



**General Certificate of Education
June 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	<p>Demonstrates</p> <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	<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 use specialist vocabulary when appropriate. 	6-8
Level 2	<p>Demonstrates either</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge <p>or</p> <ul style="list-style-type: none"> • some relevant opinions with inadequate accurate knowledge to support them. 	3-5
Level 1	<p>Demonstrates either</p> <ul style="list-style-type: none"> • some patchy accurate and relevant knowledge <p>or</p> <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 *From what part of the temples do these sculptures come?*

metopes [1]

(1 mark)

02 *Who is the hero shown in Photograph A and what is he doing?*

Heracles / Hercules [1] fighting (Cretan) bull [1]

(2 marks)

03 *What is the subject matter of the sculpture shown in Photograph B?*

Lapith [1] fighting Centaur [1]

(2 marks)

04 *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.*

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

- A: diagonal composition filling available space and appropriate for central position in row; cross-over of figures suggests depth, as does bull's turned and foreshortened head, and emphasises struggle along with bull's tail raised as if to lash Heracles' head, Heracles' gaze at bull's head and emphasis on musculature and bone structure of Heracles' torso responding asymmetrically to his thrust; etc.
- B: 2 predominantly upright figures which are less successful in filling space, both in same plane with grappling arms ineffectively foreshortened so suggests awkward contortion without force rather than depth; neither engages his opponent with his gaze; some attempt to represent muscle and bone structure, with slight twist on Centaur, but rendered without subtlety and in neither case responding to a violent action, particularly in the case of Lapith, who seems simply to be springing vertically from the ground; Centaur's R arm extended forwards as Heracles' but in both cases broken; Centaur's face a mask-like caricature, Lapith's idealised and expressionless; main interest lies in Lapith's right leg entangled in Centaur's forelegs and his consequent exposure and vulnerability etc.
- A: part of a set in which each metope represents an entire story; B: part of a set showing several shots of (apparently) the same incident with some attempt at narrative / variety with one or other side victorious or both, as here, evenly matched etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

05 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.**

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

- **function:** both designed to dominate their space; Olympia Zeus to house cult statue associated with external altar (chryselephantine statue squeezed in later) as well as dedications; Parthenon to display and not merely house chryselephantine statue which was planned from outset, as well as to house other dedications and treasure accumulated from its imperial successes etc.
- **materials:** both use local stone for the main structure (Olympia Zeus – stuccoed limestone, Parthenon – Pentelic marble) with, in both cases to emphasise importance and wealth of sanctuary, atypically imported marble for roof tiles etc.
- **layout:** both adopt traditional cuboid form raised on 3-step stylobate accessed by ramp on Olympia Zeus (unusually emphasising front) and less obtrusively additional steps on both ends of Parthenon; both surrounded by peristyle of 6 x 13 columns on Olympia Zeus scaled up to 8 x 17 on Parthenon which encloses central structures of *pronaos*, *naos* and *opisthodomos*; traditional arrangement on Olympia Zeus; on Parthenon, for more effective display of statue, narrower peristyle, shallow porches fronted by 6 columns to give ‘forest’ effect cf. Ionia, internal 2-tier columns in *naos* continued behind statue, rear of *naos* divided off into self-contained *adyton* accessed from *opisthodomos* etc.
- **size and proportions:** both exceptionally large, with Parthenon designed to exceed dimensions of Olympia Zeus; Parthenon columns taller and slenderer giving more elegant effect with less heavy entablature etc.
- **Ionic features:** Olympia Zeus – entirely Doric; Parthenon – 4 Ionic columns in *adyton* as appropriately decorative solution to need for tall columns which do not occupy large space and continuous Ionic frieze, only format for representing long procession which would echo movement of Panathenaic procession etc.
- **positions and quantity of sculpture:** Olympia Zeus – both pediments (as elsewhere e.g. Aegina Aphaia), all external metopes plain so emphasis on geometry of architecture, but with 12 sculptured metopes over *pronaos* and *opisthodomos*, *Nikai akroteria* added later etc.; Parthenon – both pediments sculpted with twice as many figures as Olympia Zeus in space that was only slightly longer so far more crowded scenes, all 92 external metopes carved, so much colour and contrast with the geometry of the building, continuous Ionic frieze around interior of peristyle etc.
- **subject-matter and technique:** Olympia Zeus – E pediment shows specifically local myth, emphasised by river-gods in corners, focused on Zeus with message to competitors, with poses adapted to shape of pediment and contained within it, an image of outward calm; W pediment shows Lapiths and Centaurs as elsewhere appropriate to panhellenic site after repulse of Persians, scene of violence about to be calmed by Apollo, again with poses adapted to frame etc.; metopes show single scenes of exploits of Dorian hero Heracles with contrasting compositions, some development of character and some attempt to suit composition to position in row etc. Parthenon – both pediments of local importance proclaiming the special favour Athens received from the gods and both highly

dramatic; W pediment apparently framed by river gods to indicate location as at Olympia; E pediment more unusual in that horses, indicating time of event, appear to break through solidity of architecture; because of scale, in both pediments perhaps some difficulty in maintaining momentum of central drama through to extremities; 92 metopes, of varying quality and narrative coherence, represent at least 4 stories, all apparently with theme of civilisation triumphing over barbarism; frieze, unusually incorporating mortals, celebrates Athens' special relationship with the gods as demonstrated apparently in Panathenaic procession and provides opportunity for display of figures in variety of poses at changing pace; all external sculpture links in content and theme to decoration of chryselephantine statue within, so whole structure conceived as whole etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

- 06 From what part of the Parthenon do the sculptures shown in Photograph C come and what was their approximate date?**

(E) pediment [1] allow any date between 450 and 425 / 3rd quarter of 5th century [1]

(2 marks)

- 07 Which goddess does the statue in Photograph D portray?**

Aphrodite [1]

(1 mark)

- 08 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.**

Praxiteles [1] allow any date between 350 and 325 / 3rd quarter of 4th century [1]

(2 marks)

- 09 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.**

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

- C: presented as member of family of Olympian gods, relaxed and leaning on her neighbour, present at a family event, the birth of another member which, despite its drama, does not much disturb her languid repose; bare shoulder and clinging drapery appropriate to her erotic role, but this is hardly emphasised and she blends with the other goddesses present; viewed from a distance below, probably mainly by citizens including wives and unmarried girls during corporate ritual events in honour of the main goddess of the site Athena etc.
- D: displayed at a sanctuary dedicated specifically to Aphrodite, shockingly naked in a round structure which distances spectator but encourages circulation at same level; portrayed in a properly solitary act (whether mundane or ritual) she teasingly advertises what she seeks to conceal as she is intruded upon; subject to the male gaze as the viewer moves around whether as witness to or participant in the drama, statue may arouse personal erotic frisson etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 10 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.

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

- Olympia Temple of Zeus: E pediment – upright modestly clothed figures of prize Hippiodameia and mother / wife Sterope close to centre as major players in drama and to provide symmetrical balance to composition; W pediment – Lapith women presented as victims putting up a struggle against bestial violence, requiring the protection of men and Apollo (cf. some Parthenon metopes); metopes: Athena portrayed as Heracles' patron and helper etc.
- Parthenon frieze: women, towards E end only, mingle with men as they perform their ritual functions; goddesses relax in seated positions along with gods in family group around central scene with transfer of fabric but apparently paying little attention to it etc.
- Paionios' Nike: victory commemoration displayed way above eye level on pillar in prominent position in front of temple of Zeus presents dynamic image of female figure swooping down with exaggerated contrast between fabric pressed tight by rushing air against front of her figure which is therefore dramatically revealed (one breast exposed) and swirling masses of drapery behind providing emphatic background and structural support for daring pose (cf. Parthenon Iris) etc.
- Hegeso *stèle*: a funerary relief commemorating deceased wife who is shown selecting item of jewellery proffered by slave; drapery is in clinging style of late 5th cent. but overall an image of quiet, dignified modesty celebrating her status within the household etc.
- Eirene and Ploutos: allegorical personification in the Athenian agora of political aspiration by means of stereotypical image of fecund, modest and protective maternity; an intimate moment of bonding into which the viewer intrudes etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

- 11 ***'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.***

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

- both *kouroi* in marble have stiff upright pose, faces rigidly looking straight ahead, weight evenly distributed between both legs, one of which is in front of the other, perhaps to suggest walking but both feet flat on ground; emphasis on symmetry with entire body vertical and eyes, chest, waist, knees all parallel to ground; main view from front, side and back views being separate and subsidiary with little attempt at transition; minor differences in hairstyle but predominantly similar in emphasis on regular symmetrical curls and beaded pattern continuing down neck to provide added support; main difference is in representation of musculature – New York *kouros* has relatively flat surface reminding of stone block from which carved divided up by pairs of repeated patterns to suggest chest, abdomen, knees, elbows; Anavyssos *kouros* has more rounded forms suggestive of youth in his prime and possibility of animation; development also in face – New York *kouros* has elongated form with large patterned eyes and no sense of structure; Anavyssos *kouros* has more natural shape with more realistically proportioned eyes and some suggestion of structure to chin etc.
- both *korai* similarly upright with frontal emphasis but with legs together; Berlin *kore* particularly block-like with little attention to femininity apart from hips and with shallow folds of drapery seen as an opportunity for painted symmetrical patterns, as is hair; Peplos *kore* differs with arm holding dish / pomegranate extending forward made from separate piece of marble; some modelling of face with cheeks and chin (cf. Anavyssos *kouros*) but sharp lines of eyebrows and lips emphasise pattern (characteristic smile); hair too treated as repetitive pattern; *peplos* hangs over body with some suggestion of breasts beneath, which are framed by plaits of hair, but otherwise columnar effect, divided by sharp horizontal lines to represent waist and overfold of *peplos*; smooth surface to receive symmetrical painted surface pattern, the most eye-catching feature of this relatively small votive etc.
- similarities in Paestum temples: built from local travertine stone covered in stucco and decorated with bands of painted terracotta and apparently no sculpture; cuboid on 3-step stylobate surrounded by columns which enclose central structure where statue housed and dominating exterior space in which altar situated etc.
- differences: Paestum Hera 1 – 9 x 18 short stubby columns with pronounced *entasis* and patterns carved on underside of *echinus*; painted terracotta decoration on eaves; *pronaos* with 3 columns and 2 doors; naos divided longitudinally into two with row of 7 columns similar in size to exterior ones, perhaps because 2 statues; *opisthodomos* back room rather than porch approached from *naos* by 2 doors etc. Paestum Athena – small

with peristyle of 6 x 13 columns; bands of painted terracotta above and below triglyphs and metopes; no shelf to support pedimental sculpture but eaves with terracotta decoration and coffering on underside; no *opisthodomos* but *pronaos* extended forward with 6 Ionic columns; no interior columns in *naos* because of small size; apparently 2 internal staircases etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

12 ***'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.

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

- Tyrannicides: bronze group by Kritios and Nesiotes c.477 B.C. as replacement memorial in Athenian agora for founding myth of Athenian democracy; not portraits but differentiation in age / character – youthful Harmodius striding heroically forward, sword raised for chopping blow but leaving body recklessly exposed, so that killed in action = image of Athenian democracy as young, daring, vigorous, fearless; Aristogeiton mature, bearded and wary, holding cloak in front for protection with sword low = protection of older, wiser guardian; aristocratic homoerotic values and relationships transferred to a democratic context which represents whole community etc.
- Charioteer: originally stood in chariot pulled by 4 horses led by groom to commemorate Polyzalos of Gela's victory in chariot race at Pythian Games 478 or 474 B.C. and to provide striking reminder at panhellenic site in mainland Greece of wealth and prowess of Sicilian tyrant; slight twist of figure implies possibility of movement but does not affect regular patterns of *chiton* (lower part resembling fluted column but originally largely concealed); provides image of calm, quiet superiority with emphasis on static control and effects of light on engraved patterns of hair and folds of garment rather than dynamism of thrilling victory; idealised / generalised facial features 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 to emphasise role, muscles generally responding to pose; some differentiation in character but idealised images of two slightly differing heroic types rather than individuals etc.
- Diskobolos: 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; a rather 2-dimensional image of athletic prowess with idealised features and musculature rather than an image of an individual etc.

- Doryphoros: upright walking male figure in which emphasis not on individuality but on generic perfect equilibrium and poise, head slightly turned, arms detached from body, weight unevenly distributed, hips and shoulders tilting in opposite directions as appropriate to pose, chiastic representation of tense and relaxed limbs, contrast between straight limbs on one side, bent limbs on the other etc.
- Parthenon frieze: horsemen, charioteers, religious celebrants etc.
- Hegeso: deceased shown seated taking jewellery from box given to her by standing female slave (smaller in scale); a quiet intimate moment epitomising stereotypical role of respectable wife from the leisured Athenian upper class; her feminine beauty emphasised by profile face (idealised not a portrait) and fine transparent drapery etc.
- Dexileos: funerary monument which adopts public iconography for personal memorial and gives quasi-heroic glory and status to individual by visual reminiscence of idealised horsemen on Parthenon frieze; deceased shown clothed astride rearing horse piercing naked enemy with bronze lance with further drama provided by contrasting diagonals and drapery; power of image increased by way it strains against pedimental top and extends forward at bottom in order to make political point out of personal tragedy etc.
- Apoxyomenos: a different take on athletics with a rather less heavily muscled man with more elongated proportions performing a banal rather than victorious activity but, though inviting 3-dimensional interaction with viewer, still a type rather than an individual etc.
- River Ilissos *stèle*: naked image of deceased, with musculature and proportions rendered in typical late classical style, gazes out towards viewer with expressionless stare; pathos added to scene by addition of crouching boy, gazing old man and sniffing dog, which draw attention to familial relationships and loss but does not represent individuality; evokes the tragedy of a death of a man who has reached maturity after childhood but does not survive into old age 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	1	-	1
02	2	-	2
03	2	-	2
04	5	5	10
05	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
06	2	-	2
07	1	-	1
08	2	-	2
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%

UMS conversion calculator www.aqa.org.uk/umsconversion