



GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2017

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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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These are the annotations, (including abbreviations), including those used in RM Assessor, which are used when marking

Annotation	Meaning of annotation
	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	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Wavy Line	to draw attention to an error or something which is not clear
	V Wavy Line	to draw attention to something in a section of text
	Highlight	as directed by PE
	REL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

MARK SCHEME

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1a	<p>How advanced is Statue A when compared to earlier works of the 5th century?</p> <p>Statue A:</p> <ul style="list-style-type: none"> • Doryphoros – Spear Bearer (some identify this figure with Achilles); • by Polykleitos of Argos; • c440 BC. <p>The statue depicted is:</p> <ul style="list-style-type: none"> • a Roman copy; • of a bronze original; • carved from marble. <p>Polykleitos made full use of his preferred material, bronze, and his interest in analyzing human anatomy.</p> <p>Candidates may include reference to the following ideas:</p> <ul style="list-style-type: none"> • the pose with its contrast of relaxed and tensed limbs on opposite sides; • <i>contrapposto</i>; • the sturdy anatomy; • the figure in action; • the response of the torso to the action; • the proportions of the body; • the views of the body in action from the back and the sides; • the need for the ‘elephant’s trunk’ in the marble statue for support. 	[25]	<p>Credit those candidates who are aware that the statue is a Roman copy of a Greek original and are aware of the limitations of studying copies which tend to coarsen the surface texture of the original and conceal the skill and delicacy of the detail of the statue.</p> <p>Give credit to those who refer to other relevant statues e.g. the Tyrannicides. Some may refer to female statues – but they will need to make them relevant to the question posed.</p> <p>1.</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>

	<p>Candidates may make reference to the <i>Canon</i>, the treatise in which he put forward his theory of proportions for the human body and which he illustrated by means of a statue – thus embodying ‘the rules of art within a work of art’. Candidates’ knowledge of this treatise must be made relevant to the question posed and not just a narrative of what we know about the treatise.</p> <p>Expect candidates to refer to earlier works from the 5th century in order to explain their answers fully. Other 5th century statues which are part of the prescribed material include:</p> <ul style="list-style-type: none"> • Kritios Boy – pose, hair, relaxed and tensed limbs; • Blond Boy – hair, facial features; inclining of the head; • Delphic Charioteer – detail of hair, facial features, static pose, use of drapery; • Artemision Zeus – detail of hair, beard, facial features, powerful pose, lack of movement of the torso, the contrast of opposing limbs, Archaic style pose; • Riace Warriors – detail of face, hair, anatomy, pose; • Diskobolos – dynamic action of the pose, response of the torso to the action, need for struts for support as it is also a marble copy of a bronze original. 			
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1b	<p>2. Compare and contrast Statue A with Statue B. Which do you find more aesthetically pleasing, and why?</p> <p>Statue A:</p> <ul style="list-style-type: none"> • Doryphoros; • by Polykleitos of Argos; • c.440 BC; • Roman marble copy; • bronze original. <p>Statue B:</p> <ul style="list-style-type: none"> • Apoxyomenos – Man scraping himself; • by Lysippos of Sikyon; • c.330 BC; • Roman marble copy; • bronze original. <p>The comparison of the two statues should touch on the following areas:</p> <ul style="list-style-type: none"> • the use of the material – bronze (though some may refer to the use of the marble and how this affects the pose and the overall appearance of the statues); • the pose; • the view from the back; • the side views; • the musculature – especially the torso; • the legs; • the face; • the hair; • the proportions - 1:7 Doryphoros; 1:8 Apoxyomenos; • the overall appearance and 	[25]	<p>Successful answers will:</p> <ul style="list-style-type: none"> • include discussion of the Doryphoros; • include discussion of the Apoxyomenos; • make a definite comparison between the two statues; • come to a reasoned conclusion about which statue is the more aesthetically pleasing, and give strong reasons for the decision. <p>It does not matter which statue candidates choose provided there is detailed reference to a range of different elements of both statues.</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>
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	impression of both statues.			
2a	<p>To what extent does the François Vase support the view that Kleitias was a ‘master storyteller’?</p> <p>The image shows the François Vase. Painter: Kleitias; Potter: Ergotimos; Shape: volute krater; Date: c.570 BC.</p> <p>Candidates should display detailed knowledge of the different elements of the François Vase.</p> <p>The painting of the pot was inspired by the Corinthian miniaturist style. There are six friezes with 270 human and animal figures, of which 121 are named, and a band of rays.</p> <p>From the top of the krater the friezes are:</p> <ul style="list-style-type: none"> the hunt for the Calydonian boar; funeral games held for Patroklos; wedding of Peleus and Thetis; Achilles’ pursuit of Troilos and Polyxena; an animal frieze; Geranomachy - battle between the pygmies and cranes. <p>On the handles:</p> <ul style="list-style-type: none"> Artemis or mistress of the wild beasts; Ajax carrying the lifeless body of Achilles off the battlefield. 	25	<p>Successful answers will:</p> <ul style="list-style-type: none"> decide upon criteria by which to judge what constitutes a ‘master storyteller’; include discussion of a range of detail from the different friezes and elements of the François Vase; come to a reasoned conclusion. <p>It is not expected that candidates will refer to all the friezes in their answers, especially the friezes on Side B of the pot.</p> <p>It does not matter whether candidates agree with the statement or not, provided there is detailed reference to the pot.</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</p>

	<p>‘Master storyteller’</p> <ul style="list-style-type: none"> • The number of narrative friezes on the pot may justify this title. • The frieze depicting the pursuit of Troilos and Polyxena in particular may justify the title ‘master storyteller’. • The whole story is told in bite-size chunks, like a comic strip. • The figures are in very active poses. • Different spacing and poses are used to vary the composition and convey the excitement and tension of the story. • The depiction of Ajax and Achilles on both handles is a poignant moment – but is that because it is a well-known story or because it is a strong depiction of the scene? <p>Not a ‘master storyteller’</p> <ul style="list-style-type: none"> • Some of the friezes lack excitement and narrative. • The subject matter of some friezes is only known because the figures are named. • Some friezes are quite static. • The Geranomachy is tiny, on the foot of the pot, and does not link with other stories on the pot. • The animal and lotus and palmette frieze seems to have little to do with the rest of the pot. • The only narrative frieze which goes all the way round the pot is the Wedding of Peleus and Thetis [plus the animal frieze and the Geranomachy]. 			
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2b	<p>Compare and contrast the friezes on Pot A and Pot B depicting the wedding of Peleus and Thetis. Which do you find the more aesthetically pleasing, and why?</p> <p>Pot A Painter: Kleitias; Potter: Ergotimos; Shape: volute krater; Date: c.570 BC.</p> <p>Pot B Painter: Sophilos; Shape: dinos; Date: c.580-570 BC.</p> <p>François Vase</p> <ul style="list-style-type: none"> • procession of gods and goddesses goes round the widest part of the whole pot and is the largest frieze on the pot; • the figures are named; • detail of the figures is added by incision; • improbable detail of Peleus' house, with Thetis inside; • detailed incision; • carefully and closely drawn composition, which is both delicate and precise. <p>Sophilos dinos</p> <ul style="list-style-type: none"> • procession of gods and goddesses goes round the top of the whole pot; • the figures are all named, e.g. Iris, Hebe, Dionysus and Cheiron; 	25	<p>Successful answers will:</p> <ul style="list-style-type: none"> • include discussion of the François Vase; • include discussion of the Sophilos Dinors; • make a definite comparison between the two pots; • come to a reasoned conclusion about which pot is the more aesthetically pleasing, and give strong reasons for the decision. <p>It does not matter which pot candidates choose provided there is detailed reference to a range of different elements of both pots.</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</p>
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	<ul style="list-style-type: none"> • figures are detailed, e.g. Hebe's dress; • architectural detail of Peleus' house; • use of iconography; • use of groups to vary the composition; • use of different spacing to imply movement from left to right; • use of added colour, e.g. white for female flesh and architectural details, and purplish-red, e.g. on drapery. <p>The following ideas may be considered in discussion about which is the more aesthetically pleasing:</p> <ul style="list-style-type: none"> • shape of the pot; • the placement of the frieze; • the surroundings of the frieze; • the movement in the frieze; • the use of colour; • the use of incision; • the level of detail; • the overall composition. 			
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<p>3</p>	<p>‘Sanctuaries were more for people than for the gods.’ How far does your study of Greek sanctuaries support this view? In your answer, you should refer to at least two sanctuaries.</p> <p>The candidates have studied the major sanctuaries, including:</p> <ul style="list-style-type: none"> • Delphi; • Olympia; • Athenian Acropolis. <p>Candidates may also make some reference to:</p> <ul style="list-style-type: none"> • Aphaia on Aigina; • Hephaestion in Athenian Agora; • Apollo at Bassai. <p>The nature of the answer and the direction of the argument will depend upon which sanctuaries are selected as supporting evidence. It may also depend on what is understood by the term ‘sanctuary’.</p> <p>Answers may include discussion of the following points:</p> <p>gods:</p> <ul style="list-style-type: none"> • temples were regarded as the homes of particular gods; • defined areas which were marked off as sacred, dividing them from the secular areas; • amount of space devoted to religious buildings; • evidence of altars for sacrifices; 	<p>50</p>	<p>A successful answer will:</p> <ul style="list-style-type: none"> • address both elements of the question, ‘people’ and ‘gods’; • use a range of buildings, structures or offerings from at least two sanctuaries; • come to a reasoned conclusion. <p>It does not matter whether candidates agree or disagree with the statement provided an argument, with detailed reference to at least two sanctuaries, is created.</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>
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	<ul style="list-style-type: none"> • evidence of festivals; • space for other sacred rituals; • adaptation of buildings to include or avoid religious sites; • treasuries; • level of decoration on some buildings in some sanctuaries; • offerings to the gods. <p>people:</p> <ul style="list-style-type: none"> • evidence of buildings for the administration of a sanctuary; • evidence of buildings to accommodate the needs and activities of visitors to a sanctuary; • evidence of buildings, structures or offerings dedicated by city states or individuals which may indicate more about self-promotion and competition than honouring the gods. 			
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<p>4</p>	<p>‘Rich in narrative.’ Do you think that this applies more to the <i>metopes</i> or <i>friezes</i> you have studied? In your answer, you should refer to specific examples of both <i>metopes</i> and <i>friezes</i>.</p> <p>This is intended to be an open question which will allow candidates to select their own examples from the material they have studied.</p> <p>Metopes: Candidates may draw upon the following material from the prescribed material:</p> <ul style="list-style-type: none"> • Herakles and the Kerkopes from temple C at Selinus; • Heroic Cattle Raid from Sikyonian Treasury, Delphi; • Nemean Lion; • Cretan Bull; • Apples from garden of Hesperides; • Augean Stables – temple of Zeus at Olympia; • Centauromachy – metopes I, XXVI, XXVII and XXVIII, the Parthenon at Athens. <p>Continuous friezes: Candidates may draw upon the following material from the prescribed material:</p> <ul style="list-style-type: none"> • Seated gods and goddesses – Siphnian Treasury, Delphi; • Gigantomachy – Siphnian Treasury, Delphi; 	<p>50</p>	<p>A successful answer will:</p> <ul style="list-style-type: none"> • attempt to define what rich and narrative might mean in terms of the examples they have selected; • refer in detail to a range of examples from both <i>metopes</i> and <i>friezes</i>; • analyse and assess the material selected in terms of the definitions presented; • come to a logical conclusion. <p>Credit relevant examples which are not on the specification, for instance:</p> <ul style="list-style-type: none"> • other <i>metopes</i> from temple of Zeus or Parthenon; • <i>frieze</i> from temple of Apollo at Bassai. 	<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>
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	<ul style="list-style-type: none"> the Panathenaic procession – Parthenon, Athens. <p>Candidates must attempt to address the question of the narrative elements of the material and not merely describe what the scenes show.</p> <ul style="list-style-type: none"> The <i>metopes</i> from the temple of Zeus all have a self-contained story, whereas the <i>metopes</i> from the Parthenon have a common theme. It could be argued therefore that <i>metopes</i> are not rich in narrative. The frieze from the Parthenon relies on the viewer understanding what is depicted and without that understanding the ‘story’ is not instantly recognisable. The same could be said of the Seated gods and goddesses from the Siphnian Treasury. The Gigantomachy section of the frieze has much more action which goes a long way to tell the story. <p>3. Much will depend upon the material selected.</p>			
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	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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