

ADVANCED GCE
CLASSICAL CIVILISATION (JACT)

Greek Art and Architecture 2

FRIDAY 13 JUNE 2008

2755

Afternoon
Time: 1 hour 30 minutes

Additional materials (enclosed): None

Additional materials (required):
Answer Booklet (8 pages)



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 **5** printed pages and **3** blank pages.

Section A

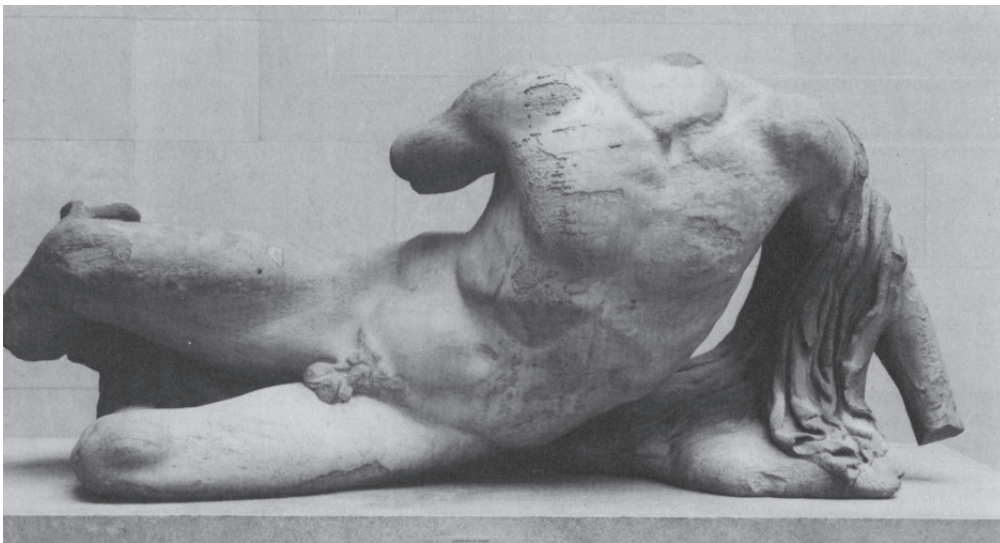
Answer **one** question from this section.

A1 Study the sculptures below and answer the questions carefully.



Hirmer Fotoarchiv

Sculpture A



© British Museum

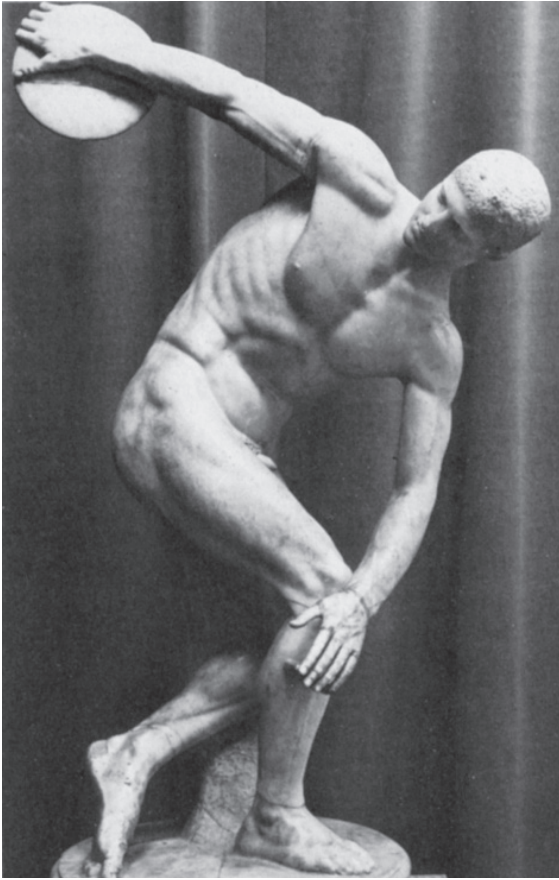
Sculpture B

- (a) (i) Identify **Sculpture A** and **Sculpture B**.
 (ii) For each figure, give the name and location of the temple from which it comes.
 (iii) On which part of a temple would this type of sculpture be found? [10]
- (b) Compare **Sculpture A** and **Sculpture B**. Which figure do you think is the more aesthetically pleasing, and why? [15]
- (c) Using these sculptures as a starting point, show how the carving of reclining figures developed from the sixth century to the end of the fifth century. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

A2 Study the statues below and answer the questions carefully.



Soprintendenza Archeologica di Roma

Statue A



Alison Frantz

Statue B

- (a) (i) Identify and date **Statue A**. Give the name of the sculptor.
- (ii) Identify and date **Statue B**.
- (iii) From which material were both of these statues made? [10]
- (b) How successfully has the sculptor of **Statue B** made use of the material you have identified? [15]
- (c) Compare **Statue A** and **Statue B**. Which statue do you think is the more aesthetically pleasing, and why? [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



Acropolis Museum

Statue A



Mansell Collection

Statue B

Roman copy of original



Alison Frantz

Statue C

Using these works as a starting point, and other works of your choice, show how the depiction of drapery changed from the Archaic period to the late Classical period. [50]

- B4** 'The continuous Ionic frieze presented very different problems from the broken Doric frieze.' To what extent do you think sculptors were successful in overcoming the problems presented by both types of frieze by the end of the fifth century? In your answer you should include discussion of examples from **both** the Archaic and Classical periods for **both** types of frieze. [50]

Copyright Acknowledgements:

A1 Sculpture A	Source: Staatliche Antikensammlungen und Glyptothek, Munich/Hirmer Fotoarchiv, Munich
A1 Sculpture B	© The Trustees of the British Museum, www.bmimages.com
A2 Statue A	Source: Museo Nazionale delle Terme, Rome/Soprintendenza Archeologica di Roma
A2 Statue B	Source: Delphi Museum, Delphi/Alison Frantz
B3 Statue A	Source: Acropolis Museum, Athens
B3 Statue B	Source: Museo Communale, Rome/Mansell Collection
B3 Statue C	Source: Olympia Museum, Olympia/Alison Frantz

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