

AS

Classical Civilisation

CIV1A Greek Architecture and Sculpture
Mark scheme

2020
June 2016

Version: 1.0 Final

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 CIV1A Greek Architecture and Sculpture**Section 1****Option A**

0 1 What name is generally given to the statue shown in Photograph A? **[1 mark]**

Caryatid / Kore [1].

0 2 Give the name of the Order of the column shown in Photograph B and give two distinctive features of this Order that are visible in the photograph. **[3 marks]**

Ionic [1] + volutes / scrolls [1] thin abacus [1] bands of decoration (eg egg-and-dart) [1] thin / slender columns [1] narrow flutes [1] with flat edges [1] and semicircular tops [1] etc.

0 3 What is the approximate date of the Erechtheion? **[1 mark]**

Allow any date between 430 and 400 / last quarter of the 5th century [1].

0 4 How appropriate for its function and position on the Athenian Acropolis were the design and decoration of the Erechtheion? Give the reasons for your views and support them with details of the Erechtheion. **[10 marks]**

Judgements may be supported by discussion of range (but **not** necessarily all) of **eg**

- 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.
- because of drop of ground, W facade (first seen by visitor) has engaged columns which exceptionally do not go down to ground and so normal symmetry between back and front not achieved, but effective backdrop to Athena's tree; etc.
- core of building = conventional rectangle, without peristyle, emphasising porches and providing contrast between smooth polished surface and vertical stripes of flutes and drapery of Caryatids; etc.
- E façade: conventional hexastyle Ionic fronting area probably housing as normal most sacred olive-wood statue of Athena; etc.
- 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, and drawing attention to importance of building by wealth of high-quality decoration; etc.
- disproportionately large N porch with exceptionally elaborate Ionic columns and carved door frame, extending beyond 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; etc.
- 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.

Apply Levels of Response at beginning of Mark Scheme.

0	5
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How innovative were the Temple of Apollo at Bassae, the Tholos at Epidauros and the Philippeion at Olympia?

Give the reasons for your views and support them with details of these three buildings.

You might include discussion of:

- **structure and materials**
- **use of the Orders**
- **exterior and interior decoration**
- **proportion and symmetry**
- **appropriateness for their settings and functions.**

[20 marks]

Judgements may be supported by discussion of range (but **not** necessarily all) of **eg**

- **Temple of Apollo at Bassae:**
 - apparently built on foundations of archaic temple; unknown whether unusual internal arrangements reflect requirements of particular local cult; etc.
 - basically traditional exterior surrounded by peristyle (unusually 6 x 15) on 3-step stylobate surrounding core of pronaos, naos and opsithodomos; etc.
 - faces N with unusual door on E side opening into extended part of naos, resulting in building slightly longer than usual in proportion to width; etc.
 - wholly Doric exterior; naos with short spur walls ending in Ionic half-columns (unusual volutes) and single prototype Corinthian column (perhaps instead of statue) whose only structural function is to support Ionic frieze with 2 myths (Amazonomachy and Centauromachy), lit obliquely from side door; etc.
- **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 solectionism 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.

Apply Levels of Response at beginning of Mark Scheme.

Option B

0 6 Give the name of the statue shown in Photograph C and the name of the sculptor of its original. **[2 marks]**

Doryphoros / Spear-bearer [1] by Polykleitos [1]

0 7 Give the name of the statue shown in Photograph D and the name of the sculptor of its original. **[2 marks]**

Apoxyomenos / Scrapper [1] by Lysippos [1]

0 8 Of what material were the original statues made? **[1 mark]**

Bronze [1]

0 9 To what extent does the statue shown in Photograph D reflect a different approach to sculpting a male figure from the statue shown in Photograph C? Give the reasons for your views and support them with details from both statues. **[10 marks]**

Judgements may be supported by discussion of range (but **not** necessarily all) of **eg**

- **Doryphoros:**
upright nude male figure, illustration of Polykleitos' mathematically derived system of ideal proportions and ratios in Kanon, 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, chiastic representation of tense and relaxed limbs, contrast between straight limbs on one side with bent limbs on the other; contrasting sides provide some interest, but little to encourage viewer to treat sculpture as fully three-dimensional object and move around it; etc.
- **Apoxyomenos:**
upright nude athlete, still with idealised features and proportions, though less stocky, performing mundane task, with aloof, impassive expression and no sign of previous exertion; in frontal view, arms stretch out towards viewer 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 in three dimensions; etc.

Apply Levels of Response at beginning of Mark Scheme.

1 0

‘Free-standing male statues between 478 and 300 BC were more effective in showing a stationary figure than a figure in motion.’

How far do you agree with this statement? Give the reasons for your views and support them with details from four other statues apart from those shown in Photographs C and D.

You might include discussion of:

- **subject-matter**
- **materials**
- **pose**
- **representation of muscles, bones and other anatomical details**
- **the body as a three-dimensional object.**

Do not write about kouroi and the Kritios Boy.

[20 marks]

Judgements may be supported by discussion of range (but **not** necessarily all) of **eg**

- **Tyrannicides:**
copy of bronze monument by Kritios and Nesiotes to what was celebrated as defining moment in development of democracy, perhaps attempting to portray Athens as vigorous, daring, etc.; dynamic poses with limbs raised in action away from body with contrasting characters – younger Harmodius strides heroically forward, sword raised above head for chopping blow but with recklessly exposed body, while older Aristogeiton, more wary, holds cloak in front for protection on horizontally projecting arm, with sword low; bones and muscles broadly respond to actions, but in copies at least simplified and with torsos emphatically vertical; range of viewpoints as appropriate to sitting in Agora, but main emphasis on 2 contrasting characters in heroic stance than realistic portrayal of violence of assassination (viewer in front in position of victim); etc.
- **Charioteer from Delphi:**
bronze upright clothed male that originally stood in 4-horse chariot led by groom to commemorate victory; original focus perhaps more on horses than charioteer; slight twist of figure implies possibility of movement but does not affect regular patterns of chiton, lower part indented like flutes of column though invisible in chariot); rather than celebrating dynamism of thrilling victory, assemblage provides image of calm, quiet superiority in which emphasis on man’s control of horses and self and on finely engraved patterns of hair and modelled folds of fabric; etc.
- **Zeus / Poseidon:**
original bronze upright nude that attempts to show action pose of god with dramatically outstretched arms about to throw thunderbolt / trident, but symmetry of torso unaffected by raising of arms and tension in throwing; direction of head above emphatically vertical body, horizontally outstretched arms, symmetry of body and lack of torsion, and balance of feet create image of god who exacts vengeance with perfect poise and unruffled ease; etc.

- **Riace Warriors:**
original bronze upright male nudes from presumably same 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, in-filled eyes; but deep groove on chest and back, extension of 'iliac crest' above buttocks, and long legs in proportion to torso; celebration of heroic males at ease rather than representation of heroic action; etc.
- **Diskobolos:**
marble copy of bronze representation of mid-action crouching position with extended arm holding discus; 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 and thighs; from side view, artificial contrasts between sides and limbs less apparent and sculpture gains depth with one arm back and other forward, and one leg behind other, with twist seeming less contrived, and perhaps viewer becomes more engaged being in path of approaching athlete / discus; 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.
- **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, and infant reaching towards them) foretelling Dionysos' future role; viewer intrudes into private, intimate moment of calm; etc.
- **Apollo Sauroktonos:**
apparently sends up Apollo's epic slaying of Pytho by portraying god as lolling, languorous, indolent, androgynous youth teasing harmless lizard; lack of movement / action is whole point; etc.
- **Marathon Boy:**
original bronze of unknown subject-matter / purpose; languid youth in relaxed, graceful pose, head turned and tilted to left, one arm outstretched slightly above head, the other bent at elbow and held out horizontally, with S-curve running through body; one leg, weight-bearing, straight, other bent back at knee; generally very similar to Apollo Sauroktonos; etc.

Apply Levels of Response at beginning of Mark Scheme.

Section 2**Option C**

1	1
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‘Between 600 and 480 BC, the changes in Greek sculptures of males were more significant than the changes in sculptures of females.’

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

You might include discussion of:

- **the pose, anatomy and patterning of kouroi**
the Kritios Boy
warriors in the pediments of the Temple of Aphaia on Aegina
 - **the pose, female form and drapery of korai**
the figures of Athena in the pediments of the Temple of Aphaia on Aegina.
- [30 marks]**

Judgements may be supported by discussion of 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; etc.
 - 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 kouroi 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 kouroi 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.
- **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.
- **pediments of Temple of Aphaia:** eg
 - Athena: central figure in both battle scenes; in W, upright static figure, rigidly upright and forward-facing with full military accoutrements neither influencing nor responding to fighting, which seems to move away from her; focus on flat symmetrical patterning of peplos and hair, and symbols of power; in E, more dynamic figure with legs apart and arm outstretched displaying aegis and linking her to fighting which seems to be moving towards her; etc.
 - dying warriors: on W, leaning rigidly on one arm with head with archaic smile facing viewer and arm pointing into corner; on E, twisted reclining pose with head slumped downwards and feet towards corner; etc.
 - Heracles and other warriors: in various action poses to suit shape of pediment; etc.

Apply Levels of Response at beginning of Mark Scheme.

Option D

1	2
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To what extent are the grave monuments carved in relief that you have studied different from relief sculpture on temples and to what extent are they similar? Give the reasons for your views and support them with details of five examples.

You might include discussion of:

- the grave monuments of Hegeso and Dexileos and the funerary stele from the River Ilissos
- the metopes of the Temple of Zeus at Olympia and the metopes and Ionic frieze on the Parthenon
- the shape of the sculptures
- their subject-matter and composition
- where the sculptures were placed and their effect on the viewer.

[30 marks]

Judgements may be supported by discussion of range (but **not** necessarily all) of **eg**

- **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; creates image of quiet dignified modesty, leisured, wearing / choosing apparel that reflects status of household; seated posture and domestic scene comparable to deities on Parthenon frieze; but an intimate scene into which viewer intrudes; etc.
- **Dexileos:**
adopts public iconography for personal memorial and quasi-heroic glory and status given by family for political reasons to individual by means of visual reminiscence of idealised horsemen of Parthenon frieze; conventional male hero triumphant over defeated warrior; clothed (rather than heroic nudity) astride rearing horse, piercing naked enemy with bronze lance that provides strong dynamic downward diagonal against upward diagonal of horse (compare most dynamic compositions of metopes), with flowing cloak providing further drama, as Centaur's cloak and tail do in some Parthenon metopes; etc.
- **River Ilissos:**
naked image of deceased, with musculature and proportions rendered in typical late classical style, gazes out towards viewer with expressionless stare; pathos, not a characteristic of the prescribed architectural reliefs, added to scene by inclusion of crouching boy, gazing old man and sniffing dog, which draws attention to familial relationships and loss, though without any expression of individuality; evokes tragedy of a man who has reached maturity after childhood but does not survive into old age; etc.

- **temple relief sculpture:**
both metopes and funerary stelai relatively narrow rectangles, though metopes more square, in either case limiting number of figures to 2-3 for sake of clarity; neither include much scenery / props and focus is on figures against painted background; by contrast, length of Parthenon frieze ideally suited to procession, though viewed between columns in sections and depth of relief gradated to ease visibility; metopes viewed from below in sets (sometimes several snapshots of same incident as apparently Parthenon metopes in British Museum, sometimes representative scenes of a series of events as for Hercules' Labours at Olympia) and in context of architecture, separated by triglyphs; stelai, framed with shallow pilasters supporting triangular pediment, viewed beside roads alongside other monuments; both kinds of relief for public consumption, but temple sculpture through myth focuses on polis whereas funerary sculpture focuses on individual / family; etc.
(students should select appropriate details for their argument from the numerous examples that are prescribed.)

Apply Levels of Response at beginning of Mark Scheme.

Assessment Objectives Grid**Unit CIV1A Greek Architecture and Sculpture****Section 1****Either
Option A**

	AO1	AO2	TOTAL
01	1	0	1
02	3	0	3
03	1	0	1
04	5	5	10
05	8	12	20
TOTAL	18	17	35

**or
Option B**

	AO1	AO2	TOTAL
06	2	0	2
07	2	0	2
08	1	0	1
09	5	5	10
10	8	12	20
TOTAL	18	17	35

Section 2**Either
Option C**

	AO1	AO2	TOTAL
11	12	18	30
TOTAL	12	18	30

**or
Option D**

	AO1	AO2	TOTAL
12	12	18	30
TOTAL	12	18	30

Overall

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