



**General Certificate of Education  
June 2013**

**Classical Civilisation 1021**

**Athenian Vase Painting**

**AS Unit 2C**

**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

<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 <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 <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<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>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><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>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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**Mark Scheme**  
**Unit 2C Athenian Vase Painting**

**Section 1**

**Option A**

**01 Give the approximate date of the vase shown in Photograph A.**

565-520 BC / mid 6<sup>th</sup> C BC (1)

(1 mark)

**02 How has the Amasis Painter suggested that the right-hand figures in Photograph A are female? Make two points.**

**Two from:** By rendering their faces/arms white (1) / by their dress (1) / by portraying jewellery (1) by their hair (1)

(2 marks)

**03 What name is given to the type of vase shown in Photograph B and for what purpose was it normally used?**

(Belly) amphora (1) **and one** of storing (1) / wine (1) / water (1) / oil (1)

(2 marks)

**04 How effectively does the scene shown in Photograph B suit the vase?**

Discussion might include: using shape of amphora to frame BF scene (curve of shoulders/cape of extreme LH figure; shape of vase on stand to right); elaborate border pattern of shields at top also helping to frame, but note main LH figure's helmet & spear breaking border; also extreme LH figure's hat; rectangular couch provides internal pattern (complemented by shape of table beneath, with spear crossing vine tendril etc.); curves of couch legs again suit shape of vase; degree of balance with 2 LH figures v RH figure + large vase (but size etc. shows dominance of scene to LH side); all figures except main figure on couch looking to right; difference emphasizes status of main figure; faces of figures all in profile; similarity of expressions (very simple facial portrayal – nose + eye with only beards & headwear to differentiate); attempt to show musculature on RH figure; patterned clothing on 2 LH figures used to imply body shape; better effort at realism with main figure (hair/beard, good position of left elbow etc. but strange right and left forearm positions): variety of detail elsewhere (e.g. items on table; decoration of the 2 couch legs) contrasts with fairly standard BF pattern effect of main figures; very busy vine motif throughout (possibly distracting from main theme?); typical BF in emphasizing shape/pattern over apparent theme.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)



**05 ‘Exekias was as great as the Amasis Painter, but for very different reasons.’**

**To what extent do you agree with this assessment of the Amasis Painter and Exekias? Give reasons for your answer and refer to at least two paintings by each painter. You may discuss the painting in Photograph A.**

**You might include discussion of**

- **choice of vase-shape and subject matter**
- **use of space**
- **depiction of the human form**
- **treatment of action**
- **portrayal of emotion**
- **general decoration.**

Factors to consider in making this judgement might include some but not necessarily all of the following:

- **vase/subject: Amasis:** (possibly also potter as well as painter; if so, could match subjects to pot); wide variety of pot types (uses belly amphorae & cups as Exekias, but also neck amphora, oinochoe, lekythos etc.); thematically keen on mythology; e.g. Dionysus on several pots (inc Dionysus & women neck amphora); Perseus & Medusa; Achilles arming; also everyday scenes (e.g. women weaving & wedding procession). **Exekias** (also potter as well as painter); liked big pots (many examples of belly amphorae, but also cups); also loved dramatic mythological scenes (e.g. suicide of Ajax; Ajax & Achilles playing board game; Herakles & Nemaean lion; Dionysus sailing), as well as sporting scenes (e.g. Panathenaic games)
- **space: Amasis:** preference for multi-figure compositions to fill space (e.g. divine stables; women weaving) but occasional focus on single figure (e.g. Perseus & Medusa in which the Gorgon is dominant); interesting trio in Dionysus & the women; much ‘filling’ done by architectural features (but Dionysus & women uses swirl patterns); figures still fulfilling old b-f need for pattern over realism, but often more crowded feel than Exekias. **Exekias:** (credit for examining reputation as ‘master of black-figure style’ in light of comparison with Amasis); generally allows two or three monumental figures to dominate (e.g. Achilles & Ajax at play belly amphora): uncrowded scenes almost spotlighting figures; little secondary decoration – but Dionysus cup as possible exception (more distant central figure but dolphins/vine tendrils used to fill space and accentuate cup shape, as well as illustrating story); took great pride in including a few incidentals (weapons, horses’ manes etc.); still tendency to look primarily for pattern effect
- **human form: Amasis** generally more focus on pattern & fitting to vase shape than attempt to produce lifelike figures; e.g. vertical lines of figures in divine stables & various belly amphorae; figures of wedding procession suggesting pattern rather than individuality (two women almost identical); faces generally incised quite basically (side view of eye & straight nose); stippling for beards & hair; clothing has suggestion of folds but rarely stresses contours of body (wedding procession good exception); figure of Medea strikingly grotesque; Dionysus & women – rather peculiar positions of limbs etc. **Exekias:** figures more important focuses of the design; Panathenaic amphora almost convincing in positions of wrestlers’ bodies; Dionysus reclines gracefully in boat cup; poses of Achilles & Penthesilea quite convincing despite creating nice pattern & emphasizing vase shape; ditto Achilles & Ajax where curved backs fit vase shape but also suggest realistic pose; faces generally remain rooted in b-f simplicity: women more natural thanks to white slip; more use of hair/beards to show individuality; clothing remains more pattern-based (and used to complement vase shape: e.g. Achilles & Ajax)

- *action/emotion: Amasis*: some basic use of folds of clothing to suggest motion (e.g. lekythos of wedding procession); attempt to convey movement by body pose not total success (e.g. leg positions of Medusa) but small figures in divine stables well-observed; definitely more movement in his later paintings; little facial emotion (evil grin of Medusa?); even characters in wedding procession have neutral expressions; rarely uses white faces to emphasise females (and even when does, little emotion; e.g. women with Dionysus). *Exekias*: despite retaining pattern effect, feeling of movement at times: Achilles seems to stretch over Penthesilea (whose painted face shows clear emotion); despite balanced pattern, Ajax and Achilles are bending forward convincingly and display a sense of concentration; Dionysus cup features god in languid pose; one wrestler is clearly on the point of throwing the other (despite little facial expression here)
- *decoration: Amasis*: retains much traditional b-f secondary decoration (secondary pictures above main scene on wedding procession lekythos, ditto weavers lekythos; regular patterned friezes above main scenes on amphorae and on necks of neck amphorae): credit for specific examples such as shield motif, vine leaves etc.; handles usually left black. *Exekias*: innovative – e.g. use of coral-red interior coating on Dionysus cup; otherwise many similarities (e.g. patterns on neck amphorae such as Herakles & lion; delicate friezes above main illustrations on amphorae; ornamental spirals to fill space on Achilles & Penthesilea); credit again here for relevant discussion of Dionysus cup.

Credit for using **any** appropriate vases to illustrate the points made above.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

### Option B

**06 Give the approximate date of the cup shown in Photograph C.**

490-450 BC / 1<sup>st</sup> half of 5<sup>th</sup> C BC (1)

(1 mark)

**07 What name is given to the type of vase shown in Photograph D?**

(Kalyx) Krater (1)

(1 mark)

**08 How was the type of vase shown in Photograph D normally used? Make three points.**

**Three from:** at a symposium (1) / the krater would contain a mixture of water and wine (1) / to be served by a steward (1) in combination with a smaller jug (1) to fill the revellers' cups (1) etc.

(3 marks)

**09 How effectively has the Brygos Painter depicted the violence of the scene shown in Photograph C?**

Discussion might include: busy RF scene full of figures secure on floor indicated by double circular lines; effect of plain black background to emphasise figures who take up most of available space; difficulties of limited height (imposed by cup shape) dealt with by using different positions for figures ; e.g. soldier bending over fallen warrior in central group, with LH figure drawing back (in horror?); RH pair has assailant again drawing back with sword raised (to echo shape of lip of cup), while the RH figure flexes knee backwards; shield motif fills gap under RH handle while fallen warrior's head & sword is used for same purpose under LH handle (credit for noting attempt to use two quite different pictures to create a similar pattern; does smaller head of fallen warrior spoil effect or give idea of distance so ensuring focus is on central grouping?); credit for noting effective use of drapery to convey action & movement (good example would be the two outer figures of the central trio); use of sharp angles with central character suggesting violence; his shield fills potential gap here and balances the shield in the LH group; clever interlocking of legs of LH group with those of the falling figure in the central group; most faces lack emotion: central figure shows no facial emotion; pain & anxiety suggested only by head positions on other 2 members of central group.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**10 The work of the Niobid Painter represents a great improvement on that of the Brygos Painter'.**

**To what extent do you agree?**

**Give reasons for your answer and refer to at least two paintings by each painter. Do not discuss the painting in Photograph C.**

**You might include discussion of**

- **choice of vase-shape and subject matter**
- **use of space**
- **depiction of the human form**
- **treatment of action**
- **portrayal of emotion**
- **representation of three dimensions**
- **general decoration.**

Factors to consider in making this judgement might include some but not necessarily all of the following:

- **vase/subject: Brygos:** credit for recognizing as prolific painter of vases from end of archaic period; favoured cups, but used variety of vases (skyphos, kantharos and lekythos); keen on everyday scenes (e.g. symposium, athletic competitions etc.); also used mythological scenes (e.g. Trojan War e.g. fall of Troy; Phoenix & Briseis; Ajax dead; ransom of Hector; also a nice lekythos of Athena etc. **Niobid:** credit for recognising as early classical painter with limited number of paintings surviving; most famous for his name vase, kalyx krater; generally stuck to krater but examples also of neck amphora and pelike; virtually all known scenes are mythological (usually Trojan War) but one of departing soldier (credit for comparison with Kleophrades' example)
- **space: Brygos:** lekythos of Athena: single spotlight figure but busy feel achieved by strong subsidiary decoration on neck and below figure; good use of space on insides of cups (e.g. Clytemnestra with axe and Ajax dead both use pose of figure, drapery and secondary objects to fill nspace); outside of cups filled with very busy figures (quarrel over

Achilles' armour; death of Priam) **Niobid**: name vase krater: space filled by smaller figures at different levels (crowded in very different way; clear space between figures; large frieze below handle so fewer pure black areas; other examples: krater of Gigantomachy: five horizontal bands filling whole vase (pattern/picture/pattern/picture/pattern); two volute kraters (Sack of Troy and Herakles with Pholos); both single picture with large overlapping figures & black space beneath

- *human form*: credit for establishing distinction here between archaic & classical styles of figure drawing (although archaic Brygos called 'first painter to achieve real painting'). **Brygos**: great progress from the pioneers; last example of archaic tradition, demonstrating 'new command of pose based on observation'; portrayed the only 'real children' seen in any artist's work; sure grasp of how to indicate age in figure painting (e.g. skyphos of Priam); excellent detail of heads (flat tops, high brows; narrow eyes; long noses; expressive mouths – Clytemnestra good example); figures often balding (eg. Phoenix on Briseis cup); stubbly beards; etc; one of first examples of three-quarter face (Sappho on spouted jar); not so good on subtlety of line; his Symposium scene on the outside of a cup demonstrates his great ability to indicate everyday gestures and situations. **Niobid**: figures described as 'fine solid presence': classical poses, realistic rather than forming patterns (name vase again good example) also satyr chorus from another krater; Gigantomachy shows still not perfect in this respect, but here as elsewhere clothing clings to body shape in classical style; often uses small figures with basic but lifelike facial features (e.g. Apollo, Artemis & Niobids): heads in proportion, hair totally natural, necks correct length, chins lifelike; ditto musculature of bodies); larger figures generally confirm this (e.g. death of Achilles) but little expression generally
- *action/emotion*: **Brygos**: excellent use of positioning of figures to indicate action & emotion (cup of Dionysus & satyrs good example); strong use of facial features helps too ('mouths are always expressive') e.g. satyr puffing at pipes; Dionysus in frenzy on cup exterior (head position); painful expression of dead Ajax; less emphasis on movement (but quarrel over Achilles' armour cup achieves this through depiction of arm position and pose generally while ransom of Hector shows quiet moment reinforced by very different arm positions and similar pose of all secondary figures). **Niobid**: more sense of depth of field; fighting scenes allow classical action poses (particular credit for comparison with Brygos here); on the other hand, tendency of figures to 'float' as on name vase may detract from 'action'; 2 level vases allow a cartoon-like progression of action on, for example, the Gigantomachy krater & gods/Pandora krater; emotion and through both depth of field, position of limbs etc. but not yet really through facial expression
- *decoration*: see points above; **Brygos**: functional, often as strong frame for insides of cups; very much underplayed on cup exteriors although quite heavy use at top & bottom of lekythos **Niobid**: stronger use of decoration to separate scenes & occasionally act as 'floor', but more obtrusively than Brygos whose decorative pattern tends to simply frame main scene.

*Credit for using **any** appropriate vases to illustrate the points made above.*

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Section 2

### Option C

- 11 **How successfully did early red-figure paintings depict scenes from mythology? Explain your answer and refer to at least four paintings, each by a different painter.**

**You might include discussion of**

- **choice of subject and scene**
- **relationship of composition to vase-shape and space available**
- **clarity of narrative**
- **treatment of anatomy, action and emotion.**

Factors to consider in making this judgement might include some but not necessarily all of the following:

- **subject:** built on stock of standard myths from b-f days – Herakles in particular, but also Trojan War cycle, Theseus & Perseus; other gods etc; developments using advantages of r-f techniques from the beginnings of r-f painting to more complex compositions by the time of the Berlin Painter; credit for using specific examples from painters below to assess chosen paintings and place in wider context
- **shape/space:** links between use of specific vase-shapes and the subject matter of paintings (e.g. mythology for funerary vases etc.; also as part of amusement at symposia; many vases with mythological scenes found on amphorae); credit again for specific examples used to argue degrees of success both artistic and practical; ditto arguments about individual paintings regarding use of space
- **anatomy/action/emotion:** credit for assessing degree of success in portraying the anatomy of mythological characters depicted in each painting chosen for discussion; also for representation of action, where appropriate and for instilling emotion
- **Andokides:** examples could include: r-f example of bilingual vase, e.g. Ajax & Achilles at play (credit reference to b-f side if used to illuminate quality of r-f side, e.g. advantages of painting over earlier b-f incision); also Herakles driving bull to sacrifice (depiction of the hero); Herakles and the Nemeaeon lion (early attempt to depict action; contrast between his earlier & later versions of same story); busy scene of Herakles & Amazons; credit for specific reference to preponderance of belly amphorae, placing of figures, use of space and general decoration, but in particular for depiction of anatomy and action, and overall emotional impact
- **Pioneers:** credit for using either or both (both not necessary if four painters used overall); **Euphronios:** examples could include: Sleep & Death carry Sarpedon (pattern v characterization; busyness of scene; pathos of Sarpedon etc.); Herakles & Amazons (v busy scene, strong sense of movement, depiction of fallen figure etc.); cup of Herakles & Geryon (use of shape to frame; squeezing many characters into space; varied position of figures, 'action' techniques etc.); **Euthymides:** examples could include: arming of Hector (contrast with Euphronios' action approach; very static – seeking different emotion?); Theseus & Helen (attempts to indicate variety of poses; use of drapery to suggest movement, remaining stylized features, figures still as pattern; figures breaking out of frame into borders etc.); credit for comparing and contrasting the Pioneers with each other but also with earlier and slightly later r-f painters, again using criteria from first 2 bullet points

- *Sosias/Kleophrades/Berlin*: again, allow examples from any or all (one fine if four painters discussed overall); **Sosias**: examples could include: Achilles & Patroklos (use of interior cup shape; depiction of anatomy; creation of floor line; emotional depiction of each character); possibly compared/contrasted with outside of cup, introduction of Herakles to Olympia (height/position/identification of figures; strong vertical lines; appropriateness of pattern to shape of cup etc). **Kleophrades**: examples could include Trojan kalpis where figures are all at irregular angles suggesting chaotic movement; action generally implied by positioning of figures but not always successfully; Iris & Centaurs skyphos: typical archaic smiles (little expression; Kleophrades' emotion comes from composition rather than human expression); favours busy scenes (although versatile as also uses Berlin Painter style of single 'spotlight' figure); another good example would be kalix krater 'Return of Hephaistos'. **Berlin**: examples could include: belly amphora of Athena (spotlighting of single figure; unbroken black background; progress in depiction of anatomy etc.); possible compare/contrast with neck amphora of Herakles & Amazons (crowded scene; decoration of neck; positioning of figures; ability to overlap figures etc); amphora of Gorgon (credit for reference back to b-f example) feeling of movement; 'floating' Nike on oinochoe etc. etc.; credit for any examples by any of these painters which attempt to analyse degree of success with specific judgements based on first three bullet points.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### Option D

- 12 **'The Achilles Painter's red-figure paintings were more successful than his white-ground work.'**

**How far do you agree? Explain your answer and refer to at least two red-figure examples and two white-ground examples.**

**You might include discussion of**

- **the reasons why he employed each technique**
- **vase-shapes and subject matter**
- **composition**
- **portrayal of figures**
- **treatment of action and emotion.**

Factors to consider in making this judgement might include some but not necessarily all of the following:

- **reasons for use: r-f**: traditionally used since move from b-f to r-f for many purposes; use at symposia; presumably general everyday use; but to a large degree as funerary ware; Achilles P. used r-f for each of these, building on tradition (credit for brief & relevant discussion of his place in this tradition); examples for r-f could include: name vase amphora (symposia); three-figure oinochoe with young boy (general); lekythos with white pillar (funerary). **w-g**: credit for relevant discussion of earlier w-g examples as variant to b-f, then r-f for funerary use as early as 6<sup>th</sup> C (possible e.g. of Brygos Painter's spinning woman from c.490); Achilles P. revolutionized technique in early classical period by employing it for many of his large lekythoi specifically for funerary use; possibly responding to use of painted wooden panels in classical era
- **shapes/subject: r-f**: full range of shapes including lekythoi; full range of subject matter appropriate to different vases; e.g. vases for *symposium use*: amphorae with mythological pictures (Oedipus & Sphinx; name vase featuring Achilles); oinochoe as above; dinos of young people at play; also for *funerary use*: stamnos of departing

warrior (also used at symposia but subject suggests funerary here); lekythos as above; credit for any other good examples. **w-g**: credit for noting only lekythoi employed with this technique; scenes appropriate to funerary ware: e.g. muses on Helicon; departure of warrior; Hermes & woman; credit for brief explanation of suitability of each theme

- **composition: r-f**: again stress on variety: named vase adopts Berlin P spotlight technique; single figure on patterned floor; spear acts as counterpoint to tilt of body; otherwise no other figures or decoration; other amphorae have 2 figures: Oedipus & Sphinx gives each character equal prominence; again lots of black space to push figures forward; figures curved to suit curves of amphora; Oedipus' bent back & Sphinx's wings + tail give balance; lekythos has two figures but focus is on pillar which divides them; again only patterned floor relieves the all-encompassing black background; oinochoe is another 3-figure example: even cheerful scene is presented against unrelieved black background. **w-g**: credit for pointing out similarities in composition: figures set in lots of space; white more suitable in funerary context? Preponderance of 2-figure scenes often with space between (to signify parting?); usually gentle domestic scenes (two women with baby; warrior quietly taking leave; muses performing quiet music; domestic work etc. characters often seated; little movement apparent; credit for mention of fading of subsidiary colouring; also for recognizing use of unobtrusive decoration at top (and sometimes bottom) to frame picture without being obvious; credit for relevant comments on effects of different types of glaze used by the two media
- **figures: r-f**: takes inspiration from Berlin P: big vases allowed large figures unencumbered by extraneous detail; name vase good example of single figure: classical correctness of pose and stance (without abandoning desire to complement shape of vase); legs show muscular tension appropriate to stance; arms are at a believable angle; head & neck are in realistic scale to rest of body; eye, nose & mouth lifelike; head rendered naturally rather than as incised pattern; all focus on figure; oinochoe featuring child: remarkably lifelike child; naked so full musculature clear; stance is complicated (facing one side figure but turning to the other) and yet fully natural; side figures continue tradition of following vase shape but not over-rigidly (RH figure inclines neck but uses arm rather than body to follow curve; LH figure more traditional pose); faces and body scale similar to name vase; credit for other examples (e.g. contrast with slightly busier stamnos which has more figures). **w-g**: definite similarities to r-f examples as regards anatomical precision, pose & position, dress, facial expression etc.; credit for examples to show this (or suggest differences from the livelier r-f examples); tendency to use seated figures (one of Muses on Helicon; Hermes; mother (?) of departing warrior); possible link to classical statuary; all convincing (but different) seated positions; naturalness of poses (Muse playing lyre; tension in the arms as she plays; baby turning to mother as handed over etc.); appropriate sombreness of facial expressions; unity of figures in one sense (often directly facing & similar scale) but separation by white space (often broken by one object - stool/helmet etc.)
- **action/emotion**: covered to a degree above: **r-f**: not a painter who often favours dramatic action; Oedipus & Sphinx crucial moment in story but very calm faces of both; Sphinx is motionless & appears emotionless; Oedipus is trying to make a point, so gestures with his hand; Achilles P. often seems to catch 'quiet before storm' (e.g. name vase); still tendency even in classical period not to use facial expression to indicate emotion directly (e.g. faces on stamnos of warrior taking leave). **w-g**: similar situation to r-f; perhaps more understandably given funerary nature of vases; even where action is depicted, feeling of peace and slow movement (e.g. lekythos of passing over of baby); seated warrior & mother do not show emotion of meeting/departure, leaving pose and handing of helmet to convey sadness.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

**Assessment Objectives Grid**  
**Unit 2C Athenian Vase Painting**

**Section 1**

**Either**  
**Option A**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>01</b>	1	-	1
<b>02</b>	2	-	2
<b>03</b>	2	-	2
<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>	1	-	1
<b>07</b>	1	-	1
<b>08</b>	3	-	3
<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 2**

**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>