

A-LEVEL

CLASSICAL CIVILISATION

CIV1A Greek Architecture and Sculpture
Mark scheme

2020
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Version/Stage: Final v 1.0

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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.

Further copies of this Mark Scheme are available from aqa.org.uk

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	<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. 	19-20
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 and has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	14-18
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. 	9-13
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 sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	5-8
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. 	1-4

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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Unit 1A Greek Architecture and Sculpture

Section 1

Option A

01 Give the name of the hill on which the Parthenon stands.

Acropolis [1]

(1 mark)

02 To whom was the Parthenon dedicated?

Athena (Parthenos) [1]

(1 mark)

03 What is the date of the Parthenon?

allow any date between 450 and 430 BC [1]

(1 mark)

04 Give the name of one person associated with building the Parthenon.

Perikles / Iktinos / Kallikrates / Pheidias [1]

(1 mark)

05 What is the main Order used in the Parthenon?

Doric [1]

(1 mark)

06 How far was the outside appearance of the Parthenon typical of Greek temples? Give the reasons for your opinions.

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

- typical: stone, rectangular cuboid, surrounded by peristyle of columns on 3-step stylobate, supporting entablature of architrave and frieze of alternate triglyphs and metopes etc. and triangular pediments on short ends, containing painted sculptures, with low pitched tiled roof with akroteria at corners etc.
- atypical: exceptionally large, of marble throughout, without stucco, with 8 x 17 columns instead of more usual (for date) 6 x 13 (though retains proportions), Doric columns of slimmer profile and peristyle narrower, Ionic frieze visible through columns, all metopes carved and pediments crowded with figures etc.
- subject matter of sculptural decoration: extent to which it shows local interest and is therefore typical / distinctive etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

07 For an Athenian visitor, the Propylaea, the Temple of Athena Nike and the Erechtheion were all more interesting visually than the Parthenon was.'

How far do you agree with this statement? Give the reasons for your opinions and support them with details of these buildings.

You might include discussion of:

- **the views of each building that an Athenian visitor had**
- **what the visitor saw of the inside of each building**
- **sculptural decoration**
- **the effects of light and shade**
- **any unusual features.**

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

- Propylaea: externally very austere version of Doric in contrast to more decorative treatment of Doric on Parthenon visible on exit from gateway and adjacent Ionic on Athena Nike; projecting wings to create impression of symmetry and encourage upwards and inwards movement into sanctuary; interior provides darker area of transition with contrasting tall Ionic columns and elaborately painted coffered ceiling; exit frames view which includes parts of Parthenon and Erechtheion etc.
- Temple of Athena Nike: small treasury-like structure, in contrast to Propylaea nearby with continuously carved Ionic friezes and images of Nikai on balustrade, designed to be eye-catching from below and as visitors ascend ramp and establish Athenian victory under Athena's patronage as central theme of Acropolis buildings etc.
- Erechtheion: E façade (last seen by visitor) conventional hexastyle Ionic in appearance, but because of drop in ground level W façade (first seen by visitor) has engaged columns which do not go down to ground; core of building = conventional rectangle, as Athena Nike without peristyle providing contrast between smooth polished surface and vertical stripes of column flutes and drapery of Caryatids; unusual frieze of grey Eleusinian marble with figures individually attached above repeated frieze of abstract carving which may be seen as attempt to unify separate parts of building, or through its discontinuities to emphasise them; disproportionately large porch with exceptionally elaborate Ionic columns and carved door frame extends on N side of building beyond W end to provide access to garden with Athena's olive tree as well as to Poseidon's part of temple, so that building eye-catching from Agora as well as on Acropolis; much smaller asymmetrical porch on S side with Caryatids / *Korai* standing on wall and supporting flat roof, looking towards Parthenon, encroaching on ruins of old temple (extent of dilapidation unknown), standing over tomb of Kekrops and ? carrying offerings to it, and ? providing focal point of Panathenaic procession and shelter for display of *peplos* etc.
- Parthenon: basically conventional temple form (though without its own altar) but exceptionally large and highly ornamented (with some metopes and horses on E pediment breaking out of their architectural frame) so that instead of building enlivened with decoration tends to become huge framework for display of sculpture that portrays locally cherished foundation myths in pediments, myths in which civilized values may be seen to triumph over barbarism in metopes, and (whatever precisely it is showing) a procession demonstrating Athenian piety, which leads the visitor from preparation through excitement of cavalcade and chariot-racing to dignified worship at E end; many themes of external sculpture link to those on chryselephantine Parthenos, which whole building seems designed not just to house but to showcase etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B**08 Give the name of the statue and the name of the sculptor of the original statue.**

Diskobolos [1] Myron [1]

*(2 marks)***09 Give the approximate date when the original statue was made.**

allow any date between 460 and 440 BC [1]

*(1 mark)***10 Give two ways in which the original statue was different from the copy shown in Photographs B and C.**

TWO of e.g. original in bronze (rather than marble) / had no tree-trunk for support / head turning towards hand with discus (according to Lucian, rather than looking at ground) / head with different features (rather than Hermes type associated with Lysippos, added before Townley's purchase) / original ? part of group (e.g. Apollo and Hyakinthos) etc.

*(2 marks)***11 'The different views of the statue in Photographs B and C are both equally successful.'**

To what extent do you agree with this statement? Give the reasons for your opinions and support them with details of the statue.

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

- B: rather flattened image with unnaturally sharp twist in body so that largely frontal view of torso but profile view of buttocks and thighs; clear view of backward-extending weight-bearing arm with discus in contrast to hanging L arm; both legs bent, but clear view that one bearing weight, the other not; contrast between zigzag outline (L) and curved outline (R) through which head extends suggesting trajectory of discus; not a freeze-frame of a continuous action but synoptically brings together a plurality of different moments in single image
- C: may be seen by some as jumbled and incoherent, but by others as less contrived and more naturalistic since the artificial contrasts between sides and limbs are less apparent; the sculpture gains depth with one arm back, the other forward, and one leg behind the other; the twist seems less contrived; and perhaps the viewer becomes more engaged being in the path of approaching athlete etc.
- how far each viewpoint encourages viewer to seek a different one, etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

12 How successfully did other free-standing sculptures of males of the 5th and 4th centuries BC offer the viewer a range of interesting viewpoints?

Give the reasons for your opinions and support them with reference to at least four examples.

You might include discussion of:

- single male figures and groups of males
- pose and movement
- how figures in groups relate to each other
- how viewers interact with the sculptures from different viewpoints
- how sculptors exploited the properties of the materials from which the sculptures were made.

Do not write about kouroi of the 6th century BC.

Judgements may be supported by discussion of at least four (but **not** necessarily all) of **e.g.**

- Kritios Boy: marble, retaining upright pose of *kouroi* with arms by side and one foot in front of other, and influenced by developments in hollow-cast bronze only in treatment of hair and eyes; from front, L hip raised above R in response to uneven distribution of weight on legs, and head slightly turned, so that greater sense of structure to body and of potential movement than in *kouroi* but little opening up of viewpoints other than frontal beyond tilting of buttocks etc.
- Tyrannicides: group originally bronze that creates contrasting characters in dynamic poses with limbs raised in action away from body and effective dynamic viewpoints from various angles to suit its setting in Athenian Agora and status as commemoration of allegedly defining moment in development of democracy; youthful Harmodius strides heroically forward, sword raised for chopping blow but recklessly leaving body exposed; Aristogeiton, more mature and wary, holds cloak in front for protection, with sword low etc.
- Riace Warriors: two upright bronze male nudes (uncertain whether from same group) with heads turned slightly and weight unevenly distributed, with effective *contrapposto*, arms detached from body and holding military equipment, muscles generally responding to pose and differentiated in character; most significant detail visible from front (precise torso musculature, bulging veins on wrists, copper nipples, silver teeth, infilled eyes), but contrasts in side views provides some interest, and 'iliac crest' continued round back, which also has deep curved groove to emphasise potential movement etc.
- Doryphoros: upright male figure in bronze in perfect equilibrium from frontal viewpoint, plausibly articulated but neither obviously walking nor clearly stationary, head slightly turned, arms detached from body, weight unevenly distributed, hips and shoulders tilted in opposite directions in *contrapposto* as appropriate to pose, chiasmic representation of tense and relaxed limbs, contrast between straight limbs on one side with bent limbs on the other, an illustration of Polykleitos' mathematically derived system of ideal proportions and ratios in *Kanon*; as with Riace Warriors, contrasting sides provide some interest, but little to encourage viewer to treat sculpture as fully three-dimensional object etc.

- Hermes and Dionysos: moment of ease in family of Olympian gods after act of extreme violence for those who know myth; relaxed, leaning Hermes teases infant Dionysos with grapes (focal point of their gazes, most clearly seen from front) foretelling Dionysos' future role; viewer intrudes into private, intimate moment, with perhaps some changes in relationship suggested from different angles, but primarily frontal, especially if original marble with prop being integral to composition etc.
- Apollo Sauroktonos: apparently sends up Apollo's epic slaying of Pytho by portraying god as lolling, languorous, indolent, androgynous youth teasing harmless lizard; apparently originally bronze but necessity of tree-trunk for composition limits satisfactory viewpoints to limited range around front etc.
- Apoxyomenos: originally bronze naked athlete performing mundane task with arms stretched out towards viewer in frontal view unsatisfactorily appearing foreshortened and blocking single clear view of musculature so that viewer encouraged to move around and in so doing to see clearly what the figure is doing and appreciate the subtly shifting change of balance that the figure portrays etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

13 ‘Greek architects were always trying to do something new.’

To what extent do the buildings at both Paestum and Olympia that you have studied support this statement? Give the reasons for your views and support them with details from at least five buildings.

You might include discussion of:

- functions
- materials
- layout, shape, size and proportions
- the use of the Orders
- decoration.

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

- 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 seven columns similar in size to exterior ones, perhaps because two statues; *opisthodomos*, approached from *naos* by two doors, = back room rather than back porch; etc.
- Paestum Athena: generally conventional moderately sized Doric exterior (peristyle of 6 x 13 columns) with painted terracotta decoration and coffering on eaves and above and below frieze of triglyphs and metopes, and no shelf for pedimental sculpture; small size eliminated need for columnar supports in *naos*; enlarged Ionic *pronaos* leaving no room for *opisthodomos*; staircases; etc.
- Paestum Hera 2: 6 x 14 columns; otherwise conventional form inside and out in contrast to idiosyncratic earlier Hera 1 adjacent to it, etc.
- Olympia Hera: stone foundations, mud-brick walls, wooden columns gradually replaced in stone; rectangular with peristyle, low-pitched roof, interior with 3 divisions; spur walls in *naos*; apparently little decoration but terracotta *acroterion* etc.
- Olympia Zeus: example of Doric in form that, though unusually large, became canonical; designed to dominate space; stuccoed limestone with marble sculpture and roof-tiles; traditional cuboid raised on three-step stylobate, accessed by ramp because of size (unusually emphasising front); peristyle of 6 x 13 columns; external metopes uncarved, but 6 carved metopes over each of *pronaos* and *opisthodomos* showing twelve related scenes from Labours of Herakles creating a narrative sequence (with some adjustment); pediments show two contrasting scenes – E of local significance, calm with hints of violence to come, but W of Panhellenic significance, Apollo bringing calm to visible acts of violence; standard *distyle in antis pronaos* and *opisthodomos* frame *naos* with two rows of two-tier columns supporting roof; large chryselephantine of Zeus squeezed in later etc.

- Olympia Philippeion: initially to commemorate Philip of Macedon's victories in Olympic chariot-races, but then also at battle of Chaironeia, completed after assassination by son Alexander; circular Ionic peristyle on three-step stylobate, making striking contrast with Doric rectangular temple of Zeus; unusually capitals have volutes on all four sides because of curve of exterior and support frieze that includes solecism of Doric dentils; huge eye-catching bronze poppy-head on apex of conical roof; circular *naos* housed chryselephantine (previously reserved for gods) statues of Philip and family displayed within encircling Corinthian half-columns (cf. Epidauros Tholos) etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 14 'In Greek sculptures of females, the main emphasis is always on the decorative effect of the drapery rather than on a lifelike image of the body.'

How far do you agree with this statement? Give the reasons for your views and support them with details from at least five examples from the 6th to 4th centuries BC.

You might include discussion of:

- free-standing, architectural and funerary examples
- functions
- pose
- techniques for representing drapery and the body
- colour
- any other important features of Greek sculptures of females.

Judgements may be supported by discussion of at least five (but **not** necessarily all) of e.g.

- Berlin *kore*: block-like with little attention to femininity apart from hips; hair and shallow folds of drapery regarded as opportunity for painted symmetrical patterns; etc.
- Peplos *kore*: arm holding dish / pomegranate extends forward in separate piece of marble; some modelling of face with cheeks and chin, but sharp lines of eyebrows and lips emphasise pattern (characteristic smile); hair too treated as repetitive pattern; *peplos* (or ? wearing *ependytes* tunic over *chiton*) hangs over body with some suggestion 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 pattern etc.
- architectural examples e.g. Aphrodite from Parthenon E pediment: relaxed, leaning on female neighbour at family event, little disturbed by Athena's violent birth; bare shoulder and clinging drapery appropriate to her erotic role, but this hardly emphasised through portrayal of female form; deep folds of drapery link her to females in different poses on either side and create dramatic swirling patterns of light and shade appropriate to scene etc.
- Paionios' Nike: victory commemoration displayed high above viewer 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 imagined rushing air against front of figure which is therefore dramatically and convincingly revealed (one breast exposed) and swirling masses of drapery behind that provide emphatic backdrop as well as structural support for daring pose in marble (cf. Parthenon Iris) etc.
- Hegeso *stèle*: funerary relief commemorating deceased wife who is shown seated selecting item of jewellery proffered by slave girl; drapery is in clinging style of late 5th century which enables female form to be convincingly shown as well as pattern of light and shadow created by ridges of varying depth and direction and in their complexity distinction between the two women's social status; creates for Hegeso image of quiet, dignified modesty appropriate to her position in household etc.
- Eirene and Ploutos: allegorical personification in Athenian Agora representing political aspiration; swathes of deep folds which permit only occasional intimations of the body beneath create stereotypical image of fecund, modest and protective maternity in an intimate moment of bonding between mother and baby into which the viewer intrudes etc.

- Knidian Aphrodite: shockingly naked, translating Polykleitan *contrapposto* onto the nude female form, with minimal drapery for structural support and contrast, displayed probably in round structure so that emphasis unequivocally on intrusive male gaze on female form from all angles; a teasing work in which her gestures to conceal in fact draw attention and which lures the voyeur into the drama, in some positions as witness, in some as participant 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	1	-	1
03	1	-	1
04	1	-	1
05	1	-	1
06	5	5	10
07	8	12	20
TOTAL	18	17	35

**Or
Option B**

	AO1	AO2	TOTAL
08	2	-	2
09	1	-	1
10	2	-	2
11	5	5	10
12	8	12	20
TOTAL	18	17	35

Section 2**Either
Option C**

	AO1	AO2	TOTAL
13	12	18	30
TOTAL	12	18	30

**Or
Option D**

	AO1	AO2	TOTAL
14	12	18	30
TOTAL	12	18	30

OVERALL

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