



**General Certificate of Education
June 2011**

Classical Civilisation 1021

Athenian Vase Painting

AS Unit 2C

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 candidates' 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 candidates' 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 candidates' 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 candidate 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 candidates after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Candidates 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 candidate'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

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

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

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

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

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

Mark Scheme
Unit 2C Athenian Vase Painting

Section One

Option A

- 01 *What name is usually given to the type of vase shown in Photograph A and for what purpose was it normally used?***

Amphora (1) **and** one from: storing (allow transporting) (1) / wine or oil (1) / water (1) / for ceremonial purposes/burial rites (1) / at symposia (1)

(2 marks)

- 02 *Give the approximate date of the vase shown in Photograph B.***

Any date or range between 500 – 475 BC (1)

(1 mark)

- 03 *Name two of the characters shown in Photograph B.***

Two from: Achilles (1) / Hector (1) / Athene (1) / Apollo (1)

(2 marks)

- 04 *How typical of the Berlin Painter are the paintings shown in Photographs A and B?***

Discussion might include: **Photograph A:** unrelieved black background with one isolated figure very typical ('clean, immaculate' approach); lack of subsidiary ornamentation typical; meander pattern his commonest form of this (as here on handles, base and lip); theme here is young man singing and accompanying himself on the cithara/lyre; a picture of everyday life (Berlin Painter's favourite theme along with mythology); light-heartedness suggested by easy flowing curves; clothing: long belted musician's robe plus short cloak; cloth over cithara decorative rather than functional, along with 's' of body this emphasizes curve of vase (again typical) ; ditto curves of cithara all giving typical symmetry; gentle movement of clothes, cloth etc all suggestive of music; anatomical detail: facial expression suggests bliss of intoxication?; splayed position of feet suggests degree of unsteadiness; not moving at speed; generally lifelike posture – no awkward turns of neck, shoulders or hips; all in all, absolutely typical of Berlin Painter. **Photograph B:** less typical (from neck of a krater); figures again silhouetted against thick black background but two pairs rather than one central figure; emphasis on central pair fighting with the gods almost as side decorations; heavier decoration than Photo A – again on lip but this time dwarfing figures; shields of decoration set warlike theme for picture below, echoed by shields of fighters; great balance between central figures – but not one of equals; line of Achilles' back matches Hector's spear (and Apollo's arrow to right); contrast between arms of Achilles (stretching out in attack/grasping spear firmly for use) and of Hector (weakly holding down-pointing spear & hanging onto shield); matched by mood of gods – Athene's arm balancing Achilles' (strength & aggression); Apollo's down-turned arrow matching Hector's spear in defeat (almost a farewell wave?); pathos in contrast to light-heartedness of Photo A; more about pattern than figure; generally a less typical example of Berlin Painter's work.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 05 ***‘The Kleophrades Painter and the Brygos Painter exploited the red-figure technique more effectively than the Berlin Painter.’***
To what extent do you agree? Give reasons for your answer and refer to at least one painting by each of these three painters.

You might include discussion of

- ***depiction of anatomy***
- ***differences in choice of subject matter***
- ***use of space***
- ***portrayal of action and emotion.***

Discussion might include some but not necessarily all of the following:

- anatomy/space/action/emotion: despite Berlin & Kleophrades’ similar influences, Kleophrades remains close to Euthymides, Berlin Painter has more a style of his own; both still archaic – static composition and vigour. Berlin Painter uses lighter lines, more concentrated on individual; great at putting two figures in one contour; Kleophrades Painter’s figures statuesque and strong (e.g. his satyrs are ‘lusty and intent’) while Berlin Painter’s are stock figures with little emotion, preferring delicacy of study to originality of narrative; Brygos Painter seems further from the pioneers; last example of archaic tradition, demonstrating ‘new command of pose based on observation’; *Kleophrades Painter* still incises hair contours; his early ears have strong forward projection (later smaller & rounded); eyes have pupils well forward; ankles simple hooks; good at relaxed stance; figures stolid but not immobile; clever use of thinned paint & brushwork; liked simple borders. *Berlin Painter* loves large single figures; hair lines reserved; relief line contour used sparingly on faces; triangular patterns on chest, hips & stomachs; 3/4 view of feet well done; whole limbs not foreshortened; ‘few vagaries in dress’; distinctive meander borders. *Brygos Painter* has ‘only real children’ in any repertoire; heads distinctive: first ¾ face; flat-topped heads; high brows over narrow eyes; long nose lines; figures often balding; stubbly beards; nearest of three to ‘real painting’: credit for any examples which suggest differences in use of anatomy, space, action and/or emotion and relate to the question
- subject matter: *Berlin Painter*: prolific (over 300 survive on greater variety of vase shapes than the other two; preference for amphorae): many mythological examples: individual figures of Ganymede; Herakles with tripod; Athena; Gorgon; Nike: also liked everyday scenes e.g. kithara player; special love for Dionysiac scenes; animals sympathetically treated. *Kleophrades Painter*: also prolific (over 100 known vases); liked large kraters: liked mythological themes (e.g. return of Hephaistos; Iris & Centaurs; Trojan Scenes – Aeneas & Anchises; Ajax & Cassandra); worth comparing his Dionysiac scenes with the other two. *Brygos Painter*: again prolific (over 200 paintings nearly all on cups): many mythological scenes especially Trojan War (e.g. fall of Troy; Phoenix & Briseis; death of Priam; Ajax dead); other myths include Athena (on Lekythos), Hermes & cattle of Apollo: good examples of Symposia scenes; credit for any examples used in relevant way to the question
- credit for reference to following as background (**but not necessary to gain full marks**): Berlin Painter painting from 490s (late Archaic period); Kleophrades Painter same era; Brygos Painter a little later but still technically within Archaic Period; influence on all three of the Pioneers: Euthymides appears to have taught both Berlin & Kleophrades Painters; Brygos Painter emerges from different tradition (via Onesimos from Euphronios).

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

- 06 What name is usually given to the shape of vase shown in Photograph C and for what purpose was it normally used?**

Oinochoe or jug/wine pourer (1) and one from: at a symposium (1) / for pouring wine (1) / mixed with water (1) / religious use (1)

(2 marks)

- 07 Give the approximate date of the vase shown in Photograph D.**

Any date or range between 460 – 420 BC (1)

(1 mark)

- 08 Photograph D shows both sides of the same vase. What is depicted here? Give two details.**

Two from: a warrior/soldier (1) / going off to war/battle (1) / leaving his mother (or any credible female relative/friend) (1) / who is handing him his helmet (1) / possibly as funeral scene (1)

(2 marks)

- 09 How typical of the Achilles Painter are the paintings shown in Photographs C and D?**

Discussion might include: **Photograph C:** in red-figure tradition; black background typical; often used two figures in red-figure paintings but here we have trio of figures, designed to accentuate shape of vase; minimum of extra decoration, partly forming ground for figures to stand on; focus on figures rather than story; pose of all 3 figures has natural feeling of classical period: figure on left has believable shoulder/arm positions (tension of muscles); arm of boy in middle works with back of left-hand figure and left arm of right-hand figure to complement curves of vase; right-hand figure a little stiffer and less well-observed than the other figures (issue with right arm?); hair and faces of all three well depicted. **Photograph D:** in white-ground tradition: mark of Achilles Painter that he worked within these two different media (unusual); typical domestic theme (less explicitly funerary themes from Achilles Painter); background has little decoration just patterned floor with table (and goose); fairly simple application of paint here (often his initial white wash was supplemented with secondary paint for figures, giving more 3D effect); figure style similar to red-figure example, quite naturally, if rather stiffly, drawn; little emotion apparent, despite likely pathos of mother saying goodbye to her departing warrior son; all typically calm, accentuated by smooth, gentle curves of figures, befitting likely use as funerary vessel, slight curvature of spear emphasises shape of vase.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

10 ‘The Achilles Painter represents the end of one approach to vase painting, the Meidias Painter marks the start of another.’

To what extent do you agree? Give reasons for your answer and refer to at least three paintings.

You might include discussion of

- **what the Achilles Painter took from the Berlin Painter or other earlier painters**
- **what the Achilles Painter brought to red-figure painting**
- **the Meidias Painter’s approach to vase painting.**

Discussion might include some but not necessarily all of the following:

- Achilles Painter is at the sharp end of development (beginning of the Classical period); painting from 460 BC, possibly to 430, he may have been pupil of the Berlin Painter; certainly clear signs of influence; like the Berlin Painter he focused on figure drawing, favouring big amphorae and kraters; in a similar way, not particularly interested in complex stories he tended to paint single figure works, or pairs of figures; the two shared similar themes: gods, pursuits, leave-taking (credit for reference to his extended pursuit of white-ground for the latter); credit for specific examples of the Berlin Painter’s (or other earlier painters’) work where related to Achilles Painter
- his big amphora work features deep black background, almost identical to style of Berlin Painter, especially with single figure pictures; e.g. his soldier leaning on a spear; the figure stands on the decorative border for a floor with no other decoration – not even on the handles as the Berlin Painter tended to do; there is progress in the realism of the figure which has a more naturally defined face; in profile the face follows classical proportions; nose is well-observed; hair is very natural; stance shows natural tension with one foot lifted; on a two- figure example he generally follows the balance between the two figures of the Berlin Painter; his Oedipus & the Sphinx is rather different: the body, tail & wings of the Sphinx accentuate the curve of the amphora in a more complex manner than the head, cloak and (typically) bent spear of Oedipus on the other side; while this creates a (classically) inscrutable mood around the Sphinx, the curving of Oedipus’ head, shoulders etc. point to a man under stress; features are again simple but lifelike; the oinochoe with three figures (two men plus central child) attempts a variant from the Berlin Painter style; positively, the portrayal of the young boy has merit (stance, depiction of head if not shoulders and arm) but there seems to be imbalance between the two outer characters; credit for using other examples to stress similar points; his biggest move away was to become more and more keen to paint lekythoi (again the link with white-ground work); a good example is the red-figure funerary vase with central column and a figure to either side; the focus is on the column, the spear of the left-hand figure and ribbon of the right-hand figure lead the eye in each direction round the vase to the figures which can only be seen in part together
- the simple beauty of the designs of the Achilles Painter seems to be rejected as the Classical age progresses; his single focus on black was replaced with an ‘everything including the kitchen sink’ approach; the Meidias Painter showed virtually no influence from the Achilles Painter; Meidias Painter’s squat hydria shows several stories, spread over two horizontal friezes with cartoon-like figures; feeling of bustling excitement – suggests new tradition rather than continuation; credit for reference to other Meidias Painter’s vases e.g. Oinoche of women airing clothes (possibly shows more reference to tradition than the hydria – spacious black background etc). Credit for any brief reference to the continuation of Meidias Painter style into later Classical period.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section Two

Option C

- 11 **To what extent were black-figure painters able to achieve as high a quality of work as early red-figure painters? Explain your answer and refer to at least four paintings including both black-figure and red-figure examples.**

You might include discussion of

- **strengths and weaknesses of black-figure painting**
- **the work of black-figure painters such as Exekias and the Amasis Painter**
- **strengths and weaknesses of early red-figure painting**
- **the work of the Andokides Painter**
- **the work of early red-figure painters such as Euthymides and Euphronios.**

Discussion might include with appropriate examples:

- black-figure traditional from 7th century; despite later prominence of red-figure, never died out totally (examples throughout red-figure period); initially portraiture not as important as geometric effect (borrowing ideas from oriental tradition); black-figure with silhouette effect suitable for this; bold incision produced graphic images; reached height in half-century from 560
- Amasis Painter among first to depict daily life; need for more realistic figures led to dramatic changes in style (incision; use of white paint for faces etc.); credit for example by *Amasis Painter* e.g. lekythos of wedding procession; olpe of Perseus decapitating Medusa: strength of black-figure shown in stylized mythological theme, but limitations in pose/features of wedding procession; final great black-figure work by *Exekias*: dominance of amphora shape; master of precision – ‘statuesque dignity’; credit for example e.g. Ajax & Achilles at play: scale and relationship of figures to background, symmetry eg. relationship of figures to each other, impact of angles of weapons etc. never bettered by later red-figure; Dionysus sailing cup perhaps ultimate example of black-figure painting
- limitations of black-figure clear - sacrifice of realism to symmetry; lack of detail through incision: difficulty of showing action and emotion resulting in stylised, static figures and scenes so restricting choice of theme; early red-figure artists were previously black-figure painters, suggesting perceived need for new medium; heading towards Classical period, human form becoming ever more important; stress moving away from stylised patterns, more towards realism; red-figure perceived as the way to pursue this; credit for example of bilingual vase e.g. *Andokides Painter’s* Herakles feasting with Athena, bringing out strengths of both pictures: beautiful sense of pattern on black-figure; glow of background spotlighting silhouetted figures; less cluttered realism of red-figure; bigger central figure; realism of face, body etc
- strength/limitations of early red-figure paintings: initial attempts made by the Pioneers, particularly in the development of techniques for suggesting three-dimensional people, were partly successful: good examples of this would be *Euthymides’* Revellers (real advances in body posture) or *Euphronios’* Herakles & Antaios or Sleep & Death carrying Sarpedon (two quite different studies of posture); despite real progress there remains awkwardness in both painters; Euphronios’ strengths: originality of theme: big figures on big vases (e.g. Herakles’ fight with Antaios); good (but not perfect) attempts at natural pose with overlapping figures, real movement but still overall stylised effect; faces detailed if no great range of emotion: heads deep from front to back; calm expressions; narrow, penetrating eyes; good texture of clothing: Euthymides had meatier figures; hair incised; reliance more on line than pattern (e.g. belly amphora of

Hector arming): borders broken by figures; great 'action' shots on reverse of three revellers, but again rather unnatural overall effect; some attempts at perspective good but hit and miss; clearly their competitive natures did stimulate progress (as seen in Euthymides' written provocation of Euphronios on his vases); credit for example by the *Sosias Painter* indicating experimental nature of his pioneer work: e.g. the Achilles & Patroklos cup: unusual massing of figures; classical feel about natural juxtaposition of figures; bold depiction of the two central characters; posture of Patroklos conveys tension suggesting real pain; both men 'intent & wide-eyed'; rare idea of emotion in eyes with pupils well forward; yet still the obsession with pattern.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 12 ***How successfully did both black-figure and red-figure painters depict scenes from everyday life? Explain your answer and refer to at least four paintings.***

You might include discussion of

- ***choice of subject***
- ***problems and opportunities caused by vase shapes, sizes and uses***
- ***treatment of anatomy, action, emotion and spatial relationships.***

Discussion might include with appropriate examples:

- subject often related to shapes of vases (as well as uses): big amphorae demanded big, impressive paintings; small drinking cups required delicate and intricate work (especially inside); the tall, thin lekythoi used in funerals worked best with one or two tall figures and sparse decoration; the squat hydria suited a continuous frieze; the shape of a krater offered an opportunity for matching the curves with figures, clothing and furniture: credit for use of the above and similar when worked into examples from the next two bullet points
- detail of uses of anatomy, action, emotion & spatial relationships may be drawn from examples such as those below
- ***black-figure technique***: problems in depicting daily life through tendency for stylized approach (better for ritual than everyday actions): hard to depict emotion with silhouetted figures created by incision; credit for examples to show use of stylized ornamentation to produce emotional response: good examples could be lekythos of wedding procession by the *Amasis Painter* (no attempt to portray joy by facial expression or action; rather a pleasing pattern with the cart balanced by two figures on it, all framed by two parallel figures either side); or example by *Exekias* such as his Panathenaic amphora showing two wrestlers, again surrounded by two bowed figures to follow the curve of the vase; interesting pose of the wrestlers; more natural than most black-figure efforts, but limited success (entwined legs are not right; no facial expression suggesting effort etc); credit for *any* black-figure example well explained
- ***red-figure technique***: many more examples than black-figure; credit in particular for selecting examples from different eras and bringing out progress in story telling, also advance over black-figure era; possibility of showing emotion is important; also portrayal of figures (including dress, pose, movement, facial expression etc.); use of painting rather than incision (but disadvantages of black background); decoration of background to fit mood; examples might include: *Euthymides'* amphora of three carousers (action good; uses vase shape well; unnatural poses?) **or** his kalpis of three men at a symposium (poses to some extent formulaic, but real feeling of 'being there' - bringing together of vase shape, decoration and lines of character's limbs etc) *Euphronios'*

psykter of ladies reclining at a party (real sense of relaxation; good variety of poses; air of hedonism) **or** his calyx krater of a big party (almost abstract in modern sense; no regularity of pattern; face-on to drinker; no contact between characters; air of drunken revelry); a 'spotlit' example by the *Berlin Painter*, e.g. his Panathenaic amphora (absolutely typical unadorned black plus single figure spotlight – appropriate atmosphere in this context?) **or** belly amphora featuring a trainer; *Kleophrades Painter*: two-sided belly amphora with departure of warrior/three young drunken men (comparison of latter with similar by his master Euthymides?); cup with men and courtesans by the *Brygos Painter* (lovely lines featuring tree, curve of figures and clothing); oinochoe by *Meidias Painter* of women airing clothes (nearest thing to classical poses, drapery etc); any examples fine as long as directed to question.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 2C Athenian Vase Painting

Section 1

Either
Option A

	AO1	AO2	TOTAL
01	2	0	2
02	1	0	1
03	2	0	2
04	5	5	10
05	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
06	2	0	2
07	1	0	1
08	2	0	2
09	5	5	10
10	8	12	20
TOTAL	18	17	35

Section Two

Either
Option C

	AO1	AO2	TOTAL
11	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
12400	12	18	30
TOTAL	12	18	30

OVERALL

	AO1	AO2	TOTAL
TOTAL	30	35	65
%	46%	54%	100%

UMS conversion calculator www.aqa.org.uk/umsconversion