



**General Certificate of Education  
January 2011**

**Classical Civilisation 1021**

**Greek Architecture and Sculpture**

**AS Unit CIV1A**

**Final**

***Mark Scheme***

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

|                |  |             |
|----------------|--|-------------|
| <b>Level 4</b> | Demonstrates <ul style="list-style-type: none"><li>• accurate and relevant knowledge covering central aspects of the question</li><li>• clear understanding of central aspects of the question</li><li>• 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</li><li>• ability generally to use specialist vocabulary when appropriate.</li></ul> | <b>9-10</b> |
| <b>Level 3</b> | Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of analysis and/or evaluation appropriate to the question</li><li>• some ability to use specialist vocabulary when appropriate.</li></ul>   | <b>6-8</b>  |
| <b>Level 2</b> | Demonstrates<br><b>either</b> <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li></ul> <b>or</b> <ul style="list-style-type: none"><li>• some relevant opinions with inadequate accurate knowledge to support them.</li></ul>  | <b>3-5</b>  |
| <b>Level 1</b> | Demonstrates<br><b>either</b> <ul style="list-style-type: none"><li>• some patchy, accurate and relevant knowledge</li></ul> <b>or</b> <ul style="list-style-type: none"><li>• an occasional attempt to make a relevant comment with no accurate knowledge to support it.</li></ul>  | <b>1-2</b>  |

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

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

**LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS**

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

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**Unit 1A Greek Architecture and Sculpture**

**Section One**

**Option A**

**01 Give the approximate date of the temple of Zeus at Olympia.**

470-455 (± 10 years) [1]

(1 mark)

**02 From which part of the temple do the statues shown in Photographs A and B come?**

(east) pediment [1]

(1 mark)

**03 What myth is shown in the group from which the statues in Photographs A and B come and what is its relevance to this temple? Make three points.**

**THREE** of e.g. chariot race [1] in which hero / suitor / Pelops taking oath [1] competing for bride / Hippodameia [1] against her father / Oinomaos [1] details of Pelops' trickery and/or outcome [1 each] local story [1] athletic competitions at Olympia [1] warning against cheating [1] Zeus as guarantor of justice [1] etc.

(3 marks)

**04 How important a part do the statues in Photographs A and B play in the way the myth is presented on this temple? Give the reasons for your views.**

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

- probably situated next to each other to right of group of horses; poses suit slope of roofline and provide contrast to vertical poses of central figures of drama; A, usually identified as a seer, looks across horses (which frame central scene and provide something of a visual barrier between central and corner figures) to direct viewers' attention on centre; B, a youth, has body facing out to viewer but restored with head turned and tilted looking towards corner figure, usually identified as one of local river gods giving local specificity to myth, whose direction of gaze takes viewers' eye back to centre; worried expression of seer hints at outcome of race in contrast to calm static poses of central figures; youth playing with his toes, without face uncertain whether this is sign of bored nonchalance or nervous apprehension though probably less intense than seer's; viewer sees the scene through the reactions of two responses (whether complementary or contrasting) and, provided that he/she already knows story, is reminded of the deceptiveness of appearances and awful divine retribution to follow this calm moment; contrast in A's and B's pose and age adds variety and, hinting at characterisation, adds interest to scene and gives sculptor opportunity to show off virtuoso skills in displaying gods, humans of both sexes and different ages, and animals in a single scene well adapted to shape of pediment etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)



**05 How successfully do you think Greek sculptors exploited differences of age in other sculptures of males you have studied? Give the reasons for your views.**

**You might include discussion of**

- **the Tyrannicides**
- **the Riace Warriors**
- **Hermes and Dionysos**
- **the funerary stele from the River Ilissos.**

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

- the Tyrannicides: bronze group by Kritios and Nesiotes c.477 BC as replacement memorial in Athenian Agora for founding myth of Athenian democracy; youthful Harmodius strides heroically forward, sword raised for chopping blow but leaving body recklessly exposed, so that killed in action, whereas Aristogeiton, mature, bearded and wary, holding cloak in front for protection, sword low; provides image of Athenian democracy as young, vigorous, daring, fearless, heroic etc. but requiring protection of older, wiser noble guardian; celebrates aristocratic homoerotic values and relationships transferred to a democratic context; contrast in characterisation, and hence action and pose, provides group with several interesting viewpoints etc.
- Riace Warriors: probably part of larger monument in commemoration of military achievement, perhaps Persian Wars; both bearded and in similar poses (L forearms horizontal to hold shields, R hands holding spears etc.); A has diadem and wreath, is alert and at peak of physical prowess with taut muscles; B has slightly sagging muscles and slightly more static pose; differences either reflect characterisation or attributable to different sculptors etc.
- Hermes and Dionysos: Praxiteles' adaptation c. 350 BC of Kephisodotos' maternal image to a male context in which Hermes, god of trickery, a young man in light-hearted mood, relaxes against tree trunk teasing baby brother Dionysos with punning bunch of grapes etc.
- the funerary *stèle* from the River Ilissos: c.330 BC relaxed naked youth emphasising musculature in his prime stares out with an expressionless stare at viewer while leaning against stone / wall beside which crouches small boy who appears to have cried himself to sleep, while to R old man (behind hunting dog) with clothes covering his aged body longingly and stoically contemplates youth; perhaps represents three ages of man, but *stèle* commemorates not just youth's physical prowess but his relationship with others, younger and older, and the pathos of their loss etc.
- also allow credit for Eirene and Ploutos as latter male: allegorical personification by Kephisodotos c.370 BC for Athenian Agora; celebrates benefits of peace; modestly draped and well-rounded Eirene emphasising stereotypical image and aura of fecund maternity holds and gazes lovingly and protectively at Ploutos, an alert but not realistically proportioned representation of an infant etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

**Option B**

**06 Identify the temples labelled 1 and 2 in Photograph C.**

1: Parthenon [1] 2: Erechtheion [1]

(2 marks)

**07 From which part of Temple 1 does the sculpture in Photograph D come?**

(south) metope / Doric frieze [1]

(1 mark)

**08 What is the subject matter of the sculpture in Photograph D?**

Lapith [1] fighting Centaur [1]

(2 marks)

**09 How effective do you consider the sculpture in Photograph D both in itself and as part of the decoration of Temple 1? Give the reasons for your views.**Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- one of a set on S side of Parthenon showing Centauromachy in which some show Lapith victory (as here), some Lapith defeat and some a more evenly matched fight etc.
- theme of civilisation versus barbarism recalling Persian Wars taken up in subject matter of metopes on other 3 sides etc.
- metopes of varying technical quality; this one generally regarded as one of the best, effectively using space (gap top right emphasises Centaur's pulled back body), creating sense of depth with free-standing extended limbs and curtain-like cloak behind, dynamic poses and plausible musculature etc.
- painting of metopes (unusually all 92 sculpted) produced striking band of colour around top of Parthenon; dynamic poses gave contrast with geometric horizontals and verticals of columns and rest of entablature, but some may feel the way this metope bursts from frame, though dramatic, upsets the balance between building and decoration etc.
- sense of movement and struggle suggested by Lapith body thrusting out into space and coiled back body of Centaur, but careful looping folds of drapery perhaps suggest ballet rather than bloody fight to death etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**10 To what extent do Temples 1 and 2 in Photograph C represent different approaches to the design and decoration of Greek temples? Give the reasons for your views.****You might include discussion of**

- **the purposes of each building**
- **materials and structure**
- **the orders of architecture**
- **layout and scale**
- **decoration**
- **how innovative each building was.**

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

- purposes: Parthenon – primarily to house and display gigantic chryselephantine statue of Athena Parthenos and other treasure and to commemorate Athenian victories over Persia (and perhaps dead at Marathon) on site prepared for earlier temple destroyed by Persians; no known altar associated with building etc.; Erechtheion – to house and celebrate very ancient sacred sites and objects across uneven ground to testify that Athenians autochthonous and provide focal point for culmination of Great Panathenaic procession etc.
- materials and structure: both Pentelic marble on post and lintel principle; Erechtheion has band of grey Eleusinian marble as background to frieze etc.

- the orders of architecture: Parthenon – Doric but with more slender proportions to columns than e.g. temple of Zeus at Olympia, refinements, hexastyle porches as in Ionia, continuous Ionic frieze high up in peristyle and 4 Ionic columns in *adyton* etc.; Erechtheion – a highly decorated version of Ionic with Caryatids supporting S porch and decorative bands linking building's different levels etc.
- layout and scale: Parthenon – rectangular, largest in mainland Greece, with relatively narrow peristyle and porches for more spacious display, behind pool, of statue, which was brought forward in front of continuation of 2-tier columns and wall separating back part into separate *adyton* entered via *opisthodomos* etc.; Erechtheion – much smaller than Parthenon, basically a rectangle, but divided into 4 rooms, with apparently no access between E room which probably held ancient olive statue of Athena Polias and W rooms relating to Poseidon and Erechtheus; projecting N porch to create focal point from Agora, to enclose sacred marks in rock and provide magnificent entrances to W rooms and to garden with Athena's olive tree; asymmetrical projecting S Caryatid porch encroaching on temple destroyed by Persians to create visual link with Parthenon and focal point from it
- decoration: Parthenon – sumptuously decorated with 92 sculpted metopes, apparently with common theme of triumph of civilisation over barbarism, 2 pediments crammed with figures celebrating myths of local importance and Ionic frieze apparently showing Athenian devotion to Athena at Great Panathenaia (and perhaps commemorating dead of Marathon) etc.; Erechtheion – continuous Ionic frieze and lavish abstract patterning, including around N door in addition to features mentioned above etc.
- how innovative each building was: Parthenon – fundamental form of Doric temple, lavishly embellished to proclaim Athens' cultural, political and military superiority etc.; Erechtheion – a unique solution to a particular set of problems, a highly decorated irregular structure that nevertheless recalls traditional forms and motifs etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Section Two

### Option C

- 11 ***How much originality did the architects of the temples at Olympia and Paestum show in their design and decoration? Give the reasons for your views.***

***You might include discussion of***

- ***dates of construction***
- ***functions***
- ***materials***
- ***layout, size and proportions***
- ***use of the orders***
- ***decoration.***

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

- functions: primarily to house cult statue(s) and dedications to god (temple of Hera at Olympia perhaps originally for Zeus too); to provide impressive backdrop to ritual of sacrifice at altar in open air; to demonstrate wealth of community; Olympia Zeus – to provide suitable embellishment of panhellenic sanctuary and perhaps to celebrate Greek victory over Persians as well as victory in local rivalries etc.
- materials: Olympia Hera – brick on stone foundations, original wooden columns replaced over time in stone etc.; other temples – local stone (travertine at Paestum, limestone at Olympia) covered in stucco etc.; Olympia Zeus – imported marble for roof tiles and decoration etc.

- size and proportions: Olympia Hera – relatively narrow in proportion to length probably because of difficulties in roofing etc.; Olympia Zeus – largest in mainland Greece as befitted panhellenic sanctuary; Paestum – Hera temples of similar width but later one somewhat longer and taller so perhaps more impressive etc.; Athena much smaller etc.
- layout: all surrounded by peristyle to provide equally impressive view from all directions; all have pronaos-naos-opisthodomos internal arrangement except Paestum Hera, which has enlarged pronaos instead of opisthodomos etc.; Olympia Hera – spur walls in *naos* presumably to help support roof because of weakness of sun-dried brick etc.; Paestum Hera 1 – *naos* divided by central row of columns of same dimensions as exterior ones perhaps to separate 2 statues; Paestum Athena – no internal columns because of small size etc.; *opisthodomos* entered not from outside as usual but by 2 doors from *naos* etc.; Olympia Zeus and Paestum Hera 2 – *distyle in antis pronaos* and *opisthodomos*; 2 rows of 2-tier columns in *naos* to support roof etc.
- use of the orders: all Doric columns except for 6 Ionic in Paestum Athena porch; Olympia Hera – 6 x 16 wood replaced in stone over time; Paestum Hera 1 – unusual 9 x 18, perhaps because of internal requirement to house 2 statues with 2 entrances, short with pronounced *entasis* and decorative carvings on underside of *echinus* etc.; Paestum Athena and Olympia – 6 x 13 as became canonical; Paestum Hera 2 – 6 x 14 of regular proportions etc.
- decoration: Olympia Hera – little evidence except painted terracotta disc as *akroterion*; Paestum Hera 1 – painted terracotta decoration on eaves; no evidence of pedimental sculpture or sculpted metopes etc.; Paestum Athena – bands of painted terracotta above and below triglyphs and metopes; no shelf to support pedimental sculptures but eaves with terracotta decoration and coffering on underside etc.; Paestum Hera 2: no evidence of decoration survives; Olympia Zeus – external metopes plain but 6 sculpted metopes over each of *pronaos* and *opisthodomos* show 12 Labours of Herakles appropriate to site; both pediments contained sculptures, contrasting in mood, E particularly relevant to site (chariot race of Pelops and Oinomaos), W more general celebration of civilisation with divine support triumphing over barbarism (Centauromachy) etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### Option D

- 12 ***'In the 6<sup>th</sup> and 5<sup>th</sup> centuries BC, Greek sculptures of females paid more attention to drapery than to the female form.'***

***To what extent do you agree with this statement? Give the reasons for your views and support them with reference to at least five sculptures, including both free-standing and architectural examples, from across the 6<sup>th</sup> and 5<sup>th</sup> centuries BC.***

***You might include discussion of***

- ***the purposes for which sculptures of females were made***
- ***the ways in which drapery was represented***
- ***the functions of the drapery***
- ***the portrayal of the female form***
- ***changing attitudes towards the representation of females during the 6<sup>th</sup> and 5<sup>th</sup> centuries BC.***

***Do not write about Eirene and Ploutos or Knidian Aphrodite.***

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

- purposes: Berlin *kore* perhaps a grave marker; Peplos *kore* a votive; Paionios' *Nike* commemorative of military victory; role of other female figures in narrative decorations of prescribed temples etc.
- functions and representation of drapery: in 6<sup>th</sup> century emphasis on largely symmetrical sculpted and painted pattern to create decorative object and, in prescribed examples, emphasise static pose of figure with dignified, modest appearance; in 5<sup>th</sup> century approach to drapery increasingly loosened, regular flute-like folds in lower dress tending to be retained at first (e.g. Athena in Olympia metopes) but subsequently freer style, still decorative in the way light and shade plays on the curving ridges of fabric but increasingly dynamic to add movement and drama (e.g. Parthenon E pediment); Paionios' *Nike* combines smooth areas with delicate ridges to suggest drapery clinging to body with force of wind combined with exaggeratedly billowing swirls behind to suggest drama of swooping goddess alighting when viewed from below, with mass of drapery also acting as structural support to figure apparently suspended in the air; degree of exaggeration in folds and ridges varied as appropriate to subject matter and closeness of viewer to sculpture (e.g. Hegeso *stèle* smoother than architectural examples to suit image of deceased wife in context which is much easier to see) etc.
- portrayal of the female form: Berlin *kore*, block-like, in similar pose to male *kouros*, more a symbol of matronly dignity and rectitude than a lifelike portrayal of a woman, with little indication of femininity apart from swelling hips, jewellery and pomegranate clutched to womb, with hair echoing pattern of drapery etc.; Peplos *kore* relatively small to suggest girl, with largely smooth finish to receive painted pattern, braided hair providing some contrast, but with some indication of waist and rounded breasts and some modelling of face, which nonetheless is still stylised; apart from pattern, emphasis on now lost offering in extended hand, as befits votive etc.; Paionios' *Nike*, designed to be eye-catching in area with many competing attractions, clearly shows forms of female anatomy through windswept drapery with one breast daringly exposed etc.; appropriate comments on examples chosen from architectural sculptures
- attitudes: statues generally reflect stereotypes of appropriate female roles performed with modesty and decorum, including Hegeso *stèle*, and so greater attention to covering drapery than to body, but greater freedom becomes possible in scenes involving goddesses to increase visual impact and provide (prurient?) interest etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

**Assessment Objectives Grid**  
**Unit 1A      Greek Architecture and Sculpture**

**Section 1**

**Either**  
**Option A**

|              | <b>AO1</b> | <b>AO2</b> | <b>TOTAL</b> |
|--------------|------------|------------|--------------|
| <b>01</b>    | 1          | -          | 1            |
| <b>02</b>    | 1          | -          | 1            |
| <b>03</b>    | 3          | -          | 3            |
| <b>04</b>    | 5          | 5          | 10           |
| <b>05</b>    | 8          | 12         | 20           |
| <b>TOTAL</b> | <b>18</b>  | <b>17</b>  | <b>35</b>    |

**Or**  
**Option B**

|              | <b>AO1</b> | <b>AO2</b> | <b>TOTAL</b> |
|--------------|------------|------------|--------------|
| <b>06</b>    | 2          | -          | 2            |
| <b>07</b>    | 1          | -          | 1            |
| <b>08</b>    | 2          | -          | 2            |
| <b>09</b>    | 5          | 5          | 10           |
| <b>10</b>    | 8          | 12         | 20           |
| <b>TOTAL</b> | <b>18</b>  | <b>17</b>  | <b>35</b>    |

**Section Two**

**Either**  
**Option C**

|              | <b>AO1</b> | <b>AO2</b> | <b>TOTAL</b> |
|--------------|------------|------------|--------------|
| <b>11</b>    | 12         | 18         | 30           |
| <b>TOTAL</b> | <b>12</b>  | <b>18</b>  | <b>30</b>    |

**Or**  
**Option D**

|              | <b>AO1</b> | <b>AO2</b> | <b>TOTAL</b> |
|--------------|------------|------------|--------------|
| <b>12</b>    | 12         | 18         | 30           |
| <b>TOTAL</b> | <b>12</b>  | <b>18</b>  | <b>30</b>    |

**OVERALL**

|              | <b>AO1</b> | <b>AO2</b> | <b>TOTAL</b> |
|--------------|------------|------------|--------------|
| <b>TOTAL</b> | <b>30</b>  | <b>35</b>  | <b>65</b>    |
| <b>%</b>     | <b>46%</b> | <b>54%</b> | <b>100%</b>  |