OCR
Oxford Cambridge and RSA

GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2018

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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.

SUBJECT SPECIFIC MARKING INSTRUCTIONS

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

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 Wavy Line	to draw attention to an error or something which is not clear
SEEN	SEEN	to show a plan, answer or continuation of an answer has been read
………	Highlight	as directed by PE
REL	REL	irrelevant point
REP	REP	conspicuous repetition
L	L	illegible word or phrase

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual unit:

AO1 40% Demonstrate Knowledge and Understanding
• recall and deploy relevant knowledge and understanding of literary, cultural, material, historical sources or linguistic forms in their appropriate contexts.

AO2 60% Analysis, Evaluation and Presentation
• AO2(a) analyse, evaluate, and respond to Classical sources (literary, cultural, material historical or linguistic) as appropriate;
• AO2(b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. You are required to identify a candidate's performance under each assessment objective and award marks accordingly. A composite grid (combining the essay and context grids) is provided to assist you in determining the appropriate mark.

Marking Scripts:
Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.
The points in the mark scheme are indicative content and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

If you have any **queries on unexpected answers** consult your Principal Examiner.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Using annotations
• Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
• **Do not leave any page unmarked** (as a last resort Highlight the very bottom of a page to indicate that you have read it - otherwise your Principal Examiner cannot tell whether account has been taken of that page).
• Highlight errors and place the appropriate symbol in the margin.
• Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to your Principal Examiner, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

Do use ticks to draw attention to anything worthy of credit [even single words].

Do not use ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **not** by mechanical addition of ticks.

Highlighting: use highlighting as directed by your Principal Examiner/Team Leader.

QUALITY OF WRITTEN COMMUNICATION

- There are no separate weightings for AO2(a) and AO2(b).
- QCA guidelines stipulate that all three strands of Quality of Written Communication must be explicitly addressed. For further information, see the specification grids.
- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation and other defects in English grammar (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Principal Examiner.

Question		Answer	Marks	Guidance	
				Content	**Levels of Response**
1	**(a)**	**'A vivid and convincing figure.' How far do you agree with this assessment of Statue B?**	[25]		
		Statue B is the Artemision Zeus dating to c.475-450 BC [some may refer to the statue as Poseidon]. The figure shows Zeus in the act of hurling a thunderbolt [trident if the statue is referred to as Poseidon]. The discussion may include the following points: **Vivid:** • the powerful image of the god and how it is conveyed • stern but imposing figure as he lines up his victim in his sights • the beautiful carving of the torso • the pose of the figure • positioning of the limbs to create a contrast within the figure - the straight arm with bent arm, straight leg with bent leg, and diagonally across the figure straight arm with straight leg and bent arm with bent leg. **Convincing:** • the pose makes the god look majestic and divine • though there is the suggestion of power/action, the torso makes no response to the violent action of the limbs • some say the limbs are elongated • it is argued that it should only be viewed from a frontal viewpoint • Woodford says that the side view is 'pathetically unintelligible'.		Successful answers will engage with both the 'vivid' and 'convincing' elements of the question, referring to specific examples from the statue to support the arguments. It does not matter whether candidates agree with the statement or not, provided that their answers are backed up by close reference to the statue.	**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)**	**By comparing Statue A and Statue B, explain which you think is the more innovative piece of sculpture.**	**[25]**		
		Statue B shows a Roman marble copy of a bronze original by Myron - the Diskobolos – dating to c.475-450 BC. The Artemision Zeus is a bronze original. The discussion may include the following points: **Pose:** • Both sculptors made use of the greater tensile strength of the metal by adopting adventurous poses for their figures, though it is more difficult to appreciate it in a marble copy which has a tree trunk strut. • The Diskobolos is probably more innovative with the contrast of composition within the body – the beautifully curved arc of the arms and the zig-zag of the body and the legs. • The Zeus figure still has an Archaic feel to the arrangement of its limbs, with use of both frontal and profile aspects. **Viewpoint:** • Both statues look imposing from a frontal aspect but the side view and back views are more disappointing and it is clear that they were intended to be viewed from one viewpoint. **Details:** • Here the Artemision Zeus has an advantage, being an original bronze sculpture. The details in the hair, the face, the beard are all apparent.		Successful answers will: • not merely describe the two statues • compare specific details of both statues • will attempt a definition of 'innovative' • come to a reasoned conclusion about which is the more innovative statue. It does not matter which statue is deemed the more innovative, or if one is thought more innovative in one area and the other in a different area.	**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)**	**Using the illustrations above as a starting point, consider how well the architect overcame the problems he faced when designing the Propylaia.**	**[25]**		
		Problems may include the following: **History of site:** • long history of the Athenian Acropolis as a natural citadel/fortress • long history of the Athenian Acropolis as a religious sanctuary • need for a gateway suitable for demarcation and defensive purposes • early gateways small (in comparison to the monumental structure of C5th BC) • gateway destroyed in 480s by Persians • political and religious symbolism of the structure. **Nature of site:** The architect had to take into account: • steep nature of site • sloping nature of site from east to west • remnants of gateway structure from 480s • remnants of a surviving stretch of the Mycenaean fortification wall • holy ground to south. **Other points:** • choice of materials • the huge expense.		It does not matter whether the candidate thinks that the architect was successful or not. The key is a reasoned argument with reference to specific elements of the Propylaia.	**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**
		The solutions may include reference to : • use of different roof levels • use of different sizes of columns • use of different orders of columns • use of a steep ramp • the attempt to give the impression of symmetrical wings. The architect's plans were probably curtailed by the sanctuary of Athena Nike and by the enormous expense; work on the building was abandoned at the outbreak of the Peloponnesian War in 431 B.C., and rooms which were probably planned for the north-east and south east were never built.			

Question		Answer	Marks	Guidance	
				Content	**Levels of Response**
2	**(b)**	**'An impressive and imposing structure, suitable for its purpose.' To which of the buildings on the Acropolis do you think this best applies? You should refer to at least two buildings in your answer.**	**[25]**		
		Answers may include discussion of the following points: **Impressive:** • the Parthenon and the Propylaia are contenders because of their size • Erechtheion may be considered impressive because of its level of decoration. **Imposing:** • the Parthenon and the Propylaia are also contenders because of their location within the sanctuary • Athena Nike may be considered imposing because of its location. **Suitable for its purpose:** • a case may be made for any of the major buildings in the sanctuary.		Successful answers will: • address all three elements of the question 'impressive', 'imposing' and 'suitable for purpose' • come to a reasoned conclusion backed up by precise reference to at least two buildings from the Acropolis. Expect reference to key features of the buildings which make them 'impressive', 'imposing' and 'suitable for purpose' – according to the definitions offered. E.g. Propylaia: • the combination of the white Pentelic marble and dark Eleusinian limestone; • the combination of the Doric and Ionic columns • the north-west room [a dining room or picture gallery] • the balancing south-west façade with no building behind it. But this is not the place for candidates to unload a prepared answer on the sculpture of the Parthenon.	**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**
3		**'The portrayal of violent conflict provided the most satisfactory solution to the problem of filling space effectively.' How far do you think this is true of the architectural sculpture you have studied? In your answer, you should include discussion of specific examples from at least two of pediments, metopes and friezes.**	**[50]**		
		Candidates may make reference to the following points in their answers: **Choice of subject matter:** • location of the building • the god to whom the temple is dedicated • the location of the type of sculpture on the building • the shape • the space available. **Composition:** • the shape • the space available • length in comparison to height • variety in composition across whole set of metopes/frieze/pediment. Examples may include: **Metopes:** • Herakles and Kerkopes - conflict but non-violent • Heroic cattle raid - non-violent • Herakles and Nemean lion - aftermath of the conflict • Herkales and Atlas - tension rather conflict • Stables metope - no conflict between Herakles		A successful response will provide: • a good range of examples from pediments, metopes and/or friezes • a personal response to the examples selected. It does not matter about the conclusion the candidates reach, provided there is a reasoned argument based on sound reference to specific examples and discussion of filling space.	**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**
	and Athena • Herakles and the Bull • Parthenon metopes depict the Centauromachy – many of these depict very violent conflict but in some the Centaurs look kind and avuncular [e.g. Metope VII and Metope XXIX]. The examples the candidates have studied may well suggest that violent conflict was the best solution for filling the squarish shape of a metope. There are, however, a number of metopes, especially from the temple of Zeus at Olympia, where conflict is implied in a more subtle way in the depiction or it is the aftermath of the conflict which is shown. **Friezes:** • Siphnian Treasury - east frieze seated gods and goddesses, discussing Trojan War so there may well be conflict BUT it is depicted in a rather calm and serene way, reflected in the strong verticals and horizontals • Siphnian Treasury - north frieze Gigantomachy – the chaotic scene, with its strong diagonals, depicts the idea of violent conflict very well indeed • Parthenon frieze – depicting the Panathenaic procession, no conflict shown. Here, the examples the candidates have studied would tend to argue against the statement, but some candidates may well have seen the frieze from the temple of Apollo at Bassai which depicts the the Centauromachy and the Amazonomachy.			

Question		Answer	Marks	Guidance	
				Content	**Levels of Response**
		Pediments: • Temple of Artemis on Corcyra – three scenes of conflict – Medusa, killing of Priam, gigantomachy • Siphnian Treasury – Herakles and Apollo fighting over the tripod • Temple of Aphaia on Aigina – Trojan War scenes • Temple of Zeus at Olympia – chariot race and Centauromachy • Parthenon – birth of Athena – no conflict and contest for Athens – low level conflict.			

Question	Answer	Marks	Guidance	
			Content	**Levels of Response**
4	**How successfully did vase-painters depict women as different from men? In your answer, you should discuss specific conventions and examples of pots.**	**[50]**		
	Candidate should show knowledge of the different conventions used to depict women and men. Areas for consideration include: **Painting techniques:** • use of colour • use of white for flesh on black-figure pots • usually shown clothed • drapery more elaborate • detailed incision for pattern, hair • fine brush work for details such as jewellery • fine folds of drapery. **Types of scenes depicting women:** • domestic scenes for 'ordinary' women – Amasis Painter's ovoid lekythoi depicting Wedding Procession and Women Weaving • 'action' scenes depicting goddesses – Athena on Berlin Painter volute krater • scenes depicting mythological women - Amazons on Euphronios volute krater. **Occupations of women depicted:** • women often indoors unless there is a good reason and static • men outdoors and more active • women often shown as vulnerable • relationship between men and women in such		This is intended to be a fairly open question so that candidates are free to choose their own examples of pots from both black-figure and red-figure to illustrate their answer. The choice of pots will dictate the structure and the argument of the answer. A successful answer will: • refer in some detail to a range of examples • refer to pots depicting women • refer to pots depicting men.	**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**
	scenes. Credit should also be given to **relevant** examples which are outside the specification – e.g. some may be able to refer to pots depicting women at symposia or collecting water.			
4	**'Rich in narrative.' Do you think that this applies more to the *metopes* or *friezes* you have studied? In your answer, you should refer to specific examples of both *metopes* and *friezes*.** This is intended to be an open question which will allow candidates to select their own examples from the material they have studied. ***Metopes*:** Candidates may draw upon the following material from the prescribed material: • 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. ***Continuous friezes*:** Candidates may draw upon the following material from the prescribed material:	50	A successful answer will: • 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 *metopes* and *friezes*; • analyse and assess the material selected in terms of the definitions presented; • come to a logical conclusion. Credit relevant examples which are not on the specification, for instance: • other *metopes* from temple of Zeus or Parthenon; • *frieze* from temple of Apollo at Bassai.	**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**
	• Seated gods and goddesses – Siphnian Treasury, Delphi; • Gigantomachy – Siphnian Treasury, Delphi; • the Panathenaic procession – Parthenon, Athens. Candidates must attempt to address the question of the narrative elements of the material and not merely describe what the scenes show. • The *metopes* from the temple of Zeus all have a self-contained story, whereas the *metopes* from the Parthenon have a common theme. It could be argued therefore that *metopes* 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. Much will depend upon the material selected.			

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