



**General Certificate of Education
June 2012**

Classical Civilisation 2020

CIV1A: Greek Architecture and Sculpture

Report on the Examination

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CIV1A Greek Architecture and Sculpture

Section One

Option A

This option was slightly more popular than Option B. Answers to Question 01 were generally correct, but to Question 02 they were sometimes too vague (for example, simply 'killing an animal') and to Question 03 they sometimes just stated 'Centauromachy' without further detail.

In Question 04, although some answers paid too much attention to general discussion of the barbarians against civilisation theme, most focused specifically on the two metopes illustrated. The best identified significant aspects of both, which were analysed with close reference to observed details. However, some concentrated just on the one which was judged to be the more effective, with little consideration of the other, while others lacked a clear structure to the argument.

Despite some good evaluative arguments in response to Question 05, recurrent weaknesses were the adoption of a descriptive rather than an analytical approach and a focus on the sculptural decoration to the virtual exclusion of the overall architectural design of the two temples. Much was written about the chryselephantine sculptures, but not necessarily relevantly to the question: relatively few students remembered from their study of the plans that, whereas the Parthenon was specifically designed to accommodate such an object in all its splendour, the Temple of Zeus was not. And while many students recounted that the Parthenon was financed with money from the Delian League, they failed to mention the function of the Parthenon as a treasury and so to account for the additional room that is not found in the Temple of Zeus. As a consequence, the overall performance in this question was slightly poorer than that in Question 10.

Option B

The factual Questions 06 to 08 were mainly answered correctly, although there was sometimes confusion over the identity of the goddess in Question 07.

In Question 09, most students made some attempt to make evaluative judgements based on observed details (for example, there was much discussion of drapery), but frequently they did not focus on the exact question set, tending instead to discuss differences in the responses of the two sculptures to their situation rather than in the response of the viewer to the sculptures. Few took the setting fully into account: although several mentioned that the Aphrodite of Knidos could be viewed fully in the round, they did not go on to explain how this difference from the Aphrodite on the Parthenon pediment affected the viewer's response. For these reasons there were fewer Level 4 answers than in Question 04, although the mean mark was very comparable.

Answers to Question 10 showed a similar failure to engage fully with the precise terms of the question, often tending to be a discussion of the variety of what the sculptures portrayed rather than of the variety of the viewer's response. The range of responses was often limited by the choice of almost exclusively divine examples; this frequently entailed either continuing to write about the two Aphrodites despite the reference to '**other** sculptures' in the question or discussing Athena from the Parthenon pediments which are known to us only from drawings. Nevertheless, there were some excellent answers which demonstrated the students' ability to use appropriate details from a range of examples in order to produce a cohesive argument that evaluated the effects on the viewer.

Section Two

In both options in this Section, the tendency towards brevity and only a partial answer to the question suggested poor management of time in the examination, and perhaps selectivity in preparation for it. Option C was preferred to Option D by a relatively small margin, but the general standard of answers to the latter was higher.

Option C

The architecture was often ignored in answers to Question 11 and, where it did receive some attention, there was frequent confusion over the number of columns and proportions of the temples at Paestum, which sometimes led to irrelevant consideration of the 2nd Temple of Hera from the 5th century BC. Some students were aware of the Ionic columns in the *pronaos* of the Temple of Athena, but most focused rather on the relatively small detail of internal staircases. By contrast, there was much perceptive discussion, based on sound knowledge, of the *kouroi* and *korai*. Confusion with the Classical period was relatively rare, although the Kritios Boy was sometimes brought in as an example of what Archaic sculptors were moving towards. The best responses had a thematic and analytical focus that was sustained throughout and closely related specific changes in sculptural and architectural conventions to changes in ideology rather than merely digressing into peripheral knowledge.

Option D

Failure to read Question 12 carefully was common: a disappointingly large number of students focused on either male or female sculptures rather than both (with some surprising confusion over the sex of the Delphic Charioteer), or used divine rather than human examples. Some students were prone to cataloguing rather than analysing and evaluating; others made general remarks that showed some appreciation of the issue but did not exemplify them with sufficient anatomical details. However, the best answers demonstrated a strong engagement with the topic and provided both a structured argument with a coherent point of view and a good level of supporting detail.

Mark Ranges and Award of Grades

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