

**GCE**

**Classical Civilisation**

**H408/24: Greek art**

A Level

**Mark Scheme for June 2024**

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.

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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.

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**PREPARATION FOR MARKING ON RM ASSESSOR3**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor3 Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. Log-in to RM Assessor3 and select, mark and share **10** scripts.
4. After the standardisation meeting: **YOU MUST MARK 10 STANDARDISATION SCRIPTS BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.**

**MARKING INSTRUCTIONS**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor3 50% and 100% deadlines. If you experience problems, you must contact your Team Leader without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor3 messaging system.

**5. Crossed Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed-out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed-out response where legible.

**Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor3, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)

**Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

**Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. (The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)

**Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

**Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Where candidates have a choice of questions across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor3, which will select the highest mark from those awarded.
8. There is a NR (No Response) option. Award NR if:
  - there is nothing written at all in the answer spaceAward 0 marks for an attempt that earns no credit (including copying out the question).  
Team Leaders must confirm the correct use of NR with their examiners before live marking commences and should check this when reviewing scripts.
9. **DO NOT USE THE COMMENTS BOX FOR ANY REASON.**  
If you have any questions or comments for your Team Leader, use the phone, the RM Assessor messaging system, or e-mail.
10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.









11. For answers marked by levels of response:

- a. **To determine the level** – start at level 3 and work outwards until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

**Annotations**

These are the annotations, (including abbreviations), used in RM Assessor3, which are used when marking:

Symbol	Description	Comment
	Tick	worthy of credit
	?	Unclear
	S	error of spelling
	^	Omission
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition
 <b>SEEN</b>	BP/SEEN	Blank Page – this annotation <b>must</b> be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response. NB: SEEN annotation will appear automatically if the automated ‘annotate blank pages’ is used prior to submitting the marked paper. Great care needs to be exercised with the SEEN annotation.

### **Introduction**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### **Using the mark scheme**

Please study this mark scheme carefully. The mark scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and mark schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This mark scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The mark scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Team Leaders' standardisation (SSU) meeting will ensure that the mark scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the mark scheme in the same way. The mark scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

### **Information and instructions for examiners**

The practice scripts provide you with *examples* of the standard of each level. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at SSU.

The specific task-related indicative content for each question will help you to understand how the level descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

## ASSESSMENT OBJECTIVES

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

**AO1** Demonstrate knowledge and understanding of:

- literature, visual/material culture and classical thought
- how sources and ideas reflect, and influence, their cultural contexts
- possible interpretations of sources, perspectives and ideas by different audiences and individuals.

**AO2** Critically analyse, interpret and evaluate literature, visual/material culture, and classical thoughts, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

## 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 only** 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.

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

**Any queries on unexpected answers please consult your Team Leader/Principal Examiner.**

## 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 tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline 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 Senior Examiners, 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.

**QUALITY OF EXTENDED RESPONSE**

- Reasonable but not excessive account should be taken of particularly poor spelling (S).
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

## Section A

Question	Indicative Content	Marks	Guidance
1	<b>Who painted the pot shown in Source A?</b> <ul style="list-style-type: none"> <li>Berlin Painter (1)</li> </ul>	1 (AO1)	All legitimate answers should be credited.
2	<b>Identify the warrior who is depicted in the narrative friezes on both sides of this pot.</b> <ul style="list-style-type: none"> <li>Achilles (1)</li> </ul>	1 (AO1)	All legitimate answers should be credited.
3	<b>Analyse the content and composition of the narrative frieze shown in Source A.</b> <b>Make close reference to the narrative frieze in Source A to support your answer.</b> <p>The pot depicts the fight between Achilles and Hector in the presence of Athena and Apollo</p> <p>Examples may include:</p> <ul style="list-style-type: none"> <li>dynamic placement of the narrative frieze (AO2) <ul style="list-style-type: none"> <li>narrative frieze around the top of the pot (AO1)</li> <li>contrast of the colour of the body of the pot with the narrative frieze (AO1)</li> </ul> </li> <li>poses of the combatants (AO2) <ul style="list-style-type: none"> <li>Achilles dynamically lunging forward (AO1)</li> <li>indication of strength and superiority</li> <li>Hector stumbling backwards (AO1)</li> <li>indication of his strength being sapped and that he is about to lose</li> <li>use of <math>\frac{3}{4}</math> view</li> <li>foreshortening of Achilles' arm</li> </ul> </li> <li>poses of the gods (AO2) <ul style="list-style-type: none"> <li>Athena stretching forward in support of Achilles (AO1)</li> <li>Apollo walking away from Hector (AO1)</li> <li>Apollo brandishing an arrow - threatening Achilles? (AO1)</li> </ul> </li> <li>creation of depth (AO2) <ul style="list-style-type: none"> <li>layering of spear, figure, sword, shield – Achilles (AO1)</li> <li>shield, sword, figure, spear - Hector (AO1)</li> <li>depiction of the inside of the shield for contrast and depth</li> </ul> </li> </ul>	5 (AO1)  5 (AO2)	<p>Use the 10-mark marking grid.</p> <p>AO1 marks are awarded for the selection of material from the source.</p> <p>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</p> <p>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>creation of pattern (AO2) <ul style="list-style-type: none"> <li><i>the zig zag pattern created by the figures and the spears (AO1)</i></li> <li><i>the flow of the composition from left to right created by the touching of the spears and figures (AO1)</i></li> </ul> </li> <li>detail (AO2) <ul style="list-style-type: none"> <li><i>use of dilute slip to show muscles (AO1)</i></li> <li><i>use of iconography to identify Athena</i></li> <li><i>use of names as part of the composition</i></li> <li><i>use of added colour to show blood</i></li> </ul> </li> </ul> <p>Candidates must discuss composition and not just tell the story of what is happening in the frieze.</p>		
4	<p><b>On which part of a temple would the type of sculpture shown in Source B be found?</b></p> <ul style="list-style-type: none"> <li>pediment (1)</li> </ul>	1 (AO1)	<i>All legitimate answers should be credited.</i>
5	<p><b>Identify the name and location of the temple from which these figures come.</b></p> <ul style="list-style-type: none"> <li>Temple of Aphaia (1)</li> <li>Aegina (1)</li> </ul>	2 (AO1)	
6	<p><b>Assess which statue you think is the more aesthetically pleasing. Use references to Figure 1 and Figure 2 to explain your answer.</b></p> <p>The figures are the Dying Warriors from the temple of Aphaia on Aegina. Figure 1 comes from the west pediment and Figure 2 comes from the east pediment – which are of slightly different dates.</p> <p>Examples may include:</p> <p><b>Figure 1</b></p> <ul style="list-style-type: none"> <li>does not fit the angle of the pediment on the right (AO2) <ul style="list-style-type: none"> <li><i>head rises to meet the angle of the pediment (AO1)</i></li> <li><i>creating a blank space in the corner (AO1)</i></li> </ul> </li> </ul>	5 (AO1)  5 (AO2)	<p><i>Use the 10-mark marking grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>archaic features (AO2) <ul style="list-style-type: none"> <li>hairstyle (AO1)</li> <li>facial features (AO1)</li> <li>archaic smile (AO1)</li> <li>musculature (AO1)</li> <li>frontal (AO1)</li> </ul> </li> <li>use of repetition (AO2) <ul style="list-style-type: none"> <li>carving of the patterned hair (AO1)</li> <li>triangular patterns in the gaps between the body and the ground, leg and body, arm and body (AO1)</li> </ul> </li> <li>pose (AO2) <ul style="list-style-type: none"> <li>arrangement of the limbs of the warrior (AO1)</li> <li>decorative and complex (AO1)</li> <li>looks strong or exercising, not dying (AO1)</li> </ul> </li> </ul> <p><b>Figure 2</b></p> <ul style="list-style-type: none"> <li>fits the corner angle on the left (AO2) <ul style="list-style-type: none"> <li>body has been positioned so the feet fit into the corner of the pediment (AO1)</li> </ul> </li> <li>pose (AO2) <ul style="list-style-type: none"> <li>collapses into the corner (AO1)</li> <li>rolls over onto his side and towards the edge of the pedimental shelf (AO1)</li> <li>arm and foot break through the frontal plane (AO1)</li> <li>head faces down towards the viewer (AO1)</li> <li>just about manages to prop up head and torso (AO1)</li> <li>held up by his shield (AO1)</li> <li>losing grip on shield indicating his strength is ebbing away (AO1)</li> <li>use of complex pattern but not repetition (AO1)</li> </ul> </li> <li>Early Classical elements (AO2) <ul style="list-style-type: none"> <li>facial features (AO1)</li> <li>lips slightly parted with teeth visible behind (AO1)</li> <li>carving of the muscles – strong and powerful (AO1)</li> <li>respond to the twists of the body</li> <li>older figure than Figure 1 (AO1)</li> <li>use of pose to indicate emotion (AO1)</li> </ul> </li> </ul>		<p><i>content. All legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ <i>body presents different angles to viewer (AO1)</i></li> <li>○ <i>gradually unwinds from one point of view to another (AO1)</i></li> <li>● detail (AO2)               <ul style="list-style-type: none"> <li>○ <i>the careful carving of the hairs of his beard (AO1)</i></li> <li>○ <i>moustache which would have been picked out in paint (AO1)</i></li> <li>○ <i>drooping hand (AO1)</i></li> <li>○ <i>hole below the nipple to indicate the entry point of the arrow he is trying to remove (AO1)</i></li> <li>○ <i>helmet (which had cheekpieces and probably a crest) (AO1)</i></li> </ul> </li> </ul> <p>These figures are of different dates, and this may influence candidates' discussion and preference.</p> <p>As always, candidates should be expected to present a reasoned argument for their choice. It does not matter which they find more aesthetically pleasing.</p>		
7*	<p><b>Analyse how the carving of reclining figures developed from the start of the 6th century BC to the end of the 5th century BC.</b></p> <p><b>You may use Source B as a starting point in your answer.</b></p> <p>This is intended to be an open question so that candidates are free to choose their own examples from architectural sculpture. There is a lot of material from which candidates may draw their examples – do not expect reference to all of it.</p> <p><b>AO1</b> Candidates may show knowledge and understanding of:</p> <p><b>Pedimental sculpture</b></p> <ul style="list-style-type: none"> <li>● Temple of Artemis, Corcyra – dead giant and dead Trojan</li> <li>● Temple of Aphaia, Aegina – dying warriors from east and west pediments</li> <li>● Temple of Zeus, Olympia – Alpheus and Kladeos east pediment</li> <li>● Temple of Zeus, Olympia – anxious seer east pediment</li> <li>● Temple of Zeus, Olympia – Lapith women west pediment</li> <li>● Parthenon, Athens – Ilissos west pediment</li> <li>● Parthenon, Athens – Herakles/Dionysus east pediment</li> <li>● Parthenon, Athens – Aphrodite east pediment</li> </ul>	<p><b>10 (AO1)</b></p> <p><b>10 (AO2)</b></p>	<p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks	Guidance
	<p><b>Ionic Friezes</b></p> <ul style="list-style-type: none"> <li>• Siphnian Treasury</li> <li>• Temple of Apollo, Bassae</li> </ul> <p>Credit reference to relevant examples which are beyond the specification – for instance metopes eg metope XXVIII Parthenon.</p> <p>Candidates may use the images in Source B as a starting point, BUT they do not have to use them.</p> <p><b>AO2</b></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p><b>Images in Source B</b></p> <ul style="list-style-type: none"> <li>• Image 1 is very stiff with the focus being on filling the space and on pattern</li> <li>• Image 2 is more naturalistic as the figure slowly unwinds from feet to head</li> </ul> <p><b>Other reclining figures</b></p> <ul style="list-style-type: none"> <li>• stiff, rigid positions of early figures such as those on the temple of Artemis where they are used to fill the space – knees drawn up to meet the line of the pediment, profile figures with frontal heads</li> <li>• the river gods used to give a geographical sense to the pediment at Olympia, the muscular bodies and the undulating drapery which highlights the fact that Kladeos is a river god</li> <li>• the swirling drapery used to accentuate the female body – Aphrodite east pediment Parthenon</li> <li>• Ilissos west pediment Parthenon, his muscular body seems to rise from the water and fits well in the corner angle of the pediment, he is beautifully carved and finished on both the front and the back [despite the fact that it would not have been seen]</li> <li>• later figures are in more natural positions and seem to unwind from one viewpoint to another.</li> </ul> <p>Candidates should come to a reasoned conclusion about how and why the depiction of the reclining figure changed over the period of time specified.</p>		

## Section B

Question	Indicative Content	Marks	Guidance
8*	<p><b>Assess how successful sculptors of the 4<sup>th</sup> century BC were in creating innovative pieces of free-standing sculpture.</b></p> <p><b>AO1</b></p> <p>Candidates may show knowledge and understanding of:</p> <p><b>4th century free-standing sculpture</b></p> <ul style="list-style-type: none"> <li>Eirene and Ploutos</li> <li>Hermes and Dionysus</li> <li>Aphrodite of Knidos</li> <li>Apoxyomenos</li> <li>Antikytheran Youth</li> <li>Kephisodotos</li> <li>Praxiteles</li> <li>Praxiteles</li> <li>Lysippos</li> </ul> <p>Credit reference to other 4<sup>th</sup> century statues [and sculptors] from beyond those in prescribed material for the specification.</p> <p><b>AO2</b></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p>There were several new ideas which were emerging in the 4<sup>th</sup> century. These ideas include:</p> <ul style="list-style-type: none"> <li>the increasing use of groups</li> <li>the humanising of the gods</li> <li>the use of concepts</li> <li>the introduction of the female nude</li> <li>renewed interest in marble</li> <li>greater interest in depiction of emotion</li> <li>greater use of themes connected with everyday life.</li> </ul>	<p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

Question	Indicative Content	Marks	Guidance
	<p>Expect discussion of the extent to which the statues selected do or do not conform to the criteria which the candidates have set out regarding 'successful' and 'innovative' . Candidates may well pick upon the fact that neither Kephisodotos nor Praxiteles makes use of the intense, passionate emotions favoured by other sculptors [eg. Skopas] but their work does display emotion of the tender variety.</p> <p>Candidates should come to a reasoned conclusion about whether sculptors were successful and/or innovative in creating their sculpture.</p>		
9*	<p><b>‘Depicting monsters and mythological creatures allowed painters and sculptors to be more experimental and creative than using any other subject matter.’</b> <b>Assess how far you agree with this statement. Justify your response with reference to specific examples from both vase-painting and architectural sculpture.</b></p> <p><b>AO1</b></p> <p>Candidates may show knowledge and understanding of:</p> <p><b>Vase-painting</b></p> <ul style="list-style-type: none"> <li>• Gorgons pursuing Perseus – Gorgon Painter.</li> <li>• François vase</li> <li>• Sophilos dinos – animal friezes</li> </ul>	<p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p>	<p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to</i></p>



Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Dionyus and the Maenads – Amasis Painter</li> <li>• Dionysus and the Maenads – Kleophrades Painter</li> <li>• Herakles and Antaios - Euphronios</li> <li>• Herakles and the Amazons - Euphronios</li> <li>• Perseus and Medusa – Pan Painter</li> </ul> <p><b>Architectural sculpture</b></p> <p><b>Metopes</b></p> <ul style="list-style-type: none"> <li>• Herakles and the Kerkopes – temple C at Selinus</li> <li>• Cretan Bull – temple of Zeus at Olympia</li> <li>• Metopes XXVI, XXVII, XXVIII – Parthenon, Athens</li> </ul> <p><b>Ionic Friezes</b></p> <ul style="list-style-type: none"> <li>• Gigantomachy – Siphnian Treasury, Delphi</li> <li>• Centauromachy – temple of Apollo, Bassae</li> <li>• Amazonomachy – temple of Apollo, Bassae</li> <li>• Dionysus and the Maenads.</li> </ul> <p><b>Pediments</b></p> <ul style="list-style-type: none"> <li>• Medusa pediment – temple of Artemis, Corcyra</li> <li>• Centauromachy – west pediment, temple of Zeus, Olympia</li> </ul> <p>Credit reference to other pots and pieces of architectural sculpture from beyond those in prescribed material for the specification.</p> <p><b>AO2</b></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• attempt to define what ‘experimental’ and ‘creative’ might mean in terms of the pots and architectural sculpture studied.</li> <li>• attempt to identify and define what other types of scenes depicted on pots and in architectural sculpture might be considered ‘experimental’ and ‘creative’</li> </ul>		<p><i>crediting this is outlined in the Levels of Response Grid.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>monsters and mythological creatures allowed artists to use their imagination</li> <li>monsters and mythological creatures challenged artists to use their skill in order to get them to fit a space without making the gods/heroes look puny</li> <li>the scale of the Medusa figure in comparison to the other figures on the temple of Artemis, Corcyra</li> <li>comparison between the static nature of the east pediment of the temple of Zeus at Olympia and the action packed west pediment</li> <li>the Sophilos dinos and the François vase use different creatures as part of their many friezes</li> <li>Perseus and Medusa by the Pan Painter is creative in that it presents a different view point of the story</li> </ul> <p><b>BUT</b></p> <ul style="list-style-type: none"> <li>the subject matter on the east pediment of the temple of Zeus at Olympia and the pediments of the Parthenon are creative and some might consider them experimental</li> <li>metopes from the temple of Zeus could also be considered experimental and creative</li> <li>scenes on the Kleophrades Painter's hydria tell a story in comic strip form around the shoulder of the hydria</li> <li>the spotlighting technique of Exekias's amphora depicting Achilles and Ajax could be considered as both experimental and creative</li> <li>Exekias's kylix is creative, if not experimental</li> <li>the bilingual amphora depicting Herakles/Dionysus feasting in the presence of Athena is experimental</li> <li>there are pots which were experimental in terms of the depiction of anatomy – Three Men Carousing and Herakles and the Amazons</li> </ul> <p>Candidates should come to a reasoned conclusion about whether monsters and mythological creatures allowed painters and sculptors to be more experimental and creative than any other subject matter.</p>		

**Guidance on applying the marking grids for the 10-mark stimulus question**

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at level 3 and work outwards until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source/ideas through a range of well selected, accurate and precise material from it AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed
4	7–8	AO1: Shows good knowledge and understanding of the provided source/ideas through a range of well selected, mostly accurate, material from it AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed
3	5–6	AO1: Shows reasonable knowledge and understanding of the provided source/ideas through use of a range of mostly accurate material from it AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development
2	3–4	AO1: Shows basic knowledge and understanding of the provided source/ideas through use of some material from it with some degree of accuracy AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development
1	1–2	AO1: Shows limited knowledge and understanding of the provided source/ideas through little use of accurate material from it AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance
0	0	No response worthy of credit

### Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at level 3 and outwards until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	<ul style="list-style-type: none"> <li>very detailed knowledge and a thorough understanding of the material studied</li> <li>use of a range of well selected, accurate and precise material from classical sources and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	9 – 10	<ul style="list-style-type: none"> <li>a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7 – 8	<ul style="list-style-type: none"> <li>detailed knowledge and a sound understanding of the material studied</li> <li>use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation</li> </ul>	4	7 – 8	<ul style="list-style-type: none"> <li>a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> <li>reasonable knowledge and understanding of the material studied</li> <li>use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation</li> </ul>	3	5 – 6	<ul style="list-style-type: none"> <li>a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	3 – 4	<ul style="list-style-type: none"> <li>basic knowledge and understanding of the material studied</li> <li>use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	2	3 – 4	<ul style="list-style-type: none"> <li>a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>points are occasionally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<ul style="list-style-type: none"> <li>limited knowledge and understanding of the material studied</li> <li>use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	1	1 – 2	<ul style="list-style-type: none"> <li>little engagement with the question, any points or conclusions made are of little relevance</li> <li>isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
0	0	<ul style="list-style-type: none"> <li>no response worthy of credit</li> </ul>	0	0	<ul style="list-style-type: none"> <li>no response worthy of credit</li> </ul>

**Guidance on applying the marking grids for the 30-mark extended response**

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at level 3 and outwards until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below. Typically for AO2, if the response does not include or engages with just one example of secondary sources or scholarship it will receive the lowest mark within the level; if two or more scholars are cited the response will receive the second mark up within the level; greater engagement with these scholars will elicit a higher mark within the level.

Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9 – 10	<ul style="list-style-type: none"> <li>very detailed knowledge and a thorough understanding of the material studied</li> <li>use of a range of well selected, accurate and precise material from classical sources and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	17 – 20	<ul style="list-style-type: none"> <li>a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	7 – 8	<ul style="list-style-type: none"> <li>detailed knowledge and a sound understanding of the material studied</li> <li>use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation</li> </ul>	4	13 – 16	<ul style="list-style-type: none"> <li>a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <i>the response is logically structured, with a well-developed and clear line of reasoning</i>
3	5 – 6	<ul style="list-style-type: none"> <li>reasonable knowledge and understanding of the material studied</li> <li>use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation</li> </ul>	3	9 – 12	<ul style="list-style-type: none"> <li>a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources scholars and/or academic works</li> </ul> <i>the response presents a line of reasoning which is mostly relevant and has some structure</i>
2	3 – 4	<ul style="list-style-type: none"> <li>basic knowledge and understanding of the material studied</li> <li>use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	2	5 – 8	<ul style="list-style-type: none"> <li>a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works</li> </ul> <i>the response presents a line of reasoning but may lack structure</i>
1	1 – 2	<ul style="list-style-type: none"> <li>limited knowledge and understanding of the material studied</li> <li>use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	1	1 – 4	<ul style="list-style-type: none"> <li>little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <i>the information is communicated in an unstructured way</i>
0	0	<ul style="list-style-type: none"> <li>no response worthy of credit</li> </ul>	0	0	<ul style="list-style-type: none"> <li>no response worthy of credit</li> </ul>

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