GCE

Classics: Classical Civilisation

Advanced GCE

Unit **F388:** Art and Architecture in the Greek World

Mark Scheme for June 2011

Section A		
Question Number	**Answer**	**Marks**
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
1 (a)	**Analyse the content and composition of the decoration on this pot painted by Euphronios.** Candidates should show some knowledge of the subject matter depicted on the pot: • on the belly of the pot, Herakles strides to the right with his knotty club and bow; • a group of 3 Amazons advances towards Herakles from the right; • Telamon prepares to kill a fallen Amazon; • on the shoulder of the pot a group of men are drinking and dancing. Answers may include comment on the following aspects of the decorative elements: • the triangular composition of Herakles and the Amazons over the fallen Amazon in the centre of the frieze; • use of pattern/decorative motifs on the pot as a whole; • use of pattern on the striped body suits of two of the Amazons; • the placement of the groupings of Herakles/fallen Amazon and Telamon/fallen Amazon; • the mirroring of the positions of the two fallen Amazons; • the use of foreshortening; • the detail in drapery and Herakles' lion skin. **[AO1 = 10 + AO2 = 15 = 25 marks]**	**[25]**
(b)	**'Greek vase-painters were only interested in glorifying war.' How far do you think this is true of the pots you have studied?** The scenes depicted on many of the pots depicting war show scenes of violence or the aftermath of a violent act: • Achilles' pursuit of Troilos; • the death of Achilles; • the death of Hector; • the deaths of Priam and Astyanax. Some candidates may argue that such scenes promoted heroic values and show heroes going about their usual 'duties' which may be seen as glorifying war. Other candidates will undoubtedly find that the images on the Kleophrades Painter's hydria present a more sombre side of war and show the elderly, women and children as the vulnerable victims of war. It is also possible that candidates may find similar things to say about other scenes, particularly scenes which show a hero carrying the body of a dead or wounded comrade from the battlefield.	**[25]**

Question Number	Answer	Marks
	Others may argue that painters were simply interested in depicting a good story and that violent themes allowed them to display their skills in creating an effective and dynamic composition. Credit should be given to those who know of scenes which do not depict war or violence. Whatever decision a candidate comes to it should be supported by reference to specific pots. **[AO1 = 10 + AO2 = 15 = 25 marks]**	

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2 (a)	**'Original and imaginative'. How far do you think that this is true of the sculptural decoration of the east pediment of the temple of Zeus at Olympia?** The east pediment depicts the preparations for the chariot race between Oinomaos and Pelops for the hand of Hippodameia. There is no need for candidates to recount the story, and credit should not be given for such narrative. Look for knowledge of specific groups and figures from the east pediment: • Zeus; • Oinomaos and Sterope; • Pelops and Hippodameia; • the Anxious Seer; • the servant boy picking his toes; • quadrigae; • the River gods. The answer should not be merely descriptive but should attempt to answer the question posed: • Compositionally, the central figures are rather isolated and form strong vertical lines which emphasise the verticals of the trigylphs and flutes of the columns. • It is arranged in broadly symmetrical, balanced groups. • A god [Zeus] presides over the scene to give the apex the tall figure required. • The figures on the side face towards the centre [with the exception of the servant boy] and focus the attention of the viewer on the central scene. • Some of the figures act as a contrast to the central figures, and with each other – eg the Seer, the Servant boy and the River god – by their anatomy, their position and their age. • Some candidates may like the static composition of the east pediment and think that it makes the perfect contrast with the action-packed west pediment. • Some may follow Woodford's view that the pediment is tense and atmospheric – but this needs to be explored with detailed reference to individual figures. • Others may find the design of the whole pediment old-fashioned and static and even, rather boring. It does not matter whether candidates agree with the statement or not provided they argue their case logically with reference to specific figures from the pediment. **[AO1 = 10 + AO2 = 15 = 25 marks]**	**[25]**

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(b)	**The Centauromachy (battle between Lapiths and Centaurs) was a popular theme for sculptors. Which type of architectural sculpture do you think is more successful in depicting this theme? Explain your answer with reference to sculpture you have studied.** Candidates may consider the following points in their answers: • **The west pediment of the temple of Zeus at Olympia** The pedimental space is a large area which allows the sculptor to depict the battle in some detail and the viewer to take in the whole scene at once, gaining a good sense of the panic and confusion of the participants. The pediment also depicts individual figures such as Apollo, the bride and the bridegroom. • **The south metopes on the Parthenon, Athens** The metopes of the Parthenon are like snapshots. The story is broken up into comic-strip like sections with only two figures in each depiction. It is hard to gain a good sense of the whole story but individual metopes do convey elation and triumph both of the Lapiths and the Centaurs, and desperation and pathos, and there is a sense of continuous action across the metopes as a whole. Candidates should show knowledge of individual metopes. • **The continuous frieze at the temple of Apollo at Bassai** Some candidates **may** refer to the Ionic frieze of the Bassai temple. Here the story can be told as a continuous, developing narrative which conveys the action of the story. There is no right or wrong answer to this question. Candidates need to show familiarity with the material and formulate an answer to the question posed. **[AO1 = 10 + AO2 = 15 = 25 marks]**	**[25]**
	Section A Total	**[50]**

Section B		
Question Number	**Answer**	**Marks**
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
3	**'A bold innovator, experimenting with a variety of novel poses.' Do you think this statement is a better description of Polykleitos or Praxiteles?** **Polykleitos** Polykleitos worked in a range of materials, including ivory and gold, but he was primarily a bronze-caster. He developed the theory that beauty was a matter of comparative dimensions or proportions. He expounded this theory in a treatise called the Canon, and he illustrated the theory by means of a statue which is thought to be the Doryphoros [or Spear-bearer]. Does this make him a bold innovator? That is for candidates to decide. As for a variety of novel poses – that will depend on the statues studied by the candidates. **Praxiteles** Praxiteles is reputed to have carved the first female nude, the Aphrodite of Knidos, and is said to have made marble fashionable again. Does this make Praxiteles more of a bold innovator than Polykleitos? – again, that is for the candidates to decide. A successful answer will: • tackle both ideas, *bold innovator and novel poses*; • refer in some detail to examples created by both sculptors; • come to a reasoned conclusion. **[AO1 = 20 + AO2 = 30 = 50 marks]**	**[50]**

Question Number	Answer	Marks
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
4	**'Pericles' building programme on the Acropolis was Athens dressing herself up and showing off like a vain woman.' To what extent do you agree with this criticism?** Candidates should show relevant factual knowledge of the buildings on the Athenian Acropolis and their various embellishments. Candidates may include the following points in their discussion: **Agree:** • The buildings have more sculpture than other temples, especially the Parthenon, which may support the quotation. • All the buildings were in marble. • The buildings have more refinements than other buildings. • The buildings are on a larger scale than in other Greek cities. • The buildings seem to be propaganda, promoting Athens and its superiority. This is especially seen in the sculptural decoration of the Parthenon and the chryselephantine statue of Athena. **Disagree:** • The buildings are designed to honour and house the gods, especially Athena. • The Erechtheion has an unusual plan to incorporate the various sacred sites. • The Propylaion is incomplete because of the sacred sites. • The architects and the sculptors were using their skills to honour the gods. • The architects wanted to produce the best buildings/sculptures they could. • The building programme created work for the Athenian craftsmen. **[AO1 = 20 + AO2 = 30 = 50 marks]**	[50]
	Section B Total	**[50]**

A2 Classics Marking Grid for units CC7–CC10: AO1

Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	Max. mark and mark ranges		Characteristics of performance
	10	20	• Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 5	9–10	18–20	• A very good collection/range of detailed factual knowledge; • Fully relevant to the question; • Well-supported with evidence and reference where required; • Displays a very good understanding/awareness of context, as appropriate.
Level 4	7–8	14–17	• A good collection/range of detailed factual knowledge; • Mostly relevant to the question; • Mostly supported with evidence and reference where required; • Displays a good understanding/awareness of context, as appropriate.
Level 3	5–6	9–13	• A collection/range of basic factual knowledge; • Partially relevant to the question; • Partially supported with evidence and reference where required; • Displays some understanding/awareness of context, as appropriate.
Level 2	2–4	5–8	• Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding/awareness of context, as appropriate.
Level 1	0–1	0–4	• Little or no factual knowledge; • Rarely relevant to the question; • Minimal or no supporting evidence; • Displays minimal or no understanding/awareness of context, as appropriate.

A2 Classics Marking Grid for units CC7–CC10: AO2 (a and b)

(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max. mark and mark ranges		Characteristics of performance
	15	30	• Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	14–15	26–30	• Thorough analysis of evidence/issues; • Perceptive evaluation with very thoughtful engagement with sources/task; • Very well structured response with clear and developed argument; • Fluent and very effective communication of ideas; • Very accurately written with effective use of specialist vocabulary/terms.
Level 4	10–13	20–25	• Good analysis of evidence/issues; • Sound evaluation with thoughtful engagement with sources/task; • Well structured response with clear argument; • Mostly fluent and effective communication of ideas; • Accurately written with use of specialist vocabulary/terms.
Level 3	6–9	14–19	• Some analysis of evidence/issues; • Some evaluation with some engagement with sources/task; • Structured response with some underdeveloped argument; • Generally effective communication of ideas; • Generally accurately written with some use of specialist vocabulary/terms.
Level 2	3–5	6–13	• Occasional analysis of evidence/issues; • Limited evaluation or engagement with sources/task; • Poorly structured response with little or no argument; • Occasionally effective communication of ideas; • Occasionally accurately written with some recognisable specialist vocabulary/terms.
Level 1	0–2	0–5	• Very superficial analysis of evidence/issues; • Little or no evaluation or engagement with sources/task; • Very poorly structured or unstructured response; • Little or no effective communication of ideas. • Little or no accuracy in the writing or recognisable specialist vocabulary/terms.

A2 Classics Marking Grid for units CC7–CC10: notes

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

		AO1	AO2
Section A Commentary Questions	Qa	10	15
	Qb	10	15
Section B Essays		20	30
Total		40	60
Weighting		40%	60%
Total mark for each A2 unit		100	

Quality of Written Communication (QWC):

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AOs 2a and 2b but, in assigning a mark for AO2, examiners should focus first on AO2(a) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.