

Teacher Resource Bank

A-level Classical Civilisation

Exemplar Answers CIV1A



SECTION A

Question 1

- (a) (i) **From which part of the decoration of the Temple of Zeus at Olympia do the statues shown in Photograph A come?**

(1 mark)

Candidate Response

(i) (i) The pediment (west)

- (ii) **What story is being illustrated in the group from which the statues in Photograph A come? Give two details.**

(2 marks)

Candidate Response

(i) ~~The story of Prometheus~~ The chariot race between Prometheus and the man who wanted to wed his daughter, the man tricked Prometheus by getting the chariot servant Mytilos to fiddle with his chariot, therefore winning the race and the bride. Zeus is over-seeing the event that is about to begin. He is with the women beside him with the man who wants the bride and Prometheus himself.

- (iii) **The statue shown in Photograph B is incomplete. Identify one part which is lost.**

(1 mark)

Candidate Response

(iii) A spear / ~~thunderbolt~~ thunderbolt

- (iv) **The statues shown in Photographs A and B were both made at approximately the same date. Give this date.**

(1 mark)

Candidate Response

(iv) 460 BCE

Commentary

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 slightly more effective than that of B because he is shown composed which makes him seem more powerful. We are also able to compare him to the statues around him and by doing this we are able to see his enormous height giving him more power and status, whereas photograph B is not part of a composition and we can not therefore tell his scale until we are physically up close to the statue. Photograph A also has detailed drapery which adds to the statues depth however detracts from his powerfullness slightly.

Photograph B is also a 'good image' of Zeus as he is seen in action, showing his strength however his position is quite vulnerable.

His central core is still blockish and ~~and~~ also the which is more noticeable due to the extension of his limbs, which overall makes it less impressive and therefore less effective as an image of an all powerful god.

L3

7

(10 marks)

Commentary

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
- function.

(20 marks)

Candidate Response

(c) I think that the Temple of Zeus at Olympia shows an advancement over earlier temples and ~~shows~~ highlights the advances that are yet to be made.

Firstly the temple of Hera at Olympia shows how pedimental sculptures have developed their sculptures to create different expressions in atmosphere and realism. The pediment depicting the race for marriage, instead of showing the height of action with race itself, instead depicts the tension before it which is played through the lack of contact that the sculptures have with each other. This is then contrasted

with the other pediment which shows the battle between the Lapiths and centaurs. The chaos is portrayed through lots of linking and contact between the characters creating an almost frenzied feeling. This shows how contact between sculptures can create different atmospheres which is not mirrored in the Temple of Hera at Olympia where although contact is used between the characters, it is not used as extensively as in the Temple of Zeus.

- (c) (continued) and not to the same effect. The warriors fighting are slightly interlocking however in comparison to the pediment of the Lapiths and centaurs on the Temple of Zeus there is for example a woman fighting a centaur to let her go but to enforce his hold on her further ~~her~~ he has wrapped his leg around hers. This extreme close contact creates the image of a real struggle.
- Drapery has also advanced as in the the pedimental sculptures of the Temple of Zeus its not just decorative but adds to the action. The contrast between the deep catenary folds ~~it~~ on the Lapith women, and the bare flesh of the males adds to the action as their drapery exaggerates the movements further unlike the pedimental sculptures on the Temple of Aphia

'at Aegina who' on the East pediment, are all naked except for Athena herself. This doesn't create a lot of depth and Athena's typical archaic, blocklike, ~~static~~ ^{rigid} stance only detracts from the action. Her drapery is also ~~the~~ static which ~~doesn't~~ mingles any

(c) (continued) movement that the sculptor may be trying to show.

The temple of Zeus also incorporates the use of bronze however only minimally with reference to weapons. Otherwise it is completely made from marble however the earlier temples tended to not mix the types of material and opted for dark grey marble as opposed to white or even other stone altogether.

The temple of Zeus also has ³slightly less entasis than the first temple of Hera who's huge, rounded columns looked almost to clumsy for the temple.

Overall it shows a great advancement especially in the pediments and shaped the way for later temples.

a brief mention of architecture - otherwise all sculpture

Commentary

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

(a) (i) The decoration of the Parthenon shown in Photograph C comes from the frieze. 1

- (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

(iii) The sculpture in photograph D is a grave stele. 1

- (iv) *What is the seated figure on the sculpture in Photograph D doing?* (1 mark)

Candidate Response

(iv) The seated figure in Photograph D is dressing an ornament or piece of jewellery from the collection in the box brought to her by her servant. 1

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 C shows drapery on the male figures as heavy yet contrasts with ~~the~~ revealing flesh to show their high status and athletic shape. In the female figure in photograph C the drapery seems lighter but she is more ~~concealed~~ concealed to represent her respectability. So for photograph C the drapery is effective to show the realism of the fashion at that period. Photograph D's sculptor uses drapery effectively to represent status by having the servant girl wearing quite a thin, full length, plain dress, which has detail only to enhance folds to show shape, whereas the drapery the deceased woman is wearing is a bit heavier and the sculptor puts in more

detail to show greater importance. The drapery the seated woman is wearing is also more styled, so more expensive clothing. Therefore both photographs the drapery is effective however in different ways. C shows the ~~all~~ athletic forms of males where D shows status and power and through drapery this can be represented effectively.

(10 marks)

L3

8

Commentary

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**

The Parthenon was started in 447^{BC} by Pericles, as a statement of Athens' wealth and might after the war with Persia. It was situated high above Athens on the Acropolis, along with the Erechtheion and the Temple of Athena Nike. All the temples were heavily carved with architectural sculpture, all of which were important to the temple itself.

The Parthenon had many roles to play in Athenian society, one of them was to be a treasury for the most valuable things in Athens. As a treasury the Parthenon needed little sculpture to make it look better, a treasury would serve its job whether it was covered with stories of mighty Athens or not. In this sense, sculptural decoration was unimportant to the Parthenon as a whole.

However, the Parthenon served different jobs, as well as being a treasury. The Parthenon was built as a statement to potential attackers: Athens had money enough to build something so big, a big enough workforce to produce it, and enough resources to take down a worthy opponent. A big part of this political statement was the sculptural decoration on the Parthenon. The sheer size of the continuous frieze and pedimental sculpture would show any opposition that they were

(c) (continued) about to attack a very strong, economically advanced wealthy city; this would be enough to put anybody off.

The final main purpose of the Parthenon was to house the great Athena statue of Athens. The statue itself was sculptural decoration, and as the house of the statue, it was pretty important to the Parthenon (what's more, the pedimental sculpture on the Parthenon depicts various stages of Athena's life; her birth from Zeus's head and her battle with Poseidon for patronage of Athens). These pediments were important not only to the Parthenon but to the Athenians as well, as they believed Athens was watching over them, and by depicting her victory and birth, they would have been impressing her and asking for peace and a prosperous harvest.

In conclusion, the sculptural decoration on the Parthenon was a fairly important part of the temple as it showed Athenians how the patronage battle was won, and showed possible enemies of the might of Athens. Most importantly, the temple acted as a highly decorated house for the statue of Athena.

L4 low

14

.....some good insights but lacks detail

Commentary

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)

Candidate Response – Example 1

I think that as Greek sculptors became more skilled, they became more successful at representing emotion and relationships between figures.

Which is clearly shown in the pediments of the temple of Aphaia at Aegina. The west pediment begun being built at the end of the archaic period, so there was not a lot of emotion between figures. Athena is in the centre stationary, and it leads out to the corners with soldiers, but the soldiers do not look as if they are fighting a war as it is meant to represent the war against Troy. The dying soldier in the corner is pulling out an arrow from his chest but he also has the archaic smile which is not the emotion you would see in real life also his body

is still propped up by his own strength showing no struggle at all, the characters are all very rigid and look as if they are not interacting with each other, through the emotions on their faces. The east pediment began to be built in the early classical period, so the advancement in sculpting has moved on, so the figures representation has moved onto the dying soldier in the corner has the emotion that it should have he is struggling to hold up his body his hand has gone limp in the shield's handle, his face looks as if he is in excruciating pain, the figures all look emotionally involved now, Athena instead of being stationary is thrusting her arm out commanding the soldiers thus showing an emotional relationship between the characters.

Although in the East pediment of the temple of Athena shows more emotional link in the early classical period, this isn't necessarily the

case for free standing sculptures. Sculptures, the Tyrannicides which were built in 475 BCE haven't achieved any emotional link between them, or even emotional towards what they are doing.

~~Harmodios~~ Harmodios and Aristogeiton (the two men depicted in the sculptures) were lovers, there is no indication of this at all, but then there their statues were put up in commemoration of killing the tyrant leading the way for democracy. So the fact that they were lovers has nothing to do with the portrayal at all. Though even in the actions they are representation they are showing no facial expressions to show this at all, their bodies suggest action and emotion, yet their faces are completely opposite thus showing no real emotion portrayal. Another set of sculptures that show

no relation between them in the early classical period is the race warriors that were part of a large group. The only reason you can tell that they are meant to be together are the fact they are sculpted the same, there is no other indication.

As sculpture moves on the emotion becomes more obvious and so does the relationships. In the late classical period Eirene and Plutos were made Eirene is the god-

ess of peace and Ploutos is the god of wealth. There was a clear mother baby relationship represented the place of which the baby is at is a common motherly pose, where babies are held, also evrene is looking to the baby in a loving way this clearly shows emotion through facial facial expression and also relationship in the pose, the sculpture is meant to represent that wealth

comes from peace, peace nurtures wealth so this sculpture also portrays the message through the use of a relationship.

Another sculpture of the late classical period which shows two people, one a god and the other a baby god, it is hermes and dionysos, this sculpture requires interaction from the viewer at different angles to understand the relationship if you look at it from the front then it looks as if hermes is looking at dionysos and vice versa, but from another angle hermes is no longer looking at the baby but now somewhere else and also dionysos is looking at what

hermes has in his hands which is suggested to be grapes as Dionysos is the god of wine. The emotion between the characters is not clearly seen although it looks as if Hermes is just playing with Dionysos to encourage his upbringing into wine

and festivities.
So Greek sculptures became better overtime at portraying ~~with~~ emotion and relationships between figures, but it is hard to convey a relationship in a single sculpture that's why friezes and metopes are better as they portray a story where you can find out the relationships, you don't have to rely on guesswork from one single moment which is in sculpture.

Commentary

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 free-standing 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

Examples: (Eriene and Ploutos)
 Hermes and Dionysus
 Lapith + Centaurs (Parthenon)
 (tyrannicides)

intro → studies → conclusion

In many ways, Greek sculptors portray emotion and relationships between figures, in successful ways. Not only can the emotion be seen, but as a viewer you can understand the relationship.

(made in the late classical period)

For example, Eriene and Ploutos mean 'wealth' and 'peace'. It is represented as a mother and child. The mother, Eriene, is all focused on Ploutos, the child, and with her facial expressions, you can see that the relationship is full of love, hope and trust. Also due to Eriene's attention being on Ploutos, she has not been worried about the fact of someone looking, so the viewer's relationship with both mother and child is non-existence.

Another free-standing pair of figures are the Tyrannicides. Their relationship together cannot be seen when they are separate, but when side-by-side you can see that they are working together, and that one is trying to protect the other one, by using some material what is over his arm. However, the only emotions that can be seen is fury and that they are ready to fight.

// However, it was not just free-standing sculpture that showed emotions and the relationships between figures, but also some architectural sculpture. For example; the Lapiths and the Centaurs on the Parthenon metopes showed how men, in this case the centaurs, showed expression and emotions on their faces, however the Lapiths showed none. The emotion shown on the centaurs faces was that they were fighting and that they were determined to win. The relationship between the figures is shown with how well a sculptor can cope with doing the crossing and hiding of bodies, and in this case, very well. It is very well due to the fact that the centaurs have the women close to them so they do not escape, and due to the fact

that it was shown from quite a distance above.

// Not only was relationship shown between people in the statue, but also between animals. For example The Lizard killer. In the statue, there is a young ~~guy~~ looking at a stone, about to kill a lizard on a tree. The relationship between this shows that 'only the strong survive' and that it is about that you have to kill one for another. Not a lot of emotion is shown, but all can be said by his actions.

// Finally another place where relationship and emotion is shown, is in the pediments on the Temple of Zeus. This is because on the west pediment, the birth of Athena is shown, the relationship there is shown by all the gods and goddesses witnessing the birth, and that due to so many god and goddesses, many have been intertwined, showing that they all get along and their relationships are close. Also their emotions show happiness linking it all together.

Therefore, Greek sculptors managed to portray

emotions and relationships between figures very successfully. Every sculptor had their own ways of making it work, and it did. Not only between free-standing sculpture, but also on architectural sculpture.

By linking ~~some~~ figures together could easily show relationship, but with the use of emotion, you can tell sometimes how figures were related if in anyway. ~~Therefore~~ So, sculptors managed to show relationships and emotion between figures very successfully.

Commentary

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)