

Classics: Classical Civilisation

Advanced Subsidiary GCE

Unit **F384**: Greek Tragedy in its context

Mark Scheme for June 2012

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Question		Answer	Marks	Guidance	
				Content	Levels of Response
1	(a)	<p>Answers might include:</p> <ul style="list-style-type: none"> • The Herald arrives announcing that Agamemnon is returning. • He describes conditions in the war. • Clytaemnestra tells the Herald to bring Agamemnon back quickly. • Before leaving, the Herald tells the Chorus of the loss of Menelaus. • Agamemnon returns with Cassandra. • The Chorus greet Agamemnon and he replies. • Clytaemnestra welcomes Agamemnon, but her speech is rejected. • Clytaemnestra persuades Agamemnon to enter the palace by walking on the crimson tapestries. • Clytaemnestra tries to persuade Cassandra to enter the palace, but Cassandra says nothing. 	10		<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
	(b)	<p>Answers might include:</p> <ul style="list-style-type: none"> • Cassandra raving on the stage; • the mention of Apollo; • Cassandra's vision of the Feast of Thyestes; • language used (blood, horror, monstrous, slaughterhouse); • imagery used (severed heads, skewered babies, charred flesh); • her prophetic riddles concerning the death of Agamemnon; • the Chorus' lack of understanding. <p>Examples need to be drawn from the passage. For good AO2 marks, there needs to be an analysis of how and why the chosen examples make the passage dramatically effective.</p>	20		<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
	(c)	<p>Answers might include:</p> <p>In the passage:</p> <ul style="list-style-type: none"> The vision of Thyestes' feast gives background to the story. The vision of Agamemnon's death provides tension. <p>Elsewhere in the play:</p> <ul style="list-style-type: none"> The omen of the eagles and pregnant hare start the action of the play; Calchas' prophecy leads to the sacrifice of Iphigeneia; Causes Clytaemnestra's hatred of Agamemnon; Cassandra predicts the vengeance to come. <p>The importance of the omens and prophecies lies in several areas. As well as their dramatic effect, they are the catalyst for what happens in the play. They also provide a link to the next play in the Trilogy. Candidates can argue that there are other factors which are more important than omens and prophecies.</p>	25		<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15</p> <p>Level 4 10 – 13</p> <p>Level 3 6 – 9</p> <p>Level 2 3 – 5</p> <p>Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
2	(a)	<p>Answers might include:</p> <ul style="list-style-type: none"> • Andromache comes on stage with Astyanax. • She laments their fate and describes her life with Hector. • Hecabe advises her to endure her slavery. • Talthibius arrives with news that Astyanax is to be killed. • He takes Andromache and Astyanax away. • Menelaus enters and has Helen brought before him. • Hecabe and Helen debate Helen's responsibility for the war. • Helen is taken to the ships. • Talthibius brings the body of Astyanax on stage. 	10		<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
	(b)	<p>Answers might include:</p> <ul style="list-style-type: none"> the sight of Astyanax's body on Hector's shield; Hecabe mourning over him; her description of the manner of his death and his unfulfilled life; her description of him when alive, in contrast to his present state; her account of their grandmother/grandson relationship; the fact that she is burying him, not the other way around; his epitaph. <p>Examples need to be drawn from the passage. For good AO2 marks, there needs to be an analysis of how and why the chosen examples make the audience feel pity for Astyanax.</p>	20		<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
	(c)	<p>Answers might include:</p> <p>In the passage</p> <ul style="list-style-type: none"> • She is mourning her grandson. • She is wretched and distraught over the fate of Troy. • She exhibits self-pity. • She shows anger at the Greeks. <p>Elsewhere in the play</p> <ul style="list-style-type: none"> • She is in despair from the start of the play. • She tries to comfort other characters, such as Andromache and Cassandra. • She mourns the fall of Troy and its inhabitants. • She exhibits self-pity over her own fate as the prize of Odysseus. • She persuades Menelaus to send Helen home to be put to death. • She watches Troy burn and tries to commit suicide. • She becomes resigned to her fate. <p>There is general consistency in her despair and self-pity, but at times she confronts the Greeks and tries to comfort other characters. She exhibits inner strength which enables her to offer comfort to others.</p>	25		<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15</p> <p>Level 4 10 – 13</p> <p>Level 3 6 – 9</p> <p>Level 2 3 – 5</p> <p>Level 1 0 – 2</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
3		<p>Answers might include:</p> <p>Crimes and behaviour:</p> <ul style="list-style-type: none"> • Ajax kills cattle and sheep thinking they are the Greek leaders. • He is driven mad by Athene. • He committed <i>hybris</i> before setting out for Troy. • Agamemnon and Menelaus see him as a traitor and try to deny him burial. • He deceives Tecmessa. <p>Honour</p> <ul style="list-style-type: none"> • He feels humiliation for his actions. • He commits suicide, rather than live in shame. • He is devoted to his son and arranges for him to be looked after. • Teucer and Tecmessa are devoted to him. • Odysseus, his bitterest enemy, pities him and mentions his bravery in battle. • He is finally buried. <p>Candidates can argue for either side of the case – his actions can be seen as destroying any honour he may have had, or he may be regarded as an honourable man who has fallen. Both sides of the question need to be considered, both Ajax' actions and how honourably he behaves.</p>	45		<p>AO1 = 20</p> <p>Level 5 18 – 20</p> <p>Level 4 14 – 17</p> <p>Level 3 9 – 13</p> <p>Level 2 5 – 8</p> <p>Level 1 0 – 4</p> <p>AO2 = 25</p> <p>Level 5 22 – 25</p> <p>Level 4 17 – 21</p> <p>Level 3 12 – 16</p> <p>Level 2 6 – 11</p> <p>Level 1 0 – 5</p>

Question		Answer	Marks	Guidance	
				Content	Levels of Response
4		<p>Answers might include:</p> <p>Portrayal:</p> <ul style="list-style-type: none"> • Medea is evil and manipulative. • She murders Glauce, Creon and her two sons. • Glauce seems to be frivolous and empty headed. <p>Opinions:</p> <ul style="list-style-type: none"> • Creon fears Medea. • Jason is patronising towards Medea and Glauce. • He wishes children could be obtained without women. • He thinks women are sex-mad. • Medea herself says that women are only good for evil. <p>But</p> <ul style="list-style-type: none"> • The Nurse is caring and loves her mistress. • The Chorus support Medea and try to stop her from killing her children. • Medea makes a speech sympathetic to the plight of women. • Medea is shown to be superior to all the men in the play. <p>Perceptive answers may consider that the views in the play may not necessarily be those of the playwright.</p>	45		<p>AO1 = 20</p> <p>Level 5 18 – 20</p> <p>Level 4 14 – 17</p> <p>Level 3 9 – 13</p> <p>Level 2 5 – 8</p> <p>Level 1 0 – 4</p> <p>AO2 = 25</p> <p>Level 5 22 – 25</p> <p>Level 4 17 – 21</p> <p>Level 3 12 – 16</p> <p>Level 2 6 – 11</p> <p>Level 1 0 – 5</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
5	<p>Answers might include:</p> <ul style="list-style-type: none"> All the plays have death and violence. They provide the tragedy and the entertainment. However, they contain more than death and violence. Other factors (characterisation, language etc) contribute to the plays. They have a message for the audience. <p>Agamemnon</p> <ul style="list-style-type: none"> Deaths include Agamemnon and Cassandra, with allusions to Iphigeneia's sacrifice and the Feast of Thyestes. Violence happens at the Fall of Troy. Clytaemnestra dominates the play. The play is full of references to justice and Clytaemnestra's masculine behaviour. <p>Ajax</p> <ul style="list-style-type: none"> Ajax commits suicide on stage. He slaughters the cattle and sheep. There are a variety of characters, eg Ajax, Odysseus and Tecmessa. Themes discussed include honour and burial. <p>Medea</p> <ul style="list-style-type: none"> Medea kills Creon, Glauce and her children. Creon and Glauce's deaths are particularly gruesome and painful. 	45		<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 25</p> <p>Level 5 22 – 25 Level 4 17 – 21 Level 3 12 – 16 Level 2 6 – 11 Level 1 0 – 5</p>

Question			Answer	Marks	Guidance	
					Content	Levels of Response
			<ul style="list-style-type: none"> • Medea is the dominant character. • Justice, revenge and the position of women are dealt with in the play. <p>Trojan Women</p> <ul style="list-style-type: none"> • Deaths include Polyxena and Astyanax. • There are constant references to the violence which occurred at the Fall of Troy. • The fate and suffering of a defeated city's people is an important idea within the play. 			

APPENDIX 1

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.		
Level 5	9-10	18-20	9-10	14-15	22-25
	<ul style="list-style-type: none"> • A very good collection/range of detailed factual knowledge; • Fully relevant to the question; • Well-supported with evidence and reference where required; • Displays a very good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Thorough analysis of evidence/issues; • Perceptive evaluation with very thoughtful engagement with sources/task; • Very well structured response with clear and developed argument; • Fluent and very effective communication of ideas; • Very accurately written with effective use of specialist vocabulary/terms. 		
Level 4	7-8	14-17	7-8	10-13	17-21
	<ul style="list-style-type: none"> • A good collection/range of detailed factual knowledge; • Mostly relevant to the question; • Mostly supported with evidence and reference where required; • Displays a good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Good analysis of evidence/issues; • Sound evaluation with thoughtful engagement with sources/task; • Well structured response with clear argument; • Mostly fluent and effective communication of ideas; • Accurately written with use of specialist vocabulary/terms. 		
Level 3	5-6	9-13	5-6	6-9	12-16
	<ul style="list-style-type: none"> • A collection/range of basic factual knowledge; • Partially relevant to the question; • Partially supported with evidence and reference where required; • Displays some understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Some analysis of evidence/issues; • Some evaluation with some engagement with sources/task; • Structured response with some underdeveloped argument; • Generally effective communication of ideas; • Generally accurately written with some use of specialist vocabulary/terms. 		
Level 2	2-4	5-8	2-4	3-5	6-11
	<ul style="list-style-type: none"> • Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Occasional analysis of evidence/issues; • Limited evaluation or engagement with sources/task; • Poorly structured response with little or no argument; • Occasionally effective communication of ideas; • Occasionally accurately written with some recognisable specialist vocabulary/terms. 		
Level 1	0-1	0-4	0-1	0-2	0-5
	<ul style="list-style-type: none"> • Little or no factual knowledge; • Rarely relevant to the question; • Minimal or no supporting evidence; • Displays minimal or no understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Very superficial analysis of evidence/issues; • Little or no evaluation or engagement with sources/task; • Very poorly structured or unstructured response; • Little or no effective communication of ideas. • Little or no accuracy in the writing or recognisable specialist vocabulary/terms. 		

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