www.xtrapapers.com

OCR
Oxford Cambridge and RSA

GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2015

www.xtrapapers.com

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2015

Annotation	Meaning of annotation
BP	Blank Page – this annotation **must** be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
S	S	error of spelling
E	E	error of grammar, punctuation or expression
F	F	error of fact
^	^	omission
	H Line	to draw an attention to an error
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
REL	REL	irrelevant point
REP	REP	conspicuous repetition
L	L	illegible word or phrase

Question		Answer	Marks	Guidance	
				Content	**Levels of Response**
1	**(a)**	**How typical are Statue A and Statue B of free-standing sculpture in the 4th century?**	**[25]**		
		Statue A is Eirene and Ploutos by Kephisodotos. **Statue B** is the Raging Maenad by Skopas. Both statues embody some of the features characteristic of C4th sculpture. Answers may refer to the following points in relation to these statues: **Eirene and Ploutos:** • the use of concepts; • the use of groups; • humanising the gods; • depiction of emotion; • original in bronze. ; **Raging Maenad:** • depiction of emotion; • violent emotion; • dress of the Maenad. The ways in which the statues are not typical of C4th sculpture might include: • clothed rather than nude; • material.		Successful answers will address the 'to what extent' part of the question. Accept other ideas, e.g. depiction of an everyday activity, provided the argument is clearly linked to these statues.	**AO1 = 10** Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 **AO2 = 15** Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2

Question		Answer	Marks	Guidance	
				Content	**Levels of Response**
1	**(b)**	**How far do you think that sculptors depicted gods and goddesses more as human than divine in the 4th century?**	**[25]**		
		Answers may include reference to the work of: • Kephisodotos; • Praxiteles**;** • Skopas. **Gods as human:** Answers may include discussion of the following: • the more human tenderness between mother and child displayed in Eirene and Ploutos; • the playful human relationship between siblings shown in Hermes and Dionysus; • the human activity of Aphrodite preparing to bathe; • modest human reaction of Hermes; • the greater humanity of statues when compared to the powerfully majestic Artemisium Zeus of fifth century. **Gods as divine:** • the elegant carving of Hermes makes him look divine; • other fourth century statues look god-like.		Some candidates may make reference to the Apoxyomenos who is carrying out an everyday activity, but his pose and musculature may be taken to be divine or human. Credit should be given to reference to relevant C4th free-standing sculptures which are not in the specified material: • Apollo Belvedere; • Apollo Sauroktonos; • Antikytheran Youth. It does not matter what conclusion a candidate reaches, provided it is argued logically and with reference to specific examples of statues.	**AO1 = 10** Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 **AO2 = 15** Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2

Question		Answer	Marks	Guidance	
				Content	**Levels of Response**
2	**(a)**	**With reference to the illustrations above, explain how successfully the architect overcame the problems he faced when designing the Erechtheion.**	**[25]**		
		The Erechtheion was designed to hold the most sacred image of Athena Polias and incorporate the ancient sites within the temple precinct. To achieve this, the architect used considerable ingenuity. The difficulties faced by the architect focus on two important issues: • the topography of the site; • the sacred nature of the site. **Topography of the site:** • site on different levels; • site slopes downwards from south to north. **Solutions:** • The north porch was increased in size; the columns were made long and slender; • North porch was 'balanced' by much smaller south porch which faces the Parthenon. **Sacred nature of the site. The sacred sites included:** • Athena's olive tree; • Poseidon's salt water spring; • the tomb of Kekrops.		A successful response will address the extent to which the architect managed to overcome the problems to produce an effective design.	**AO1 = 10** Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 **AO2 = 15** Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2

Question		Answer	Marks	Guidance	
				Content	Levels of Response
		Solutions: • The number of cults to be housed within the temple and the temple precinct made it necessary to have a number of rooms of different sizes and orientations. • Salt-water spring accommodated with a hole in the floor and a hole in the roof. • The west wall bridged the tomb of Kekrops. • There were engaged columns on the west side to match the ground level on the east side. • The architect tried to unify the whole structure by having a continuous frieze – sculpted figures attached to background of dark Eleusinian stone.			
2	**(b)**	**'The temple was the main focus of worship in a sanctuary.' How far would you agree with this statement? In your answer, you should refer to at least two sanctuaries.**	**[25]**		
		The other sanctuaries which make up the prescribed material are; • the sanctuary of Zeus at Olympia; • the sanctuary of Apollo at Delphi; • the sanctuary of Athena on the Athenian Acropolis; • there may be reference to other temple complexes such as Aigina and Bassai.		Expect details of specific buildings from two sanctuaries selected by the candidate.	**AO1 = 10** Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1 **AO2 = 15** Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9

Question		**Answer**	**Marks**	**Guidance**	
				Content	**Levels of Response**
		Answers may include discussion of the following points:the nature of a sanctuary and the requirements of a sanctuary; • temples may be considered the important buildings in a sanctuary because of their size and elaborate decoration; • the temple was the home of the deity; • the temple housed the cult image; • the temples also housed offerings to the god. BUT: • the focal point of the religious ritual was the altar situated outside the temple; • the rituals associated with the deity and/or the site required space, e.g. to allow for processions or to accommodate drama/music or athletic competitions.			Level 2 3 – 5 Level 1 0 – 2

Question		Answer	Marks	Guidance	
				Content	**Levels of Response**
3		**'In vase-painting, the second half of the 6th century was a period of bold exploration and lively experimentation.' How far is this statement supported by the pots you have studied?**	**[50]**		
		To answer this question, candidates need to: • decide upon their criteria for what they think constitutes bold exploration and lively experimentation; • select suitable painters and pots in line with the criteria they have outlined. Candidates may choose any of the painters and pots they have studied, both on the specification and beyond. There may be reference to the work of the following painters on the specification: • Amasis Painter; • Exekias; • Lysippides Painter; • Andokides Painter; • Euthymides; • Euphronios.		A successful response will provide: • a good range of examples of pots by different painters; • a value judgement based on the quality/impact of exploration and experimentation. It does not matter about the conclusion the candidates reach, provided there is a reasoned argument based on sound reference to specific examples.	**AO1 = 20** Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4 **AO2 = 30** Level 5 26 – 30 Level 4 20 – 25 Level 3 14 – 19 Level 2 6 – 13 Level 1 0 – 5

Question		Answer	Marks	Guidance	
				Content	**Levels of Response**
4		**'The subject matter and the simplicity of the design of Early Classical pediments make them far more appealing than any of the earlier or later pediments.' To what extent do you agree with this judgement?**	**[50]**		
		Relevant material on the specification includes: **Early Classical pediments:** • Trojan War from the east pediment of the temple of Aphaia, Aegina; • Centauromachy from the west pediment of the temple of Zeus at Olympia; • preparations for the chariot race from the east pediment of the temple of Zeus at Olympia. **Earlier pediments:** • Medusa pediment from the temple of Artemis at Corcyra; • Herakles and Apollo pediment from the Siphnian Treasury at Delphi; • Trojan War pediment from the west pediment of the temple of Aphaia, Aegina. **Later pediments:** • Birth of Athena pediment from the Parthenon; • Contest between Athena and Poseidon pediment from the Parthenon.		A successful answer will: • focus on the meaning of **simplicity** in the quotation to create an argument; • decide what makes a pediment **appealing;** • make use of appropriate examples to support and illustrate the argument; • refer in some detail to a range of examples; • refer to pediments from the Early Classical period; • refer to earlier and later pediments.	**AO1 = 20** Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4 **AO2 = 30** Level 5 26 – 30 Level 4 20 – 25 Level 3 14 – 19 Level 2 6 – 13 Level 1 0 – 5

APPENDIX 1

	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**
	· 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.		. 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**
	· 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.		. 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**
	· 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.		. 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**
	· Limited factual knowledge; · Occasionally relevant to the question; · Occasionally supported with evidence; · Displays limited understanding/awareness of context, as appropriate.		. 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**
	· 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.		. 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/term	

www.xtrapapers.com

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning
Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2015

PART OF THE CAMBRIDGE ASSESSMENT GROUP

LLOYD'S REGISTER QUALITY ASSURANCE · ISO9001 · UKAS MANAGEMENT SYSTEMS 001