

## A Level Classical Civilisation H408/21 Greek Theatre Sample Question Paper

Version 1.7

### Date – Morning/Afternoon

Time allowed: 1 hour 45 minutes

#### You must have:

- Answer Booklet



#### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the Answer Booklet with your name, centre number and candidate number.
- Answer **all** of Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write the number of each question answered in the margin.
- Do **not** write in the bar codes.

#### INFORMATION

- The total mark for this paper is **75**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document consists of **8** pages.

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## Section A

Answer *all* questions in this section.

Source A: A pot showing a Chorus from a Greek tragedy, c.480BC



- 1
- (a) There are two common ideas about what the structure on the left of this image is. Identify **one** of these. [1]
- (b) By the end of the fifth century BC, how many members did a Chorus usually have? [1]
- 2 Evaluate how useful this pot is as a source of information about the Chorus in Greek tragedy. [10]

**Source B: Aristophanes *Frogs* 250–278**

DIONYSUS	Bre-ke-ke-kex, co-ax, co-ax.	
+ FROGS		
DIONYSUS	I'm borrowing your refrain.	
FROGS	That will cause us horrible pain.	
DIONYSUS	Not as much as I will hurt If this rowing makes me pop!	5
DIONYSUS	Bre-ke-ke-kex, co-ax, co-ax.	
+ FROGS		
DIONYSUS	Wail away – see if I care.	
FROGS	Indeed, we will croak All day, As long as our throats can take it.	10
DIONYSUS	Bre-ke-ke-kex, co-ax, co-ax.	
+ FROGS		
DIONYSUS	You won't win at this.	
FROGS	You're not going to beat us – no way!	
DIONYSUS	And you'll never beat me. Not ever! For I will <i>co-ax</i> All day, if I must. 'Till I get the better of your <i>Co-ax</i> . BRE-KE-KE-KEX, CO-AX, CO-AX.	15
CHARON	There. I knew I'd stop that <i>co-ax</i> in the end. Stop, stop. Bring her alongside with the oars. Give me the fare and get out.	20
DIONYSUS	Here you are, two obols.	
XANTHIAS	Xanthias! Where are you, Xanthias? Hey, Xanthias! Ho, there!	25
DIONYSUS	Come here.	
XANTHIAS	Hello, master.	
DIONYSUS	What's that over there?	
XANTHIAS	Darkness and filth.	
DIONYSUS	I suppose you saw the father-killers and oath-breakers he told us about?	30
XANTHIAS	Didn't you?	
DIONYSUS	Oh yes, by Poseidon, I certainly did, and I can still see them now. Ok, what do we do next?	
XANTHIAS	We'd best keep moving, because this is the place where Hercules said the wild beasts are.	35
DIONYSUS	He'll be sorry. He was just bragging to make me afraid, knowing what a good fighter I am. Pure envy. He's so conceited.	
<i>Trans: J. Affleck and C. Letchford</i>		

- 3**
- (a)** Which river have Dionysus and Charon just crossed? (lines 27-28) **[1]**
- (b)** Describe why Dionysus travelled down to the Underworld in the *Frogs*? **[2]**
- 4** Explain how Aristophanes makes Source B an effective piece of comic drama. **[10]**
- 5\*** ‘The impact of the Chorus in Greek theatre depended more on how it looked and what it did than on what it said.’
- Explain how far you agree with this statement and justify your response. You may use Sources A and B as a starting point. **[20]**

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**Section B**

Answer **one** of the following questions

*Use classical sources, and secondary sources, scholars and/or academic works to support your argument. You should also consider possible interpretations of sources by different audiences.*

**6\*** 'The most important aspect of Sophocles' *Oedipus the King* is the question of who killed Laius.' Discuss how true you think this statement is, and justify your response.

**[30]**

**7\*** Evaluate which you think tells us more about ancient Athens and the Athenians; comedy or tragedy?

**[30]**

## Summary of updates

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Date	Version	Details
May 2022	1.7	Updated copyright acknowledgements.

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**OCR**

Oxford Cambridge and RSA

**...day June 20XX – Morning/Afternoon**

**A Level Classical Civilisation**

**H408/21 Greek Theatre**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 45 minutes

**MAXIMUM MARK    75**

**SPECIMEN**

**This document consists of 20 pages**

**MARKING INSTRUCTIONS****PREPARATION FOR MARKING ON SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *Scoris Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. Log-in to Scoris and mark the **required number** of practice responses ('scripts') and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the Scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the Scoris messaging system.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Where candidates have a choice of questions across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)
8. There is a NR (No Response) option. Award NR (No Response) if:
  - there is nothing written at all in the answer space
  - OR there is a comment that does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
9. The Scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

If you have any questions or comments for your Team Leader, use the phone, the Scoris messaging system, or e-mail.

- Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

## SUBJECT-SPECIFIC MARKING INSTRUCTIONS

### Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

### Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

### Information and instructions for examiners

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The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Question	Indicative Content	Marks (AO)	Guidance
Section A			
1a	<p><b>There are two common ideas about what the structure on the left of this image is. Identify one of these.</b>            One of: altar (1) tomb (1)</p>	1 (AO1)	
1b	<p><b>By the end of the fifth century BC, how many members did a Chorus usually have?</b>            15 (1)</p>	1 (AO1)	
2	<p><b>Evaluate how useful this pot is as a source of information about the Chorus in Greek tragedy.</b></p> <ul style="list-style-type: none"> <li>• The way they are portrayed seems to show them dancing and it gives us evidence that they did this and what it may have looked like (AO2)           <ul style="list-style-type: none"> <li>○ <i>they have their arms raised up identically, and their feet moving in the same way (AO1)</i></li> </ul> </li> <li>• Evidence that they may be singing (AO2)           <ul style="list-style-type: none"> <li>○ <i>Their mouths are open, perhaps in song (AO1)</i></li> </ul> </li> <li>• However, we cannot really know what the dance would have consisted of or looked like, or what the song would have sounded like (AO2)           <ul style="list-style-type: none"> <li>○ <i>this is a static image, and so cannot fully capture the movement or sound (AO1)</i></li> </ul> </li> <li>• They would wear identical costumes (AO2)           <ul style="list-style-type: none"> <li>○ <i>They have identical costumes, appearing to resemble a military outfit (AO1)</i></li> </ul> </li> <li>• We cannot tell if this is a typical chorus or intended to be a realistic one (AO2)           <ul style="list-style-type: none"> <li>○ <i>they have no footwear, unlike traditional actors (AO1)</i></li> <li>○ <i>they are not wearing masks (AO1)</i></li> <li>○ <i>this is a 'one-off' depiction and we do not know the artist's aim (AO1)</i></li> <li>○ <i>this pot is very early, and may not be representative of later Chrouses (AO1)</i></li> </ul> </li> </ul>	<p>5 (AO1)</p> <p>5 (AO2)</p>	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</i></p> <p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

### Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• AO1: Shows very good knowledge and understanding of the provided source through a range of well selected, accurate and precise material from it</li> <li>• AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed</li> </ul>
4	7–8	<ul style="list-style-type: none"> <li>• AO1: Shows good knowledge and understanding of the provided source through a range of well selected, mostly accurate, material from it</li> <li>• AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed</li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>• AO1: Shows reasonable knowledge and understanding of the provided source through use of a range of mostly accurate material from it</li> <li>• AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development</li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>• AO1: Shows basic knowledge and understanding of the provided source through use of some material from it with some degree of accuracy</li> <li>• AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development</li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>• AO1: Shows limited knowledge and understanding of the provided source through little use of accurate material from it</li> <li>• AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance</li> </ul>
0	0	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit</li> </ul>

Question	Indicative Content	Marks (AO)	Guidance
3a	<p><b>Which river have Dionysus and Charon just crossed?</b> The River Styx (1)</p>	1 (AO1)	
3b	<p><b>Describe why Dionysus travelled down to the Underworld in the <i>Frogs</i>?</b> Two from: Dionysus has gone down to the Underworld to fetch Euripides (1) back from the dead (1) to return him to Athens (1) because there are no decent tragedians left alive (1)</p>	2 (AO1)	
4	<p><b>Explain how Aristophanes makes Source B an effective piece of comic drama.</b></p> <ul style="list-style-type: none"> <li>• Pathetic portrayal of Dionysus (AO2) <ul style="list-style-type: none"> <li>○ <i>His whining about being in pain (AO1)</i></li> <li>○ <i>Him paying for the journey having done all the work (AO1)</i></li> </ul> </li> <li>• Absurd nature of the language and scene (AO2) <ul style="list-style-type: none"> <li>○ <i>The Frogs making bizarre noises and Dionysus copying (AO1)</i></li> <li>○ <i>Insults he exchanges with the Frogs (AO1)</i></li> </ul> </li> <li>• This passage would be accompanied by movement and music which may add comedy (AO2) <ul style="list-style-type: none"> <li>○ <i>Possible dancing of Frog Chorus (AO1)</i></li> <li>○ <i>Movement of the boat across the stage (AO1)</i></li> </ul> </li> <li>• Satirical reference to the audience allows them to laugh at themselves (AO2) <ul style="list-style-type: none"> <li>○ <i>Reference to the audience as murderers and perjurers (AO1)</i></li> </ul> </li> <li>• Comment about Heracles trivialises his exploits, continuing the comic portrayal of gods (AO2) <ul style="list-style-type: none"> <li>○ <i>'bloated boaster' 'jealous bastard' / 'bragging' 'he's so conceited' (AO1)</i></li> </ul> </li> </ul>	5 (AO1)  5 (AO2)	<p><i>AO1 marks are awarded for the selection of material from the source, AO2 marks for the interpretation, analysis and evaluation of this as outlined in the Levels of Response grid.</i></p> <p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

### Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• AO1: Shows very good knowledge and understanding of the provided source through a range of well selected, accurate and precise material from it</li> <li>• AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed</li> </ul>
4	7–8	<ul style="list-style-type: none"> <li>• AO1: Shows good knowledge and understanding of the provided source through a range of well selected, mostly accurate, material from it</li> <li>• AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed</li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>• AO1: Shows reasonable knowledge and understanding of the provided source through use of a range of mostly accurate material from it</li> <li>• AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development</li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>• AO1: Shows basic knowledge and understanding of the provided source through use of some material from it with some degree of accuracy</li> <li>• AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development</li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>• AO1: Shows limited knowledge and understanding of the provided source through little use of accurate material from it</li> <li>• AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance</li> </ul>
0	0	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit</li> </ul>



Question	Indicative Content	Marks (AO)	Guidance
5	<p><b>‘The impact of the Chorus in Greek theatre depended more on how it looked and what it did than on what it said.’</b>  <b>Explain how far you agree with this statement and justify your response.</b>  <b>You may use Sources A and B as a starting point.</b></p> <p><u>AO1</u>  Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• evidence from the Basel Dancers source, Bird Chorus pot, Satyr Cast pot</li> <li>• the identity of Choruses; Frogs and Initiates in <i>Frogs</i>, Theban Elders in <i>Oedipus the King</i>, Bacchantes in <i>Bacchae</i></li> <li>• the costumes and appearance of the various choruses</li> <li>• what they did in terms of dance and movement: <ul style="list-style-type: none"> <li>○ ballet like dancing during the Choral Odes</li> <li>○ frogs hopping around the stage</li> <li>○ initiates dreamy</li> <li>○ bacchantes wild and possessed</li> <li>○ Theban Elders slower like the old men they are</li> </ul> </li> <li>• chorus in the <i>orchestra</i>, actors on the stage</li> <li>• visual reactions to events (Contest between Aeschylus and Dionysus, horror at Pentheus’ fate and Oedipus’ blinding)</li> <li>• in Tragedy the Chorus: <ul style="list-style-type: none"> <li>○ provides moral messages</li> <li>○ comments on the action</li> <li>○ gives background information</li> <li>○ interact with characters</li> <li>○ provides a summary at the end</li> </ul> </li> <li>• in Comedy the Chorus: <ul style="list-style-type: none"> <li>○ provide additional humour</li> <li>○ comment on action</li> <li>○ gives background information</li> <li>○ give the <i>parabasis</i></li> </ul> </li> </ul>	<b>10</b> <b>(AO1)</b>	<p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>

	<p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments: Candidates will need to discuss which element, appearance or verbal contribution, has a greater impact on the audience, this might include reference to the following</p> <ul style="list-style-type: none"> <li>• impact of how the Chorus looked and what it did: <ul style="list-style-type: none"> <li>○ how the appearance of the Chorus contributed to their role within the play</li> <li>○ how their appearance showed their personalities (<i>Frogs</i> lively and bouncy, Bacchant's wild and untamed, Theban Elders wise and sensible)</li> <li>○ costumes and masks of these figures gives visual impact</li> <li>○ how visually striking the costumes might be; vivid animal costumes in <i>Frogs</i> and Bird Chorus; exotic appearance of the Bacchant's and Satyr Chorus; but Theban Elders and Initiates fairly staid and boring</li> <li>○ dancing and movement provides variation to the acting</li> <li>○ acting during scenes provides an alternative focus to actors</li> </ul> </li> <li>• what it said; Tragedy <ul style="list-style-type: none"> <li>○ moral messages in Choral Odes make the audience think about the issues of life</li> <li>○ comments on the action provide an insight into the characters' motives and actions</li> <li>○ information on events in the play give background to the plot</li> <li>○ discussion with actors giving an extra character for the playwright to use</li> <li>○ Chorus has the final lines in the plays summarising the issues</li> </ul> </li> <li>• what it said; Comedy <ul style="list-style-type: none"> <li>○ addition of humour makes the audience laugh</li> <li>○ comment on the action summarises what the audience might be thinking</li> <li>○ information on events in the play gives background to the plot</li> <li>○ social/political comment makes the audience think about everyday issues</li> <li>○ <i>Parabasis</i> directly gives the audience the opinions of the author</li> </ul> </li> </ul>	<p><b>10</b> <b>(AO2)</b></p>	
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### Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	9– 10	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7– 8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	7– 8	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	5 – 6	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3 – 4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>3 – 4</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources <i>the response presents a line of reasoning but may lack structure</i></li> </ul>
<b>1</b>	<b>1 – 2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1 – 2</b>	<ul style="list-style-type: none"> <li>• little engagement with the question, any points or conclusions made are of little relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i></li> </ul>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• no response or no response worthy of credit</li> </ul>	<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• no response or no response worthy of credit</li> </ul>

Question	Indicative Content	Marks (AO)	Guidance
Section B			
6	<p><b>'The most important aspect of Sophocles' <i>Oedipus the King</i> is the question of who killed Laius.' Discuss how true you think this statement is, and justify your response.</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• the nature and conventions of tragedy, possibly including the analysis of Aristotle</li> <li>• the plot of trying to discover who murdered the former king Laius</li> <li>• supernatural elements such as the curse on the House of Labdacus, the oracle at Delphi predicts Oedipus' fate, Teiresias reveals what is going to happen</li> <li>• the progression of Oedipus' character <ul style="list-style-type: none"> <li>○ reversal of fortune from king to blind beggar</li> <li>○ concern for Thebes, desire for the truth and pride cause him to keep searching, despite warnings</li> <li>○ pride results in his punishment</li> <li>○ Oedipus' self-blinding and Jocasta's death graphically described by the messenger</li> </ul> </li> <li>• use of the Chorus: <ul style="list-style-type: none"> <li>○ Choral odes address broader themes such as the effects of <i>hubris</i> and relationship between men and gods</li> <li>○ final few lines spoken by the Chorus may provide a moral message</li> </ul> </li> </ul> <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• It might be argued that the play's plot is entirely driven by the search for the answer to this question: <ul style="list-style-type: none"> <li>○ for example Oedipus acts as a detective type figure who is searching for clues and questioning of witnesses</li> </ul> </li> <li>• piecing together of evidence is key in creating tension and suspense and creating the development of the plot</li> </ul>	<p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

	<ul style="list-style-type: none"><li>• an ancient audience would certainly already know who killed Laius (may discuss whether a modern one would), and so it is in fact Oedipus' realisation of the truth that is most important, not the question itself</li><li>• moral messages concerning factors such as <i>hubris</i> give the audience something think about and are more important than the simple question of who killed Laius</li><li>• tragic concepts such as <i>peripeteia</i> and <i>hamartia</i> are found within the play, and the tragic outcome provides the audience with <i>catharsis</i>; all much more important to the play than the plot of the death of Laius</li></ul>		
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### Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	17 – 20	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7– 8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	13 – 16	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	9 – 12	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources, scholars and/or academic works</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3 – 4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>5 – 8</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1 – 2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1 – 4</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• no response or no response worthy of credit</li> </ul>	<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• no response or no response worthy of credit</li> </ul>



Question	Indicative Content	Marks (AO)	Guidance
7	<p><b>Evaluate which you think tells us more about ancient Athens and the Athenians; comedy or tragedy?</b></p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• role and significance of drama and the theatre in ancient Athenian society</li> <li>• the relationship between the cultural context and subject matter of the set plays</li> <li>• common themes and nature of tragedy and comedy</li> <li>• details from the set works, for example</li> </ul> <p><i>Frogs</i></p> <ul style="list-style-type: none"> <li>○ fantastical setting of the Underworld in the <i>Frogs</i></li> <li>○ political and social message given in the <i>Parabasis</i> of the <i>Frogs</i></li> <li>○ comic techniques in <i>Frogs</i> <ul style="list-style-type: none"> <li>▪ slapstick (bottom whacking contest)</li> <li>▪ scatological (Dionysus soiling himself in fear)</li> <li>▪ verbal puns and jokes (methods of getting to the Underworld)</li> <li>▪ parody of Aeschylus' and Euripides' plays</li> </ul> </li> </ul> <p><i>Oedipus the King</i>:</p> <ul style="list-style-type: none"> <li>○ Sophocles' interpretation of the well-known story</li> <li>○ the role of gods and Fate</li> <li>○ the personality of Oedipus and his role as King</li> <li>○ the <i>catharsis</i> of fear and pity induced by the play's ending</li> </ul> <p><i>Bacchae</i></p> <ul style="list-style-type: none"> <li>○ Euripides' interpretation of the well-known story</li> <li>○ the personalities of Pentheus and Dionysus:</li> <li>○ horrific description of Pentheus being torn</li> <li>○ the denial of Dionysus' divinity by the entire family and the consequences of defying Dionysus</li> </ul> <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p>	10 (AO1)	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>

	<ul style="list-style-type: none"> <li>• the political elements of comedy might be said to tell us more about political life in Athens, especially as the references are often explicitly in relation to contemporary events</li> <li>• tragedy might be argued to tell us about morality and ideals more than comedy, including political ideals surrounding things like kingship and democracy</li> <li>• it might be argued that both are targeted at a very specific audience of citizens, and so possibly tell us little about the reality for other people such as women and slaves</li> <li>• <i>Frogs</i> <ul style="list-style-type: none"> <li>○ <i>parabasis</i> is useful for telling us about the play's context</li> <li>○ comic portrayal of Dionysus tells us that the gods could be viewed irreverently</li> <li>○ ancient religious concepts, beliefs and practices, including the role of the gods, death and the afterlife</li> <li>○ the play touches on political ideas and ideals including the importance of the <i>polis</i> (city), position and role of men, women and slaves in society,</li> <li>○ demonstrates what Athenians found funny and how their humour worked</li> </ul> </li> <li>• <i>Oedipus the King</i> and <i>Bacchae</i> <ul style="list-style-type: none"> <li>○ comparing interpretations of the stories to the traditional, shows the preoccupations and expectations of the Athenian audience</li> <li>○ the role of gods and Fate and moral messages about <i>hubris</i> and Fate give us a sense of what was important to the Athenians and Athens</li> <li>○ characters personalities provide insight into Athenian beliefs and ideals about society and how it might be ruled</li> <li>○ ideas and ideals about the <i>polis</i>, family, and religion</li> </ul> </li> </ul>	<p><b>20</b> <b>(AO2)</b></p>	
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### Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9– 10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	17 – 20	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7– 8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	13 – 16	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5 – 6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	9 – 12	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources, scholars and/or academic works</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3 – 4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>5 – 8</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1 – 2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1 – 4</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• no response or no response worthy of credit</li> </ul>	<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• no response or no response worthy of credit</li> </ul>

**Assessment Objective Grid**

	<b>AO1</b>	<b>AO2</b>
<b>1</b>	2	
<b>2</b>	5	5
<b>3</b>	3	
<b>4</b>	5	5
<b>5</b>	10	10
<b>6/7</b>	10	20
<b>Total</b>	<b>35</b>	<b>40</b>