
AS-LEVEL

Classical Civilisation

CIV1A Greek Architecture and Sculpture
Mark scheme

2020
June 2015

Version 1: Final Mark Scheme

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	<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	<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 From which part of the Parthenon does the sculpture in Photograph A come?

metope / Doric (or exterior / outer) frieze / south side / south entablature [1].

[1 mark]

02 Identify the creature on the right in Photograph A.

centaur [1].

[1 mark]

03 From which part of the Parthenon do the sculptures in Photograph B come and what is their approximate date?

(east) pediment [1] allow any date between 447 and 425 BC [1].

[2 marks]

04 What myth is shown in the whole group from which the sculptures in Photograph B come?

birth of Athena [1].

[1 mark]

05 ‘The contrast between the male figure and creature is more effective in the sculptures in Photograph B than in the sculpture in Photograph A.’

To what extent do you agree with this statement? Give the reasons for your views and support them with details from both photographs.

Answers may include discussion of a range (but **not** necessarily all) of eg

- **Photograph A:**
overlapping figures in combat with Lapith pulling outwards; both with curved torsos straining against the other; both with defined muscles, but centaur less lithe with stockier proportions; forward spring of Lapith emphasised against background folds of cloak with limbs carved in three dimensions, whereas left legs of centaur only in relief (front rather weak) and figure seems more fixed in stone, etc.
- **Photograph B:**
male figure reclines relaxed against rock covered in drapery; whole body visible with strongly expressed musculature responding to pose; looks towards emerging horses, but without visible response; only heads and necks of horses in view, but head of nearer one turned towards viewer away from reclining male; carving of head also expresses dynamism / energy / upward thrust in contrast to male figure’s calm, etc.

Apply Levels of Response at beginning of Mark Scheme.

[10 marks]

- 06 To what extent did the sculptures on the Parthenon emphasise its architectural structure and to what extent did they distract the viewer's attention away from the building itself? Give the reasons for your views and support them with details of both the building and its sculptures.**

You might include discussion of:

- the site and design of the Parthenon
- the positions of the sculptures on the Parthenon and how far they suited their spaces
- the effects of light and colour
- the effectiveness of the sculptures both as decoration and in telling stories
- the significance of the myths for the functions of the Parthenon.

Answers may include discussion of a range (but **not** necessarily all) of **eg**

- **external appearance:**
traditional, well-proportioned, though exceptionally large, Doric rectangle on summit of high hill visible from afar; horizontal lines of stylobate and entablature, appearing straight though in fact slightly curved upwards towards centre, balanced by vertical lines of regularly repeating triglyphs and fluted columns, the latter again appearing straight though in fact leaning slightly inwards; effect emphasised by strong light and shadows, the latter gradually changing, etc.
- **metopes:**
exceptionally, all 92 sculpted to provide regularly hung picture gallery of 4 myths (Gigantomachy, Amazonomachy, Trojan War, Centauromachy) perhaps symbolising Athenian victory over Persians, and in any case through their number showing off Athenian skill and wealth, and so contributing to the function of the building; because painted, provided horizontal band of colour that, from distance at least, enhanced horizontal line of building in upper level; of surviving metopes, many attempt more dynamic poses, whether successfully achieved or not, that seek to reflect the action rather than the lines of the architecture and emphasise contrast by means of flowing lines of drapery, etc.; some compositions contained well within architectural frame, sometimes with considerable areas of flat unsculpted stone, while others (eg Photograph A) have limbs breaking out into surrounding frame and out towards viewer below (cf. metope in which centaur towers triumphantly over prone body of Lapith that appears likely to roll off onto ground below); etc.
- **pediments:**
provide dominant colourful triangle symmetrically at each end of building; 2 myths (Contest between Athena and Poseidon for Patronage of Athens and Birth of Athena) of specific relevance to Athens and emphasising Athenian devotion to goddess in whose honour Parthenon built; because of exceptional width of building, contained unprecedented number of figures (again emphasising Athenian wealth and expertise); in addition to usual problem of adjusting poses to fit low triangle, this created difficulty, not entirely resolved, of relating outer figures to drama in centre (eg in Photograph B male has back to action), though on east declining levels of agitation away from centre reasonably effective, and contrasting horses' heads, energetic / exhausted, provide novel solution to corner problem as well as visual frame, and also specific time of dawn for action; however, they create somewhat drastic effect of rising out of and collapsing into building and so might seem to contradict its stability; poses of figures and deeply cut flowing drapery contrast with lines of building; etc.

- **Ionic frieze:**
unprecedented addition to Doric temple, running inside peristyle along top of 'naos' wall and over 'opisthodomos' and 'pronaos', that invites viewer to look inwards and upwards between columns; Ionic format necessary to represent procession effectively (apparently a version of Panathenaic procession and so again emphasising Athenian devotion to patron), but viewed in sections between columns (as if elongated metopes) paralleling visitors' own procession towards E end of Parthenon, with increasing solemnity as approached destination, though included cavalcade and chariot-races that did not take place on Acropolis; colour and slight deepening of relief towards top increased its legibility, but overlapping of horses to create illusion of depth perhaps contradicted solidity of wall; climax at E end centring on handing over fabric flanked by gods, seated so as to be larger than humans, and reinforcing emphasis on Olympians in E pediment and metopes, but arranged so that appear disengaged from activities of humans apparently in their honour; etc.
- overall, lavish use of sculpture might be thought to run counter to traditionally (in mainland Greece at least) more austere treatment of Doric, and rather than focus being on a building enlivened by sculpture it might be thought that building had become a subservient structure for display of sculpture; but themes of external sculpture link to those on chryselephantine statue of Athena Parthenos in naos, the housing and display of which, along with storage of treasure in adyton, was Parthenon's main raison d'être; etc.

Apply Levels of Response at beginning of Mark Scheme.

[20 marks]

Option B

07 Photograph C shows a statue of Nike (Victory). Name the sculptor and name the sanctuary where the statue was displayed.

Paionios [1] Olympia / Altis [1].

[2 marks]

08 Give the approximate date of the statue of Nike.

430-400 / last quarter of 5th century [1].

[1 mark]

09 Photograph D shows a copy of a statue of Eirene (Peace) and Ploutos (Wealth). Name the sculptor of the original statue and give its approximate date.

Kephisodotos [1] 380-360 / 2nd quarter of 4th century [1].

[2 marks]

10 ‘The statue of Eirene and Ploutos conveys the idea of Peace and Wealth more clearly than the statue of Nike conveys the idea of Victory.’

To what extent do you agree with this statement? Give the reasons for your views and support them with details from both statues.

Answers may include discussion of a range (but **not** necessarily all) of eg

- **Nike:**
female personification of male achievement; dynamic image, originally displayed on 9-metre column, so that figure appears to be swooping down dramatically as appropriate to divine resolution of battle, with eagle perhaps alluding to Zeus; dynamism enhanced by thin ridges sculpted on surface to suggest drapery clinging tightly to contours of body representing impact of air rushing against body as surges down towards viewer; rest of fabric billows out behind with dramatic emphatic folds, enlarging bulk of figure to draw attention to it and provide support; all these effects further enhanced by outspread wings, which also contribute to supernatural effect; revelations of body through and outside ‘wet-look’ drapery draw attention to desirability of female form and of victory itself; awareness of daring technical achievement in creating such an image from low-tensile marble adds to effect; etc.
- **Eirene and Ploutos:**
more quotidian personification of political aspiration in male-dominated public space; swathes of deep folds which permit only occasional intimations of body create stereotypical image of fecund, modest and protective maternity in an intimate moment of bonding between mother and baby into which viewer intrudes; bodies lean towards each other and eyes connect in mutual interdependence; calm, tranquil, a different order of desirability, more human and humane, from that in Nike; etc.

Apply Levels of Response at beginning of Mark Scheme.

[10 marks]

11 To what extent do you think that Greek sculptors portrayed females as objects of male desire in other free-standing statues and grave monuments?

Give the reasons for your views and support them with details of the Berlin kore, the Peplos kore, the grave monument of Hegeso and Knidian Aphrodite.

You might include discussion of:

- **the various qualities which Greek men might have desired in women**
- **functions of the statues**
- **pose**
- **the uses of drapery**
- **the representation of the female body.**

Do not write about sculpture on temples.

Answers may include discussion of a range (but **not** necessarily all) of **eg**

- **Berlin kore:**
of uncertain function; block-like; strictly upright pose with hair and shallow folds of drapery of mantle and chiton regarded as opportunity for colourfully painted symmetrical patterns; little attention to femininity apart from rounded hips and symbolism of pomegranate; attractive not for body but for what represents – modesty, dignity, fertility, devotion, adornment; etc.
- **Peplos kore:**
image of pubescent girl from Athenian Acropolis, presumably as dedication to Athena; represents similar qualities to those of Berlin kore – generally columnar apart from extended arm holding dish / pomegranate, pattern in sharp lines of eyebrows and hair and painted onto smooth surface of fabric, unnatural horizontal divisions representing waist and overhang of upper garment; but more modelling of face with cheeks and chin, and peplos (or ? ependytes tunic over chiton) hangs in such a way as to suggest breasts beneath; typical of developments in Archaic sculpture; etc.
- **Hegeso:**
funerary stele commemorating deceased wife who is shown seated selecting item of jewellery proffered by slave girl; drapery in clinging style typical of late 5th century which enables female form to be realistically shown, but unlike Paionios' Nike all remains covered to maintain decorum appropriate to married woman and solemnity appropriate to memorial; girl viewed as wife's assistant / companion rather than object of male desire; creates image of quiet dignified modesty, leisured, wearing / choosing apparel that reflects status of household; etc.
- **Knidian Aphrodite:**
1st female nude, explicitly exploiting male erotic desire in shockingly naked image of goddess, allegedly modelled on Praxiteles' mistress, for sanctuary; translates Polykleitan contrapposto developed for male nude onto female, with minimal drapery for structural support and contrast and to emphasise nakedness; possibly displayed in round structure so that emphasis unequivocally on intrusive male gaze on female flesh from all angles; a teasing work in which her gestures to conceal in fact draw attention, and which lures voyeur into drama, in some positions as witness, in some as participant; etc.
- any relevant comparisons with Photographs C and D.

Apply Levels of Response at beginning of Mark Scheme.

[20 marks]

Section 2

Option C

- 12 'From the New York kouros in the 6th century BC to Polykleitos' Doryphoros in the 5th century BC, Greek sculptors of free-standing male nudes paid more attention to the surface of the body than to its internal structure.'

How far do you agree with this statement? Give the reasons for your views and support them with details of five examples of free-standing male nudes from this period.

You might include discussion of:

- functions of the sculptures
- materials and techniques
- the representation of the body both stationary and in motion
- pattern and composition
- the representation of muscles, bones and other anatomical details
- the body as a three-dimensional object.

Do not write about statues by Praxiteles and Lysippos.

Answers may include discussion of a range (but **not** necessarily all) of **eg**

- **kouroi:**
prescribed examples probably grave markers; stiff upright pose, faces rigidly looking straight ahead, weight evenly distributed between legs, one of which in front of 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
 - New York: generally flat surface reminding of block from which carved, divided up by pairs of repeated surface patterns to suggest chest, abdomen, knees, elbows; elongated face with large patterned eyes and no sense of structure; hair regular repeated beaded pattern continuing stiffly down neck to provide structural support; etc.
 - Anavyssos: more rounded forms more suggestive of youth in prime and possibility of animation, but much simplified; head more natural shape with more realistically proportioned eyes and some suggestion of structure, eg chin; etc.
- **Kritios Boy:**
votive retaining upright pose of kouros with arms by side and one foot in front of other, but L hip raised above R in response to uneven distribution of weight on legs making pose less rigid than that of **kouros** and beginning to imply structure to body beneath surface that responds to movement; turn of head also reduces stiffness and suggests possibility of movement; some differentiation between chest, ribs, stomach muscles, but simplified, etc.; hair still stylised, but with incised grooves as in bronze; hollow eyes filled separately as in bronze statue; etc.

- **Tyrannicides** (may be treated as 2 examples):
copy of bronze monument by Kritios and Nesiotes to what was celebrated as defining moment in development of democracy, representing Athens as vigorous, daring, fearless, etc.; contrasting characters in dynamic poses with limbs raised in action away from body; younger Harmodius strides heroically forward, sword raised for chopping blow but with recklessly exposed body; older Aristogeiton, more wary, holds cloak in front for protection, with sword low; bones and muscles broadly respond to actions, but in copies at least simplified; etc.
- **Riace Warriors** (may be treated as 2 examples):
original bronze upright male nudes from presumably commemorative 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 differentiation in character, etc.; precise torso musculature, bulging veins on wrists, copper nipples, silver teeth, infilled eye; but deep groove on chest and back, extension of ‘iliac crest’ above buttocks, and long legs in proportion to torso; etc.
- **Diskobolos:**
marble copy of bronze representation of mid-action crouching position with extended arm holding discus and (from front) asymmetrical zigzag and curved outlines through latter of which head extends to suggest direction of throw, but somewhat flattened image with unnaturally sharp twist in body giving largely frontal view of torso but profile view of buttocks; some attempt to represent ribs etc. and compression / extension of flesh, but limited expression of straining muscles; rather than being freeze-frame of continuous action, synoptically brings together plurality of different moments; etc.
- **Doryphoros:**
marble copy of upright male nude in bronze in perfect equilibrium, plausibly articulated but neither obviously walking nor clearly stationary; head slightly turned, arms detached from body, weight unevenly distributed, hips and shoulders tilting in opposite directions in contrapposto as appropriate to pose, chiastic representation of tense and relaxed limbs, contrast between straight limbs on one side and bent limbs on other; an illustration of Polykleitos’ mathematically derived ideal proportions and ratios in ‘Kanon’, superficially appearing natural but rather an artificial creation of perfectly poised idealised physique with perfectly balanced opposites; pronounced ‘iliac crest’ and cuirass-like chest; etc.

Apply Levels of Response at beginning of Mark Scheme.

[30 marks]

Option D

- 13** 'The Tholos at Epidauros and the Philippeion at Olympia break the rules of Greek architecture more than the Propylaea and the Erechtheion on the Athenian Acropolis do.'

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

You might include discussion of:

- **the functions of the buildings**
- **structure and materials**
- **the characteristics and use of the Orders**
- **exterior and interior decoration**
- **proportion and symmetry**
- **how far you think Greek architecture had rules.**

Answers may include discussion of a range (but **not** necessarily all) of **eg**

- **Tholos at Epidauros:**
 - part of cult of healing god Asklepios, perhaps to house sacred snakes in underground labyrinth, perhaps representing his cenotaph, etc.
 - adapts conventions of rectangular structure to circular one with peristyle on 3-step stylobate surrounding circular naos etc.
 - exterior 26 Doric columns, interior 14 Corinthian columns, a development from the one at Bassae
 - metopes carved with large rosettes (rather than historiated) to match adjacent temple
 - conical roof culminated in marble akroterion consisting of palmettes and twisted scrolls emerging from basket of acanthus providing link with Corinthian capitals inside and perhaps symbolising rebirth
 - peristyle has ceiling coffers with acanthus leaves and flower, intricately carved doorway cf. Erechtheion
 - exceptionally highly decorated naos, perhaps illuminated with windows, wall painted with frescoes, floor paved with lozenges of darker and lighter stone leading eye to central pit, ceiling decorated with even more elaborate coffers than peristyle, etc.
- **Philippeion:**
 - initially to commemorate Philip of Macedon's victories in Olympic chariot-races, but then also at battle of Chaironeia at which gained control of virtually all mainland Greece, and completed by Alexander as memorial to father, cf. commemorative function of e.g. Temple of Athena Nike
 - 3-step stylobate, as standard in both Doric and Ionic buildings apart from very early Temple of Hera at Olympia and front of Propylaea because of steeply sloping ground
 - circular peristyle of regularly spaced columns surrounding solid walls of internal structure, as standard on rectangular buildings, but contrast special circumstances of Temple of Athena Nike, Erechtheion and Propylaea
 - Ionic order, making striking contrast with nearby Doric rectangular temple of Zeus; unusually capitals have volutes on all 4 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 – limited attention to decoration of interiors until Temple of Apollo at Bassae, which introduced Corinthian order for internal use; etc.
- **Propylaea:**
 - imposing gateway to Acropolis at top of steep slope to impress, to guard and to demarcate profane area from the secular, etc.
 - externally very austere version of Doric
 - normal hexastyle temple facade adapted to suit function with extra step either side of ramp and central intercolumniation widened to facilitate access
 - addition of Doric wings projecting toward visitors to encourage them forward and provide symmetrical screens for asymmetrical dining room / pinacotheca on left and access to temple of Athena Nike on right
 - interior provides darker area of transition with contrasting tall Ionic columns and elaborately painted coffered ceiling, with doorways arranged to frame view that includes parts of Parthenon and Erechtheion
 - hexastyle facade onto Acropolis; etc.
- **Erechtheion:**
 - to contain and draw attention to cluster of sacred sites and objects spread over uneven ground celebrating Athens' antiquity and autochthony, and to provide focal point from Agora and highly contrasting building to Parthenon, etc.
 - E facade (last seen by visitor) conventional hexastyle Ionic fronting area probably housing as normally olive-wood statue of Athena
 - because of drop of ground, W facade (1st seen by visitor) has engaged columns which exceptionally do not go down to ground and so normal symmetry between back and front not achieved
 - core of building = conventional rectangle, as Athena Nike without peristyle providing contrast between smooth polished surface and vertical stripes of 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 N porch with exceptionally elaborate Ionic columns and carved door frame, extending W end of temple to provide access to garden with Athena's olive tree as well as to what was probably Poseidon's part of temple
 - much smaller asymmetrical S porch 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 perhaps carrying offerings to it and perhaps providing focal point for Panathenaic procession and shelter for display of peplos etc.
- **conventional features:**
 - stone – Propylaea and Erechtheion local marble; others limestone covered with stucco to simulate marble for main structure and marble for sculptural decoration
 - post and lintel
 - broadly adhere to conventions of Orders
 - relevant comparisons with other buildings.

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	2	-	2
04	1	-	1
05	5	5	10
06	8	12	20
TOTAL	18	17	35

**Or
Option B**

	AO1	AO2	TOTAL
07	2	-	2
08	1	-	1
09	2	-	2
10	5	5	10
11	8	12	20
TOTAL	18	17	35

Section 2**Either
Option C**

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

**Or
Option D**

	AO1	AO2	TOTAL
13	12	18	30
TOTAL	12	18	30

OVERALL

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