

GCE

Classics: Classical Civilisation

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

Advanced Subsidiary GCE

Mark Scheme for June 2014

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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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

| Annotation | Meaning of annotation |
|---|---|
|  | Worthy of credit |
|  | Unclear or improbable statements |
|  | Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response. |
| F | Error of fact |
| S | Misspelling |
| ----- | Extendable straight line |
|  | Extendable wavy line |
| E | Errors of grammar, punctuation and expression |
| REL | Irrelevant material; |
| REP | Conspicuous repetition |
| L | Illegible words/phrase |
|  | Highlight |
|  | Omission |

ASSESSMENT OBJECTIVES

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

AO1 50% Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material, historical sources or linguistic forms in their appropriate contexts.

AO2 50% Analysis, Evaluation and Presentation

- AO2(a) analyse, evaluate, and respond to Classical sources (literary, cultural, material historical or linguistic) as appropriate;
- AO2(b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. 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.

QUERIES ON UNEXPECTED ANSWERS? Consult your Principal Examiner or your Team Leader.

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

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 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 Team Leaders/Principal 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/Team Leader.

QUALITY OF WRITTEN COMMUNICATION

- There are no separate weightings for AO2(a) and AO2(b).
- QCA guidelines stipulate that all three strands of Quality of Written Communication must be explicitly addressed. For further information, see the specification grids.
- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your team leader.

MARK SCHEME

| Question | Answer | Marks | Guidance | |
|----------|---|-------|--|--|
| | | | Content | Levels of Response |
| 1(a) | <p>Briefly describe the events from the beginning of the play to the start of this passage.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • The Watchman opens the play, waiting for the beacon. • He explains that all is not well in Argos. • He sees the beacon. • The Chorus describe the sacrifice of Iphigeneia. • Clytaemnestra explains to the Chorus that Troy has fallen. • The Chorus sing of the fall of Troy. • The Herald arrives announcing that Agamemnon is returning. • He describes the conditions in the war. • Clytaemnestra tells him to bring Agamemnon back quickly. | 10 | These are the main details – credit any correct details, and reward in accordance with the grid descriptors. | <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 |
| 1(b) | <p>Analyse in detail Aeschylus' use of dramatic irony in this passage. How effectively do you feel he uses dramatic irony in this passage?</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • 'From the king ...' • 'Best way to welcome home my lord.' • 'His wife ... true at hall.' • 'Watchdog gentle to him alone.' • 'I have not changed.' • 'In love with a new lord ...' • 'Dyeing bronze' • She only says what's right. <p>All the examples have two meanings, a harmless one which the Chorus and the Herald understand, and a more sinister one which shows Clytaemnestra's intent to kill Agamemnon, her true meaning and is understood by the audience.</p> | 20 | For good AO2 marks, candidates must not only pick out examples from the text, but need to explain their effectiveness, by showing how the phrase produces dramatic irony, and the effect this has on the audience. | <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 |
| 1(c) | <p>‘Clytaemnestra is nothing but an evil and scheming woman.’ Using this passage as a starting point, explain how far you agree with this statement.</p> <p>Answers might include:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • deceitful and hiding her true purpose; • desires Agamemnon to come home; • so that she can kill him. <p>Elsewhere in the play:</p> <ul style="list-style-type: none"> • her false welcoming speech; • her persuasion of Agamemnon to walk on the tapestries; • her ecstatic description of Agamemnon’s murder; • the murder of Cassandra. <p>But</p> <ul style="list-style-type: none"> • her love for her daughter; • her affection for Aegisthus; • her reluctance for further bloodshed. <p>Although Clytaemnestra does scheme to achieve her killing of Agamemnon, consideration should be given to the reasons for her actions.</p> | 25 | There needs to be a balance between events in the passage, and the rest of the play. | <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>Briefly describe the events in the play between Cassandra's entry on stage and the start of this passage.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Cassandra enters, celebrating her marriage to Agamemnon. • She predicts Agamemnon's death and Odysseus' travails. • She is taken away. • Hecabe wallows in her misery. • Andromache comes on stage with Astyanax. • She laments their fate and describes her life with Hector. • She tells Hecabe about Polyxena's death. • 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. | 10 | These are the main details – credit any correct details, and reward in accordance with the grid descriptors. | <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 |
| 2(b) | <p>How does Euripides make this passage dramatically effective? In your answer, you should include discussion of the situation on stage and the language used.</p> <p>Answers might include:</p> <p>Situation on stage</p> <ul style="list-style-type: none"> • Helen begging Menelaus; • the contrast between Helen's fine dress and Hecabe's rags; • Helen dragged off to the ships. <p>Language used</p> <ul style="list-style-type: none"> • four way dialogue; • Helen and Hecabe each begging Menelaus to listen to them; • Menelaus' description of his planned fate for Helen; • his ridiculous comment about her weight; • Hecabe's prophetic words about lovers. <p>Dramatic irony is created as the audience know Helen will not die.</p> | 20 | | <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 = 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 |
| 2(c) | <p>'Helen is the <u>only</u> female character in the play who deserves no sympathy from the audience.' Using this passage as a starting point, explain how far you agree with this statement.</p> <p>Answers might include:</p> <p>Whether Helen deserves sympathy may depend on:</p> <p>Sympathy</p> <ul style="list-style-type: none"> • her pleading with Menelaus; • her argument; • Helen dragged off to the ships; • Menelaus' description of his planned fate for Helen. <p>No sympathy</p> <ul style="list-style-type: none"> • her appearance; • the arrogance in her comments; • her blaming the gods for the Trojan War; • she is not killed. <p>Candidates will probably argue that all the other female characters deserve pity.</p> <ul style="list-style-type: none"> • Cassandra – madness and prize of Agamemnon; • Andromache – loses her son and prize of Neoptolemus; • Hecabe – loss of family and prize of Odysseus; • Chorus – general misery. | 25 | Do not expect reference to all female characters or in same detail as discussion of Helen. | <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 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p> |

| Question | Answer | Marks | Guidance | |
|----------|--|-------|----------|---|
| | | | Content | Levels of Response |
| 3 | <p>'Ajax's death is entirely his own fault.' How far do you agree with this statement? In your answer you should:</p> <ul style="list-style-type: none"> • consider the events in Sophocles' <i>Ajax</i>; • include an analysis of the reasons for Ajax's death; • use evidence from Sophocles' <i>Ajax</i>. <p>There are a number of people who could be to blame:</p> <p>Ajax himself</p> <ul style="list-style-type: none"> • his <i>hybris</i> towards Athene; • his injured pride which causes him to try and kill the Greek leaders; • his shame at his actions. <p>Athene</p> <ul style="list-style-type: none"> • takes revenge for Ajax' <i>hybris</i>; • humiliates him by making him kill cattle and sheep. <p>Odysseus:</p> <ul style="list-style-type: none"> • by winning the armour, he humiliates Ajax. <p>Menelaus and Agamemnon:</p> <ul style="list-style-type: none"> • by awarding the armour to Odysseus, they humiliate Ajax. <p>It does not matter whom the candidates choose, as long as a number of different people are considered.</p> | 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 |
| 4 | <p>'The tragedy in Euripides' <i>Medea</i> occurs because Medea and Jason are so different from each other.' How far do you agree with this statement?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • consider the character and behaviour of both Medea and Jason; • include an analysis of the reasons for the tragedy in the play; • use evidence from Euripides' <i>Medea</i>. <p>Answers may include Jason and Medea have different personality traits:</p> <p>Medea</p> <ul style="list-style-type: none"> • emotional; • does not behave like a Greek woman; • does not understand Greek customs and the position of women; • unable to accept subordinate position of 'barbarians'. <p>Jason</p> <ul style="list-style-type: none"> • restrained and logical; • expects Medea to behave like a Greek woman; • abandons Medea to marry a Greek, due to Greek superiority over barbarians. <p>However, there are similarities:</p> <ul style="list-style-type: none"> • Both have a sense of pride. • Both are stubborn and cannot understand the other's point of view. <p>Candidates may argue that it is the difference in personalities which leads to the tragedy, or consider the similarities to be more important.</p> | 45 | Credit should be given for consideration of other factors which create the tragedy in the play. | <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 |
| 5 | <p>'The only purpose of Greek Tragedy was to entertain the audience.' How far do you agree with this statement?</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • consider how the performance of the plays entertained the audience; • include an analysis of any other purpose the plays may have had; • use evidence from at least two of the following plays: Aeschylus' <i>Agamemnon</i>, Sophocles' <i>Ajax</i>, Euripides' <i>Medea</i> and <i>Trojan Women</i> <p>Greek Tragedy was performed to entertain the audience. This included:</p> <ul style="list-style-type: none"> • the actual enjoyment of the dialogue and acting; • the spectacle of the costumes and masks, especially the Chorus, with its singing and dancing; • theatre apparatus; • the plot of well known myths and their interpretation. <p>However, there were other reasons for plays to be put on:</p> <ul style="list-style-type: none"> • The plays were performed at Dramatic Festivals held to honour Dionysus. • They were part of a competition with prizes for the best play and actor. • All the plays have messages included in them to make the audience think. <p>Agamemnon</p> <ul style="list-style-type: none"> • revenge; • justice; • fate. | 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 |
| | <p>Ajax</p> <ul style="list-style-type: none"> • honour; • pride; • burial rites. <p>Medea</p> <ul style="list-style-type: none"> • revenge; • family; • passion. <p>Trojan Women</p> <ul style="list-style-type: none"> • effects of war; • suffering; • fate. | | | |

Appendix 1: AS GCE Classics: Classical Civilisation marking grid

| | | | | | |
|----------------|--|--------------|--|--------------|--------------|
| | 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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