

**ADVANCED SUBSIDIARY GCE
CLASSICAL CIVILISATION (JACT)**

Greek Art and Architecture 1

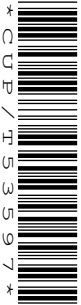
TUESDAY 15 JANUARY 2008

2747

Afternoon
Time: 1 hour 30 minutes

Additional materials (enclosed): Answer booklet (8 pages)

Additional materials (required):
None



INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- You must answer **one** question from Section A and **one** question from Section B.
- Start your answer to each question on a new page.
- Use an 8 page answer booklet followed by a 4 page booklet if extra paper is required.

INFORMATION FOR CANDIDATES

- The number of marks for each question 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.
- The total number of marks for this paper is **100**.
- In this paper you are encouraged to use sketches, diagrams etc., where appropriate, to illustrate your answers.

This document consists of **7** printed pages and **1** blank page.

Section A

Answer **one** question from this section.

A1 Study the two figures below carefully and answer the questions which follow.



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Figure A

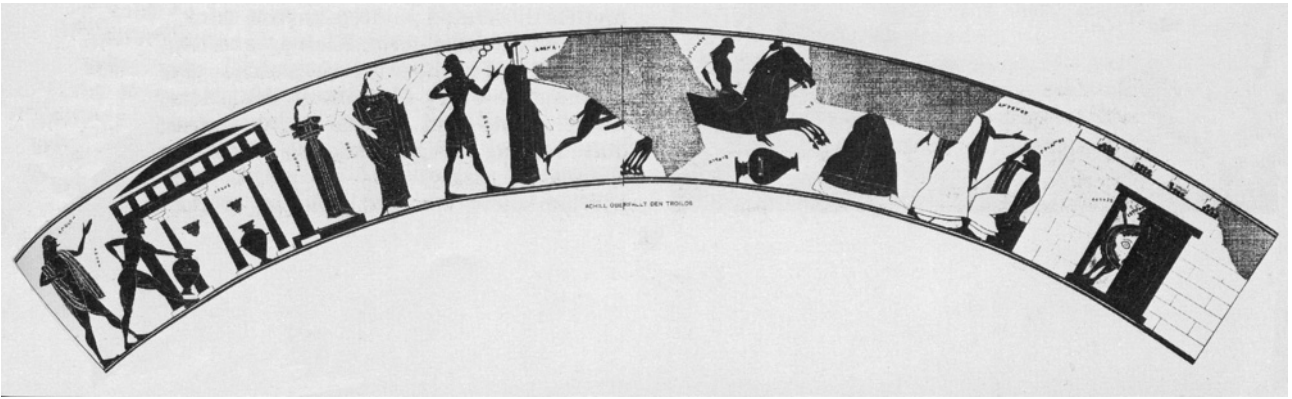


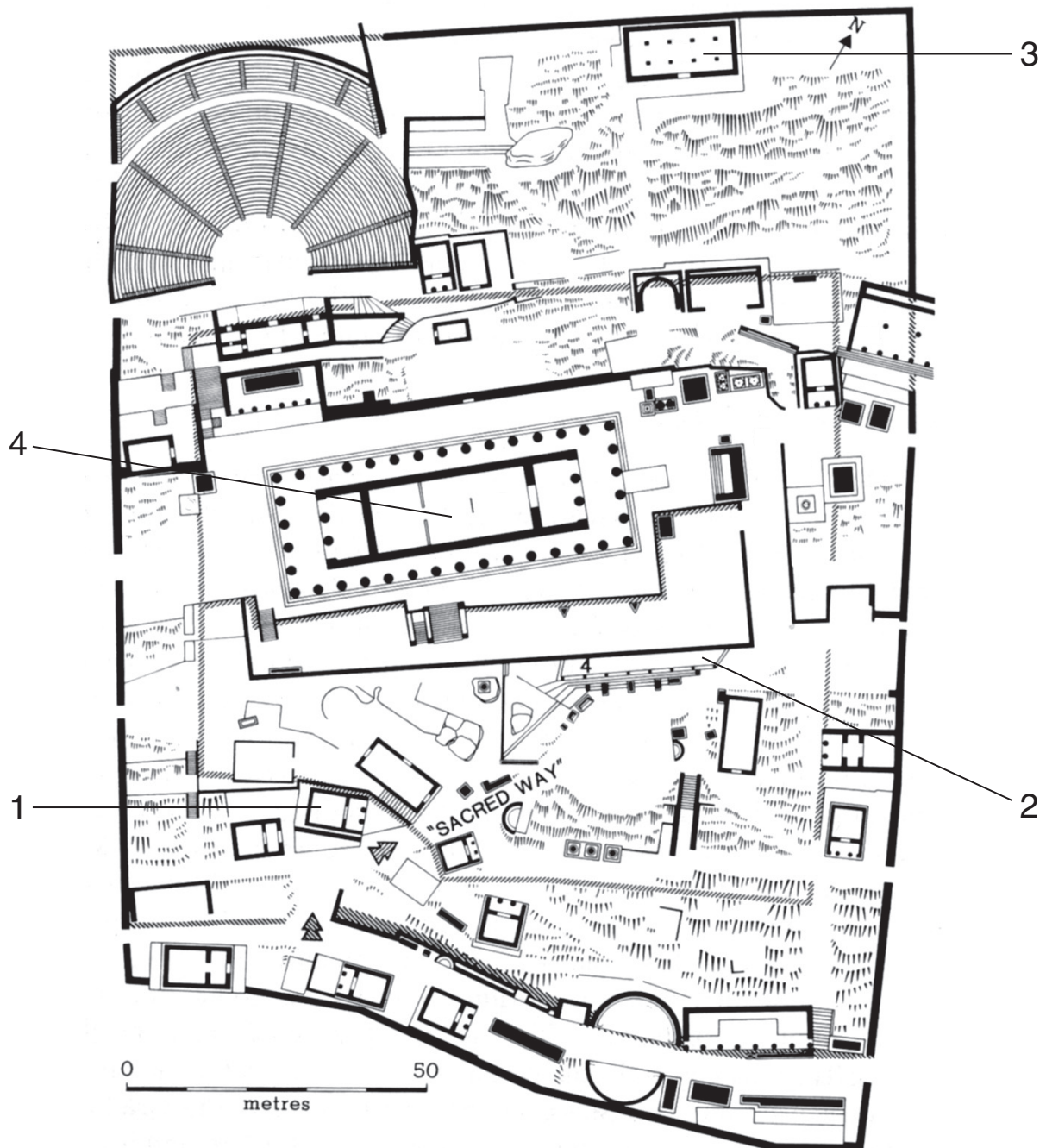
Figure B

- (a) (i) What type of pot is shown in **Figure A**?
 (ii) For what purpose was this type of pot used?
 (iii) Identify the painter and potter of the pot shown in **Figure A**.
 (iv) Give an approximate date for this pot. [10]
- (b) Discuss the content and composition of the scene shown in **Figure B**, which is a frieze depicted on the pot in **Figure A**. In your answer you should include discussion of what is depicted in the scene and how the painter has arranged the different elements of the scene. [15]
- (c) The painter of this pot has been called 'a master storyteller'. To what extent do you agree with this statement? In your answer you should include discussion of what is depicted on the pot and how well it is depicted. You may **not** make extended use of **Figure B** in your response. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

A2 Study the plan carefully and answer the questions which follow.



- (a) (i) Identify the location of the sanctuary shown in the plan.
 (ii) Why did the ancient Greeks regard this place as special?
 (iii) For what purpose did ancient Greeks visit this sanctuary?
 (iv) Which deities were worshipped in this place?
 (v) Identify the structures marked 1-3 on the plan. [10]
- (b) Identify the structure marked 4 on the plan. How successful was the architect in designing this building? In your answer you should include discussion of the problems the architect faced when he was building this structure and how well you think he overcame these problems. [15]

- (c) Making use of the plan, explain how this sanctuary developed. In your answer you should include discussion of the geographical location, factors which affected the layout, and the use of the site. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

Start your answer on a new page.

- B3** Stories connected with the Trojan War were very popular in Greek Art. What opportunities **and** challenges did the subject of the Trojan War offer to vase-painters? In your answer you should refer to specific details from some of the pots you have studied. [50]
- B4** What advantages do you think that architects gained from combining the Doric and Ionic orders in Greek architecture? In your answer you should include discussion of specific buildings and the ways in which the orders were combined. [50]

Copyright Acknowledgements:

- A1 Figure A © Soprintendenza Archeologica per la Toscana. Reproduced by kind permission of Soprintendenza Archeologica per la Toscana, www.comune.firenze.it/soggetti/sat
- A1 Figure B Source: S. Woodford, *An Introduction to Greek Art*, 1997, p.16, Gerald Duckworth & Co Ltd, reprinted from A. Furtwangler and K. Reichhold, *Griechische Vasenmalerei*, F. Bruckmann, 1904.
- A2 diagram From R. A. Tomlinson, *Greek Architecture*, Bristol Classical Press, 1991. Drawing by H. Buglass. © R. A. Tomlinson.

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