



GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2014

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.










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1. For answers marked by levels of response:
 - a. **to determine the level** – start with the first descriptor of Levels 3 and 4;
 - b. decide whether the response is closer to Level 3 or Level 4;
 - c. then work up or down until you reach the Level that matches the answer;
 - d. **to determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

2. These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	worthy of credit
	errors of fact
S	misspellings
	Unclear or improbable statements
	Extendable wavy line
-----	Extendable straight line
	errors of grammar and expression
	omissions
	irrelevant material;
?/!	improbable or confused statements
	conspicuous repetition
L	illegible words/phrase
	Highlight

MARK SCHEME

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1(a)	<p>Compare the content and composition of the scenes on Pot A and Pot B. Which do you find the more aesthetically pleasing, and why?</p> <p>Pot A is a black-figure dinos and stand by the Gorgon Painter, dating to c.600-590 BC, and depicting the Gorgons pursuing Perseus after he has decapitated Medusa.</p> <p>Answers may refer to the following points:</p> <ul style="list-style-type: none"> • The pot is divided into five friezes of varying width. The figures on the narrative frieze are from left to right: Hermes, Athena, Medusa, two Gorgons and Perseus. • Medusa is shown already headless, falling to her death. • Perseus is shown fleeing the wrath of Medusa's sisters. • The figures are strung out along the same baseline and all reach from the bottom to the top of the frieze. • The figures are spaced at regular intervals. • The 'swastika' poses are used to indicate rapid movement. <p>Pot B is a red-figure hydria by the Pan Painter, dating to c.475-450 BC, depicting Perseus, Medusa and Athena.</p>	25	<p>Successful answers will compare both the content and the composition of both pots and refer to specific elements of the pots to support their arguments. It does not matter which pot candidates find more aesthetically pleasing.</p>	<p>AO1 = 10</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>AO2 = 15</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	Guidance	
			Content	Levels of Response
	<p>Answers may refer to the following points:</p> <ul style="list-style-type: none"> Perseus looks back at the figure of Medusa as he flees with her head in his bag. Medusa falls gracefully to the floor. Athena pursues Perseus, daintily holding up her dress. Though the figures stand on the same baseline, they are at different levels. There is a triangular composition over the figure of Medusa. The whole composition has a pantomime/balletic element to it. 			
1(b)	<p>‘Playful yet sophisticated.’ Using Pot B as a starting point, explain how far you agree with this assessment of the work of the Pan Painter.</p> <p>The Pan Painter belonged to the ‘school’ of the Mannerists and was working in the first half of the 5th century B.C. Pots on the specification painted by the Pan Painter are:</p> <ul style="list-style-type: none"> the hydria depicting Perseus, Medusa and Athene; the oinochoe depicting Boreas pursuing Oreithyia. <p>Playful: Answers may include discussion of the following:</p> <ul style="list-style-type: none"> the almost comic depiction of gods, heroes and monsters as seen in the Perseus and Medusa hydria; 	25	<p>Successful answers will:</p> <ul style="list-style-type: none"> not merely describe the subject matter of pots painted by the Pan Painter; discuss the ideas of ‘playful’ and ‘sophisticated’; refer to specific details from the pots cited in the answer. <p>Credit should be given to reference to relevant, identifiable pots by the Pan Painter [eg. the Artemis and Actaeon bell krater] which go beyond the specified material however these are not required.</p>	<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</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	Guidance	
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	<ul style="list-style-type: none"> • taking a well-known story and putting his own 'spin' on it; • the use of exaggerated gestures to depict emotion eg. Oreithyia flings up her arms in horror. <p>Sophisticated: Answers may include discussion of the following:</p> <ul style="list-style-type: none"> • the ability of the Pan Painter to convey a story; • the depiction of fine detail; • the depiction of drapery; • the depiction of emotion; • the flowing nature of the narrative across the frieze; • the sense of movement; • the use of contrast within the depiction; • the theatrical quality of the Pan Painter's work. 			

Question	Answer	Marks	Guidance	
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2(a)	<p>How far do you think that there is an overall unity in the layout and architecture of the sanctuary of Athena on the Acropolis at Athens?</p> <p>This question requires some straightforward knowledge of the different buildings on the Athenian Acropolis. Candidates should be able to give specific details without getting too carried away by the sculptural decoration of the buildings, particularly the Parthenon. Expect candidates to give some consideration to the impression the sanctuary would have made on a visitor to the sanctuary.</p> <p>Answers may include comment on the following:</p> <ul style="list-style-type: none"> • The Athenian Acropolis is a natural citadel which can only be approached with ease from the west. • The architects had to work within very strict limits because of the restrictions of space on the top of the citadel. • The long history of the site also had a major influence on the planning of the building programme and the siting of the various temples. • Unlike the other major sanctuaries, the main buildings were built within a short time of each other. • The Periclean building programme means that the Acropolis was planned as a more coherent whole than other 	25		<p>AO1 = 10</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>AO2 = 15</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	Guidance	
			Content	Levels of Response
	<p>sanctuaries which developed over a long period of time</p> <ul style="list-style-type: none"> The buildings on the Athenian Acropolis were designed to be used by Athenians and not other city states, so all the buildings are relevant / connected to Athens. The major buildings and sculptures have the connecting theme of Athena. The architectural orders employed in the buildings. The combining of the Doric and Ionic orders in the two largest buildings gives an overall unity. 			
2(b)	<p>‘Sanctuaries were about propaganda more than religion.’ With reference to the sanctuary of Athena on the Acropolis at Athens and one other sanctuary, explain how far you agree with this statement.</p> <p>The other sanctuaries which are on the prescribed material are:</p> <ul style="list-style-type: none"> the sanctuary of Zeus at Olympia; the sanctuary of Apollo at Delphi. <p>Answers may include discussion of the following points:</p> <p>Propaganda:</p> <ul style="list-style-type: none"> the competition between city states to have the most elaborately decorated treasuries or the prime location; the competition between the sanctuaries to have the biggest 	25	<p>Successful answers will address both elements of the question ‘propaganda’ and ‘religion’ and come to a reasoned conclusion backed up by precise reference to specific elements of both sanctuaries. It does not matter whether candidates agree or disagree with the statement.</p>	<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</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	Guidance	
			Content	Levels of Response
	<p>temples;</p> <ul style="list-style-type: none"> the amount and quality of decoration; the use of sculptural decoration to promote the city state and its achievements and/or wealth; the use of sculptural decoration to promote the idea of the superiority of the Greeks over barbarians. <p>Religion:</p> <ul style="list-style-type: none"> the structures built for the specific ceremonies and rituals at a particular sanctuary; the amount of space devoted to the religious buildings; the demarcation of the religious area; the inclusion of religious sites within buildings; the adaptation of buildings to include or avoid religious sites; the level of detail on the decoration of some buildings. <p>Expect details of the sites and specific buildings from the sanctuary of Athena and the sanctuary selected by the candidate.</p> <p>Candidates may also make reference to the following:</p> <ul style="list-style-type: none"> the differences between Pan-Hellenic sanctuaries and local sanctuaries; the self-promotion of individuals as well as city states. 			

Question	Answer	Marks	Guidance	
			Content	Levels of Response
3	<p>Does the fact that later female sculptures are more realistic make them better than earlier works? In your answer, you should refer to the statues pictured above and other female free-standing statues of your own choice.</p> <p>There is no model answer to this question as it is intended to lead candidates away from offering a standard line of development type response. It is an open question allowing candidates the freedom to choose their own examples of free-standing sculpture of women from the Archaic and Classical periods.</p> <ul style="list-style-type: none"> • Candidates must refer to the statues depicted. • Candidates must also refer to other statues of women of their own choice. <p>Candidates may make reference to the following points in their answers:</p> <ul style="list-style-type: none"> • stance; • drapery; • hair; • facial features; • portrayal of the body beneath the drapery [if appropriate]; • the use of colour. 	50	<p>A successful response will provide:</p> <ul style="list-style-type: none"> • a good range of examples of female free-standing sculptures from different periods; • a personal response to the statues selected; • a value judgement based on their impact and aesthetic appeal. <p>It does not matter about the conclusion the candidates reach, provided there is a reasoned argument based on sound reference to specific examples.</p>	<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 30</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
4	<p>‘Boldness of design, matched by the quality of the craftsmanship and finish.’ Do you think this statement applies more to the Doric friezes (triglyphs and metopes) or the Ionic friezes (continuous) you have studied?</p> <p>Candidate should show an awareness of the differences between Doric and Ionic friezes in the course of their answers.</p> <p>Relevant material on the specification includes:</p> <p>Doric Friezes [Metopes]:</p> <ul style="list-style-type: none"> • Herakles and the Kerkopes; • Heroic Cattle Raid; • Herakles metopes from the temple of Zeus at Olympia; • Centauromachy metopes from the Parthenon, Athens. <p>Ionic Friezes [continuous]:</p> <ul style="list-style-type: none"> • Gods in Council, Siphnian Treasury at Delphi; • Gigantomachy, Siphnian Treasury at Delphi; • Sections of the Panathenaic Procession, Parthenon at Athens. <p>Credit should also be given to relevant examples which are outside the specification.</p>	50	<p>This is intended to be a fairly open question so that candidates are free to choose their own examples of Doric and Ionic friezes in order to illustrate their response.</p> <p>A successful answer will:</p> <ul style="list-style-type: none"> • focus on each of the phrases in the quotation to create an argument; • make use of appropriate examples to support and illustrate the argument; • refer in some detail to a range of examples; • refer to both Doric and Ionic friezes. 	<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 30</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 refer to the following ideas in their answers:</p> <p>Boldness of design:</p> <ul style="list-style-type: none"> • the size of the space and how that space is filled; • the size of the figures; • the choice of subject matter; • the use of symmetry; • the dominant compositional lines; • the appropriateness of the design for the medium, the placement on the building and the location. <p>Quality of craftsmanship and finish:</p> <ul style="list-style-type: none"> • the quality of the materials used; • the quality of the sculpting of individual pieces or figures; • the use of colour to enhance the composition; • the use of new developments and/or techniques in the sculpting of the design; • the use of emotion; • the use of repeated forms to create pattern. 			

APPENDIX 1: A2 GCE Classics: Classical Civilisation marking grid

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.	
Level 5	9–10	18–20	14–15	26–30
	<ul style="list-style-type: none"> • 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. 		<ul style="list-style-type: none"> • 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	7–8	14–17	10–13	20–25
	<ul style="list-style-type: none"> • 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. 		<ul style="list-style-type: none"> • 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	5–6	9–13	6–9	14–19
	<ul style="list-style-type: none"> • 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. 		<ul style="list-style-type: none"> • 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	2–4	5–8	3–5	6–13
	<ul style="list-style-type: none"> • Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • 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	0–1	0–4	0–2	0–5
	<ul style="list-style-type: none"> • 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. 		<ul style="list-style-type: none"> • 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. 	

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