



General Certificate of Education
Advanced Subsidiary Examination
June 2012

Classical Civilisation

CIV1A

Unit 1A Greek Architecture and Sculpture

Friday 18 May 2012 9.00 am to 10.30 am

For this paper you must have:

- a photographic insert (enclosed)
- an AQA 12-page answer book.

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen. Do **not** use pencil or gel pen.
- Write the information required on the front of your answer book.
The **Paper Reference** is CIV1A.
- Answer questions from **two** options.
Choose **one** option from Section 1 and **one** option from Section 2.
Answer **all** questions from the options you have chosen.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.
Do **not** tear out any part of the book. All work must be handed in.
- If you use more than one book, check that you have written the information required on each book.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 65.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Section 1

Choose **either** Option A **or** Option B.

Answer **all** questions from the option you have chosen.

You may use drawings and diagrams in your answers.

EITHER**Option A**

Open out the photographic insert and study **Photographs A** and **B** which are printed on pages 4 and 1 respectively, and answer Questions 01 to 05 below.

The sculpture in **Photograph A** comes from the Temple of Zeus at Olympia; the sculpture in **Photograph B** comes from the Parthenon.

- | | |
|---|---|
| 0 | 1 |
|---|---|

 From what part of the temples do these sculptures come? *(1 mark)*
- | | |
|---|---|
| 0 | 2 |
|---|---|

 Who is the hero shown in **Photograph A** and what is he doing? *(2 marks)*
- | | |
|---|---|
| 0 | 3 |
|---|---|

 What is the subject-matter of the sculpture shown in **Photograph B**? *(2 marks)*
- | | |
|---|---|
| 0 | 4 |
|---|---|

 To what extent do you think the sculpture in **Photograph A** is more effective than the sculpture in **Photograph B**? Give the reasons for your views and refer to details from both sculptures. *(10 marks)*
- | | |
|---|---|
| 0 | 5 |
|---|---|

 To what extent does the Parthenon show a different approach from the temple of Zeus at Olympia **both** in design **and** in sculptural decoration? Give the reasons for your views.

You might include discussion of

- function
- materials, layout, size and proportions
- the use of Ionic features in a Doric temple
- the positions and quantity of the sculptural decoration
- the significance and appropriateness of the subject-matter chosen
- composition and story-telling techniques. *(20 marks)*

OR

Option B

Open out the photographic insert and study **Photographs C** and **D** which are printed on pages 2 and 3 respectively, and answer Questions 06 to 10 below.

0 6 From what part of the Parthenon do the sculptures shown in **Photograph C** come **and** what was their approximate date? (2 marks)

0 7 Which goddess does the statue in **Photograph D** portray? (1 mark)

0 8 The statue in **Photograph D** is a copy of a lost original. Give the name of the sculptor **and** the approximate date of the original. (2 marks)

0 9 The statue labelled **1** in **Photograph C** probably represents the same goddess as the statue in **Photograph D**. To what extent do they arouse different responses in the viewer? Explain your views with reference **both** to their appearance **and** to their setting. (10 marks)

1 0 Consider **other** sculptures of females from the **Classical** period. How varied are the responses they invite in the viewer? Give the reasons for your views and support them with reference to **at least four** sculptures, including free-standing, funerary and architectural examples.

You might include discussion of

- the purposes for which sculptures of females were made
- the representation and use of drapery
- the portrayal of the female form.

Do **not** write about the Berlin *kore* and Peplos *kore*. (20 marks)

Turn over for the next question

Turn over ▶

Section 2

Choose **either** Option C **or** Option D and answer the question below.

You may use drawings and diagrams in your answer.

EITHER**Option C**

1	1
---	---

'In the 6th century BC (the Archaic period), there was little development in **both** sculpture **and** architecture.'

How far do you agree? Give the reasons for your views.

You might include discussion of

- materials
- the pose, anatomy and patterning of the New York *kouros* and Anavyssos *kouros*
- the pose, female form and drapery of the Berlin *kore* and Peplos *kore*
- the layout, proportions and decoration of the Temple of Hera at Olympia and the first Temple of Hera (Basilica) and Temple of Athena (Ceres) at Paestum.

(30 marks)

OR**Option D**

1	2
---	---

'In the Classical period, Greek sculptures of **both** male **and** female human beings emphasised the person's role rather than his or her individual personality.'

How far do you agree? Give the reasons for your views and support them with reference to **at least five** examples from the 5th and 4th centuries BC.

You might include discussion of

- free-standing and relief examples
- the purposes for which sculptures of human beings were made
- pose and gesture
- facial expression
- interaction between figures in group compositions.

Do **not** write about *kouroi* and *korai* from the 6th century BC.

(30 marks)

END OF QUESTIONS

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2012 AQA and its licensors. All rights reserved.