

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
Advanced Subsidiary GCE

CLASSICAL CIVILISATION (JACT)

2747

Greek Art and Architecture 1

Monday **16 JANUARY 2006** Afternoon 1 hour 30 minutes

Additional materials:
8 page answer booklet

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and candidate number in the spaces provided on the answer booklet.
- You must answer **one** question from Section A and **one** question from Section B.
- Start your answer to each question on a new page.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- All questions are worth 50 marks in total including 5 marks for quality of written communication.
- Total marks for this paper: 100.
- In this paper you are encouraged to use sketches, diagrams etc., where appropriate, to illustrate your answers.

This question paper consists of 6 printed pages and 2 blank pages.

Section A

Answer one question from this section.

A1



Scene A

An image has been removed due to third party copyright restrictions

Details:

An image of a man kneeling with a woman on his shoulder. The image appears to be on a decorative plate.

Scene B

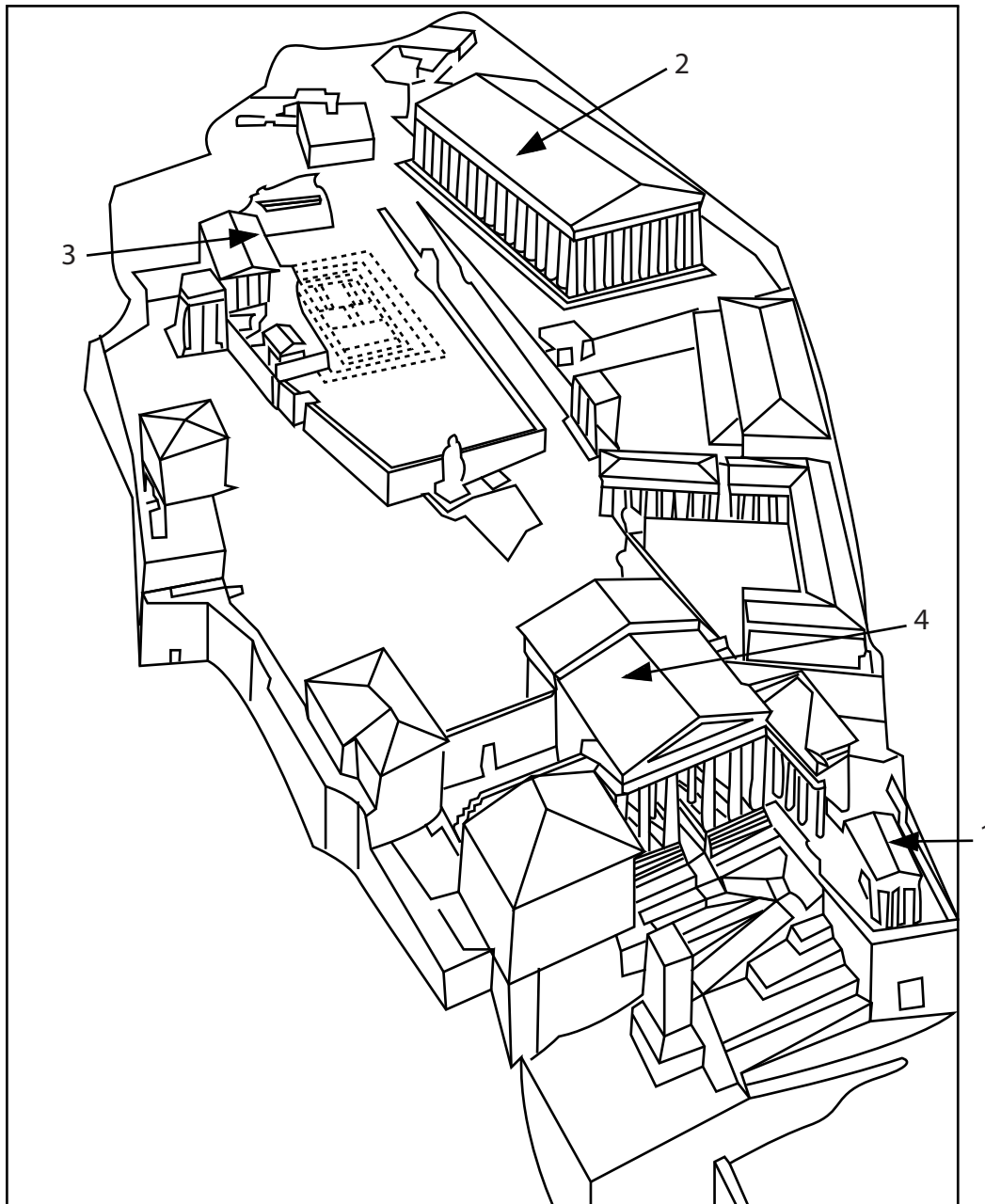
Study carefully these scenes which were painted by different painters at different times.

- (a) (i) Identify the two figures in the scenes and explain briefly what is happening.
 (ii) Who painted Scene A?
 (iii) What name is usually given to the vase from which this scene comes?
 (iv) Who painted Scene B?
 (v) Give the approximate date for Scene B. [10]
- (b) Compare the composition of these two scenes. In your answer you should include discussion of how well each painter has made use of the different space available to him. [15]
- (c) Battle scenes were a popular theme for vase-painters. How effectively do you think that vase-painters depicted such scenes? In your answer you should include discussion of at least three other pots from the mythological vases you have studied. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

A2



- (a) (i) To whom is this sanctuary dedicated and where is it?
- (ii) Identify the buildings marked 1-3 on the plan. [10]
- (b) What problems faced the architect in designing and building the structure marked 4 on the plan? How successful was he in overcoming these difficulties? [15]
- (c) Do you think that there is any overall unity in the layout of this sanctuary? In your answer you should consider the different buildings on the site and the impression the sanctuary would have made on a visitor. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

- B3** 'Within a decade of its invention many artists were exploring the effects that could be obtained with the red-figure technique' (Woodford). What were the effects that could be obtained with the red-figure technique and what advantages did the technique offer to vase-painters? In your answer you should include discussion of a range of specific pots and painters. [50]
- B4** What were the requirements of a Greek sanctuary? Did the requirements of a Pan-Hellenic sanctuary differ from those of a sanctuary which mainly served the local community? In your answer you should include discussion of **at least one** Pan-Hellenic sanctuary, such as Delphi or Olympia. [50]

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