

# **Classics: Classical Civilisation**

Advanced GCE

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

## **Mark Scheme for June 2012**

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Question		Answer	Marks	Guidance	
				Content	Levels of Response
1	(a)	<p>Statue A is the Piraeus Apollo, usually dated to around 530-520 BC.</p> <p>Answers may include comment on the following aspects of the statue:</p> <ul style="list-style-type: none"> <li>the stance of the figure;</li> <li>the treatment of the hair;</li> <li>the treatment of the face;</li> <li>the overall treatment of the body/musculature.</li> </ul> <p>Answers may include specific comment on the following aspects:</p> <ul style="list-style-type: none"> <li>the use of bronze;</li> <li>right foot forward;</li> <li>feet close together;</li> <li>arms and hands held away from the body;</li> <li>the head inclining downwards;</li> <li>the addition of a bow in the left hand [and possibly a libation bowl in the right hand].</li> </ul>	25		<p><b>AO1 = 10</b></p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p><b>AO2 = 15</b></p> <p>Level 5 14 – 15</p> <p>Level 4 10 – 13</p> <p>Level 3 6 – 9</p> <p>Level 2 3 – 5</p> <p>Level 1 0 – 2</p>
	(b)	<p>Statue B is the Aristodikos Kouros, dated to around 510-500 BC.</p> <p>Answers may include discussion of the following points:</p> <ul style="list-style-type: none"> <li>the material [though this is not the place for a detailed description and discussion of the carving method and the lost-wax method of bronze-casting];</li> <li>the pose;</li> <li>the legs;</li> <li>the musculature;</li> <li>the hair;</li> <li>the face.</li> </ul> <p>Successful answers will include comparison and discussion of selected features/elements of both the Piraeus Apollo and the Aristodikos Kouros.</p>	25		<p><b>AO1 = 10</b></p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p><b>AO2 = 15</b></p> <p>Level 5 14 – 15</p> <p>Level 4 10 – 13</p> <p>Level 3 6 – 9</p> <p>Level 2 3 – 5</p> <p>Level 1 0 – 2</p>

Question		Answer	Marks	Content	Guidance
					Levels of Response
		Candidates must come to an overall conclusion based on their discussion of the two statues. It does not matter which statue they prefer, provided there is a reasoned discussion and detailed reference is made to both statues.			
2	(a)	<p>The temple of Apollo at Bassae was built towards the end of the 5<sup>th</sup> century BC [430-400]. Pausanias attributes the design of the temple to the architect Iktinos – the same Iktinos who was one of the architects of the Parthenon.</p> <p><b>‘Old-fashioned and conventional’:</b></p> <ul style="list-style-type: none"> <li>• From the outside the temple does look like a conventional Doric temple with most of the typical Doric characteristics: a three-stepped base, columns which rest directly on the stylobate and have the plain Doric capitals, porches, triglyph and metope frieze, pediment etc.</li> <li>• The plan of the temple, however, is in some ways old-fashioned; but both the north/south orientation and the elongated, archaic proportions [6 x 15 columns] of the building were determined by the preceding temples on this site.</li> <li>• There are deep porches at both front and back with two columns <i>in antis</i>.</li> <li>• As with many other temples [eg temple of Aphaia on Aegina and the temple of Zeus at Olympia] the material used is limestone which was quarried locally. Marble was used only for the roof, the sculptural decoration, the interior column capitals and the coffering of the front porch.</li> <li>• There were no architectural refinements.</li> <li>• There seems to have been no sculptural decoration on the outside of the temple on the metopes and pediments.</li> <li>• There were sculpted metopes above the porches, rather like the temple of Zeus at Olympia.</li> <li>• There were short spur walls in the cella.</li> </ul>	25		<p><b>AO1 = 10</b></p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p><b>AO2 = 15</b></p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

Question			Answer	Marks	Content	Guidance Levels of Response
			<p><b>‘Different and daring’</b> Behind the porches, however, the interior of the <i>naos</i> has a highly original arrangement. Candidates may make reference to the following elements:</p> <ul style="list-style-type: none"> <li>• the engaged colonnade of Ionic columns with volute capitals on the spur walls [engaged columns were rare in Classical temple architecture];</li> <li>• the inclusion of an Ionic frieze around the top of the Ionic columns;</li> <li>• the creation of alcoves;</li> <li>• the freestanding column with a Corinthian capital, which was flanked by two other half-columns on the end of angled spur walls;</li> <li>• the side entrance to the rear room may be considered original by some candidates [but it is more likely that it was predetermined by its predecessor, as were a number of other features].</li> </ul>			
	(b)		<p>The combination of the Doric and Ionic orders offered a number of advantages to architects designing a range of buildings. Candidates may consider the following points in their answers:</p> <ul style="list-style-type: none"> <li>• Combining the orders offered practical solutions to problems with sites which presented difficulties because of uneven terrain, sacred sites or irregular size of the plot of land.</li> <li>• Combining the orders gave various functional advantages in some buildings.</li> <li>• Combining the orders gave the architect more scope to use the orders in an imaginative way and push the boundaries of the standard plans.</li> <li>• There were also aesthetic advantages in combining the orders as it allowed the architects to make buildings more splendid and more decorative.</li> <li>• In addition, a larger area was provided for the sculptural adornment of a temple/building. Its sculpture was made from marble.</li> </ul>	25		<p><b>AO1 = 10</b> Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p><b>AO2 = 15</b> Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
		<p>From the specification there are several buildings which candidates may use to address the question:</p> <ul style="list-style-type: none"> <li>• the Parthenon;</li> <li>• the Propylaia;</li> <li>• the Hephaisteion;</li> <li>• the temple of Apollo at Bassae.</li> </ul> <p>With the buildings mentioned above candidates will probably refer to the use of Ionic columns within a Doric façade [Propylaia, Parthenon, Bassae], and/or the addition of a continuous sculpted frieze [Parthenon, Hephaisteion, Bassae]. There are more subtle aspects which might be offered – the fusion of the orders in individual architectural members, eg the Corinthian capital as a variant of the Ionic capital [Bassae], the use of the arris in Ionic columns.</p>			
3		<p>Candidates should show relevant factual knowledge about both schools of painters.</p> <p>The Pioneer Painters were a group of early red-figure painters, including Euphronios and Euthymides.</p> <p>They were particularly interested in:</p> <ul style="list-style-type: none"> <li>• the depiction of the human form;</li> <li>• the depiction of movement;</li> <li>• the use of torsion;</li> <li>• the use of foreshortening;</li> <li>• the use of overlapping;</li> <li>• the use of brushes of varying width to paint lines of different thickness;</li> <li>• the use of different consistencies of slip to create smooth, flowing lines and lighter and darker lines for muscles and folds.</li> </ul> <p>Candidates should be able to refer to details from pots such as Euphronios's volute krater [which depicts Herakles fighting the Amazons], and Euthymides's belly amphora [depicting 3 men carousing] to illustrate their answer.</p>	50		<p><b>AO1 = 20</b></p> <p>Level 5 18 – 20</p> <p>Level 4 14 – 17</p> <p>Level 3 9 – 13</p> <p>Level 2 5 – 8</p> <p>Level 1 0 – 4</p> <p><b>AO2 = 30</b></p> <p>Level 5 26 – 30</p> <p>Level 4 20 – 25</p> <p>Level 3 14 – 19</p> <p>Level 2 6 – 13</p> <p>Level 1 0 – 5</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
		<p>The Mannerists:</p> <ul style="list-style-type: none"> <li>were a group of painters who continued to paint in the manner of Archaic black-figure;</li> <li>they chose to emphasise and exaggerate individual features.</li> </ul> <p>Expect candidates to discuss drapery, decoration, poses and gestures which are deliberately exaggerated and designed to make figures look more elegant. They should be able to refer to pots by the Pan Painter and the Meidias Painter.</p>			
4		<p>A successful answer will:</p> <ul style="list-style-type: none"> <li>attempt to define what <i>rich</i> and <i>narrative</i> might mean in terms of pedimental sculpture;</li> <li>refer in some detail to a range of examples of pedimental sculpture from different temples;</li> <li>refer in some detail to a range of pedimental sculpture of different dates;</li> <li>analyse the pediments selected for discussion in relation to the definitions given, rather than merely describe the pediments;</li> <li>come to a reasoned conclusion.</li> </ul> <p>This is intended to be an open question so that candidates are free to choose their own examples of pedimental sculpture in order to assess their narrative qualities.</p> <p>There are several pediments from the specification which candidates may use to address the question:</p> <ul style="list-style-type: none"> <li>the temple of Artemis at Corcyra;</li> <li>Siphnian treasury at Delphi;</li> <li>the temple of Aphaia on Aegina;</li> <li>the temple of Zeus at Olympia;</li> <li>the Parthenon at Athens.</li> </ul>	50		<p><b>AO1 = 20</b></p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p><b>AO2 = 30</b></p> <p>Level 5 26 – 30 Level 4 20 – 25 Level 3 14 – 19 Level 2 6 – 13 Level 1 0 – 5</p>

Question			Answer	Marks	Guidance	
					Content	Levels of Response
			<p>Candidates may have studied other relevant pediments which should be credited.</p> <p>It does not matter which pediment is chosen as the most 'rich in narrative' provided there is detailed reference to different elements of the sculpture and not just a generalised version of the story depicted on the pediment.</p>			



## APPENDIX 1

	<b>AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.</b>		<b>AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate.</b> <b>AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.</b>	
<b>Level 5</b>	<b>9-10</b>	<b>18-20</b>	<b>14-15</b>	<b>26-30</b>
	<ul style="list-style-type: none"> <li>– A very good collection/range of detailed factual knowledge;</li> <li>– Fully relevant to the question;</li> <li>– Well-supported with evidence and reference where required;</li> <li>– Displays a very good understanding/awareness of context, as appropriate.</li> </ul>		<ul style="list-style-type: none"> <li>– Thorough analysis of evidence/issues;</li> <li>– Perceptive evaluation with very thoughtful engagement with sources/task;</li> <li>– Very well structured response with clear and developed argument;</li> <li>– Fluent and very effective communication of ideas;</li> <li>– Very accurately written with effective use of specialist vocabulary/terms.</li> </ul>	
<b>Level 4</b>	<b>7-8</b>	<b>14-17</b>	<b>10-13</b>	<b>20-25</b>
	<ul style="list-style-type: none"> <li>– A good collection/range of detailed factual knowledge;</li> <li>– Mostly relevant to the question;</li> <li>– Mostly supported with evidence and reference where required;</li> <li>– Displays a good understanding/awareness of context, as appropriate.</li> </ul>		<ul style="list-style-type: none"> <li>– Good analysis of evidence/issues;</li> <li>– Sound evaluation with thoughtful engagement with sources/task;</li> <li>– Well structured response with clear argument;</li> <li>– Mostly fluent and effective communication of ideas;</li> <li>– Accurately written with use of specialist vocabulary/terms.</li> </ul>	
<b>Level 3</b>	<b>5-6</b>	<b>9-13</b>	<b>6-9</b>	<b>14-19</b>
	<ul style="list-style-type: none"> <li>– A collection/range of basic factual knowledge;</li> <li>– Partially relevant to the question;</li> <li>– Partially supported with evidence and reference where required;</li> <li>– Displays some understanding/awareness of context, as appropriate.</li> </ul>		<ul style="list-style-type: none"> <li>– Some analysis of evidence/issues;</li> <li>– Some evaluation with some engagement with sources/task;</li> <li>– Structured response with some underdeveloped argument;</li> <li>– Generally effective communication of ideas;</li> <li>– Generally accurately written with some use of specialist vocabulary/terms.</li> </ul>	
<b>Level 2</b>	<b>2-4</b>	<b>5-8</b>	<b>3-5</b>	<b>6-13</b>
	<ul style="list-style-type: none"> <li>– Limited factual knowledge;</li> <li>– Occasionally relevant to the question;</li> <li>– Occasionally supported with evidence;</li> <li>– Displays limited understanding/awareness of context, as appropriate.</li> </ul>		<ul style="list-style-type: none"> <li>– Occasional analysis of evidence/issues;</li> <li>– Limited evaluation or engagement with sources/task;</li> <li>– Poorly structured response with little or no argument;</li> <li>– Occasionally effective communication of ideas;</li> <li>– Occasionally accurately written with some recognisable specialist vocabulary/terms.</li> </ul>	
<b>Level 1</b>	<b>0-1</b>	<b>0-4</b>	<b>0-2</b>	<b>0-5</b>
	<ul style="list-style-type: none"> <li>– Little or no factual knowledge;</li> <li>– Rarely relevant to the question;</li> <li>– Minimal or no supporting evidence;</li> <li>– Displays minimal or no understanding/awareness of context, as appropriate.</li> </ul>		<ul style="list-style-type: none"> <li>– Very superficial analysis of evidence/issues;</li> <li>– Little or no evaluation or engagement with sources/task;</li> <li>– Very poorly structured or unstructured response;</li> <li>– Little or no effective communication of ideas.</li> <li>– Little or no accuracy in the writing or recognisable specialist vocabulary/terms.</li> </ul>	

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