off back part of *naos* into separate *adyton* entered via *opisthodomos* etc.
- refinements: floor of Parthenon's stylobate rises towards centre and columns lean slightly inwards, those at corner more so etc.
- external decoration: Parthenon sumptuously decorated with 92 sculpted metopes, 2 pediments crammed with figures and Ionic frieze in peristyle etc.; Bassae apparently unsculpted on exterior but seems to have had 12 carved metopes over *pronaos* and *opisthodomos* as at Olympia etc.
- internal decoration: in Parthenon statue surrounded on 3 sides by 2-tier Doric columns (extension of arrangement in Plan B) and 4 Ionic columns in *adyton* etc.; at Bassae area of *naos* N of side door has engaged Ionic columns on short spur walls supporting Ionic frieze of Amazonomachy and Centauromachy, supported by central Corinthian column etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

211 Give the approximate date of the metope from the Parthenon shown in Photograph C.

447-442 (BC) (allow 450-435 / mid 5th cent. / third quarter of 5th cent.) [1]

(1 mark)

212 Briefly indicate what is happening in the scene shown in this metope.

TWO of e.g. centaur [1] defeating a Lapith [1] with a wine jar [1] etc.

(2 marks)

213 Give the approximate date of the grave monument shown in Photograph D.

394/3 (BC) (allow 400-390 / early 4th cent.) [1]

(1 mark)

214 Who does this grave monument commemorate?

Dexileos / (young) cavalryman / aristocrat / noble (killed in battle) [1]

(1 mark)

220 ‘Despite similarities between the sculptures shown in Photographs C and D, the viewer responds in very different ways.’ How far do you agree with this statement? Give the reasons for your views.

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- subject matter: both show animals rearing over defeated enemy; on C a centaur towers over a fallen Lapith, a mythical allegory of barbarity v. civilisation and Persians v. Greeks, so sympathy with victim; in D the monument commemorates the death of the horse’s rider, whose courage / heroism in the act of killing an enemy still struggling to rise from the ground against him the viewer is intended to admire etc.
- composition: upward diagonal of horse dominates in both, in C impending downward diagonal movement of jar implied, in D downward diagonal of lance thrust explicit (originally bronze attachment); use of lion skin and drapery to suggest movement of aggressor, collapse of defeated; raised position of defeated soldier in D adds drama to conflict etc.; prone position of Lapith in C adds pathos etc.; in both, parts of composition squeezed into frame (e.g. tail) but particularly at lower edges it is bursting from frame; nudity of victim in both emphasises their vulnerability etc.; the ways in which the personal memorial in D references the public sculpture of the Parthenon implies a quasi-heroic status for Dexileos, especially because of its high-quality carving equal to and in some cases surpassing that of Parthenon metopes etc.
- context: C is to be read as one of several snapshots of the conflict, viewed from below on a public monument, each showing different degrees of Lapith defeat and victory etc.; D from family funerary enclosure with inscription below drawing attention to Dexileos’ youth etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

230 *To what extent do the grave monument of Hegeso and the funerary stele from the River Ilissos differ from the grave monument shown in Photograph D? Give the reasons for your views.*

You might include discussion of

- *form*
- *date*
- *subject matter and composition*
- *portrayal of the human body*
- *the way in which the dead person is to be remembered*
- *the viewer's response.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of **e.g.**

- *form*: Hegeso's monument like Dexileos' topped by triangular pediment with *acroteria*; unlike Dexileos', Hegeso's pediment supported by *antae* with space above figures' heads, so impression of figures in front of doorway; no *antae* on Dexileos' monument, with composition extending to edges of slab and right up to pediment giving effect of metope; brief inscription above Hegeso, longer inscription below Dexileos; no frame / inscription survives for River Ilissos *stèle* etc.
- *date*: Hegeso c.410-400 BC slightly earlier than Dexileos; River Ilissos rather later c.330 BC
- *subject matter and composition*: unlike Dexileos' action scene, both other scenes calm – Hegeso seated takes jewellery from box given to her by standing female slave; seated position of Hegeso allows her to be represented at larger size than slave; both absorbed in their private task etc.; on River Ilissos *stèle* youth stares out at viewer while leaning against a stone / wall against which crouches a boy who appears to have cried himself to sleep, while to the R a hunting dog sniffs the ground in front of an old man who contemplates the youth etc.
- *image of the deceased and viewer's response*: unlike dynamic heroism of Dexileos, Hegeso shown in a quiet intimate moment, perhaps epitomising stereotypical role of Athenian women, on which viewer intrudes; Hegeso's feminine beauty emphasised by her idealised face shown in profile and the fine transparent drapery, torso in three-quarter view, legs in profile etc.; whereas Dexileos shown clothed in manner of galloping horsemen on Parthenon frieze, River Ilissos youth relaxes naked against stone / wall emphasising his musculature, engaging viewer's attention by outward expressionless stare; the old man to R gazes longingly but without response in stoical contemplation etc.; symbolically *stèle* perhaps shows the three ages of man (old man, mature youth, young boy) but in this case it is not just the youth's physical prowess that is to be remembered, but his relationships with others, including a dog, and the pathos of their loss etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

300 *How important for the development of the free-standing male nude during the 6th to 4th centuries BC was the introduction of the hollow-cast bronze technique? Give the reasons for your views and support them with reference to at least five examples.*

You might include discussion of

- *the advantages and disadvantages of hollow-cast bronze compared with marble*
- *the addition of other materials*
- *changes in pose*
- *the representation of muscle and bone structure*
- *movement*
- *creating a range of viewpoints.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of **e.g.**

- bronze more expensive but raw materials more easily transportable; encouraged experimentation because clay maquette could be easily changed / reworked, bronze could be melted and reused and method allowed casting by stages in parts, which then riveted together; colour more appropriate to oiled Greek male athlete than white marble; reflective surface shows up fine detail; tensile strength enables limbs to be extended without support etc.
- copper could be added to give colour to lips etc.; eyes could be filled with coloured paste etc.
- technique introduced second half of 6th cent.; initial changes slow and small – Kritios Boy, though in marble, shows influence of bronze in hollowing out the eyes and experimentation with slightly turned and so asymmetrical and unevenly balanced standing figure, which Riace Warriors develop further and at larger scale etc.
- Artemision Zeus attempts action pose with dramatically outstretched arms without need for drapery supports (as on e.g. Apollo in temple of Zeus at Olympia west pediment) but representation of torso unaffected by movement of arms and tension of throwing thunderbolt; Discobolos attempts more crouching action but (in copies at least) lacks realistic twisting of body and remains relatively flat image with limited number of satisfactory viewpoints etc.
- Doryphoros solves problem of creating upright walking male figure in perfect equilibrium, but only with Apoxyomenos do we get first fully convincing representation of a male figure in action in 3 dimensions etc.
- other points as relevant to examples chosen
- awareness that our knowledge hampered by poor survival rate of bronzes and our reliance on poor-quality marble copies for works that were famous in antiquity etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

400 *Judging from the sculptures you have studied, to what extent do you think the Greeks' attitude towards the Olympian gods and goddesses changed during the 5th and 4th centuries BC? Give the reasons for your views. Refer to at least six examples.*

You might include discussion of

- *Zeus/Poseidon from Artemision*
- *sculptures of gods and goddesses on temples such as the Temple of Zeus at Olympia and the Parthenon*
- *Praxiteles' portrayal of
Hermes and Dionysos
Apollo
Aphrodite.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- Zeus from Artemisium: imposing over-life-size male nude with arms outstretched to hurl thunderbolt but in perfect equilibrium without twist or disturbance of symmetry of torso, an image of emotionless, punishing power etc.
- Zeus and Apollo in Olympia pediments: tower over mortals to either side because of greater height to suit shape in focal point of pediments; Zeus has calm, relaxed pose as befits oath-swearing before race but ominous presence to viewer who knows outcome of story with vengeful punishment of uncivilised breaking of oath; Apollo a commanding presence with outstretched arm supported with drapery about to restore civilised calm to centaurs' riot and rape; appropriateness of each story to Olympia etc.
- Olympia metopes: Athena in various poses effortlessly supporting her protégé Heracles etc.
- Parthenon pediments: dramatic re-enactment of events of major importance to Athens in presence of the family of gods emphasising Athens' unique favour by the gods, males with idealised musculature, females with exaggerated folded drapery to heighten drama aloof from humans etc.
- Parthenon metopes: the best preserved and well known feature centaurs fighting Lapiths without presence of gods but metopes at E end show Gigantomachy, a triumph of civilisation myth, as a possible allegory for Athens' defeat of Persia with divine support etc.
- Parthenon frieze: procession culminates with sacrificial animals and attendants approaching gods who, seated and so larger than humans, relax with each other in a remote Olympian lounge, apparently unmoved by the human rituals etc.
- Hermes and Dionysos: Hermes in light-hearted mood relaxing against tree trunk with gentle curve S-curve in his body teases baby Dionysos with punning bunch of grapes etc.
- Apollo Sauroktonos: Apollo reduced to a languid youth indolently leaning against a tree trunk toying with a lizard before killing it, perhaps a debunking of the Pytho myth etc.
- Knidia: Aphrodite, shockingly nude and teasingly drawing attention to what she seeks to conceal, traps the viewer into the role of voyeur in a work which became celebrated for its unprecedented erotic charge etc.; in sum, for Praxiteles the gods have become an opportunity to amuse and arouse the viewer etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 1A Greek Architecture and Sculpture

SECTION ONE

Either

	AO1	AO2	TOTAL
111	1	-	1
112	2	-	2
113	2	-	2
120	5	5	10
130	8	12	20
TOTAL	17	18	35

Or

	AO1	AO2	TOTAL
211	1	-	1
212	2	-	2
213	1	-	1
214	1	-	1
220	5	5	10
230	8	12	20
TOTAL	17	18	35

SECTION TWO

Either

	AO1	AO2	TOTAL
300	13	17	30
TOTAL	13	17	30

Or

	AO1	AO2	TOTAL
400	13	17	30
TOTAL	13	17	30

OVERALL

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