

# **Classics: Classical Civilisation**

Advanced Subsidiary GCE

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

## **Mark Scheme for June 2011**

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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.

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Section A		
Question Number	Answer	Marks
	<p>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.</p>	
1 (a)	<p><b>Briefly describe the events in the play since the arrival of the Theban shepherd.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• the shepherd reveals the truth after threats of torture;</li> <li>• Oedipus rushes into the palace;</li> <li>• a messenger comes out and describes the death of Jocasta and the self blinding of Oedipus;</li> <li>• Oedipus emerges and justifies his self-blinding;</li> <li>• Creon comes out of the palace;</li> <li>• Oedipus begs to be allowed to embrace his daughters;</li> <li>• Creon allows this to happen.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 marks]</b></p>	[10]
(b)	<p><b>How does Sophocles make this passage a dramatic ending to the play? In your answer, you should include discussion of the situation on stage and the language used.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Oedipus standing on stage blinded;</li> <li>• the presence and removal of the daughters;</li> <li>• both of these cause the audience to feel pity;</li> <li>• the pace of the dialogue caused by the <i>stichomythia</i>;</li> <li>• mention of the gods;</li> <li>• the sense of climax as the prophecies are revealed to be true;</li> <li>• the Chorus' gnomic summing up of the situation.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 =10 = 20 marks]</b></p>	[20]
(c)	<p><b>What is the relationship between Oedipus and Creon in this passage? How typical is this of their relationship elsewhere in the play?</b></p> <p>Answers might include:</p> <p><b>In the passage:</b></p> <ul style="list-style-type: none"> <li>• Creon is in charge;</li> <li>• Oedipus still tries to give orders;</li> <li>• he is forced to accept Creon's authority.</li> </ul> <p><b>Elsewhere in the play:</b></p> <ul style="list-style-type: none"> <li>• at the beginning, Oedipus trusts Creon;</li> </ul>	[25]

Question Number	Answer	Marks
	<ul style="list-style-type: none"><li>• he sends him to Delphi;</li><li>• he rejects his advice to give the answer in private;</li><li>• he accuses Creon of plotting with Tiresias;</li><li>• Creon argues logically against the charges;</li><li>• it takes Jocasta to settle the quarrel.</li></ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 15 = 25 marks]</b></p>	

Question Number	Answer	Marks
	<p>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.</p>	
2 (a)	<p><b>Briefly describe what has happened in the play before this argument between Jason and Medea.</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• the Nurse tells of Jason's new marriage;</li> <li>• the Tutor arrives and tells of Medea's banishment;</li> <li>• after lamenting indoors, Medea emerges from the house;</li> <li>• she laments the position of women;</li> <li>• Creon arrives to banish Medea, but she persuades him to give her a day to prepare herself by playing on his paternal instincts;</li> <li>• Medea reveals her plans for revenge;</li> <li>• Jason arrives.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 marks]</b></p>	<b>[10]</b>
(b)	<p><b>What reasons does Jason put forward in this passage to justify his behaviour? How far do you agree with what he says?</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• Jason married the princess for the sake of the family;</li> <li>• Medea's banishment is her fault for cursing the royal family;</li> <li>• he offers her money and letters of introduction;</li> <li>• he states that he has done his best for her and been rejected;</li> <li>• her banishment can be blamed on her curses;</li> <li>• he offers her money, but does not try to change her banishment or his children's;</li> <li>• he should have realised that she would reject his offers.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 10 = 20 marks]</b></p>	<b>[20]</b>

Question Number	Answer	Marks
(c)	<p><b>How is Medea portrayed in this passage? How consistent is this with her portrayal elsewhere in the play?</b></p> <p>Answers might include:</p> <p><b>In this passage</b></p> <ul style="list-style-type: none"> <li>• Medea shows her hatred and contempt for Jason;</li> <li>• she is emotional;</li> <li>• she exhibits self-pity.</li> </ul> <p><b>Elsewhere in the play</b></p> <ul style="list-style-type: none"> <li>• Medea starts the play indoors in a state of despair;</li> <li>• she is determined on revenge;</li> <li>• she manipulates Creon, Aegeus and Jason to gain revenge;</li> <li>• she remains in control of her emotions, steeling herself to kill her children;</li> <li>• she keeps her attitude towards Jason, despite the pretence of agreeing with him;</li> <li>• she ends triumphant in the Sun god's chariot, gloating over Jason.</li> </ul> <p style="text-align: right;"><b>[AO1 = 10 + AO2 = 15 = 25 marks]</b></p>	[25]
	<b>Section A Total</b>	<b>[55]</b>

Section B		
Question Number	Answer	Marks
	<p>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.</p>	
3	<p><b>‘The characters in Aeschylus’ <i>Agamemnon</i> create only fear and no pity in each other and in the audience.’ How far do you agree with this statement?</b></p> <p><b>In your answer, you should:</b></p> <ul style="list-style-type: none"> <li>• consider how the characters behave and what they say;</li> <li>• include an analysis of the effect this has on the audience;</li> <li>• use evidence from Aeschylus’ <i>Agamemnon</i>.</li> </ul> <p>Answers might include:</p> <p><b>Fear</b></p> <ul style="list-style-type: none"> <li>• Clytemnestra inspires fear in the Watchman and the Chorus;</li> <li>• the Herald is intimidated by her;</li> <li>• her plans and their execution inspire fear for Agamemnon in the audience;</li> <li>• the descriptions of the deaths of Iphigeneia and Agamemnon and Cassandra’s visions are fearful;</li> <li>• the atmosphere continues at the end with Aegisthus and Clytemnestra taking power.</li> </ul> <p><b>Pity</b></p> <p>Pity can be felt for a number of characters:</p> <ul style="list-style-type: none"> <li>• Agamemnon’s dilemma over sacrificing his daughter;</li> <li>• Iphigeneia’s death;</li> <li>• Clytemnestra’s loss of her daughter;</li> <li>• Cassandra’s lack of control over her fate.</li> </ul> <p>It doesn’t matter whether a candidate agrees or disagrees with the statement provided there is a reasonable balance of argument and close reference to the text of the play.</p> <p style="text-align: right;"><b>[AO1 = 20 + AO2 = 25 = 45 marks]</b></p>	<b>[45]</b>

Question Number	Answer	Marks
	<p>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.</p>	
4	<p><b>How far do you agree that Pentheus fully deserved his punishment at the hands of Dionysus?</b></p> <p><b>In your answer, you should</b></p> <ul style="list-style-type: none"> <li>• <b>consider how Pentheus is portrayed and how he behaves;</b></li> <li>• <b>include an analysis of how and why he is punished;</b></li> <li>• <b>use evidence from Euripides' <i>Bacchae</i>.</b></li> </ul> <p>Answers might include:</p> <p><b>Behaviour</b></p> <ul style="list-style-type: none"> <li>• he is contemptuous of the new religion;</li> <li>• he denies Dionysus' divinity;</li> <li>• he condemns Cadmus and threatens to destroy Teiresias' prophetic seat;</li> <li>• he publicly insults the god and imprisons him;</li> <li>• he threatens Dionysus' supporters.</li> </ul> <p><b>Punishment</b></p> <ul style="list-style-type: none"> <li>• he is placed under the god's influence and driven mad;</li> <li>• he is taunted by Dionysus when he escapes;</li> <li>• he is publicly humiliated by being dressed as a Maenad;</li> <li>• he is torn apart by the Maenads, especially his mother.</li> </ul> <p><b>Deserving</b></p> <ul style="list-style-type: none"> <li>• he does commit <i>hybris</i> and deny Dionysus' divinity;</li> <li>• he was brought up to do this by his mother;</li> <li>• he is concerned by the breakdown of law and order in his city;</li> <li>• he is a young, inexperienced king;</li> <li>• 'Gods should not be like mortals in temper'.</li> </ul> <p style="text-align: right;"><b>[AO1 = 20 + AO2 = 25 = 45 marks]</b></p>	<b>[45]</b>

Question Number	Answer	Marks
	<p>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.</p>	
5	<p><b>‘The Chorus make little contribution to Greek Tragedy.’ How far do you agree with this statement?</b></p> <p><b>In your answer, you should:</b></p> <ul style="list-style-type: none"> <li>• consider what the Chorus say and do in the plays;</li> <li>• include an analysis of the contribution of the Chorus to the plays;</li> <li>• use evidence from at least two of the following plays: <i>Aeschylus’ Agamemnon</i>, <i>Sophocles’ Oedipus the King</i>, <i>Euripides’ Medea</i> and <i>Bacchae</i>.</li> </ul> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• the Chorus provide comments on the action, background information and interact with the leading characters;</li> <li>• they can be a mouthpiece for the playwright’s views;</li> <li>• they provide a break between episodes;</li> <li>• there is a visual contribution (costumes, dances);</li> <li>• they cannot intervene in the action of a play.</li> </ul> <p><b>Agamemnon:</b></p> <ul style="list-style-type: none"> <li>• the Chorus have a very large number of lines;</li> <li>• they give background on the House of Atreus, the sacrifice of Iphigeneia and the situation in Argos;</li> <li>• they listen to Cassandra, but cannot understand her visions;</li> <li>• they cannot save Agamemnon;</li> <li>• they confront Clytemnestra and Aegisthus, and promise revenge in the form of Orestes;</li> <li>• comments are made about Justice, Zeus etc.</li> </ul> <p><b>Oedipus the King:</b></p> <ul style="list-style-type: none"> <li>• they provide information on Laius’ death;</li> <li>• the Chorus ask Oedipus to send for Tiresias;</li> <li>• they are told of Jocasta’s death and Oedipus’ blinding;</li> <li>• they have odes about prophecies and Fate;</li> <li>• they witness Oedipus’ final suffering.</li> </ul> <p><b>Medea:</b></p> <ul style="list-style-type: none"> <li>• the Chorus are sympathetic to Medea;</li> <li>• they try to prevent her from killing her children, but have been sworn to secrecy;</li> <li>• their odes are comments on the action in the play, rather than general moral statements.</li> </ul> <p><b>Bacchae:</b></p> <ul style="list-style-type: none"> <li>• the Chorus support Dionysus;</li> <li>• they are freed from prison by him;</li> <li>• they comment on his background and actions;</li> </ul>	[45]

Question Number	Answer	Marks
	<ul style="list-style-type: none"><li>• they interact with the messenger and Agave, as well as Dionysus;</li><li>• they witness Pentheus' humiliation and his family's punishment;</li><li>• their odes comment on the action in the play, but also give moral judgements on worshipping the gods.</li></ul> <p style="text-align: right;"><b>[AO1 = 20 + AO2 = 25 = 45 marks]</b></p>	
	<b>Section B Total</b>	<b>[45]</b>

## 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>	
Level 5	9–10	18–20	<ul style="list-style-type: none"> <li>• Recall and application of subject knowledge;</li> <li>• Relevance to question/topic;</li> <li>• Understanding of sources and evidence;</li> <li>• Awareness of context.</li> </ul>
Level 4	7–8	14–17	<ul style="list-style-type: none"> <li>• A very good collection/range of detailed factual knowledge;</li> <li>• Fully relevant to the question;</li> <li>• Well-supported with evidence and reference where required;</li> <li>• Displays a very good understanding/awareness of context, as appropriate.</li> </ul>
Level 3	5–6	9–13	<ul style="list-style-type: none"> <li>• A good collection/range of detailed factual knowledge;</li> <li>• Mostly relevant to the question;</li> <li>• Mostly supported with evidence and reference where required;</li> <li>• Displays a good understanding/awareness of context, as appropriate.</li> </ul>
Level 2	2–4	5–8	<ul style="list-style-type: none"> <li>• A collection/range of basic factual knowledge;</li> <li>• Partially relevant to the question;</li> <li>• Partially supported with evidence and reference where required;</li> <li>• Displays some understanding/awareness of context, as appropriate.</li> </ul>
Level 1	0–1	0–4	<ul style="list-style-type: none"> <li>• Limited factual knowledge;</li> <li>• Occasionally relevant to the question;</li> <li>• Occasionally supported with evidence;</li> <li>• Displays limited understanding/awareness of context, as appropriate.</li> </ul>
			<ul style="list-style-type: none"> <li>• Little or no factual knowledge;</li> <li>• Rarely relevant to the question;</li> <li>• Minimal or no supporting evidence;</li> <li>• Displays minimal or no understanding/awareness of context, as appropriate.</li> </ul>

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

(a) <i>Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i> (b) <i>Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	Max. mark and mark ranges			Characteristics of performance
	10	15	25	
Level 5	9–10	14–15	22–25	<ul style="list-style-type: none"> <li>• Thorough analysis of evidence/issues;</li> <li>• Perceptive evaluation with very thoughtful engagement with sources/task;</li> <li>• Very well structured response with clear and developed argument;</li> <li>• Fluent and very effective communication of ideas;</li> <li>• Very accurately written with effective use of specialist vocabulary/terms.</li> </ul>
Level 4	7–8	10–13	17–21	<ul style="list-style-type: none"> <li>• Good analysis of evidence/issues;</li> <li>• Sound evaluation with thoughtful engagement with sources/task;</li> <li>• Well structured response with clear argument;</li> <li>• Mostly fluent and effective communication of ideas;</li> <li>• Accurately written with use of specialist vocabulary/terms.</li> </ul>
Level 3	5–6	6–9	12–16	<ul style="list-style-type: none"> <li>• Some analysis of evidence/issues;</li> <li>• Some evaluation with some engagement with sources/task;</li> <li>• Structured response with some underdeveloped argument;</li> <li>• Generally effective communication of ideas;</li> <li>• Generally accurately written with some use of specialist vocabulary/terms.</li> </ul>
Level 2	2–4	3–5	6–11	<ul style="list-style-type: none"> <li>• Occasional analysis of evidence/issues;</li> <li>• Limited evaluation or engagement with sources/task;</li> <li>• Poorly structured response with little or no argument;</li> <li>• Occasionally effective communication of ideas;</li> <li>• Occasionally accurately written with some recognisable specialist vocabulary/terms.</li> </ul>
Level 1	0–1	0–2	0–5	<ul style="list-style-type: none"> <li>• Very superficial analysis of evidence/issues;</li> <li>• Little or no evaluation or engagement with sources/task;</li> <li>• Very poorly structured or unstructured response;</li> <li>• Little or no effective communication of ideas.</li> <li>• Little or no accuracy in the writing or recognisable specialist vocabulary/terms.</li> </ul>

## 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.

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