

AS

Classical Civilisation

CIV2C Athenian Vase Painting
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	Demonstrates <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	Demonstrates <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	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 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	Demonstrates <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	Demonstrates <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 CIV2C Athenian Vase Painting**Section 1****Option A**

0 1 What name is given to the type of vase shown in Photograph A? [1 mark]

Oinochoe (allow wine-pourer) (1)

0 2 What basic white-ground techniques did the Brygos Painter use to produce the main picture on the vase in Photograph A? Give three details. [3 marks]

Three from: vase covered by white slip (1) / made of kaolinite (1) / outline figures then sketched on (1) / with matt paint (1) / before firing (1) / coloured detail added after firing (1)

0 3 What is the approximate date of the vase shown in Photograph B painted by the Achilles Painter? [1 mark]

460 – 430 BC (1)

0 4 How effectively has the Achilles Painter created the scene on the vase shown in Photograph B? [10 marks]

Discussion might include: most lekythoi were intended for funerary use: does the scene reflect this? It features a young man (soldier) apparently leaving (for war – or is this metaphorical for leaving for the underworld?); the use of white-ground sets an atmosphere (peace, tranquility, 'light?'); it may have been accentuated by fading of the colours (some hints remain on the shield, breastplate etc but it is hard to judge what effect has been lost: possibly not too much given the likely funeral use?); there is quite a lot of empty space; no feeling of crowding; the figures are basically kept separate (only the helmet forms a connection between the two figures – metaphorical again?); presumably the funeral is that of the young warrior: he is the focus, the whole height of the vase being used to contain him in a standing position; along with his handsome face and well-structured body, this is a very positive picture; his legs stand at ease and there is no tension in the arm which is receiving his helmet; he holds the (heavy) shield with ease (is there irony in its failure to protect him despite its size and apparent weight?); his hair is full and realistic; face in profile seems at peace, with a suggestion of a smile; the seated (female) figure to LHS seems to be saying goodbye (possibly his mother/wife?); her leg lacks tension and, although she is mainly out of the picture, she seems to share the peaceful pose of the young man; a simple geometric band provides a floor line and ceiling, but is not broad or varied enough to impose on the scene; credit for these and any other details which focus on the effectiveness of the painting.

Apply Levels of Response at beginning of Mark Scheme.

0 5

How typical of the paintings of the Brygos Painter that you have studied is the painting shown in Photograph A?

Give reasons for your answer and refer to at least three paintings by the Brygos Painter including the painting in Photograph A.

You might include discussion of:

- **his choice of painting techniques and subjects**
- **the vase-shapes he chooses for his subjects**
- **his use of space and general decoration**
- **his portrayal of figures**
- **his attempts to suggest action and movement.**

[20 marks]

Discussion might include:

- **techniques / subjects:** in **Photograph A** we have a (relatively rare) example of him using the white-ground technique; most of his (200 or so) known paintings are red-figure examples, but there is a white-ground kylix interior featuring a dancing Maenad with a leopard cub (a mythological action scene in contrast to the more usual muted white-ground subjects); also a few other vases (usually lekythoi) with white-ground exteriors, which usually feature traditional funereal subjects; **Photograph A** (a single figure painting featuring an apparently wealthy female spinning wool) seems to be a funerary scene (it was found in a tomb) showing the dead woman in her everyday work (a less regular theme with the Brygos Painter than mythology); red-figure everyday themes include athletic scenes, symposia, older men and young children in various poses etc.
- **vase shapes:** he seems to have been happy painting a wide range of vase types (he was a prolific potter as well as painter): as well as the oinochoe in **Photograph A** good examples for discussion might include: lekythos of 'Athene with aphlaston'; rhyton of pygmies and cranes; kalathos of 'Alcaeus and Sappho'; the Maenad kylix (above); skyphos of 'Priam's visit to Achilles' etc; **but** his most typical vessel is the cup – lots of examples of exteriors eg 'death of Priam'; 'quarrel over Achilles' armour'; 'Dionysus at repose') and some fine interiors eg 'Phoenix and Briseis' (interior of 'death of Priam'); 'Ajax dead'; 'Clytemnestra with axe' etc; credit for using any of these or similar in line with the question
- **space / decoration:** in a sense hard to pin down as did not conform to one approach; scenes vary from the lekythos of Athene with a single spotlight figure (similarities to **Photograph A**?); through to the very busy exteriors of cups (eg 'death of Priam' and 'quarrel over Achilles' armour' both packed with figures); he regularly adds subsidiary figures on the vase neck (eg the rhyton with pygmies and cranes); quite unlike the approach in **Photograph A** with its plain black neck and base; his cup interiors are possibly his best work in terms of use of space: the Clytemnestra cup is dominated by the single figure, with her axe (to left) and the door (to right) completing the scene in an uncluttered way, yet leaving no space; the 'Ajax dead' cup lets the dead hero break through the frame; all a very different skill to the lady in **Photograph A** who is surrounded by empty space

- **figures:** his cup exteriors retain the archaic (and black-figure) tendency to subordinate individual figures to pattern ('quarrel over Achilles' armour' is a particularly good example); yet his single figure vases show great progress: the Clytemnestra cup interior has convincing anatomy, well emphasized by the use of the vase shape (her feet using the circular ground line; her arms bent to mirror the cup shape, but very natural; the folds of drapery accentuating her body shape; her hair well-formed and tied back to suggest a sense of purpose etc); the lady in **Photograph A** has a flat top to her head (a typical Brygos Painter feature), a long, straight profile (utilising the line of forehead and nose) and an expressive mouth; credit here for contrasting his portrayal elsewhere of older characters (eg Priam on the cup exteriors); with his balding figures, stubby beards, everyday hand gestures etc the Brygos Painter is regarded as being the first to break away from the Archaic formulaic approach to figure drawing
- **action / movement:** it may be worth comparing the 'action scene' cup exteriors where movement is suggested by cramming in many (often overlapping) figures (eg 'quarrel over Achilles' armour' with its quite archaic 'movement through pattern' approach) with the gentle anatomical movement suggested by the arm / hand positioning of the lady in **Photograph A**; a related methodology is apparent in the Clytemnestra cup where the arms and feet position combine with the shape of the cup to suggest movement; his 'Satyrs attack Hera' cup exterior perhaps best illustrates the use of limbs to evoke a sense of action and movement.

Apply Levels of Response at beginning of Mark Scheme.

Option B

0 6 Give the approximate date of the vase shown in Photograph C. **[1 mark]**

Circa 500 BC (allow +/- 10 years or "late 6th C' or 'early 5th C') (1)

0 7 Give the approximate date of the vase shown in Photograph D. **[1 mark]**

Any date between 505 and 475 BC (allow 'early 5th C') (1)

0 8 What basic red-figure techniques did the Sosias Painter use to create the figures in Photograph C? Give three details. **[3 marks]**

Three from: he would draw the outline on the vase (1) / with a blunt scraper (1) / or charcoal (1) / then used a brush (1) to add details of clothing (1) / with slip or dilute glaze as 'paint' (1) and relief lines for muscles (1) finally a three (allow two) stage firing (1).

0 9 Inside the cup shown in Photograph C, Sosias painted his picture of Achilles tending to Patroclus' wound. How effective is this painting inside the cup? **[10 marks]**

Discussion might include: here the Sosias Painter set his illustration within the circle on the bottom of the vessel, reinforcing this circle with a painted outline and setting it against a black background; the two figures take up most of the scene and are placed in quite realistic positions on a ground-line formed by an upturned shield; below this is set a light floral design (possibly to resemble the earth?); there is little secondary decoration other than the addition of their names (allowing full focus on the two figures?); the RHF (Achilles) dominates with his helmet at the highest point of the picture, and, with his curved back, mirroring the internal shape of the cup; where his back straightens, the left foot of the LHF (Patroclus) fills the gap; the LHF uses the frame to brace himself against the pain; he grasps his upper arm against the pain, while clenching his teeth (use of white paint here); this is further accentuated by his wide-open eye; the LHF's lower turned head, right shoulder and left leg continue the shape (with help from an arrow below the figure, and a curved string above) all balancing the effect of the RHF opposite, while perhaps suggesting the LHF's subservience to his higher-placed colleague; the eye is drawn to the very centre with the bandage prominent, painted in white; towards (or away from?) this, the characters' arms and legs extend in a cross shape (giving further balance and suggesting physical tension?); six small black triangles within the figures create a 3-D effect, aided further by the light patterning to both figures' armour (plus the LHF's helmet); the RHF stares intently (his face in profile with accentuated eye) at the LHF's wound; the emotional strength of the painting may be seen as comradeship, solicitude and tenderness; credit for all this and any other relevant detail as long as it is used to illustrate the degree of effectiveness achieved.

Apply Levels of Response at beginning of Mark Scheme.

1 0

‘The Kleophrades Painter’s figures in Photograph D are much better in all respects than the Sosias Painter’s figures in Photograph C.’

To what extent do you agree? Give reasons for your answer and refer to the paintings in Photographs C and D.

You might include discussion of:

- **the use of vase-shape, space and positioning of figures**
- **the accuracy in depicting the various figures and their clothing**
- **the ability to suggest realistic movement and action**
- **the success in producing the desired effect of the scene.**

[20 marks]

Discussion might include:

- **general:** both the **Sosias Painter** and the **Kleophrades Painter** were painting in the archaic period, the former between about 510 and 500 BC, the latter between 505 and 475 BC; credit for recognizing this in giving credit for and showing limitations of the figure drawing of each painter; also for realising that both these photographs represent only part of a bigger picture
- **vase shape / space / positioning / decoration:** both vases offer a good expanse of space for the painter to use: the **Sosias Painter’s** kylix (gods welcoming Heracles) is quite crowded by figures who partly overlap, but are all depicted in a similar vertical position (apart from the sheep); towards the LHS the degree of overlapping is considerable, making it quite difficult to distinguish between the figures, while to the RHS the three figures are shown to some degree separately despite their linking of arms, the coming together of feet / cloak etc and the patterns between animal leg, lyre and stick; further variety is offered by the LHS character looking in the opposite direction to the others while the other main distinguishing features are the upper limb positions; clothing also offers some variety from the overall vertical feeling, as do the (horizontal) sheep, (diagonal) weapons, curved lyre, shoes and loops of material etc; the **Kleophrades Painter’s** scene on the hydria has much more variety in the position of the figures, resulting in significantly more spaces left black; no two figures match each other in their poses (in strong contrast to the Sosias Painter’s work above); the character to RH of centre is made the focus of attention by providing the only vertical line in the scene; the curves of the hydria are reinforced by a series of devices (the shield to bottom left, the curves of the crouching figures either side of the ‘main’ character; the curved back of the RHS character; the legs of the LH soldier, continued by the leg of the LH fallen figure, the tree etc); all much less regular than the Sosias Painter’s scene
- **figures / clothing:** the **Sosias Painter’s** figures may be seen as to some degree reminiscent of the regimented characters of the black-figure (and early red-figure) era; they are generally uniform in height and position (although see above); faces are very similar in detail (long flat noses, dark lifeless eyes, rounded chins etc) with only the beards offering any variety; there is however some suggestion of eye contact (how successful?); an attempt has been made to achieve anatomical accuracy (although not too successfully in the case of the LH figure carrying the sheep? – his left leg is at an impossible angle to the upper body); an attempt has been made to mould the clothing to the shape of the bodies (but how successfully?); the **Kleophrades Painter’s** figures are identified as individuals more by their positioning (see above) than by any major differences in features: hairstyles, beards (and addition of helmets

in two cases) give individuality but limbs alone (rather than facial expressions) offer any sense of emotion (RHF by position of her arms; crouching figure to right of central character by hands over ears etc); the central character's spear implies threat which is not reflected in the blank facial features; ditto LH soldier's sword; the figures here at least look down / up to emphasise their different lines of vision (getting away from the regimented feel of the Sosias Painter's scene?); clothing here is generally less voluminous than with the Sosias Painter (giving less sense of bodily contours?); the RHS and far LHS character's show attempts to suggest body shape, but the central character's tunic may be considered rather 'straight up and down' while the warrior left of centre has only a rigid tunic; in contrast to all this, the nudity of the crouching female further emphasises her vulnerability; credit for using these and similar points to focus on which of the two painters is 'the better'

- **movement / action:** (see also above): is it a fair criticism of the **Sosias Painter** here to suggest a lack of action (this is not an 'action' scene in a sense – just a meeting of characters)? Does his use of arms (raised, interlocking etc) create as much 'action' as is appropriate? How effective is the flowing drapery in setting the required mood (and accentuating the limited movement required)? The **Kleophrades Painter's** scene is more clearly one of 'action' but how naturalistic is the action? The poses of the figures may be relevant – the central figure holds a spear, presumably threateningly, but neither the body position nor the facial expression seems to support an idea of movement; the bearded soldier leans forward with sword poised, but again seems caught in a moment of stillness; the fallen figure at bottom LHS seems motionless, while the three crouching figures, while clearly desperate (shown by hands and arms) give no obvious sign of movement
- **scene as a whole:** much of the detail above refers to specific figures; credit for students who look beyond the individual details to set the figures in the context of the whole scene: does the variety of the Kleophrades' Painter's portrayals make up for any failings elsewhere (stiffness of pose, lack of apparent action)? Does the attempt of the Sosias Painter to show more complex body positions make up for his clear failure to render these accurately at times? Does the later date of the Kleophrades Painter reflect progress in technique or is the earlier Sosias' Painter's style in certain ways more advanced? Credit for any sensible comparisons.

Apply Levels of Response at beginning of Mark Scheme.

Section 2

Option C

1	1
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'Black-figure painters were more successful in communicating mythological stories than scenes taken from everyday life.'

To what extent do you agree? Give reasons for your answer and refer to four black-figure paintings, including examples by the Amasis Painter, Exekias and the Andokides Painter.

You might include discussion of:

- the relationship between the three painters
- the strengths and limitations of the black-figure technique
- choice of vase-shape in relation to subject
- composition and use of space
- figures and general decoration
- portrayal of action and emotion.

[30 marks]

Discussion might include:

- **relationship:** The **Amasis Painter** is earliest (c 560 – 525 BC) of our three black-figure painters; known also as a potter, he shows signs of Egyptian influence; most of his known paintings are of mythological subjects; **Exekias'** period of work (545 – 530) overlapped with the Amasis Painter, but he seems more influenced by another group of black-figure painters (Group E); again with Exekias, mythological scenes predominate; the **Andokides Painter** (530 – 515) was probably a pupil of Exekias; he produced fresh versions of some of Exekias' themes (so again mainly mythological examples); credit for students who refer to the Andokides Painter's red-figure work, as long as it relevant to the question; students may assume that Beazley's 'Lysippides Painter' is one and the same with the Andokides Painter
- **black-figure strengths / weaknesses:** the early stylized approach to black-figure (featuring shapes and patterns, rather than figures and scenes) was generally retained by these three painters when attempting to depict characters or scenes from life or mythology; the methods of 'painting' (incision – credit for details which inform the argument) made naturalistic representation difficult; credit for pointing out the greater problems this posed in portraying daily life rather than mythology, but the opportunities that it offered
- **vase shape / subject:** the **Amasis Painter** paints a range of vases: his lekythos of 'the wedding procession' is possibly his most successful 'daily life' example; also a second lekythos (credit for reference to association of lekythoi with funeral use) with 'women weaving'; his vases featuring mythological subjects include amphorae (his favourite vase shape?) of 'Dionysus and the women' and 'Menelaus recovering Helen'; a kylix featuring 'the Divine Stables'; the olpe of Perseus and Medea etc; **Exekias** is less varied in his use of vase shapes, favouring large amphorae over the smaller types; his 'daily life' examples might include the 'Panathenaic' amphora with its huge pair of wrestlers; more common are his mythological scenes eg the neck amphorae of 'Achilles and Penthiselea' (an action scene) or 'Achilles and Ajax' for a 'moment in time'; other shapes could be the kylix (interior) of Dionysus sailing; the krater of Athene's chariot etc; the **Andokides Painter** also favoured amphorae;

his daily life examples tend to be red-figure paintings (such as the ‘wrestlers training’) although two unusual black-figure sporting scenes have been attributed to him; the best is the amphora featuring a race between five runners; suitable mythological scene amphorae for discussion could be his ‘Achilles and Ajax’ (after Exekias); ‘Heracles and Athene’; Heracles and Cerberus’; also an oinochoe of ‘Heracles and the Boar’

- **composition / space:** the **Amasis Painter’s** mythological scenes make full use of the available space, especially on the amphorae; eg ‘Dionysus and the Women’: the three figures make use of the full height of vase and stand out against the light background; geometric swirls help relieve the space to either side; the neck and floor line are also richly decorated with abstract forms; the merging of the two RH figures almost into one keeps the symmetry with equal focus on both sets of figures; does the vivid and extensive secondary decoration detract from or emphasise the situation between the characters? For his everyday life lekythos of ‘the wedding procession’ he prefers to top and tail the scene with thick black bands; again the main body of the vase is used for the main picture which is centred on the cart, achieving great symmetry by virtual mirror images of the figures to left and right; but (as with the Dionysus vase?) there is a degree of variety (below); **Exekias’** mythological scenes also make full use of the surface of the large amphorae: ‘Hercules fights Geryon’ has two huge figures opposite each other and each providing symmetry by leaning forward (also mirroring the curves of the vase); his ‘Ajax and Achilles’ is similar, the two figures largely filling the available space and spotlighted against the bright background; the focus is on the small table at centre, while the two diagonal spears and stools, with the figures complete the almost symmetrical effect (the LHF’s helmet sets him above the RHF (suggesting his superiority?)); his ‘Panathenaic’ amphora is very different: the pair of onlookers to left and right mirror each other, while the two central figures fill much of the remaining space; (as with the mythological vases) there are no subsidiary ornamentations to deflect attention from the huge central characters, but the intertwining of these two breaks the symmetry seen on other vases; credit for discussing this in line with the title; the **Andokides Painter’s** ‘copy’ of Exekias’ ‘Ajax and Achilles’ amphora may be seen as less successful than the original in use of space and composition: the bottom half of the (bilingual) vase is left black with the portrait rather ‘crushed’ between two heavy bands of geometric decoration (particularly on the red-figure side where the two warrior’s helmets protrude into the upper decorative band); the figures on the black-figure side are less hemmed-in with only their spears breaking into the (less obtrusive) higher decorative band; the secondary figures to left and right are almost hidden behind their shields (giving an air of unreality to the scene?); the central table is bigger and the two characters lack the variety of status suggested by Exekias’ version; regarding everyday life, the ‘five runners’ amphora attributed to him by some authorities is so unlike his mythological paintings that it is unlikely to be his work: credit for any discussion that considers it however
- **figures / decoration:** the **Amasis Painter’s** figures tend to be distinguished from each other more by variety of clothing than by any individual features: this is certainly true of his everyday life ‘wedding procession’ where the two figures on the cart are seen from the side in silhouette; neither looks convincingly human but the RH figure has a beard created by stippling; each shows one large unrealistic eye and a flat nose; here (unlike later examples) his female figures have painted white faces and a basic adherence to correct anatomy suggested by the folds of the clothes; the figures in his ‘women weaving’ painting are recognisably female but seen essentially in silhouette (no individual features); his ‘Perseus and Medusa’ olpe has a grotesque cartoon-like Medusa, while ‘Dionysus and the women’ on the amphora are large and

detailed with body shape again suggested by (limited) folds of their clothing; again the women have white faces; Dionysus' facial features include a stiff-looking beard, long hair, a deep pointed nose and the typical staring eye; the women benefit in terms of the pale skin colour and look quite convincing, despite lack of any apparent emotion (below); credit for these sort of points from any examples; **Exekias'** wrestlers are quite different: 'meaty' figures, they are naked so there is no clothing to hide anatomical inaccuracy: the entwining is not totally successful – it is hard to work out which legs belong to which fighter – but musculature is quite well drawn; the faces remain blank, hair and beards is not as well defined as the Amasis Painter examples, but mouths have appeared and the nose and single eyes are in better proportion; his 'Ajax and Achilles' figures may be regarded as more similar to the Amasis Painter's larger examples: the hair and beards are detailed but stiff and lacking a natural feel; the over-large single eye dominates each face, the noses drop almost to a point and the mouths are pursed as if concentrating (below); again in the 'Ajax fights Penthesilea' the female face is more natural thanks to the white paint, while here the large eye of Achilles suits the theme (below); **the Andokides Painter** may have started to use red-figure characters because of the limitations suggested above: credit for discussing whether his black-figure characters show any improvement on the earlier black-figure painters; comparing the 'Ajax and Achilles' paintings, the Andokides Painter has a looser style with the figures appearing more distant (and so less detailed); the black-figure sides of his other bilingual vases produce very similar facial features to those of Exekias (stiff beards, the same nose, staring eyes etc); poses are reasonable with arms and legs bent in anatomically possible if rather stiff ways (his Heracles from the 'Athena and Heracles' amphora would be a good example for discussion); in the context of the question with limited chances to compare his everyday life examples, the Andokides Painter will probably feature least, supporting comments on the other two painters

- **action / emotion:** much of this emerges from the other bullet points: **the Amasis Painter** presumably intends to suggest 'action' in his everyday portrayals of women weaving and a wedding procession moving along, but none is shown; are these illustrations not more a 'moment in time' captured as a memorial on the lekythoi? Similarly Perseus is not struggling physically with Medusa (on their olpe), although his right arm points his sword towards her neck; her legs do suggest (unrealistic?) movement, possibly away from Perseus; he turns away (to avoid her stare) but his silhouetted face shows no apparent emotion (fear, excitement?); her grotesque face dominates all; even the painter's 'dancing Satyrs' (on another amphora) lack emotion despite the (creditable?) attempt to portray the bodies bending into dance; credit for comparing the success of **Exekias** here: using the strengths of black-figure he achieves emotion by emphasizing the still moment (Achilles and Ajax in fierce concentration as they play; the corresponding faces of Achilles and Penthesilea at the instant before her death etc); Ajax suicide vase a possible good alternative here; credit for comparing the mood of the Panathenaic wrestlers: do the awkward body positions detract from the struggle which he clearly intends to depict? Is black-figure really suited to violent movement? Did **the Andokides Painter** move to red-figure because of these limitations? Credit too for briefly examining what the red-figure movement took from black-figure as it progressed; overall though, credit for using examples such as those above to focus on whether everyday life or mythology was better served by black-figure painting.

Apply Levels of Response at beginning of Mark Scheme.

Option D

1 | 2

To what extent was the Berlin Painter influenced by Euthymides and Euphronios, and to what extent did he create a new style of red-figure painting?

Give reasons for your answer and refer to at least two paintings by the Berlin Painter and at least one painting by each of Euthymides and Euphronios.

You might include discussion of:

- subjects and vase types chosen
- use of space and composition
- figure drawing
- success in depicting action and emotion
- general decoration.

[30 marks]

Discussion might include:

- **general:** this is an opportunity for students to discuss what features if any of the work of the pioneers influenced the Berlin Painter, and to consider examples of their work alongside his to support their views; the best responses will not deal with each of the three painters in isolation, but will consider them together, aspect by aspect; it is generally felt that the Berlin Painter was more influenced by Euthymides, but students need not agree if they can support another line of argument; the main focus throughout should be on the works of the Berlin Painter
- **subjects / vase types:** the **Berlin Painter** worked across a range of vase shapes from large kraters to smaller vases such as amphorae (his most popular choice?); his subjects were similar to his predecessors (stories from mythology, gods and everyday scenes), but his later works cover more 'trivial' topics than the earlier painters; generally though in this respect 'he was no innovator' (Boardman); good examples for discussion might include the Panathenaic amphora (from everyday life); his 'Ganymede' bell krater; his 'Athene' belly amphora or the neck amphora 'Heracles and the Amazons' (all from mythology). **Euthymides** preferred large belly amphorae to kraters although a few others are known (e.g the psykter showing wrestlers; the symposium kalpis etc); like the Berlin Painter he mixed these everyday scenes with gods and mythology (big amphorae such as 'Hector arms'; 'Theseus and Helen' etc); **Euphronios** experimented with different vase shapes: the psykter showing women at a symposium; the kalyx krater of the man with a ball (good examples of everyday life); from mythology examples might include his kylix of Heracles and Geryon; his volute krater of Heracles and the Amazons etc.
- **space / composition:** there is more likelihood of evidencing innovation here: focus may be on the **Berlin Painter's** liking for the single spotlight figure (eg Ganymede, Athene); this general technique (much copied by those who came after him) involved a (largely) unadorned black background with one usually large figure in a central position; he could also crowd a picture with figures (as his predecessors had) such as the 'Heracles and the Amazons'; here a series of fighting figures in different positions are forced into a limited space creating a very different effect; less often seen is the standard 'three figure' scenario favoured by the Pioneers; **Euthymides** is particularly keen on this: his symposium kalpis, 'the revellers' amphora and the 'Hector arms' amphora are good examples, while at times he paints a pair of figures (the wrestlers psykter) but not the single figure; his groups tend to be framed by a fairly

heavy floral border, unlike the Berlin Painter examples; **Euphronios** generally likes busier scenes, framed as with Euthimides by heavy borders; there is very little space on his 'Sleep and Death carry Sarpedon' krater while his 'Heracles and Geryon' cup is a riot of bodies in all manner of poses; even his quieter everyday scenes (eg 'the man with the ball' krater has heavy bordering and a large number of figures differentiated by size and body positions

- **anatomy / figure drawing:** all three painters are clearly heavily focused in this area: The **Berlin Painter**, by concentrating on single figures, makes this very clear; his figures tend to be lighter and subtler (eg Ganymede; his lekythos of Nike; even his grotesque Gorgon) with smooth and regular facial features (rounded chins, small noses and well-observed eyes with full lashes etc); they rarely show clear emotion however, preferring the neutral stare of previous painters; the naked Ganymede reveals good depiction of musculature and a credible attempt to show bodily movement – his spotlight Athene in contrast seems rather static; his crowded 'Heracles and the Amazons' relies more on the interplay of the various figures than any attempt to create characters that are individuals; comparison here with Euthimides and Euphronios may suggest that his innovation in this area is less obvious than in his composition and use of space. **Euthimides** uses his 'groups of three' to show variety of posture etc good examples would be his 'three revellers' where the naked bodies (worth comparing their 'meaty' builds to the Berlin Painter's slim figures?) are dancing – with mixed degrees of anatomical realism – or his symposium kalpis which has slimmer figures lifting vases and playing musical instruments etc; facially these retain the standard archaic features; on balance do the Berlin Painter's figures show innovation in this area? **Euphronios'** Heracles (from 'the Amazons' krater) may be seen as showing better musculature (and depiction of anatomy) than any of Euthimides' examples: is his more in line with the Berlin Painter's approach here? Yet his 'Sleep and Death' krater retains the rather stiff formulaic figures of the early archaic period; perhaps by concentrating on the single figure vases, the Berlin Painter opens up the field for future development, rather than producing any great innovation in figure drawing personally?
- **action / emotion:** Boardman talks of the **Berlin Painter** achieving 'new realms of feeling and design': credit for discussing how this comes about; as suggested above it may be less in his perfection of portraying realistic and anatomically convincing figures, or in developing facial expression; more in the isolation of single figures unhampered by extraneous decorative elements or other distractions; credit for comparing and contrasting this with the ways the Pioneers seek to evoke emotion (by depicting bodily movement etc) as mentioned above
- **decoration:** see details under bullet points above; description of decoration should be credited when used to explain their part in success or otherwise of the overall composition.

Apply Levels of Response at beginning of Mark Scheme.

Assessment Objectives Grid**Unit CIV2C Athenian Vase Painting****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	1	0	1
07	1	0	1
08	3	0	3
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%