



**General Certificate of Education
January 2012**

Classical Civilisation 1021

Greek Architecture and Sculpture

AS Unit 1A

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 students' 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 students' 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 students' 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 student 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 students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students 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 student'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 writes with 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

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Mark Scheme
Unit 1A Greek Architecture and Sculpture

Section 1

Option A

01 Identify the building shown in Photograph A and give its approximate date.

Erechtheion [1] allow any date between 430 and 400 / last quarter of 5th century [1]

(2 marks)

02 What name is generally given to the statues labelled 1?

Caryatids / Korai / Maidens [1]

(1 mark)

03 The building shown in Photograph A includes the site of the contest between Athena and Poseidon for the patronage of Athens. Give one way in which this contest is commemorated in or outside the building.

(Athena's) olive tree / (Poseidon's) pool / trident mark / (Zeus') thunderbolt mark [1]

(1 mark)

04 The statue in Photograph B comes from a scene on the Parthenon showing this contest. From which part of the Parthenon does this sculpture come?

(L / N corner of W) pediment / W end [1]

(1 mark)

05 How far is the building in Photograph A different from a standard Greek temple and how far is it similar? Explain your answer with reference to Photograph A and your knowledge of other temples.

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

- temple in Photograph A (Erechtheion) standard in that utilises Ionic Order and is of local stone and post-and-lintel construction to house statue, dedications and other sacred relics, with external altar etc.
- *naos* rectangular and fronted with standard façade at E; largest room at E end apparently to house olive-wood statue, but W end divided into separate rooms for other cults etc.
- sanctity of sites which building covered prevented levelling of site, so building on different levels and W façade not symmetrical with E etc.
- addition of projecting Caryatid porch encroaching on temple destroyed by Persians (prominent in Photograph A) provides eye-catching focal point from Parthenon (depending on extent to which superstructure of old temple destroyed / reconstructed) etc.
- large asymmetrical N porch extends beyond *naos* to provide access to garden as well as rear of *naos*, celebrate sacred marks in ground and be landmark from agora etc.
- exceptionally elaborately decorated version of Ionic with bands linking building's different levels etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

06 To what extent is the sculpture in Photograph B typical of the quality of the free-standing and relief sculptural decoration of the Parthenon? Give the reasons for your views.

You might include discussion of

- **how effectively the sculpture in Photograph B represents a male nude, suits its position on the Parthenon and contributes to the scene of which it is part**
- **other representations of the male body on the Parthenon in a variety of poses both free-standing and relief**
- **representations of females on the Parthenon**
- **the clarity and visual interest of the scenes portrayed and their relationship to the architecture and functions of the Parthenon.**

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

- sculpture in Photograph B effectively represents well-muscled reclining male nude with muscles accurately responding to twist of body and pull of gravity, with emphasis on the rounded surface to catch the light; vertical ripples of drapery with more pronounced depth to carving provide contrast, particularly appropriate if represents River Ilissos; pose suits acute angle of corner of pediment, possibly indicates location and provides end-stop to drama at centre etc.
- equally high-quality representation of more upright reclining male nude in E pediment (Dionysos ?) fitting slope of gable slightly further towards centre, with well-toned fleshy musculature with vivid expression of internal structure; this figure has back to drama of Hephaistos' midwifery and is perhaps surprisingly calm, but appears to be focused on rising horses, which provide time (rather than place) for the drama and – visually thrilling or alarming ? – appear to break through stability of pediment shelf etc.
- representations of Lapiths on S metopes of varying quality, the best appearing to spring vigorously from building as pulls back Centaur's head or to roll off limply as trampled by triumphant Centaur etc.
- frieze, probably representing some version of a Panathenaic procession, provides opportunities in low relief but with overlapping to suggest depth for males nude, semi-clothed and clothed, mortal and divine, of various ages, standing and on horseback, at ease and galloping, with direction of flow mirroring an actual Panathenaic procession etc.
- surviving goddesses in pediments in variety of poses from reclining to swooping to suit shape of pediment and provide crescendo of activity towards central drama, with folds of drapery represented by sharp ridges and deep-cut troughs to create shadows and dynamism as appropriate etc.
- surviving metopes mainly focus on scenes of Lapith-Centaur combat, but example of woman as victim carried off by Centaur etc.
- on frieze some females mingle with males at E end carrying out their ritual functions and seated divinities include both gods and goddesses in various relaxed seated poses in groups etc.
- both pediment myths of local significance and celebrate Athens' relationship not just with Athena but also Zeus and Poseidon; metopes appear to have common theme of civilisation v. barbarism climaxing in Gigantomachy at E; frieze uniquely appears to include mortals and the special relationship of the Athenian community to the gods; all link to chryselephantine statue of Athena in *naos*, for which Parthenon specifically built, both in theme and lavishness etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

- 07 Give the name of the statue shown in Photograph C and the name of the sanctuary where it was displayed.**

Charioteer [1] Delphi [1]

(2 marks)

- 08 Identify the statue shown in Photograph D, its sculptor and the sanctuary where it was set up.**

Nike / Victory [1] Paionios [1] Olympia [1]

(3 marks)

- 09 ‘The use of marble in the statue in Photograph D is more effective than the use of bronze in the statue in Photograph C.’ How far do you agree? Give the reasons for your views.**

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

- D: white marble culturally appropriate for representation of female, with possibility of added paint for drapery; thin ridges sculpted on surface suggest drapery clinging tightly to contours of body which are therefore highly visible in late 5th cent. ‘transparent’ / ‘wet-look’ style, representing impact of air rushing against body as it surges down towards viewer; rest of fabric billows out behind with dramatic, dynamic folds, enlarging bulk of figure to draw attention to it and provide support for a winged figure apparently in flight on top of tall pillar in front of Temple of Zeus, as appropriate to monument commemorating military victory, pushing the limits of marble because of its low tensile strength to an extreme etc.
- C: darker tone of bronze culturally appropriate for representation of male, with possibility of addition of lifelike colouring in eyes and lips and details such as eyelashes, and particularly reins; originally stood in chariot led by groom pulled by 4 horses, on which perhaps greater focus; slight twist of figure implies possibility of movement but does not disrupt regular patterns of *chiton*, the lower part of which is indented like a fluted stone column (much originally hidden from view in chariot); rather than celebrating dynamism of a thrilling victory, provides image of calm, quiet superiority in which emphasis on control and the effects of light on the finely engraved patterns of hair, folds of fabric; takes advantage of the reflective of bronze and its ability to reproduce fine detail but not of its high tensile strength enabling extended limbs and so dynamic poses etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 10 How successfully do you think other 5th-century sculptors used the hollow-cast bronze technique? Refer to at least four examples and give the reasons for your views.**

You might include discussion of

- **at least four of the Tyrannicides, Zeus / Poseidon from Artemision, Riace Warriors, Myron’s Diskobolos and Polykleitos’ Doryphoros**
- **pose**
- **representation of muscle and bone structure**
- **movement**
- **creating a range of viewpoints**
- **the addition of other materials.**

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

- Tyrannicides: replacement by Kritios and Nesiotes c.477 surviving only in copies; effectively uses bronze to create contrasting characters in dynamic poses with limbs raised away from body, which can be viewed from a variety of angles as appropriate to its setting as a public monument in agora celebrating Athenian democracy and its manhood as young, vigorous, daring, fearless etc.; 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 etc.
- Zeus / Poseidon: attempts action pose with dramatically outstretched arms without need for support from e.g. drapery, but symmetry of torso unaffected by movement of arms and tension of throwing thunderbolt / trident; direction of head, outstretched arms, symmetry of torso and balance of feet provide image of god of easeful vengeance; figure largely stretched out in one plane and clarity of image disappears from certain viewpoints etc.
- Riace Warriors: 2 upright male nudes surviving from group, with heads slightly turned and weight unevenly distributed, with effective contrapposto, arms detached from body and holding military equipment, muscles generally responding to pose and differentiation in character etc.
- Diskobolos: survives only in copies; attempts representation of mid-action crouching position with unsupported arm holding discus and (from main viewpoint) asymmetrical zigzag and curved outlines through the latter of which head extends to suggest direction of throw, but (in copies at least) lacks realistic twisting of body and remains relatively flat image with limited number of satisfactory viewpoints etc.
- Doryphoros: survives only in copies; upright walking male figure in perfect equilibrium, head slightly turned, arms detached from body, weight unevenly distributed, hips and shoulders tilting in opposite directions as appropriate to pose, chiasitic representation of tense and relaxed limbs, contrast between straight limbs on one side, bent limbs on the other etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

11 ***‘When designing a Doric temple, architects had little opportunity to be creative.’***

To what extent do the Doric temples you have studied support this judgement? Give the reasons for your views and support them with reference to at least four examples.

You might include discussion of

- ***functions***
- ***materials and structure***
- ***layout, size and proportions***
- ***external and internal decoration***
- ***combining Doric with other Orders***
- ***refinements.***

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

- functions: Olympia and Paestum temples apparently standard functions of housing cult statue (Paestum Hera 1 – perhaps 2 statues; Olympia Zeus – chryselephantine statue

- later addition) and storing dedications, treasure etc. with focus of worship on sacrificial altar; Parthenon to display as well as merely house chryselephantine Athena Parthenos and other treasure as symbol of Athenian supremacy with no known associated altar / cult; uncertain whether temple of Bassai Apollo contained statue and its 2 entrances and interior decoration may suggest specific rituals etc.
- materials and structure: all on post and lintel principle; Olympia Hera – mud brick walls and originally wooden columns (later stone) on stone foundations with terracotta tiles and *akroterion*; Paestum and Olympia Zeus – predominantly local stone (Paestum – travertine, Olympia Zeus and Bassai Apollo – limestone) covered in stucco; Paestum – terracotta decoration; Olympia Zeus – imported marble for roof and sculptures; Parthenon – local Pentelic marble, imported marble for roof etc.
 - layout, size and proportions: all cuboids raised on stylobate (Olympia Hera – 2 steps; rest – 3 steps) surrounded symmetrically by peristyle (Olympia Hera – 6 x 16; Paestum Hera 1 – 9 x 18 to accommodate 2 entrances; Paestum Hera 2 – 6 x 14; Paestum Athena and Olympia Zeus – 6 x 13 as became canonical; Parthenon – scaled up 8 x 17; Bassai Apollo – 6 x 15 to accommodate *naos* extension, as perhaps in preceding archaic structure), enclosing central structure with *pronaos* (Paestum Hera 1 – 3 columns at entrance; Paestum Athena – 8 Ionic columns to form deeper porch; Parthenon – 6 Doric columns to provide wide, shallow porch to create ‘forest’ effect cf. Ionia and leave maximum space for *naos* and *adyton*; rest – *distyle in antis*), which provides entry to main room *naos* to house statue etc. with no columns in small Paestum Athena but with roof supports in larger examples (Olympia Hera and Bassai Apollo – spur walls, at Bassai ending in unusual Ionic half-columns and supporting Ionic frieze; Paestum Hera 1 – central row of single columns; Olympia Zeus, Paestum Hera 2 and Parthenon – 2 rows of 2-tier columns, in Parthenon continued behind statue to improve its display) and symmetrical false porch *opisthodomos* (but Paestum Hera 1 entered from *naos*; Paestum Athena – none because of small scale and enlarged *pronaos*; Parthenon – entrance to *adyton*, additional room for storage of treasure); at time of construction Olympia Zeus largest in mainland Greece but subsequently capped by Parthenon etc.
 - refinements: Paestum Hera 1 – very pronounced *entasis*; elsewhere more subtle curvature of column profiles; Parthenon especially develops this with thinner, more elegant columns with greater inward lean at corners on stylobate which is slightly curved upwards towards centre etc.
 - decoration: Olympia Hera – only painted terracotta disc *akroterion* survives; Paestum Hera 1 – carved patterns on underside of *echinus* etc.; Paestum Athena – painted terracotta on entablature; Olympia Zeus – all sculpture contained within architectural space, both pediments decorated with myths (1 local) outwardly calm at E, violence being calmed by Apollo at W, external metopes plain, 12 sculptured metopes of Labours of Heracles above *pronaos* and *opisthodomos*, later *akroteria* of *Nikai*; Parthenon – both pediments decorated with myths of local significance with twice as many figures as Olympia Zeus and horses of E pediment apparently breaking through entablature, all 92 external metopes carved with 4 stories apparently representing triumph of civilisation over barbarism with some breaking out of space, Ionic frieze running full length of inside of peristyle apparently showing Panathenaic procession etc.; Bassai Apollo – no sculpture appears to survive from outside but fragments of sculptured metopes from same position as Olympia Zeus and internal Ionic frieze showing at least two myths Amazonomachy and Centauromachy etc.
 - Orders: Paestum Athena – *pronaos*; Parthenon – Ionic frieze, 4 Ionic columns in *adyton*; Bassai Apollo – inside *naos* but not continued into its extension, Ionic half-columns, Corinthian column(s) and Ionic frieze
 - refinements: *entasis*, inclination of columns, curvature of stylobate and entablature etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 12** *How successfully do you think Kephisodotos, Praxiteles and Lysippos involve the viewer in what is happening in their sculptures? Refer to all three sculptors in your answer and give the reasons for your views.*

You might include discussion of

- *the subjects they portray*
- *pose, gesture and facial expression*
- *interaction between figures in group compositions*
- *emotion*
- *the range of viewpoints.*

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

- Kephisodotos Eirene and Ploutos: allegorical representation of Peace nurturing Wealth for public display in Athenian agora combines easily recognisable domestic and maternal image with shared political aspiration; modestly draped and well-rounded Eirene reflects stereotypical image of fecund maternity; holds and gazes lovingly and protectively at Ploutos, who gazes back in mutual affection and dependence etc.
- Praxiteles Hermes and Dionysos: represents a moment of ease in a presumably well-known myth; develops Polykleitos' canonical image of a relaxed stocky muscled nude male with contrapposto into a more elongated, elegant male form with S-curve; combines this with the portrayal of the Olympian gods as a relaxed family, as on the Parthenon frieze, and with Kephisodotos' maternal image to produce an unconventional and perhaps challenging view of manhood and divinity; rather than the violence of Dionysos' birth, the sculpture emphasises a moment of quiet playful teasing, with the grapes also clearly indicating a significant future role for the infant; the viewer intrudes into a private, intimate moment; best viewed from the front etc.
- Praxiteles Apollo Sauroktonos: apparently sends up Apollo's epic slaying of Pytho by portraying him as a lolling, languorous youth teasing a harmless lizard, transferring Polykleitan contrapposto to an androgynous youth who leans on a tree trunk; another intrusion into a private moment, because of the tree trunk best viewed frontally; may be seen as a witty humanisation or trivialisation of a god or as an expression of the child-like indifference to others' pain which immortals show in pursuit of their idle pleasure etc.
- Praxiteles Knidian Aphrodite: applies the principles with which Polykleitos had portrayed the male nude to, for the first time, a female nude; the viewer becomes voyeur of an intimate moment (a mundane human activity or a restoration of her ritual purity) while the goddess teasingly advertises what she seeks to conceal; displayed in a circular structure which, while distancing the visitor, enhanced the erotic appeal by encouraging inspection from all angles during which the viewer may change from witness to participant etc.
- Lysippos Apoxyomenos: an image of an athlete engaged in a mundane activity familiar from a *palaistra* rather than victorious one; a development of the form and proportions of Praxiteles' Dionysos rather than the emphatically muscled Doryphoros; arms stretched out towards spectator block classic view of muscular chest and so encourage movement around figure and appreciation of truly 3-dimensional form, though without the viewer being drawn into the drama as with Knidia 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

	AO1	AO2	TOTAL
01	2	-	2
02	1	-	1
03	1	-	1
04	1	-	1
05	5	5	10
06	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
07	2	-	2
08	3	-	3
09	5	5	10
10	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
11	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

OVERALL

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