

Teacher Resource Bank

A-level Classical Civilisation Exemplar Answers CIV1A



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SECTION A

Question 1

(i) From which part of the decoration of the Temple of Zeus at Olympia do statues shown in Photograph A come?	the (1 mark
Candidate Response	
will the pediment (west)	1
	*.00°C
(ii) What story is being illustrated in the group from which the statues in Photograph A come? Give two details.	
	(2 marks
Candidate Response	
(1) The Berenger Statemen The Chance	يقو بلي
race between amonios and the man	
into uanted to hed his doughter, the	
man tricked anomos by getting the	
Chance servent mutation to fidale	
withhis Change therefore winning the	
The same of the sa	
mil and the price. Zeus cover	4.
soungthe event that is about to beg-	
in the thorner biside him with man	
was wants the bride and omanyos	
hinself.	
(iii) The status above in Photograph D is incomplete. Identify any part wh	:
(iii) The statue shown in Photograph B is incomplete. Identify one part who lost.	ich is
	(1 mark
Candidate Response	
(iii) A spear / badents thunderholf-1	
(iv) The statues shown in Photographs A and B were both made at approxi	mately
the same date. Give this date.	-
	(1 marl
Candidate Response	w q
(N) 460 BCE.	. 1

5 marks out of 5 for answers which, despite some errors of fact and spelling, are sufficiently accurate to satisfy the requirements of the mark scheme.

(5 marks)

(b) To what extent do you think the statue shown in Photograph A is a more effective image of Zeus than the one shown in Photograph B? Give the reasons for your views.

(10 marks)

Candidate Response

I think that photograph A is only stightly
more exective than that of B because
he is shown composed which makes him
seem more rewerful we are also able
to convare him the to the statues around
hum and by doing this we are able to see
his enoughnouse height, giving tun more
power and status whereas photograph B
is not part of a composition and we
cannot therefore tell his scale until
we are stylically up close to the statue.
thotograph A also has detailed arapery
which adds to the statues depth however
detracts from his powerfullness slightly.
Motograph B is also a good image of Zeus
is he is seen in action, showing his strength
rever this portion is quite vulnerable.
His contrale core is still blackish and
to also the which is a more noticable due to
the extension of his links which overall
value it less impressive and therefore
1255 exective as an image of an all
murful ged: 13
7
(10 marks)

7 marks out of 10 (mid Level 3) because the answer

- demonstrates some accurate relevant observation of both sculptures but with some imprecision and omission of detail
- shows some understanding of the way each sculpture was viewed
- attempts throughout to use observation to support an argument which is relevant, covers a range of issues and is clearly expressed.

(7 marks)

(c) To what extent does the Temple of Zeus at Olympia represent an advance over earlier temples you have studied? Give the reasons for your views.

You might include discussion of

- the Temple of Hera at Olympia and the first Temple of Hera (Basilica) and Temple of Athena (Ceres) at Paestum
- materials
- layout, size and proportions
- decoration

Candidate Response

• function.

(20 marks)

	I thuse dist the Temple of Zows at Olynyia
(c)	
	shows an advancement over earlier - Engles
	and show highlights the advances that are yet
١,	to be wise
	firstly the reagle of them at they shows
	how pedemental sculptures have developed their
	sculptures to create different caysessons in
	atmosphere and realism. The producent depicting
1	the to make one william instead of about
	the to race for marriage, instead of showing
	the height of action with race itself, intend
	depicts the tension before it which is played
	through the lack of contact that the sculptures
	have with each other. This is then contrasted

buttle between the Lapilles Lapiths and centaurs. The chaos is portrayed through lots of linking and contact between the characters counting an almost prienzied feeling. This shows how contact between sculptures can create phyerent atmospheres which is not mutored in the Temple of Hera at Chympia where although contact is used between the characters, it is not much is used between the characters, it is not made as extensively as in the Temple of Zeus

(c) (continued) and not to the same effect. The warriers fighting are slightly intertaking involver in comparison to the pediment of the lapids and contains on the Temple of Zeuro there is for example a woman fighting a centain to glet har go but to enforce his hold on her further her he has wapped his leg around hers. This extreme close contact the mage of a real struggle.

Traftry has also invared as in the the pedemental sculptures of the Temple of Zeuro its not just decorative but adds to the action. The contrast between the leap catenary folds in the habit pedemental action as their drapery examples acids to the movements further unlike the pedemental sculptures on the Temple of Aphia

	al Aegina who on the East pediment, are
	all naked except for for Altera hersely.
	This doesn't create alot of depth and
	Huna's tyrical archaic blocktike, the stance
	my defracts from the action. Her drapery is
	also static which thesit muyles any
	The state of the s
(c)	
(C)	(continued) preventent that the sculptor may be trying to show
	The tempe of Zeus ilso incorporates
	the use of bronze however only murinally
	with regerance to meapons. Otherwise it is
	completely made from marble however
	the earlier temples tended to not mix the
	types of material and opted for latked
	grey marble as apposed to white or even
	other stone alterether
	The temple of Zeus also has less
	entasis than the first temple of Hera who's
	huge, rounded collumns lacked almost b
	clumsy for the temple.
	Overall it show a great advancement
	especially in the pediments and shaped the
	way for later & temples-
	a brief mention of architecture - otherwise all sculpture
	L3 10

10 marks out of 20 (low Level 3) because the answer

- demonstrates some accurate relevant observation of the pedimental decoration of Doric temples but omits almost entirely any accurate knowledge of the developments in architecture required by the question
- attempts to use detail to form a sensible argument but the points covered are very limited in comparison with the range of architectural issues which the question raises.

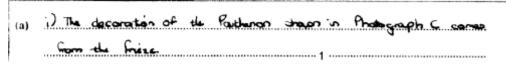
(10 marks)

Question 2

(a) (i) From which part of the decoration of the Parthenon does the sculpture shown in Photograph C come?

(1 mark)

Candidate Response



(ii) What is happening in the scene of which the sculpture in Photograph C is a part? Make two points.

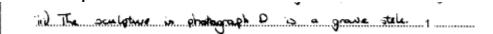
(2 marks)

No Candidate Response

(iii) What was the function of the sculpture shown in Photograph D?

(1 mark)

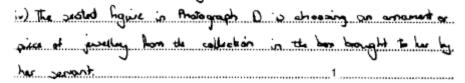
Candidate Response



(iv) What is the seated figure on the sculpture in Photograph D doing?

(1 mark)

Candidate Response



Commentary

3 marks out of 5 because (ii) has not been attempted, despite succinct accurate answers to (i), (iii) and (iv).

(3 marks)

(b) How effectively have the sculptors represented and used the drapery in the sculptures in Photographs C and D? Give the reasons for your views.

(10 marks)

Candidate Response

(b)	The Sculptor of photograph (Shows drapery
	on the male figures as heavy yet
	Contracts with the revealing fleast to show
	there high states and attletic stage. Do the
	female figure in photograph C the
	drapery seems lighter but she is more
	concealed to represent her respectability
	Bo for photograph a the drapery is effective
	to show the realism of the cosmon at that period
	. Photograph De Sculptor uses drapery effectively
	to represent status by howing the
	Gervant quel wearing quite a thin, full
	length pion dress which has debut only to
	enhance folds to show shape, whereas the
	drapery the deceased woman is wearing is
	a bit beauter and the Sculptor puls in more

detail to show greater importance the deapery
the seated woman is wearing is also more
Styled. So more expensive clothing.
Therefore both photographs the drapery is
effective however in different ways I shows
the although orther forms of moles where

I shows status and power and through
drapery this can be reprosented effectively

8 marks out of 10 (top Level 3) because the answer

- demonstrates some accurate relevant observation of both sculptures but omits some precise details
- shows some awareness of the cultural context of the sculptures
- attempts throughout to use knowledge and understanding to form judgements relevant to the question but the range of points is somewhat limited.

(8 marks)

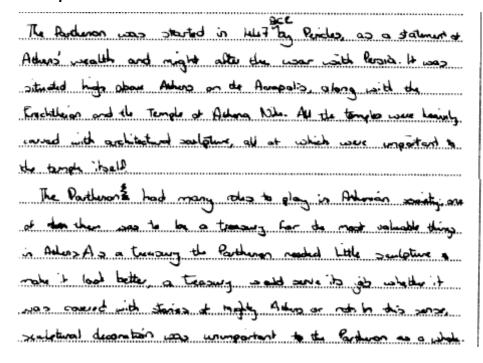
(c) How important a part of the Parthenon was its sculptural decoration? Give the reasons for your views.

You might include discussion of

- the overall purpose and functions of the Parthenon
- the position of the sculptures and relationship to the architecture
- their subject matter
- what was inside the Parthenon.

(20 marks)

Candidate Response





House to letter	on served different jobs, as well as bing
a treeney. The Parther	latera & translate a ce thind each no
	e if a citama time a form per
big enough worthern to	produce it and enough emogene to the
	proport A big pout of this political
	lotter deportion on the Partheron - Te
sheer size of the	continuous lieza and pediciolal
	way apposition that they were
(c) (continued) about to atte	de a very soon economically advand
wealth at this work	be example to put ambady all
The Crol mais pur	poor of the Partheron was to howe the
gover Dim statue of 1	Athera. The status itself was sculptural
lemonation, and as the	house of the statue it was greatly
apportant to the Enthus	a Wal's more the pedimental sculeties on
de Partheon depots of	anow stages of Advance's like her buth
from Zeus head and	he bottle with Posedon Grandongs of
Adms These preduces b	we mostart not only to the Partheron
but to the Alders as	well as they believed Allen me watering
our dun and by dee	isting her visting and birth, there they would
have been approving	he and asking for poor and a prosperous
tonest	
In conclusion the	soulatural desertion on the Parties was
a fail imparted part	to temple as it should Albancon
Achericas how the p	benege battle so soon and should
possible exemps of t	& other population of the steer of
He tende acted as	a highly decorated have for the state
of Athena.	
L4 low	14
	nts but lacks detail
some good insign	its but lacks detail

14 marks out of 20 (bottom Level 4) because the answer

- shows a good understanding of the functions and political context of the Parthenon (an important element of an evaluation of its architecture and sculpture) but lacks detailed knowledge of the sculpture apart from the pediments and almost entirely omits any detailed reference to the architecture
- has an evaluative focus and fluently expressed argument which reveal some good insights despite the weaknesses in detailed knowledge.

(14 marks)



SECTION B

As few candidates attempted Question 3, two examples of answers to Question 4 have been provided.

Question 4

In the sculptural groups which you have studied, how successfully did Greek sculptors portray emotions and relationships between the figures? Give the reasons for your views and support them with reference to at least five examples.

You might include discussion of

- subject matter
- composition
- expression
- similarities and differences between free-standing and architectural examples.

(30 marks)

Ca	ndidate Response – Example 1
	I think that as greek sculptors
	became more skitled, they became
	more successful at representing
	emotion and relationships between
	signes.
	Which is deary shown in the
	pediments of their temple of Aphaia
	bit agains. The west pediment
	begung being built at the end of
	the archard period, so there was
	notalot of enction between figures.
	Athena is in the centre stationary, and
	it leads out to the corners with
	Soulden, but the bulders do not look
	asythey are fighting a war as it
	is meant to represent the waraquish
	troy. The dying soulder in the corner
	is builing out an arrow from his
	chest but he also has the archaec
	smile which is not the emotion you
	would see in really also his body
- 1	

ess of peace and photosistic good wealth. There is a clear mother backy that the place of which the loady is at is a common mether he passe, where babies are held, also everne is looking to the subjury in a laving way that clearly shows a emotion through facant facial expression and also relationship in the pose, the samptive is month to represent that wealth

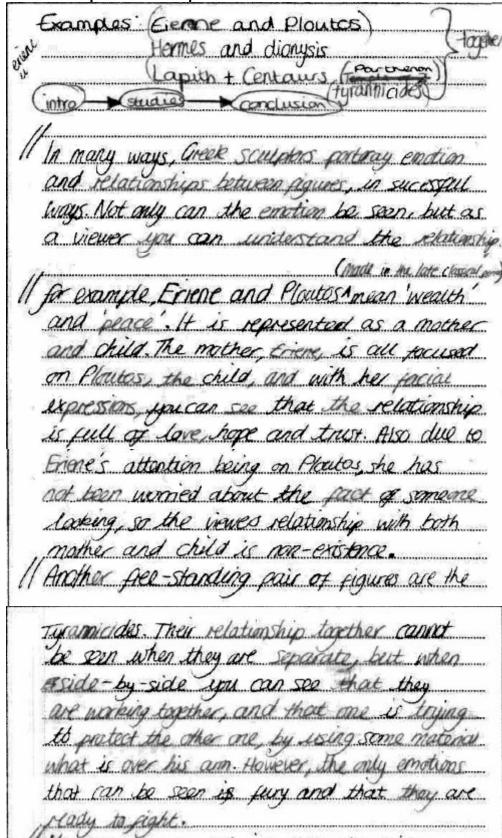
comes from peace, peace nutures wealth so thus sculpture also portrays the message through the use of a relation of the late classical period unich shows two people, eme a god and the other a baby god it is homes and dionysos, thus say we requires interaction from the newer at different angles to independ you look at it from the fort them it looks as if he permes is looking at dionysos and wee very a bit from another angle hermes is no looked unat any of all the baby but naw comewhere elections and was dionysos is looked unat

26 marks out of 30 (top of Level 4) because the answer

- demonstrates detailed knowledge of most of the examples, which are well chosen to demonstrate change over time and differences between freestanding and architectural sculptures, but there is some imprecision, especially on the Riace Warriors
- shows a clear understanding of the main issues
- develops an argument which has a sustained and relevant evaluative focus and in which judgement is linked to well observed detail and a sensible, informed overview is presented.

(26 marks)

Candidate Response – Example 2



However, it was not just free-standing.

Scriptor that shared emotions and the relationships, between figures but also some ar directural scriptore for example; the Eapiths and the Centaus on the Parthelian metapes showed how men in this one the centaus, shared expression and emotions on their faces, however the Eapiths.

Sharmed name. The emotion shown on the centaus foces was that they were cighting and that they were determined to win. The relationship between the figures is shown with how well a scriptor can cope with along the crossing and hiding of bodies and in this case, very well it is very well due to the fact them so they do not escape, and due to the fact

Hot it was shown from quite a distence above.

Not only was relationship shown between people in the Statue, but also between animals for example The Ligard killer. In the statue, there is a young atmy looking at a stone, about to bill a ligard on a tree. The relationship between this showns that any the strong survive and that it is about that you have to kill one per another. Not allot of emotion is shown, but all can be said by his actions.

13 marks out of 30 (bottom Level 3) because the answer

- demonstrates knowledge of five relevant examples but there is error and a lack of precise detail in observation and chronology
- shows some understanding of the issues but the discussion is frequently rather superficial
- attempts to make judgements in response to the question, although they are rather simplistic
- makes some attempt to organise an argument in generally appropriate language with linking phrases between paragraphs and a concluding verdict.

(13 marks)