
AS-LEVEL

Classical Civilisation

CIV2C Athenian Vase Painting

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 2C Athenian Vase Painting

Section 1

Option A

- 01 What basic black-figure techniques did Exekias use to create the scene shown in Photograph A? Make four points.**

Four from: the figures were painted onto the vase in silhouette (1) / with a slip (1) / that turned black after firing (1) / then details were incised (1) / to represent pattern, musculature etc (1) / with white paint added for facial features, etc (1) / finally the pot was fired (1)

[4 marks]

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

c 550-530 BC / third quarter of 6th C BC (1)

[1 mark]

- 03 How effectively has Exekias created the scene on the vase shown in Photograph A?**

Discussion might include:

Rare to see lifelike figures given limitations of Black-Figure technique; coming from a very stylized tradition figures are usually dependent on pattern rather than individuality; Exekias has broken the mould here; the figures geometrically complement the shape of the neck amphora on which they are painted (the male figure's right arm, back and right leg; the female's shield and helmet) but they are strikingly arranged in opposition to each other with the woman's white face and right arm drawing the viewer's eye to the spear thrusting at her; the male figure dominates her from above with his raised right arm threatening to drive home the spear; the two shields mirror each other; her spear curves rather weakly, matching the curve of the vase but appearing useless as she admits defeat; musculature is apparent in his right leg which strains forward (but is this pose totally successful – the right foot pushes off nicely; his left foot seems to be holding his weight, but is the top half of the torso in a natural position compared to the lower body?); his black face is essentially in (a sinister?) silhouette - killing is possibly his business - although the white outline of his eye suggests an ambiguous emotion (focus on the job – or love as some have suggested?); in contrast, the typical (for females) use of white paint in her case spotlights her features matching the openness of her pose; credit for discussion of whether this indicates resignation (or reciprocal love?); while Exekias has used fairly typical Black-Figure patterns to suggest the male warrior's armour, he has revolutionised the genre by the three dimensional appearance of her tunic and cloak; her pose is quite complex (do the leg positions work?) and attempts to indicate a body turning through 90 degrees; background pattern is kept light and simple leaving the main focus on the two characters at this typically Black-Figure frozen moment in time.

Apply Levels of Response at beginning of Mark Scheme.

[10 marks]

04 ‘The Andokides Painter’s work was superior to Exekias’ work in every way.’

To what extent do you agree? Give reasons for your answer and refer to at least three paintings including examples by both painters. Do not discuss the painting in Photograph A.

You might include discussion of:

- **each painter’s choice of vases**
- **each painter’s composition of his chosen scenes**
- **their portrayal of human and other figures**
- **their presentation of action scenes**
- **the emotion created by each painter**
- **general decoration.**

Discussion might include:

- **general:**
students are likely to consider Andokides Painter as both Black-Figure and Red-Figure painter, but will not be penalised if they ignore his Black-Figure work because of attribution doubts; those achieving higher level marks will compare and contrast the work of the two regardless of the painting technique(s) chosen
- **vase / subject choice:**
Andokides Painter: he was particularly keen to paint belly amphorae but also examples of neck amphora and cup (less variety of vase type than Exekias); eg his unusual Black-Figure scene of chariot or his preferred mythological scenes (especially Heracles - eg Heracles with Athena, Heracles and bull, etc); even his neck amphora featured Heracles (again with Athene); his cup is a war scene, possibly mythologically-based. **Exekias:** (famed for making his own pots): particularly fond of amphorae (the bigger the better); he too had preference for belly amphorae; but one of earliest to introduce calyx crater and keen on cups; good range of subjects but clear preference for mythological stories (eg neck amphora of Achilles and Penthesilea; belly amphora of Achilles and Ajax; calyx crater of Athene and gods; cup with Dionysus sailing); credit for any examples from either painter as long as used in line with the question
- **composition:**
Andokides Painter: his chariot scene has v full use of space: ‘unimportant’ areas (handles, base, etc) are either pure black or heavily patterned (too heavily to avoid distracting from ‘main’ area?); even the main illustration has any ‘space’ filled with patterned lines, swirling vines, etc; certainly leaves no gaps, but does it help viewers focus (or distract them)? His Black-Figure war-scene cup has upright figures all round but rather overwhelmed by gigantic eyes between them; lacks unity as result; other belly amphorae are similarly crowded: credit for any Red-Figure example: eg both Black-Figure and Red-Figure sides of Athene and Heracles similar – heavy palmette decoration above; semi-natural fronds / patterns everywhere giving busy feel despite static picture; lots of other examples. **Exekias:** generally allows the figures to stand out (compare his ‘Ajax playing Achilles’ amphora with that by Andokides: figures stay within their frame and there is little attempt to distract focus from the characters; space around them is left as space); other examples almost apply the later ‘spotlight’ technique: eg Achilles v Penthesilea; a few swirls adorn but well away from the figures who stand out in full focus; his cup has a greater unity than the Andokides Painter example; fish and vines are included but may be seen to add to the composition, emphasizing Dionysus in his boat; credit any other sensible examples

- figures:**
Andokides Painter: his chariot scene has horses as stand-out figures; use of colour (white) draws the eye to these; also convincing attempt to overlap legs; different position of horses' heads add to the distinction, all in contrast to the silhouetted human figure (appears to form a set of mathematical patterns with his chariot, more than an individual character); some individuality used by colour of clothing; other examples v different: eg Heracles with Cerberus; figures of Heracles and Athene much more prominent (is Red-Figure a key factor here?); comparisons of Black-Figure and Red-Figure sides of Athene and Heracles might suggest figures equally large and prominent, breaking out of frame for emphasis (while Red-Figure figures are less inhibited by volume of decoration); Black-Figure faces remain traditional with prominent eyes and little expression; Red-Figure have more natural features (quite lifelike aided by skin colour). **Exekias:** realism of figures more important to him? Still uses figures as part of pattern, eg Achilles v Penthesilea both drawn with parallel angles, but more successful in suggesting emotion, etc (? - below); as with Andokides, poses can be stiff or more aimed at imitating shape of vase (Ajax v Achilles game), although Dionysus looks more relaxed on his boat than any Andokides figure; credit for any example demonstrating these and other factors
- action / emotion:**
Andokides P: his chariot scene should exemplify movement but not a noted Black-Figure feature; here the patterns (round wheel, horses' rears etc; parallel lines of charioteer, etc) seem main importance; only the rearing-up of the white horse's head suggests any motion; elsewhere the set piece amphorae (Heracles and bull; Heracles and Athene, etc) do not feature much movement (raised arm of Athene?); do only the horses provide any emotion (and if so, how?); the swirling vines and patterns perhaps suggest movement, while in Heracles and Cerberus the stooping Heracles is clearly in motion (if rather stiffly); his blank expression as he approaches Heracles while Athene motions him forwards may seem to lack drama; similarly the Red-Figure sides of the bilingual vases use facial expression to express emotion lacking in Black-Figure. **Exekias:** still avoids seeking to portray dramatic movement, but Achilles seems to be stretching over Penthesilea (v dramatic, aided by her white face and its expression); suicide of Ajax catches him bending down **but** aim seems to be to capture a moment rather than portray movement; high emotion here perhaps (key point in his action); single tree expresses his loneliness; so, while left to Red-Figure pioneers to achieve real physical movement, do Andokides Painter and / or Exekias achieve sense of emotion?
- decoration:**
Andokides Painter: chariot scene has typical heavy general decoration: emphasis on plain black handles, base (also lower band and neck) in black; other decoration fairly bold: here we have strong rosettes for the lid, an equally strong pattern by the base and fussy detail throughout the scene (distracting?); credit for other examples, especially his liking for trees, swirls, etc to fill spaces in main scene. **Exekias:** generally kept to similar tradition as Andokides with heavy pattern on neck amphorae and occasional delicate friezes on belly amphorae; used less intrusively than Andokides?

Apply Levels of Response at beginning of Mark Scheme.

[20 marks]

Option B

05 Name the type of vase shown in Photograph B and give its approximate date.

(Calyx) crater (1) and c 520-460 BC/last quarter of 6th C or first half of 5th C BC (1)

[2 marks]

06 Name the type of vase shown in Photograph C and state one normal use for this type of vase.

Psykter (1) and for cooling wine (1).

[2 marks]

07 Name one other painter you have studied who was painting at the same time as Euphronios and Euthymides.

One from: The Andokides Painter / The Sosias Painter (1) (allow Kleophrades Painter or Berlin Painter as possible cross-over).

[1 mark]

08 How effectively do the picture and decoration suit the size and shape of the vase shown in Photograph B?

Discussion might include:

Is the balance helped or hampered by the heavy borders above and below? Turning to picture, nice symmetry of the two female figures in **B** whose arm positions mirror each other and point inwards towards the struggle of the central characters; not direct copies though – right hand outside character's cloak does seem to be billowing out creating variety and perhaps suggestion of movement; this balance could be seen to be spoilt by addition of a third female (to right hand side) but this third female is to a degree balanced by the lion skin to left hand side; there is variety from the outer arms of the two central figures (reflecting distress at the lion skin in the left hand side female, safe situation for right hand side female?); moving to the central characters (Heracles and Antaios), as a Red-Figure Pioneer, Euphronios is trying to break away from the stylized Black-Figure method and introduce a sense of movement; but has not yet broken away from search for symmetry; the two central characters are intertwined, yet very much mirror each other; the two bodies form a triangle with the two heads placed together at the apex; other triangles are created along the vase, eg that created by Antaios' flat bent back leg and the triangle above it; variety here achieved in several ways: the positions of their limbs – left hand figure's left foot is pushing him forcefully forward as he tries to raise the right hand figure; right hand figure's back foot pushes against the ground as he resists being twisted away (but is losing); left hand figure is full profile (ditto his face) while right hand figure presents full torso (allowing Pioneer's interest in musculature to be explored); clever creation of rising straight line from left hand side (left hand figure's left leg, back, beard and head and right hand figure's bent left arm) balanced by rising straight line (right hand figure's left foot, bent right leg and the two heads) from right hand side; but variety to right hand side by rising sinuous line of right hand figure's bent left leg, his torso and bent left arm.

Apply Levels of Response at beginning of Mark Scheme.

[10 marks]

09 'Euphronios was much more successful at portraying human figures than Euthymides was.'

To what extent do you agree? Give reasons for your answer and refer to Photograph C and at least two other paintings including at least one by Euthymides..

You might include discussion of each painter's

- relationship between their human figures and the vase chosen
- setting of figures within the overall composition
- anatomical accuracy of their human figures
- depiction of different poses
- success in portraying movement and emotion.

Discussion might include:

- **figures and vases chosen:**
Euphronios: **Photo C** is of a **psykter** which gives large but rather squat surface area for main picture with subsidiary areas at the top and base to consider; he has chosen to set a horizontal scene with large figures (female) in the main frame (playing kottabos?), and to leave these secondary areas plain black; credit for assessing how effectively the whole package fits in with the needs / decor of a symposium; credit for other examples by Euphronios used to support argument; eg crater of young man with ball; cup with young man on horseback, etc **Euthymides:** good choice of vases: **amphorae** could include his Three Revellers (worth discussing his 'Euphronios couldn't match this' comment here?): a large vase offering a central area for illustration, and framed by reasonably thick adornment (but with the rest of the vase left black); does this help keep focus on the human figures? Also his **kalpis** of a symposium: much smaller vessel with picture again featuring three figures in very different poses dominating the areas most visible which are framed by a reasonably light border; his **psykter** featuring wrestlers could be another choice; here the lower 2/3 and neck of the vase are left black, with the small painting set away above a heavy central floral band; does this lack of focus distract from the quality of the actual figures?
- **composition:**
Euphronios: in **Photo C** the figures are large and dominate the vase; decoration is confined to a floor line and regular plain pattern above, which is almost lost in the curve towards the neck: the main character rests on a mattress with a pillow under her elbow; the raising of her right arm and the small vase she is holding fills what could have been an awkward black space; the focus is certainly on the horizontal nature of the figures (suitable for a psykter?). The crater of the boy and ball is quite different – emphasis on the vertical relationship of the standing figures; again the possibility of the figures standing alone rather than forming a group is obviated by details such as elbows, an outstretched arm, and even a child (plus ornamental swirls at the sides). **Euthymides:** is his Three Revellers **amphora** as well focused on the three characters? (see comment above); does the fairly heavy frame accentuate or take away from the figures? There is clear space between the three figures; worth comparing his use of arms, feet etc to fill the space with that of Euphronios in **Photo C** and elsewhere; in the symposium **kalpis** again he provides three clear figures symmetrically arranged and framed to ensure total focus; all space is filled (using vases, cloak, etc) again without any feeling of overcrowding; the wrestlers **psykter** is perhaps a more symmetrical design, given the lack of prominence to the figures who almost become part of the 'general' decoration of the vase

- **human figures and poses, action and movement:**

Euphronios: Photo C has large female figures (credit for any candidates referring to the similar figures elsewhere on the vase and partly visible to L and R of central figure): the female figure here is not obscured by drapery presumably as Euphronios is attempting to show his ability to depict anatomy accurately; there is no overlapping, with each figure left to speak for itself; the legs show musculature and the natural turning at the waist shows we have come a long way from the limitations of black-figure (and earlier red-figure) painters; the bent back leg is again in evidence – how accurately is it portrayed? The head is deep from back to front, with hair arranged (but how realistically? – only the fringe is visible with the rest in a net); the face is calm and neat – are there still issues regarding the nose in terms of accuracy? The limbs are used less to provide symmetry than in earlier painters; a degree of symmetry remains (evidenced by the figures to L and R) but is it the unnatural symmetry of early painters? The pose is one of rest but with some movement (how natural?) suggested by the position of the arms; credit for discussion of the ‘boy with ball’ crater (uses opportunity to study male anatomy both clothed and unclothed); again arms used to suggest movement while each of the five figures strikes a different pose (is it a tour de force or are there issues with some of the anatomical detail?)

Euthymides: his Three Revellers on the **amphora** are much heavier figures than Euphronios'; there is again a fair degree of realism (but are the legs not quite right – they are clearly the main vehicle for the ‘action’ here?); facial expressions quite blank and features similarly stylized (how does this affect sense of movement?); very muscular torsos, with good definition, so poses help reinforce feeling of movement; use of curved lines to suggest drunkenness; central figure trying to twist round (how convincingly? Are positions of his feet feasible?); raised feet of left hand and right hand figures suggest dancing; quite effective – but how natural? the symposium **kalpis** left hand figure has similar problem twisting; here too good effort to turn bodies in natural movement (while pattern still perhaps predominates); wrestlers **psykter** perhaps has most natural figures of all; very convincing and some good use of overlapping; credit for any sensible discussion of these and other issues.

Apply Levels of Response at beginning of Mark Scheme.

[20 marks]

Section 2**Option C**

- 10 How successful were red-figure painters in creating scenes set in wartime? Give reasons for your answer and refer to examples by at least four painters.**

You might include discussion of each painter's

- **selection of vase-shape in relation to the scene portrayed**
- **composition of the scene**
- **portrayal of figures whether in action or at rest**
- **creation of mood and emotion**
- **use of general decoration.**

Discussion might include:

- **general:**

the aim of this question is to allow candidates to choose from a wide choice of painters who addressed one specific topic (wartime); the focus of the question requires a look at the depictions created by Red-Figure painters; the mark scheme below will tend to be rather generic as the range of possible examples is considerable but will include paintings from each named painter simply as exemplars; as time passes Red-Figure painters sought more realism – focus on the individual characters, their emotions etc; this affected the type of vase chosen; most painters had their own favourites; big, bold vases such as amphorae or craters were ideal for battle scenes, crowded groups etc, while cups and smaller vases could bring out the pathos of an individual or feature a confrontation between two key warriors (also popular on the larger vases); credit for showing sensitivity to these issues in any examples chosen

- **composition:**

As the red-figure technique came into being, some factors left over from black-figure remain; there is still a tendency to go for the 'still moment' with a balanced set of figures (the Andokides Painter uses both Black-Figure and Red-Figure in this way with his version of 'Achilles v Ajax', as does Euphronios with 'Sleep, Death and Sarpedon' and Euthymides' with 'Hector arms'); the Sosias Painter's 'Achilles and Patroclus' is perhaps the earliest Red-Figure masterpiece for its variety of characters, use of space etc; moving on there is the mammoth work by the Kleophrades Painter ('Sack of Troy' hydria); this represents a very full use of space, strikingly drawn figures etc one of few to take us actually into battle; finally for the Archaic period, his successor the Berlin Painter's neck amphora of 'Menelaus and Helen' with its circular detail (even for the characters) is a good example; the Brygos Painter produced two contrasting pieces: a cup interior of Phoenix and Briseis with hanging sword and shield filling gaps (quite unrealistically) - yet another 'quiet moment' example; also an action-packed 'Death of Priam' (sharing with Kleophrades Painter a rare visit to the battlefield); almost classical in its irregular organization and flowing robes etc; moving into the classical period the Achilles' Painter has his spot-lit name vase (simplest of all compositions?) while no examples are known by the Meidias Painter

- **figures:**
whichever examples are chosen, discussion of the figures, human, animal and natural, should reflect the era / technique in which they were created: for Red-Figure era emerging realism may be noted (Sosias Painter's 'Achilles and Patroclus'; Kleophrades Painter's or Brygos Painter's battle scenes could reveal progress towards realism with the added challenge of chaotic scene with overlapping figures etc); Achilles Painter has classical perfection of figure (but is emotion present to tell a story?)
- **mood / emotion:**
key area: credit for assessing how well the picture tells its story (judged by the different intentions of painters of different eras/areas of interest); early Red-Figure may lack obvious emotion in faces, etc, but may gain it from 'capturing a moment'; this is still true of the later Red-Figure examples; can a single figure tell a story? At the other extreme, how well do the all-out battle scenes capture the horror of war? How effective are the portrayals of two contrasting figures?
- **decoration:**
credit for tying in the general decoration (friezes, blocks of colour, trees vines and objects to fill space, etc) to the general appreciation whether seeming to be a positive adornment or a distraction from the main theme; also for commenting where there is a total lack of general decoration (eg Achilles Painter).

(The above contain a few suggestions, but the quality of the response must be judged by the levels of response and as stated under 'general' above, using any suitable examples selected by the student)

Apply Levels of Response at beginning of Mark Scheme.

[30 marks]

Option D
11 ‘The standard of vase painting in the later 5th Century BC is generally disappointing.’

To what extent do you agree? Give reasons for your answer and refer to at least four paintings including at least one example by each of The Niobid Painter, The Achilles Painter and The Meidias Painter.

You might include discussion of each painter’s

- **fitting of subject to vase-shape**
- **degree of success in conveying the chosen story or theme**
- **depiction of human and other figures,**
- **portrayal of action**
- **creation of emotion**
- **use of general decoration.**

Discussion might include:

- **vase / subject:**
not fair to criticise choice of vases here as only limited examples remain and a standard range of vase types had been in use throughout the archaic period; classical painters simply continued these types: **Niobid Painter:** limited range of pots survive but obviously favoured craters (eg his name vase); most known examples feature Trojan War scenes; other known shapes he used include a nice hydria of the ‘North Wind abducting Orithyia’; a pelike of the ‘Death of Achilles’; also neck amphora of warrior taking leave; **Achilles Painter** (active about 460-430 BC and possibly pupil of Berlin Painter) was more prolific: huge range of pot types: favoured the big amphorae (eg his name vase; also ‘Oedipus and Sphinx’) and craters (eg standing warriors) for his Red-Figure work, but also dinos of ‘girls at play’, oinochoe of ‘boy between two youths’, lekythos with funerary scene, etc; many lekythoi also for his White-Ground paintings; **Meidias Painter** also suffers from scarcity of examples, but his hydria of ‘Rape of Leucippids’, etc is joined by an oinochoe with domestic scene (washer women); a range of other shapes have been attributed to him (pyxis of ‘Aphrodite’s Chariot’; lekythos of ‘Achilles and the Sphinx’; crater of ‘Aphrodite and Phaon’); credit for discussing any of these as by the Meidias Painter; overall, wide range of vase shapes in Classical era; similar subjects but perhaps slight move to more domestic scenes?
- **composition:**
Niobid Painter: continues Red-Figure tradition with scenes often divided by bands of floral (occasionally geometric) motifs; figures set against pure black background; avoidance of extraneous detail (although occasional tree; eg Apollo / Artemis crater); likes to fill space with lots of figures; name vase puts these on different levels (rather confusingly?) while crater of Pandora although on two levels has the two separated by a geometric band; few gaps on any of his vases; real attempts to tell a story rather than focus on single image (as often with earlier painters)? **Achilles Painter:** continues in Berlin Painter tradition as regards Red-Figure; shares Berlin Painter’s liking for uncluttered spot-lit scenes (name vase amphora very much in that tradition); here Achilles simply stands on an unobtrusive ground-line formed by a geometric pattern (not other decoration whatsoever); his amphora of Oedipus and the Sphinx has two figures on each side but is equally uncluttered; slight variety in stamnos of departing warrior allowing dog, spears and even a tree in, but still no feeling of crowding or clutter; perhaps this accounts for Achilles Painter’s main (?) developmental importance in using the White-Ground technique with classical figures; same uncluttered composition on these lekythoi (eg ‘maid handing over child’; ‘departing warrior’ or

‘muses on Helicon’); all similarly composed with two main figures and lots of space between; credit for emphasising this side of Achilles Painter; **Meidias Painter**: latest of our painters (but by no means the best?); uses Red-Figure technique in fairly standard way; his hydria takes the multi-level approach of the Niobid Painter to an extreme level (figures on top half in particular all over the place); ‘Heracles and Hesperides’ below are fairly standard design but nothing even here (except perhaps the drawing of the figures – see below) to indicate any real progress; credit for discussing the (fairly standard) design of the ‘women and clothes’ oinochoe (more sign here of influence of Achilles Painter?) or any of the paintings attributed to Meidias Painter

- **figures:**

(although outside the specification in a strict sense students may discuss the figure drawing with reference to the brilliance of contemporary sculpture); no doubt that unlike Black-Figure and earlier Red-Figure painters, accurate portrayal of figures, particularly the human body, was paramount in the minds of classical painters; **Niobid Painter**: figures display classical poses and are pretty well realistic in all areas; accent on drapery (eg ‘departing warrior’ crater), while name vase (calyx) crater has naked bodies demonstrating good musculature and classical poses; also well-proportioned heads, hair which looks like hair, natural-looking necks, proper chins etc; nice exception might be the ‘Hercules and Pholos’ crater with bigger, more dramatic figures; **Achilles Painter**: all focus on the figure: name vase amphora: no general decoration to take focus from figure (just the curve of the spear in imitation of vase shape); not even an attempt to tell a story; just observation of the human form; naturally defined face in profile with classical proportions; hair convincing, just covering ear; nose fitting in with other features; stance much more natural than earlier painters with clear tension in the legs making the pose convincing; clothing here fairly basic; credit for examples of flowing drapery (eg Oedipus on amphora) etc; also for any White-Ground example which shows similar figure-drawing observation; **Meidias Painter**: continues attempt to achieve classical accuracy but do smaller figures on his hydria diminish the effect? Boardman describes his figures as displaying ‘ballet-like posturing’, which echoes the sculptural trends of the time; credit for acknowledging the almost casual accuracy of his depiction of the (usually clothed) human form, the variety of positions painted and the sense of bustle this produces; also for the quieter, more reflective oinochoe with two classically perfect female forms in very naturalistic poses

- **action / emotion:**

credit for seeing that action is much easier to achieve given the ability to portray the human body with classical accuracy; and for tying any of the above to the achievement of a sense of emotion: **Niobid Painter**: achieves sense of depth in best paintings; classical figures give sense of reality to battle scenes (eg his Gigantomachy crater or the volute crater lower scene of the Amazons); but do the ‘floating’ figures of the name vase add to or detract from any sense of real action or involvement by the viewer? **Achilles Painter**: is the perfection of Achilles’ body in the name vase a source of emotion in itself? Does Achilles’ stance suggest the possibility of action, despite the static nature of the piece? Possibly a multi-figure painting shows more emotion – eg the stamnos of the departing warrior; credit for acknowledging the serene atmosphere of his White-Ground paintings (and seeing this too in many of his R-F works?); **Meidias Painter**: other than the quiet working atmosphere (and use of body pose to suggest action) of the working women oinochoe, most discussion will be around the hydria: does the squat shape help with atmosphere? Is the variety of body poses a tour-de-force of action? Does the busyness of the scene convey the grim topic of a rape (upper section)? Do the two very different scenes complement each other or detract from each other? Credit for discussing any of these questions in line with the title

- **decoration:**

credit for any relevant discussion of general decoration, eg **Niobid Painter**: use of geometric / floral bands to separate stories (or elements of story); **Achilles Painter**: lack of decoration on name vase (simple geometric floor-line); **Meidias Painter**: less obtrusive use (than Niobid Painter) of general bands to separate stories, etc.

Apply Levels of Response at beginning of Mark Scheme.

[30 marks]

Assessment Objectives Grid
Unit 2C Athenian Vase Painting

Section 1

Either
Option A

	AO1	AO2	TOTAL
01	4	-	4
02	1	-	1
03	5	5	10
04	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
05	2	-	2
06	2	-	2
07	1	-	1
08	5	5	10
09	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
10	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
11	12	18	30
TOTAL	12	18	30

OVERALL

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