

# **Classics: Classical Civilisation**

Advanced GCE **F388**

Art and Architecture in the Greek World

## **Mark Scheme for June 2010**

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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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## A2 Classics Marking Grid for units CC7–CC10 and AH3–AH4: 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> | <ul style="list-style-type: none"> <li>Recall and application of subject knowledge;</li> <li>Relevance to question/topic;</li> <li>Understanding of sources and evidence;</li> <li>Awareness of context.</li> </ul>  |
| Level 5  | 9–10                             | 18–20     | <ul style="list-style-type: none"> <li>A very good collection/range of detailed factual knowledge;</li> <li>Fully relevant to the question;</li> <li>Well-supported with evidence and reference where required;</li> <li>Displays a very good understanding/awareness of context, as appropriate.</li> </ul> |
| Level 4  | 7–8                              | 14–17     | <ul style="list-style-type: none"> <li>A good collection/range of detailed factual knowledge;</li> <li>Mostly relevant to the question;</li> <li>Mostly supported with evidence and reference where required;</li> <li>Displays a good understanding/awareness of context, as appropriate.</li> </ul>        |
| Level 3  | 5–6                              | 9–13      | <ul style="list-style-type: none"> <li>A collection/range of basic factual knowledge;</li> <li>Partially relevant to the question;</li> <li>Partially supported with evidence and reference where required;</li> <li>Displays some understanding/awareness of context, as appropriate.</li> </ul>            |
| Level 2  | 2–4                              | 5–8       | <ul style="list-style-type: none"> <li>Limited factual knowledge;</li> <li>Occasionally relevant to the question;</li> <li>Occasionally supported with evidence;</li> <li>Displays limited understanding/awareness of context, as appropriate.</li> </ul>  |
| Level 1  | 0–1                              | 0–4       | <ul style="list-style-type: none"> <li>Little or no factual knowledge;</li> <li>Rarely relevant to the question;</li> <li>Minimal or no supporting evidence;</li> <li>Displays minimal or no understanding/awareness of context, as appropriate.</li> </ul>  |

## 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><br>(b) <i>Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i> | <i>Max. mark and mark ranges</i> |       | <i>Characteristics of performance</i>  |
|--|----------------------------------|-------|--|
|  | 15                               | 30    | <ul style="list-style-type: none"> <li>• Analysis;</li> <li>• Evaluation and response;</li> <li>• Organisation and use of technical vocabulary;</li> <li>• Control of appropriate form and style;</li> <li>• Accuracy of writing.</li> </ul>   |
| Level 5  | 14–15                            | 26–30 | <ul style="list-style-type: none"> <li>• Thorough analysis of evidence/issues;</li> <li>• Perceptive evaluation with very thoughtful engagement with sources/task;</li> <li>• Very well structured response with clear and developed argument;</li> <li>• Fluent and very effective communication of ideas;</li> <li>• Very accurately written with effective use of specialist vocabulary/terms.</li> </ul> |
| Level 4  | 10–13                            | 20–25 | <ul style="list-style-type: none"> <li>• Good analysis of evidence/issues;</li> <li>• Sound evaluation with thoughtful engagement with sources/task;</li> <li>• Well structured response with clear argument;</li> <li>• Mostly fluent and effective communication of ideas;</li> <li>• Accurately written with use of specialist vocabulary/terms.</li> </ul>   |
| Level 3  | 6–9                              | 14–19 | <ul style="list-style-type: none"> <li>• Some analysis of evidence/issues;</li> <li>• Some evaluation with some engagement with sources/task;</li> <li>• Structured response with some underdeveloped argument;</li> <li>• Generally effective communication of ideas;</li> <li>• Generally accurately written with some use of specialist vocabulary/terms.</li> </ul>                                      |
| Level 2  | 3–5                              | 6–13  | <ul style="list-style-type: none"> <li>• Occasional analysis of evidence/issues;</li> <li>• Limited evaluation or engagement with sources/task;</li> <li>• Poorly structured response with little or no argument;</li> <li>• Occasionally effective communication of ideas;</li> <li>• Occasionally accurately written with some recognisable specialist vocabulary/terms.</li> </ul>                        |
| Level 1  | 0–2                              | 0–5   | <ul style="list-style-type: none"> <li>• Very superficial analysis of evidence/issues;</li> <li>• Little or no evaluation or engagement with sources/task;</li> <li>• Very poorly structured or unstructured response;</li> <li>• Little or no effective communication of ideas.</li> <li>• Little or no accuracy in the writing or recognisable specialist vocabulary/terms.</li> </ul>                     |

## 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.

|                                       |    | <b>AO1</b> | <b>AO2</b> |
|---------------------------------------|----|------------|------------|
| <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 (QWC):** 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) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, 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.

| Section A       |  |             |
|-----------------|--|-------------|
| Question Number | Answer   | Marks       |
|                 | 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.   |             |
| <b>1</b>        | <b>Study the illustration and answer the questions.</b><br>Dionysus and the Maenads by Amasis Painter.   |             |
| <b>(a)</b>      | <p><b>'The painting of the pot is a decorative delight.' To what extent do you agree with this assessment of the Amasis Painter's pot?</b></p> <p>Candidates should show some knowledge of the subject matter depicted on the pot:</p> <ul style="list-style-type: none"> <li>• on the belly of the pot, Dionysus holding a <i>kantharos</i>;</li> <li>• two Maenads approaching Dionysus with offerings of a hare and a fawn;</li> <li>• on the shoulder of the pot, pairs of soldiers fighting.</li> </ul> <p>Answers may include comment on the following aspects of the decorative elements:</p> <ul style="list-style-type: none"> <li>• use of repeated patterns;</li> <li>• the placement of those patterns;</li> <li>• double row of rays at the foot;</li> <li>• lotus bud chain above the rays;</li> <li>• the spirals below the handles;</li> <li>• the palmette and lotus flower decoration on the neck.</li> </ul> <p>Answers may also include the more subtle use of pattern:</p> <ul style="list-style-type: none"> <li>• placement of the figures;</li> <li>• position of the figures;</li> <li>• incision on Dionysus' chiton and cloak;</li> <li>• use of different patterns on the Maenads' dresses to differentiate them;</li> <li>• the ivy wands in the hands of the Maenads;</li> <li>• pattern of the fighting men on the neck.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 15 = 25 marks]</b></p> | <b>[25]</b> |

| Question Number | Answer  | Marks |
|-----------------|---|-------|
| (b)             | <p><b>The work of the Amasis Painter has been described as having ‘the precision and delicacy of Kleitias but on an enlarged scale’. Do you think that the Amasis Painter’s work has more in common with the work of Kleitias or the work of Exekias?</b></p> <p>Successful answers will:</p> <ul style="list-style-type: none"> <li>• include discussion of the Dionysus and the Maenads amphora;</li> <li>• include discussion of a pot by Kleitias [the Francois Vase];</li> <li>• include discussion of a pot by Exekias [the Achilles and Ajax amphora or the Dionysus sailing kylix];</li> <li>• come to a reasoned conclusion about whether the Amasis Painter has more in common with Kleitias or Exekias.</li> </ul> <p>Answers may also include discussion of the following points:</p> <ul style="list-style-type: none"> <li>• Amasis Painter’s meticulous draughtmanship, attention to detail, controlled painting and fine incision;</li> <li>• Kleitias’ carefully and closely drawn compositions on the Francois Vase, which are both delicate and precise;</li> <li>• Exekias’ use of spotlighting technique, whole surface of kylix interior, intricate incision, dynamic composition and use of red ochre wash to intensify colour of background.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 15 = 25 marks]</b></p> | [25]  |

| Question Number | Answer   | Marks |
|-----------------|--|-------|
|                 | <p>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.</p>  |       |
| 2               | <p><b>Study the photograph and answer the questions.</b><br/>Temple of Hephaistos, Athenian Agora.</p>   |       |
| (a)             | <p><b>How typical is the temple of Hephaistos of the architectural order to which it belongs?</b></p> <p>The temple of Hephaistos belongs principally to the Doric order of architecture. The temple has many of the standard features of the Doric order:</p> <ul style="list-style-type: none"> <li>• a rectangular building with an east/west orientation;</li> <li>• 3 stepped base;</li> <li>• colonnade;</li> <li>• columns, no base, standing directly on <i>stylobate</i>;</li> <li>• 20 flutes with a sharp <i>arris</i>;</li> <li>• capitals with abacus and <i>echinus</i>;</li> <li>• <i>naos</i> with porches at east and west ends;</li> <li>• triglyph and metope frieze;</li> <li>• pediment.</li> </ul> <p>Some unusual features include:</p> <ul style="list-style-type: none"> <li>• the proportions employed;</li> <li>• the inclusion of an Ionic frieze;</li> <li>• the number and placement of sculpted metopes;</li> <li>• the amount of marble used.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 15 – 25 marks]</b></p>   | [25]  |
| (b)             | <p><b>Compare this temple with the temple of Zeus at Olympia and explain which temple you think is the more appropriate for its setting.</b></p> <p>Candidates may consider the following points in their answers:</p> <ul style="list-style-type: none"> <li>• materials</li> </ul> <p>The Hephaisteion was built in the mid-5<sup>th</sup> century [the foundations were probably laid in 449 B.C.]. It is the oldest known temple built almost entirely of Pentelic marble [except for the bottom step (limestone), timber beams over the <i>naos</i>, and the terracotta roofing tiles], and has the best preserved exterior of any fifth century temple. The sculpture was of Parian marble. The temple of Zeus was built a little earlier in the fifth century, and was constructed entirely from poor quality limestone, covered with stucco. The sculpture was made from marble.</p> <ul style="list-style-type: none"> <li>• plans</li> </ul> <p>The plans of the Hephaisteion and the temple of Zeus are comparable, though on half the scale [13.71 x 31.77m; 27.68 x 64.12m]. The major differences concern the proportions used. The architect of the Hephaisteion combined a relatively high entablature with columns which were 5.6 times their lower diameter; at Olympia the columns were 4.64 [on the front] and 4.72 [on the flanks] times the lower diameter. The columns, therefore, were very slender on the Hephaisteion and very</p> | [25]  |

| Question Number | Answer   | Marks |
|-----------------|--|-------|
|                 | <p>sturdy, even squat, on the temple of Zeus. The porch of the Hephaisteion is set further in than the opisthodomos, and is in line with the third columns, instead of being slightly forward of them, as both were at Olympia.</p> <ul style="list-style-type: none"> <li>• refinements and decoration</li> </ul> <p>Tomlinson comments that the Hephaisteion has ‘refinements in excess’. Candidates may mention some of these. The reason for the refinements is perhaps more important than a list of them; the temple stood on a hill and was meant to be viewed and approached from the agora below.</p> <p>The Hephaisteion had sculpted metopes on the east facade of the temple [illustrating the labours of Herakles], and on the north and south flanks [depicting the exploits of Theseus so that it is sometimes known as the Theseion], though here it was only the four easternmost metopes. There was also a continuous Ionic frieze over the porches. The metopes on the exterior of the temple of Zeus were plain, but there were sculpted metopes over the porches [also depicting the labours of Herakles], in the same position as the Hephaisteion’s Ionic frieze.</p> <ul style="list-style-type: none"> <li>• site</li> </ul> <p>The Hephaisteion’s position above the agora, and its direct relationship with the agora, give the temple its prominence and, perhaps make it more appropriate and impressive for its setting than the temple of Zeus. To Athenians the site was of great significance: it seems likely that the Persians were camped in this area of the city during their occupation; the choice of Hephaistos as the main deity [with Athena] was to celebrate the contribution of the city’s metal workers, and their patron, to the defeat of the Persians.</p> <p>The majority of the candidates will no doubt find the temple of Zeus the more impressive building but should remember that the question is about how appropriate it is for its setting. Opinions, therefore, should rest on more than the inclusion of information about the chryselephantine statue created by Pheidias. The immense size of the temple of Zeus, its position in an ancient sanctuary and its importance as part of a Pan-Hellenic site might all be offered as part of the argument.</p> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 15 = 25 marks]</b></p> |       |
|                 | <b>[Section A Total = 25 + 25 = 50 marks]</b>  |       |

| Section B: Essays |   |       |
|-------------------|---|-------|
| Question Number   | Answer  | Marks |
|                   | 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                 | <p><b>'Some of the metopes are rather conventional; others are revolutionary.' Do you think this statement is a better description of the metopes of the temple of Zeus at Olympia or the metopes of the Parthenon at Athens?</b></p> <p>A successful answer will:</p> <ul style="list-style-type: none"> <li>• tackle both ideas, <i>conventional</i> and <i>revolutionary</i>;</li> <li>• refer in some detail to examples from both temples;</li> <li>• come to a reasoned conclusion.</li> </ul> <p>Candidates should show relevant factual knowledge of the subject matter of the metopes of both temples:</p> <ul style="list-style-type: none"> <li>• The temple of Zeus has twelve sculpted metopes which were placed over the porches rather than on the exterior of the temple. They depict the Labours of Herakles.</li> <li>• The Parthenon has ninety two sculpted metopes which decorate the outside of the building. The themes are: <ul style="list-style-type: none"> <li>• north Trojan War</li> <li>• south Lapiths and Centaurs</li> <li>• east Gods and Giants</li> <li>• west Athenians and Amazons</li> </ul> </li> </ul> <p>Answers may include the following ideas:</p> <p><b>Conventional:</b></p> <ul style="list-style-type: none"> <li>• temple of Zeus<br/>the small number of sculpted metopes;<br/>the static, rather archaic design of some metopes;</li> <li>• Parthenon<br/>the static design of some metopes.</li> </ul> <p><b>Revolutionary:</b></p> <ul style="list-style-type: none"> <li>• temple of Zeus<br/>choice of subject matter to fit the position and location;<br/>the innovative approach taken to well-known stories eg Nemean Lion;<br/>the innovative approach taken to the design of metopes such as Cretan Bull;<br/>ageing of Herakles over the course of the metopes.</li> <li>• Parthenon<br/>the large number of metopes;<br/>depth of relief;<br/>dynamic composition of metopes such as Metope XXVII, Metope XXVIII.</li> </ul> <p>Accept reference to metopes beyond those on the specification.</p> <p style="text-align: right;"><b>[AO1 = 20 + AO2 = 30 = 50 marks]</b></p> | [50]  |

| Question Number | Answer  | Marks       |
|-----------------|---|-------------|
| 4               | <p><b>'Sculptors of the fourth century produced better and more successful works of art than their predecessors of the fifth century.'</b><br/> <b>How far do you think this is true of the sculpture you have studied?</b></p> <p>This is intended to be an open question so that candidates are free to choose their own examples of free-standing sculpture from the C4th and compare their merits with those of examples from the C5th. Credit reference to examples of architectural sculpture.</p> <p>A successful answer will:</p> <ul style="list-style-type: none"> <li>• attempt to define what <i>better</i> and <i>more successful</i> might mean in terms of sculpture;</li> <li>• refer in some detail to a range of C4th examples by different sculptors;</li> <li>• refer in some detail to a range of C5th sculptures;</li> <li>• analyse the pieces selected for discussion in relation to the definitions given, rather than merely describe the statues;</li> <li>• come to a reasoned conclusion.</li> </ul> <p style="text-align: right;"><b>[AO1 = 20 + AO2 = 30 = 50 marks]</b></p> | [50]        |
|                 | <b>Section B Total</b>  | <b>[50]</b> |

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