



**General Certificate of Education  
June 2013**

**Classical Civilisation 1021**

**Greek Architecture and Sculpture**

**AS Unit 1A**

**Final**

***Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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## INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

**Information in round brackets is not essential to score the mark.**

## DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

## QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the student's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"><li>• accurate and relevant knowledge covering central aspects of the question</li><li>• clear understanding of central aspects of the question</li><li>• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion</li><li>• ability generally to use specialist vocabulary when appropriate.</li></ul>	<b>9-10</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of analysis and/or evaluation appropriate to the question</li><li>• some ability to use specialist vocabulary when appropriate.</li></ul>	<b>6-8</b>
<b>Level 2</b>	Demonstrates <b>either</b> <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li></ul> <b>or</b> <ul style="list-style-type: none"><li>• some relevant opinions with inadequate accurate knowledge to support them.</li></ul>	<b>3-5</b>
<b>Level 1</b>	Demonstrates <b>either</b> <ul style="list-style-type: none"><li>• some patchy accurate and relevant knowledge</li></ul> <b>or</b> <ul style="list-style-type: none"><li>• an occasional attempt to make a relevant comment with no accurate knowledge to support it.</li></ul>	<b>1-2</b>

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

<b>Level 5</b>	Demonstrates <ul style="list-style-type: none"><li>• well chosen accurate and relevant knowledge covering most of the central aspects of the question</li><li>• coherent understanding of the central aspects of the question</li><li>• ability to sustain an argument which<ul style="list-style-type: none"><li>has an almost wholly analytical and/or evaluative focus,</li><li>responds to the precise terms of the question,</li><li>effectively links comment to detail,</li><li>has a clear structure</li><li>reaches a reasoned conclusion</li><li>is clear and coherent, using appropriate, accurate language and</li><li>makes use of specialist vocabulary when appropriate.</li></ul></li></ul>	<b>19-20</b>
<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"><li>• generally adequate accurate and relevant knowledge covering many of the central aspects of the question</li><li>• understanding of many of the central aspects of the question</li><li>• ability to develop an argument which<ul style="list-style-type: none"><li>has a generally analytical and/or evaluative focus,</li><li>is broadly appropriate to the question,</li><li>mainly supports comment with detail and</li><li>has a discernible structure</li><li>is generally clear and coherent, using appropriate, generally accurate language and</li><li>generally makes use of specialist vocabulary when appropriate.</li></ul></li></ul>	<b>14-18</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of analysis and/or evaluation appropriate to the question</li><li>• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li><li>• some ability to use specialist vocabulary when appropriate.</li></ul>	<b>9-13</b>
<b>Level 2</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> a range of accurate and relevant knowledge</li><li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li><li>• <b>and</b> sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li></ul>	<b>5-8</b>
<b>Level 1</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> some patchy accurate and relevant knowledge</li><li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li><li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li></ul>	<b>1-4</b>

**LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS**

<b>Level 5</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• well chosen accurate and relevant knowledge covering most of the central aspects of the question</li> <li>• coherent understanding of the central aspects of the question</li> <li>• ability to sustain an argument which               <ul style="list-style-type: none"> <li>has an almost wholly analytical and/or evaluative focus,</li> <li>responds to the precise terms of the question,</li> <li>effectively links comment to detail,</li> <li>has a clear structure</li> <li>reaches a reasoned conclusion</li> <li>is clear and coherent, using appropriate, accurate language and</li> <li>makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>27-30</b>
<b>Level 4</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• generally adequate accurate and relevant knowledge covering many of the central aspects of the question</li> <li>• understanding of many of the central aspects of the question</li> <li>• ability to develop an argument which               <ul style="list-style-type: none"> <li>has a generally analytical and/or evaluative focus,</li> <li>is broadly appropriate to the question,</li> <li>mainly supports comment with detail</li> <li>has a discernible structure</li> <li>is generally clear and coherent, using appropriate, generally accurate language and</li> <li>generally makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>20-26</b>
<b>Level 3</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge</li> <li>• some understanding of some aspects of the question</li> <li>• some evidence of analysis and/or evaluation appropriate to the question</li> <li>• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li> <li>• some ability to use specialist vocabulary when appropriate.</li> </ul>	<b>13-19</b>
<b>Level 2</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• <b>either</b> a range of accurate and relevant knowledge</li> <li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li> <li>• <b>and</b> writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>7-12</b>
<b>Level 1</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• <b>either</b> some patchy accurate and relevant knowledge</li> <li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li> <li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>1-6</b>

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**Mark Scheme**  
**Unit 1A      Greek Architecture and Sculpture**

**Section 1**

**Option A**

**01 Identify the building labelled 1 in Photograph A and Plan B.**

Temple of (Athena) Nike (1)

(1 mark)

**02 Identify the building labelled 2 in Photograph A and Plan B.**

Propylaea (1)

(1 mark)

**03 Give three distinguishing features of the Ionic Order.**

**THREE** of **e.g.** columns of thinner proportions in relation to height (than Doric) (1) with flutes having flat arrises (1) and semicircular ends (1) bases (1) volutes (1) thin abacus (1) tripartite architrave (1) continuous frieze (1) undercut steps on stylobate (1) etc.

(3 marks)

**04 To what extent do the buildings labelled 1 and 2 in Photograph A and Plan B make a visually pleasing pair? Give the reasons for your views and support them with details from both buildings.**

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- both of Pentelic marble but differing in size, order – Propylaea externally very austere version of Doric, whereas Athena Nike Temple decorative with continuous figural friezes (and sculpted balustrade) etc.
- Propylaea gateway with projecting wings designed to encourage upwards and inwards movement into sanctuary, whereas Athena Nike Temple designed to be eye-catching to worshippers from below as they process up, to give foretaste of what lies within and emphasise Athenian victory under Athena's patronage as theme of Acropolis etc.
- symmetry of Propylaea in plan broken, though not obviously to the visitor, to provide access to Athena Nike Temple and Ionic columns of interior, hidden from below, pick up Ionic of Athena Nike Temple etc.
- neither structure entirely encircled by columns and both owe part of their effect to contrast between smooth plain walls and shadows created by fluted columns etc.
- Propylaea includes *pinacotheca* etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**05 How varied and effective were the uses of the Ionic Order on the outside and inside of other buildings you have studied? Give the reasons for your views.**

*You might include discussion of*

- *the Erechtheion*
- *the Philippeion*
- *the Temple of Athena (Ceres) at Paestum*
- *the Parthenon*
- *the Temple of Apollo at Bassae.*

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- Erechtheion: E façade conventional hexastyle appearance but because of drop in ground level W façade has engaged columns which do not go down to ground; core of building = rectangle without colonnade along sides (as Athena Nike temple), but to accommodate Poseidon's trident marks, monumental N porch added with taller Ionic columns to give access to unusual separate sacred sites at back of *naos* and garden with Athena's olive tree outside, and provide focal point from agora, and asymmetrical S porch with Caryatids added to S side looking towards Parthenon and encroaching on old temple (how extensively ruined unknown); perhaps to enliven extensive areas of blank wall and to tie together disparate parts at different heights, addition of band of abstract pattern below architrave and figured frieze of unusual manufacture above it; exceptionally highly decorated bases, volutes and door frames etc.
- Philippeion: initially to commemorate Philip of Macedon's victories in Olympic chariot races, but then also at battle of Chaironeia, completed after assassination by son Alexander; circular Ionic peristyle on 3-step stylobate, making striking contrast with Doric of Temple of Zeus; unusually capitals have volutes on all 4 sides because of curve of exterior and support frieze which includes solecism of Doric dentils; huge bronze poppy head on apex of conical roof eye-catching also; circular *naos* housed chryselephantine statues of Philip and family displayed within encircling Corinthian half-columns etc.
- Athena Paestum: behind generally conventional moderately sized Doric exterior (with painted terracotta decoration on eaves) enlarged Ionic *pronaos* leaving no room for *opisthodomos* etc.
- Parthenon: continuous Ionic frieze, appropriate format for representation of procession (apparently Panathenaic), placed high up inside Doric peristyle so visible only in sections and at steep angle; 4 Ionic columns used in *adyton* invisible from outside, appropriately decorative adjunct to treasure but more significantly neater solution to structural requirements than bulky or 2-tiered Doric columns etc.
- Bassae: in contrast to austere and rather archaic Doric exterior, highly innovative use of Ionic in *naos* with Ionic half-columns attached to short spur walls which create alcoves and support continuous Ionic frieze of 2 myths, lit obliquely from side door behind prototype Corinthian column (novel decorative capital on Ionic shaft), perhaps to suit some local interior ritual etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

**Option B**

**06 Identify the statue in Photograph C and give its approximate date.**

Kritios Boy (1) 500-480 (BC) (1)

(2 marks)

**07 In which sanctuary was it displayed and what was its probable function?**

(Athenian) acropolis (1) votive (1)

(2 marks)

**08 What is the approximate height of the statue?**

86 cm. / allow any measurement 75-100 cm. or 2' 6"-3' 6" / about half life size (1)

(1 mark)

**09 To what extent does the statue in Photograph C show significant changes from earlier kouroi and to what extent is there continuity? Give the reasons for your views.**

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- continues to show young male in upright pose with arms down parallel and fixed to body and one foot in front of other etc.
- has patterned hair, with incisions similar to those on more recent bronze statues rather than beading of earlier marble *kouroi* etc.
- eyes hollowed out to be filled with coloured stone / paste, again showing influence from bronze statues etc.
- unlike *kouroi* weight not evenly distributed between legs with ambiguity whether static or walking, but forward leg bent at knee and hips tilted in response which leads to clearer suggestion of structure of bones / muscle below skin surface and greater potential for animation and movement; chest remains symmetrical but head turned to side breaking direct frontal gaze between viewer and statue and again suggesting some flexibility in body etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 10 ***'In the development of the male nude in Greek sculpture, Myron was more important than Polykleitos and Lysippos.'***  
***How far do you agree? Give the reasons for your views and support them with details from the Diskobolos, Doryphoros and Apoxyomenos.***

***You might include discussion of***

- ***material used for the originals of these sculptures***
- ***pose***
- ***representation of muscle and bone structure***
- ***movement***
- ***how far the images are naturalistic, stylised or idealised***
- ***viewpoints.***

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- Diskobolos: attempts representation in bronze of mid-action crouching position that will achieve victory with unsupported arm holding discus and (from main viewpoint) asymmetrical zigzag and curved outlines through latter of which head extends to suggest direction of throw, shows broadly accurate knowledge of body structure but (in copies at least) lacks realistic twisting of body and is relatively flat image with limited number of satisfactory viewpoints etc.
- Doryphoros: upright walking male figure in bronze in perfect equilibrium, head slightly turned, arms detached from body, weight unevenly distributed, hips and shoulders tilting in opposite directions in *contrapposto* as appropriate to pose, chiastic representation of tense and relaxed limbs, contrast between straight limbs on one side with bent limbs on other, providing some interest in different viewpoints, an illustration of Polykleitos' mathematically derived proportions and ratios in *Kanon*, superficially appearing natural with sound understanding of body structure but rather an artificial creation of perfectly poised idealised physique etc.
- Apoxyomenos: naked athlete originally in bronze but in process of performing mundane task of cleaning after exercise rather than glorious moment of victory; outstretched arm prevents single clear view of musculature and invites viewer to walk around it as if on same level rather than raised above by success; proportions less stocky than Doryphoros with smaller head in proportion to body and smoother transitions from one part of body to another etc.
- other relevant examples (not required) if used appropriately for comparison to assess importance of above works etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Section 2

## Option C

- 11 **To what extent do you think the sculptural representations of gods and goddesses you have studied would have aroused fear in Greek viewers of the 5<sup>th</sup> and 4<sup>th</sup> centuries BC? Give the reasons for your views and support them with reference to at least five examples.**

*You might include discussion of*

- **the portrayal of gods and goddesses in the myths shown on the metopes and pediments of temples**
- **the gods and goddesses in the Ionic frieze on the Parthenon**
- **Zeus / Poseidon from Artemision**
- **sculptures by Praxiteles.**

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- Aphaia pediments: Athena central figure in both battle scenes; in W, upright static figure with full military accoutrements neither influencing nor responding to fighting, which seems to move away from her; in E, more dynamic figure with legs apart and arm outstretched displaying aegis and linking her to fighting which seems to be moving towards her etc.
- Zeus at Olympia pediments: in E, Zeus central figure, upright and static, apparently to be read as unseen by human protagonists, guarantor of justice and source of retribution, provided viewer aware of violent outcome, hinted at by seer's expression of disquiet, of apparently peaceful scene; in W, Apollo in centre with arm outstretched appears to be restoring order to the havoc created by Centaurs' brutish lust etc.
- Zeus at Olympia metopes: Athena appears in 4 out of 12 – rather *kore*-like in Nemean Lion, young woman seated on rock in Stymphalian Birds, easily offering a helping hand in Apples of Hesperides and only in Augean Stables wearing warlike helmet etc. (images with Hermes badly preserved)
- Parthenon pediments: central figures in birth (E) and contest (W) now lost; in E, gods spread out as family group either side of central drama with varying amount of characterisation and interaction (e.g. Aphrodite reclines on neighbour in rather voluptuous pose with sensuous drapery) and decreasing animation as news takes time to reach extremities (Dionysos reclines with back to action, a virtuoso rendition of male physique in repose but hardly arousing fear) etc.
- Parthenon frieze: gods and goddesses again as family gathering, seated relaxed in 2 groups either side of central human action but with their backs turned towards it etc.
- Artemision Zeus / Poseidon: attempt in free-standing bronze statue of action pose of god with dramatically outstretched arms about to hurl thunderbolt / trident, but symmetry of torso unaffected by raising of arms and tension in throwing; direction of head, outstretched arms, symmetry of torso and balance of feet provide image of god of perfectly poised, easeful vengeance etc.
- Praxiteles' Hermes and Dionysos: transfers Kephisodotos' maternal image of Eirene and Ploutos onto nude male with contrapposto as Polykleitos but with less heavily emphasised muscles and less stocky proportions to create novel, perhaps unsettling, image of elegant god relaxing and at play in a private, intimate moment into which viewer intrudes etc.

- Praxiteles' Apollo Sauroktonos: apparently sends up Apollo's epic slaying of Pytho by portraying him as lolling, languorous youth with androgynous physique teasing harmless lizard, though reflection on careless way in which gods might destroy innocent might arouse fear etc.
- Praxiteles' Knidian Aphrodite: applies principles with which Polykleitos had depicted male nude to first female nude, in an intimate scene (whether mundane or ritual) into which viewer stumbles as titillated voyeur and then, moving around as perhaps encouraged by circular structure in which apparently displayed, becoming intruder to whom Aphrodite reacting, perhaps playfully, teasingly advertising what she seeks to conceal but, for those who know myths of what happens to those who see goddesses naked, a sense of danger to increase erotic frisson etc.
- (Kephisodotos' Eirene and Ploutos: personification of benefits of peace rather than Olympian etc.)
- (Pheidias' chryselephantines of Athena Parthenos and Zeus)

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### **Option D**

- 12** *How effectively did Greek sculptors represent acts of violence? Give the reasons for your views and support them with reference to at least five examples.*

*You might include discussion of*

- *free-standing sculptures such as the Tyrannicides, Zeus / Poseidon from Artemision and/or Praxiteles' Apollo Sauroktonos*
- *the grave monument of Dexileos*
- *metopes such as those on the Temple of Zeus at Olympia and/or the Parthenon*
- *pediments such as those on the Temple of Aphaia on Aigina, the Temple of Zeus at Olympia and/or the Parthenon.*

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- Tyrannicides: replacement in bronze by Kritios and Nesiotes c.477 of monument to what was regarded as defining moment in development of democracy and celebration of Athens as vigorous, daring, fearless etc.; creates contrasting characters in dynamic poses with limbs raised in action away from body with effective viewpoints from variety of angles; youthful Harmodius strides heroically forward, sword raised for chopping blow but recklessly leaving body exposed; Aristogeiton, mature, bearded and wary, holds cloak in front for protection, with sword low etc.
- Artemision Zeus / Poseidon: attempt in free-standing bronze statue of action pose of god with dramatically outstretched arms about to hurl thunderbolt / trident, but symmetry of torso unaffected by raising of arms and tension in throwing; direction of head, outstretched arms, symmetry of torso and balance of feet provide image of god of perfectly poised, easeful vengeance etc.
- Praxiteles' Apollo Sauroktonos: apparently sends up Apollo's epic slaying of Pytho by portraying him as lolling, languorous youth with androgynous physique teasing harmless lizard, an act of originally great violence turned into trivial, amusing game etc.
- Dexileos: commemorated as conventional male hero triumphant over defeated warrior; clothed (rather than heroic nudity) astride rearing horse (in manner of Parthenon frieze), piercing naked enemy with bronze lance that provides strong dynamic downward diagonal against upward diagonal of horse, with flowing cloak providing further drama in action scene etc.

- Olympia metopes: e.g. dynamic composition with crossing diagonals of Cretan Bull metope contrasted with post-conflict exhaustion of Nemean Lion metope etc.
- Parthenon metopes: each generally with two combatants provides series of snapshots of variety of violent acts executed with varying success including Centaur carrying off woman, Centaur rearing over fallen Lapith, Lapith springing out as pulls back Centaur's head (perhaps more ballet-like than realistically violent) etc.
- Aphaia pediments: battle scenes probably on different occasions at Troy presided over by Athena; on earlier west, movement of duellists centrifugal away from static Athena towards fallen warriors who, though at appropriate scale, seem incongruous (to modern viewers at least) because of their grin and premature rigor mortis; on later east, movement inwards from more plausible fallen warriors towards Athena who engages in action etc.
- Olympia pediments: E merely hints at future violence through anxious gesture / expression of seer, but W portrays combat between Centaurs and Lapiths with a variety of dramatic poses arranged with broad symmetry across scene to fit triangular shape etc.
- Parthenon pediments: central scenes of violence now lost so all that remains are varying degrees of reaction on assembled crowd etc.

Apply Levels of Response at beginning of Mark Scheme.

*(30 marks)*

**Assessment Objectives Grid**  
**Unit 1A Greek Architecture and Sculpture**

**Section 1**

**Either**  
**Option A**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>01</b>	1	-	1
<b>02</b>	1	-	1
<b>03</b>	3	-	3
<b>04</b>	5	5	10
<b>05</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Or**  
**Option B**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>06</b>	2	-	2
<b>07</b>	2	-	2
<b>08</b>	1		1
<b>09</b>	5	5	10
<b>10</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Section 2**

**Either**  
**Option C**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>11</b>	12	18	30
<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**Or**  
**Option D**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>12</b>	12	18	30
<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**OVERALL**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>TOTAL</b>	<b>30</b>	<b>35</b>	<b>65</b>
<b>%</b>	<b>46%</b>	<b>54%</b>	<b>100%</b>