



SPECIMEN

Advanced GCE

GCE CLASSICS

Unit CC8: Art and Architecture in the Greek
World

Specimen Paper

F388 QP

Morning/Afternoon

Time: 2 hours

Additional Materials: Answer Booklet (12 pages)



INSTRUCTIONS TO CANDIDATES

- Answer **one** question from Section A and **one** question from Section B.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **100**

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **5** printed pages and **1** blank page.

Answer **one** question from Section A and **one** question from Section B.

Section A: Commentary Questions

Answer **either** Question 1 **or** Question 2.

You are reminded that marks are awarded for the quality of written communication of your answer.

- 1** Study the illustrations and answer the questions.



Sculpture A



Sculpture B

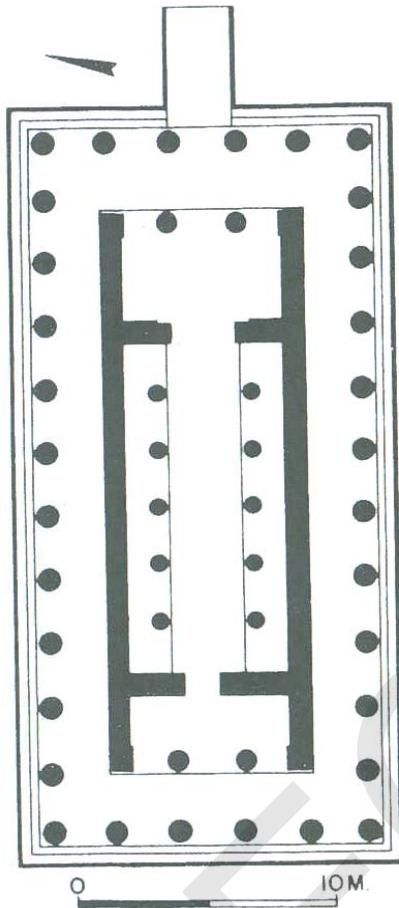
© Susan Woodford, An Introduction to Greek Art, ISBN: 0715620959, 1997

- (a) How far is Sculpture A typical of its period? [25]
- (b) Compare the content and composition of the two sculptures. Which do you find more aesthetically pleasing, and why? [25]

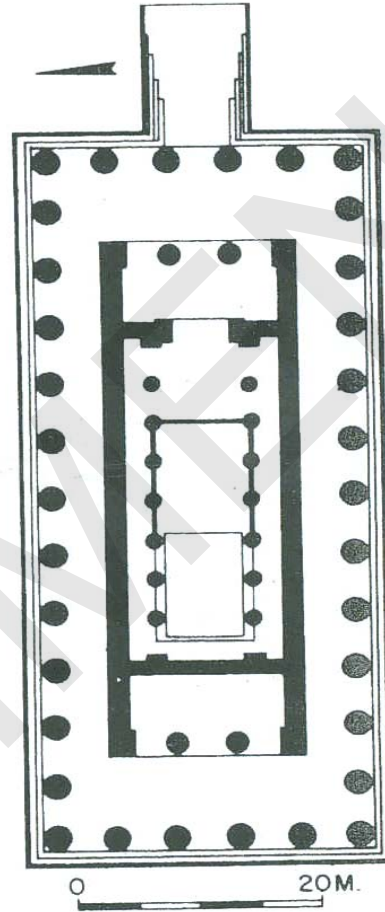
Do **not** answer Question 2 if you have already answered Question 1.

You are reminded that marks are awarded for the quality of written communication of your answer.

- 2** Study the ground plans of the two temples and answer the questions.



Temple A



Temple B

From Greek Architecture by R.A Tomlinson, Duckworth Publishers. 1991, ISBN:1853991155, pp29, by permission of Gerald Duckworth & Co. Ltd

- (a) How typical is Temple A of the architectural order to which it belongs? [25]
- (b) By comparing and contrasting the plans and appearances of these two buildings, show which of them you think was the more impressive, and why. [25]

Section A Total [50]

Section B: Essays

Answer **one** question.

You are reminded that marks are awarded for the quality of written communication of your answer.

- 3** How successfully is conflict depicted in Greek Art? In your answer you should refer to specific examples from **both** sculpture **and** vase-painting. [50]
- 4** 'The requirements of a Pan-Hellenic sanctuary differed from those of a sanctuary which mainly served the local community.' How far do you agree with this view? [50]

Section B Total [50]

Paper Total [100]

SPECIMEN

Copyright Acknowledgements:

Sources

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2. From *Greek Architecture* by R.A Tomlinson, Duckworth Publishers, 1991, ISBN 1853991155, pp29, by permission of Gerald Duckworth & Co. Ltd

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SPECIMEN



OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced GCE

GCE CLASSICS

F388 MS

Unit CC8: Art and Architecture in the Greek World

Specimen Mark Scheme

The maximum mark for this paper is **100**.

SPECIMEN

This document consists of **10** printed pages.

Section A		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
1 1(a)	Study the illustrations and answer the questions. How far is Sculpture A typical of its period? Sculpture A comes from the east frieze of Siphnian Treasury at Delphi. The frieze belongs to the late Archaic period, c.525 B.C. Typical features of this period include: • the use of repetition; • the use of pattern; • the treatment of the hair; • the treatment of the drapery; • the sketchy nature of the anatomy; • the overall decorative effect of the frieze. Candidates should be able to relate these features to specific aspects of the frieze and be able to refer to works of a similar date to support their argument.	[25]
1(b)	Compare the content and composition of the two sculptures. Which do you find more aesthetically pleasing, and why? Sculpture A depicts seated gods and goddesses [Ares, Aphrodite, Artemis, Apollo, Zeus, candidates may also make reference to Athena, Hera and Demeter] discussing events in the Trojan War. Sculpture B depicts seated gods and goddess [Poseidon, Apollo, Artemis] watching the Panathenaic procession. In Sculpture A the poses of the figures are very repetitive. The style of dress is almost identical. The composition is strongly dominated by horizontals [the line of the stools] and verticals [the stool legs, the figures] but the effect is slightly softened by the use of subtle diagonals [the legs and the arms]. In Sculpture B the figures are more varied in terms of both posture and drapery. There is a progression from Poseidon, whose upper torso is not covered, through Apollo, who has half his torso covered, through to Artemis who is fully clothed. There is a similar effect in the progressively raised arm of the three deities. The whole scene is skilfully composed and executed.	

Section A		
Question Number	Answer	Max Mark
1(b)	It does not matter whether candidates prefer Sculpture A or Sculpture B, provided their reasons are supported by clear reference to the two pieces. Some may prefer the simplicity of the Siphnian Treasury frieze to the more complex Parthenon frieze. Others may prefer the realism and the flowing elegance of the Parthenon frieze. Both may be considered effective in their own way. Look for a close comparison of different elements of the two friezes and a clearly argued statement of preference.	[25]
2	Study the ground plans of the two temples and answer the questions. Temple A is the temple of Aphaia on Aegina. Temple B is the temple of Zeus at Olympia. 2(a) How typical is Temple A of the architectural order to which it belongs? The temple of Aphaia belongs to the Doric order. The temple is typical of many temples of the time and has a number of the standard features of the Doric order: • a rectangular building with an east/west orientation; • 3 stepped base; • colonnade; • columns - directly on stylobate, flutes, capitals; • cella; porches at east and west ends; • sculpture - triglyph and metope frieze, sculpted pediments (this merits only a brief mention and not a detailed description). Candidates must attempt some assessment of how typical the temple is of the order. Worthy of note are the use of local stone, the monolithic columns and the use of some Doric refinements - angle contraction, columns slope inwards, corner columns thicker than others. 2(b) By comparing and contrasting the plans and appearances of these two buildings, show which of them you think was the more impressive, and why. Similarities Both temples have the Doric elements discussed in (a). Some of the points which might be considered here include: • ramp; • steps and superstructure of limestone, though the quality is superior in the Aphaia temple; • thin coating of stucco to create impression of superior material; • marble used for sculpture; • use of angle contraction to counteract triglyph problem; • porch columns and antae aligned with 2nd/5th columns of facade; • cella divided by internal colonnade.	[25]

Section A																	
Question Number	Answer	Max Mark															
2(b) cont'd	Differences <table> <tr> <td></td><td>TEMPLE OF APHAIA</td><td>TEMPLE OF ZEUS</td></tr> <tr> <td>Size</td><td>smaller 13.77 m. x 28. 82 m.</td><td>biggest temple in Greece until Parthenon 27.68m x 64.12m</td></tr> <tr> <td>Columns</td><td>12 x 6 monolithic (3 in drums) 5.272 m. high 0.989 m. diameter proportions heavy (1:5 1/3)</td><td>13 x 6 drums 10.43 m. high 2.21m. diameter taller but sturdier, thicker, clumsier (1:4 3/4)</td></tr> <tr> <td>Proportion</td><td>heavy capitals short in relation to width (1:2)</td><td>spacing across front/sides different</td></tr> <tr> <td>Porches</td><td>east deep, west shallow off centre doorway into cella from back porch</td><td>roughly the same no doorway into cella from back porch</td></tr> </table> The temple of Aphaia marks the transition from the Archaic period to the fully Classical styles of the C5th B.C. in its sculpture and its architecture. Some of the features mentioned above are a legacy of the C6th B.C. (monolithic columns, heavy proportions, heavy capitals, spacing on facade and flanks). Candidates will probably choose the temple of Zeus as the one they consider most impressive. Whichever temple is chosen sensible reasons must be given to justify the choice. Some credit should be awarded to a brief consideration of the external sculpture [the pediments of both temples and the decorated metopes of the Olympia temple]. A balanced and well-argued response should be based on architectural reasons and not just the external sculpture.		TEMPLE OF APHAIA	TEMPLE OF ZEUS	Size	smaller 13.77 m. x 28. 82 m.	biggest temple in Greece until Parthenon 27.68m x 64.12m	Columns	12 x 6 monolithic (3 in drums) 5.272 m. high 0.989 m. diameter proportions heavy (1:5 1/3)	13 x 6 drums 10.43 m. high 2.21m. diameter taller but sturdier, thicker, clumsier (1:4 3/4)	Proportion	heavy capitals short in relation to width (1:2)	spacing across front/sides different	Porches	east deep, west shallow off centre doorway into cella from back porch	roughly the same no doorway into cella from back porch	[25]
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Section A Total		[50]															

Section B		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
3	How successfully is conflict depicted in Greek Art? In your answer you should refer to specific examples from both sculpture and vase-painting. There is a wealth of material in both art forms from which the candidates may choose. From sculpture the most popular scenes will probably be: • Centauromachy [west pediment of the temple of Zeus at Olympia; south metopes from the Parthenon]; • Gigantomachy [Siphnian Treasury north frieze; east metopes from the Parthenon]; • Trojan War Scenes [pediment from temple of Artemis on Corcyra; east and west pediments from the temple of Aphaia on Aegina; north metopes from Parthenon]; • Labours of Herakles [metopes from the temple of Zeus at Olympia]. From vase-painting the most popular scenes will probably be: • scenes from the Trojan cycle [e.g. depictions of Achilles's pursuit of Troilos and Polyxena]; • selected labours of Herakles [e.g. depictions of the Nemean Lion or the Stymphalian Birds]; • Perseus and Medusa [e.g. the Gorgon Painter dinos; the Pan Painter hydria]; • Myths involving other characters e.g. Actaeon. Expect examples from both sculpture and vase-painting and an attempt to assess, rather than merely describe, the selected pieces. Candidates may define different aspects of conflict to aid their assessment of how successfully conflict is depicted.	[50]

Section B		
Question Number	Answer	Max Mark
4	‘The requirements of a Pan-Hellenic sanctuary differed from those of a sanctuary which mainly served the local community.’ How far do you agree with this view? Candidates should be able to illustrate the following points with detailed reference to the sanctuaries they have studied – Athenian Acropolis, Delphi and Olympia. - Tomlinson states that the first requirement of any sanctuary, whether Pan-Hellenic or local, is space, followed by demarcation - a recognised boundary to separate the sacred area of the sanctuary from the secular world. - Space depended on a number of things: the nature of the terrain, the amount of land available, the importance of the cult and the community in which it was housed, and the ancient nature of the cult. The boundary between the sacred and the secular could take different forms, from an agreed imaginary line to a wall, a formal gateway or a series of marker stones, and this boundary may have changed over time, e.g. the Athenian Acropolis. - The whole sanctuary was the place of worship and the altar was the focal point of all religious ritual. The main temple of the sanctuary housed the cult statue and any valuable offerings made by states or visitors to the sanctuary. The temples could vary in size, style and degrees of elaboration. Expect reference to specific temples to illustrate this point. - The other requirements would depend on the nature of the form of religious practice and worship used in a particular cult or at a particular site. The importance of the sanctuary and the nature of the festivals held there governed the types of buildings: stoas, gateways, theatres, stadia, hippodromes etc. Pan-Hellenic sanctuaries obviously attracted large numbers of worshippers, and, therefore, had to provide the number and variety of buildings to deal with them: club houses, dining buildings, etc. Cities were often driven by civic pride or special events to dedicate treasuries, statues and trophies – expect reference to the different treasuries and other types of offerings at Delphi and Olympia.	[50]
Section B Total		[50]
Paper Total		[100]

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	Total
1(a)	10	15	25
1(b)	10	15	25
2(a)	10	15	25
2(b)	10	15	25
3	20	30	50
4	20	30	50
Totals	40	60	100

A2 Classics Marking Grid for units CC7-CC10: notes

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

		AO1	AO2
<i>Section A Commentary Questions</i>	Qa	10	15
	Qb	10	15
<i>Section B Essays</i>		20	30
<i>Total</i>		40	60
<i>Weighting</i>		40%	60%
<i>Total mark for each A2 unit</i>		100	

Quality of Written Communication: The QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3 – 5.

There are no separate weightings for AOs 2a and 2b, but in assigning a mark for AO2 examiners should focus first on AO2(a) – i.e. bullet points 1 and 2 to decide the appropriate Level descriptor band. They should then consider the evidence of QWC to help them decide where in the Level descriptor band it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level descriptor band.

A2 Classics Marking Grid for units CC7-CC10: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>		<i>Characteristics of performance</i>
	<i>10</i>	<i>20</i>	- Recall and application of subject knowledge; - Relevance to question/topic; - Understanding of sources and evidence; - Awareness of context.
Level 5	9-10	17-20	- Specific factual knowledge, selected with care; - Fully relevant to the question; - Well supported with evidence and reference where required; - Strong awareness of context as appropriate.
Level 4	6-8	12-16	- Generally well chosen factual knowledge; - Relevant to the question; - Usually supported with evidence and reference where required; - Awareness of context as appropriate.
Level 3	4-5	8-11	- Some factual knowledge, not always well chosen; - At least partially relevant to the question; - Some supporting evidence and reference where required; - Limited awareness of context.
Level 2	2-3	4-7	- Restricted selection of factual knowledge, possibly including some inaccurate detail; - Little evidence of relevance to the question; - Occasional use of appropriate supporting evidence; - Context occasionally or very superficially indicated.
Level 1	0-1	0-3	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.

A2 Classics Marking Grid for units CC7-CC10: AO2(a and b)

(a) <i>Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i> (b) <i>Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	Max. mark and mark ranges		Characteristics of performance
	15	30	• Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	13-15	25-30	• Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • Argument incisive, very well structured and developed; technical terms accurately and effectively used; • Sustained control of appropriate form and register; • Legible, fluent and technically very accurate writing.
Level 4	9-12	18-24	• Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • Argument well structured and developed; technical terms accurately and effectively used; • Good control of appropriate form and register; • Legible and technically accurate writing, conveying meaning well.
Level 3	6-8	12-17	• Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or under-developed; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
Level 2	3-5	6-11	• Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.
Level 1	0-2	0-5	Work in this band may meet some of the criteria for Band 4, but on balance falls below the standard defined for the higher band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.