

Classics: Classical Civilisation

Advanced GCE F384

Greek Tragedy in its context

Mark Scheme for June 2010

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

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.

© OCR 2010

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

AS Classics Marking Grid for units CC1–CC6: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>		<i>Characteristics of performance</i>
	<i>10</i>	<i>20</i>	<ul style="list-style-type: none"> Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.
Level 5	9–10	18–20	<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.
Level 4	7–8	14–17	<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.
Level 3	5–6	9–13	<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.
Level 2	2–4	5–8	<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.
Level 1	0–1	0–4	<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.

AS Classics Marking Grid for units CC1–CC6: AO2 (a and b)

<i>(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i> <i>(b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	<i>Max. mark and mark ranges</i>			<i>Characteristics of performance</i>
	<i>10</i>	<i>15</i>	<i>25</i>	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	9–10	14–15	22–25	<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	10–13	17–21	<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	6–9	12–16	<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	3–5	6–11	<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	0–2	0–5	<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.

AS Classics Marking Grid for units CC1–CC6 and AH1–AH2: notes

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

		AO1	AO2
<i>Section A Commentary Questions</i>	Qa	10	
	Qb	10	10
	Qc	10	15
<i>Section B Essays</i>		20	25
<i>Total</i>		50	50
<i>Weighting</i>		50%	50%
<i>Total mark for each AS unit</i>		100	

Quality of Written Communication (QWC): In Section A, the (a) sub-question is limited to AO1. Quality of written communication (AO2b) will be assessed in the (b) and (c) sub-questions only. This is because the QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences. For some AS units (eg Archaeology) the (a) sub-questions are likely to include single sentence or even one-word answers.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AOs 2a and 2b but, in assigning a mark for AO2, examiners should focus first on AO2(a) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

Section A		
Question Number	Answer	Marks
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
1	Read the passage and answer the questions. And you, you try me ... you'll learn your place, Aeschylus, <i>Agamemnon</i> , lines 1425-1451.	
(a)	Briefly describe the events in the play since Agamemnon's arrival on stage. Answers might include: <ul style="list-style-type: none"> the Chorus welcome Agamemnon but hint that all is not well in Argos; Agamemnon gives a speech of thanks and replies to the Chorus' concerns; Clytaemnestra welcomes Agamemnon, but her speech is rejected; After an argument, Agamemnon enters the palace by walking on the crimson tapestries; Clytaemnestra tries to persuade Cassandra to enter the palace, but fails; Cassandra has a vision of the history of the House of Atreus, and predicts both Agamemnon's death and her own; Cassandra enters the palace, singing her own dirge; Clytaemnestra comes out with the bodies and proclaims her killing of Agamemnon. <p style="text-align: right;">[AO1 = 10 marks]</p>	[10]
(b)	How does Aeschylus make this passage dramatically effective? In your answer, you should include discussion of the situation on stage and the language used.	[20]
	Answers might include: <ul style="list-style-type: none"> the bodies lying on the <i>ekkyklema</i>; Clytaemnestra standing in triumph over the bodies; Clytaemnestra's confrontation with the Chorus; the reference to Iphigeneia's sacrifice; the language used (Justice, poison, curse, agony laboured into love.) Clytaemnestra's threats against the Chorus. <p style="text-align: right;">• [AO1 = 10 + AO2 = 10 = 20 marks]</p>	

Question Number	Answer	Marks
(c)	<p>‘Clytaemnestra behaves more like a man than a woman throughout the play.’ 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"> • her pride in her murder of Agamemnon • her threats against the Chorus • her description of herself (heart is steel, blow for blow ...) <p>Elsewhere in the play:</p> <ul style="list-style-type: none"> • her rule of Argos • the Beacon Chain • her skill in speaking • her control over all the other characters in the play. <p>Clytaemnestra does show signs of behaving like a woman also in the play. This is most evident in her maternal feelings for Iphigenia, and her use of her femininity to manipulate Agamemnon.</p> <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
Section A Total		[55]

Section A		
Question Number	Answer	Marks
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
2	Read the passage and answer the questions. My boy, it is good advice ... end to his revelling in Thebes, Euripides, <i>Bacchae</i> , lines 343-358.	
(a)	Describe briefly the events leading up to this point in the play. Answers might include: <ul style="list-style-type: none"> • Dionysus opens the play; • he describes why he has come to Thebes – to spread his worship and punish his family for not believing he is a god; • after the entry of the Chorus, Teiresias and Cadmus come in; • they are dressed as Bacchic worshippers and talk about the effects Dionysus has on them; • Pentheus comes in and insults them; • Teiresias advises him to worship Dionysus. <p style="text-align: right;">[AO1 = 10 marks]</p>	[10]
(b)	What is Pentheus' opinion of Cadmus and Teiresias in this passage? How justified do you feel he is in his opinion? Answers might include: Pentheus' opinion: <ul style="list-style-type: none"> • he thinks they are mad and stupid; • he sees Teiresias as corrupting Cadmus; • he orders his men to destroy Teiresias' oracular seat. Justification: <ul style="list-style-type: none"> • he has returned to find his city in chaos, and wants to restore order; • he sees two respected figures seemingly supporting the cause of the chaos; • his anger appears to be extreme. <p style="text-align: right;">[AO1 = 10 + AO2 = 10 = 20 marks]</p>	[20]
(c)	Using this passage as a starting point, explain how important you feel the role of Cadmus is in the play. Answers might include: In this scene <ul style="list-style-type: none"> • he is a contrast to Pentheus; • by giving Pentheus a chance to change his mind, he shows his stubbornness and hatred of Dionysus. Elsewhere in the play <ul style="list-style-type: none"> • he brings Pentheus' remains back to the palace; • he brings Agaue to her senses, showing her that she has killed her own son; • he is punished by Dionysus, despite having worshipped the god; • importance lies in being a foil to Pentheus, but also revealing the injustice of Dionysus' punishment. <p style="text-align: right;">[AO1 = 10 + AO2 = 15 = 25 marks]</p>	[25]
Section A Total		[55]

Section B		
Question Number	Answer	Marks
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question specific guidance. They do not provide an exhaustive list and any relevant points should be credited.	
3	<p>How far would you agree that Sophocles' <i>Oedipus the King</i> is nothing more than a detective story.</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider the events in the play; • include an analysis of the themes explored in the play; • support your answer with evidence from Sophocles' <i>Oedipus the King</i>. <p>Answers might include:</p> <ul style="list-style-type: none"> • there is a detection element as Oedipus sets out to discover who murdered Laius; • there is a twist as the detective is also the murderer. <p>There are many other themes within the play, such as:</p> <ul style="list-style-type: none"> • fate; • sight and blindness, physical and metaphorical; • power and <i>hybris</i>; • the general effect of a Tragedy. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]
4	<p>'More a victim than a villain.' Do you feel that this is a more accurate description of Jason or of Medea?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider the actions of each character; • include an analysis of how much each character suffers; • support your answer with evidence from Euripides' <i>Medea</i>. <p>Answers might include:</p> <p>Victim:</p> <ul style="list-style-type: none"> • Medea is abandoned by Jason for another woman; • she helped in his quest; • Jason loses his family; • he feels he was simply trying his best for all his family. <p>Villain:</p> <ul style="list-style-type: none"> • Medea murders Creon, Glauce and her own children; • she refuses to allow Jason to bury his sons; • Jason used Medea to gain the Golden Fleece and abandoned her; • he gave her no credit for his achievements. <p>Suffering:</p> <ul style="list-style-type: none"> • Medea is left in exile; • she has no family left, nor any support; • Jason is left childless, without an heir; • he has no means to recover his status. <p>Analysis of who suffers more and whether the punishment is too great for Jason's actions.</p> <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]

Question Number	Answer	Marks
5	<p>'The fact that the audience knew the plot of a tragedy was more of a help than a problem to Greek tragedians.' How far do you agree with this statement?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider the plots of the plays; • include an analysis of how playwrights made use of the audience's knowledge; • support your answer with evidence from at least two of the following plays: Aeschylus' <i>Agamemnon</i>, Sophocles' <i>Oedipus the King</i>, Euripides' <i>Medea</i> and <i>Bacchae</i>. <p>Answers might include:</p> <p>Help:</p> <ul style="list-style-type: none"> • no need to think of plots, so easier to write; • playwright can concentrate on language, characterisation; • makes interpretation of story very important; • use of Dramatic Irony (examples in all plays); • chance for shock twists in story (e.g. Medea killing own children). <p>Problems:</p> <ul style="list-style-type: none"> • constrained by plot; • very little room for manoeuvre in writing; • hard to find something new to win prize; • easy comparison with other plays on same theme. <p style="text-align: right;">[AO1 = 20 + AO2 = 25 = 45 marks]</p>	[45]
Section B Total		[45]

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity



OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553