

A LEVEL

Examiners' report

CLASSICAL CIVILISATION

H408

For first teaching in 2017

H408/21 Summer 2019 series

Version 1

Contents

Introduction3

Paper 21 series overview4

Section A overview5

 Question 15

 Question 26

 Question 36

 Question 49

 Question 59

 Question 610


 Question 711

Section B overview14

 Question 814

 Question 916

Copyright information18



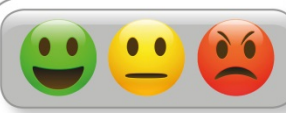
Would you prefer a Word version?

Did you know that you can save this pdf as a Word file using Acrobat Professional?

Simply click on **File > Save As Other ...** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as ...** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for *pdf to word converter*).



We value your feedback

We'd like to know your view on the resources we produce. By clicking on the icon above you will help us to ensure that our resources work for you.

Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates. The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report. A full copy of the question paper can be downloaded from OCR.

Paper 21 series overview

The enduring enjoyment of candidates in reading and studying the plays was evident in their answers. It was pleasing to see references to performances of the plays which the candidates had seen, either live or as recordings. Candidates seemed less secure in the new element of the material sources, but even here most candidates seemed to be able to analyse the pot and come to reasoned conclusions. Candidates should be aware that the focus of study should be the plays themselves, and their historical and cultural context. The material culture element should be studied as part of this context.

Section A overview

Candidates generally showed a sound awareness of the plot and characters of both Sophocles' *Oedipus the King* and Euripides' *Bacchae*, and used their knowledge well in answering the questions. Knowledge of the material culture source was less sound, as evidenced in the answers made by the candidates.

Question 1


Source A: Fragment of a pot by the Capodarso Painter



1 What is the date of the pot in **Source A**?

[1]

Most candidates were unaware of the historical context in which the pot was produced.

	<p>AfL</p>	<p>To answer this type of question, there is no need for candidates to write a full sentence. Time can be saved by writing a one/two-word answer.</p>
---	-------------------	---

Question 2

2 Name **one** of the children shown on the fragment in **Source A**.


[1]

The majority, but not all, of the candidates identified Antigone or Ismene.

Question 3

3 Analyse how useful this fragment is in showing how Sophocles' *Oedipus the King* may originally have been staged. [10]

Quite a few candidates did not know which scene from the play is shown on the pot. Many identified the figure on the left as Tiresias, rather than the messenger from Corinth. This hindered their ability to specifically discuss the original staging of the play.

	AfL	Candidates would benefit from having a full understanding of who the figures on each pot listed in the specification are, and what the scene which is depicted shows, as well as an awareness of the historical and cultural context in which the pot was produced.
---	------------	---


Candidates commented on how useful the pot is in showing general features of Greek tragedy, such as the *skene* in the background and the costumes worn by the characters, but struggled to specifically relate these comments to the original staging of *Oedipus the King*. Most answers mentioned that the usefulness is limited because there is no scene in the play in which Oedipus, Jocasta and their daughters are on stage at the same time. The best answers considered the fragmentary nature of the pot. They also discussed the historical and cultural context of the pot, although there were many very good answers which did not.

An example of this can be seen in the Exemplar 1 below, which looks at both useful features, and reasons why the pot may not be useful, using details of the scene depicted.

Exemplar 1

	<p>The fragment is also useful as it shows the costumes and masks that were worn by the actors when performing tragedy. The masks are realistic faces which allows for emotions to be shown which is useful as it allows us to see how the actors conveyed at their emotions to an audience that would be so far away.</p>
	<p>Although the fragment is useful in showing costume, the children that are on the pot are not in Sophocles' original original version at this moment. In Sophocles' version this is where Jocasta realises the truth about who Oedipus actually is and therefore there should only be the messenger, Oedipus and Jocasta on the pot ^{stage} to show a true representation of how this moment would have looked.</p>
	<p>In this circumstance you have to allow for the artistic licence of the painter as they would feel that having the children on the pot would create a more sympathetic response from the people that would look at the pot.</p>
	<p>The fact that it is a fragment is another reason why it is not that useful as it means that we cannot know what was on the rest of the pot.</p>

Overall the fragment isn't that useful in showing ~~the~~ how Sophocles' play was originally staged because the fragment was found in ~~Italy~~ Sicily. ~~and does not depict the right people on stage~~. This means it cannot be the original as that will have been performed in Athens which could explain the differences.

	<p>Misconception</p>	<p>Many candidates had a misconception about the 'three actors rule'. The rule refers to speaking parts, and so the fragment is useful in showing that extra non-speaking actors appeared in Greek tragedies, such as <i>Oedipus the King</i>, including children (played by boys).</p>
---	-----------------------------	---

Question 4

Source B: Euripides *Bacchae* 800–830

Item removed due to third party copyright restrictions

4 Of which city was Pentheus the king?

[1]

The majority of candidates correctly stated that Pentheus was king of Thebes.

Question 5

5 Who were Dionysus' father and mother?

[2]

Almost all of the candidates correctly identified Zeus as Dionysus' father, but quite a few did not know who his mother was.

Question 6

6 Explain what impression of Dionysus Euripides is creating in **Source B**.

[10]

Candidates were able to examine the passage and identify different aspects of what impression Euripides gives of Dionysus in the passage. Virtually all candidates stated that Dionysus is shown as manipulative, with his control of Pentheus, and cruelty in wishing to humiliate him also being discussed in many answers. More perceptive answers mentioned the deception in Dionysus' friendly tone at the start of the passage, which hides a more sinister purpose. In virtually all cases, candidates were able to use references from the passage to back up their opinion. Some candidates compared the portrayal of Dionysus to that of Pentheus, shifting the focus of their answer away from the specific question asked.

Exemplar 2 below shows a good analysis of the way that Dionysus is portrayed, with a good conclusion. It also shows the way that candidates can be credited for the use of scholarly opinion in every question, if used accurately.

Exemplar 2

		<p>He manipulated Pentheus into a position where he will be emasculated, the very thing which he feared most. It is perhaps shocking for the audience to see Pentheus' character change, as he previously rejected all elements of the effeminacy and eroticism of this new god, but is now responding to the idea of transvestition with "You are right again". This therefore shows Dionysus as a masterful manipulator.</p>
		<p>Euripides also highlights Dionysus' power by contrasting him with Pentheus' weakness. Pentheus behaves over-confident and has outbursts such as "Oh no!" and "How?", showing his actual lack of confidence in what he is saying. Dionysus on the other hand responds calmly and wisely in carefully formulated and almost oracular lines. The use of elipsis in "Ah..." shows self-restraint, a shocking juxtaposition to his enraged side which reminds the audience of his ability to play with emotions.</p>

		As a To conclude, Euripides presents Dionysus as a powerful, manipulable god, whose cruel and subtle torment of the ignorant young Pentheus anticipates the climax of his later destruction - He is overly "indictive and ungoellike" (Abrwood).
--	--	---

Question 7

7* 'His *hamartia* was his excessive curiosity.' Explain whether you think that this opinion applies more to Oedipus in Sophocles' *Oedipus the King*, or to Pentheus in Euripides' *Bacchae*.


You may use **Sources A** and/or **B** as a starting point in your answer.

[20]

Virtually all the candidates had no problem in attempting this question. They defined *hamartia* as either a mistake, or a character flaw, and based their answer on their definition. Most used the sources, especially source B in their answers.

Candidates looked at how excessive curiosity affected each character – Oedipus in his search for the killer of Laius, and subsequent curiosity about his own origins, and Pentheus' curiosity about the Bacchic rites and what the women were doing on the mountain. In the case of both characters, strong responses referred to the warnings they were given to curb their curiosity, especially in the case of Oedipus by Tiresias, Jocasta and the Theban shepherd.

Most candidates also considered a variety of other factors that could be considered to be the *hamartia* of each character, not just curiosity. These included, in the case of both Oedipus and Pentheus, pride, stubbornness and anger. Both were also considered as hubristic, Oedipus through his refusal to believe in the oracles of the gods, and Pentheus for not accepting Dionysus as a god, despite the advice of Tiresias and Cadmus. The use of evidence from the plays varied, with better answers providing a wealth of detail to back up each assertion. More candidates came down on the side of Oedipus' excessive curiosity being his *hamartia*, although Pentheus also had his backers.

	AfL	Although there is no requirement for candidates to use the sources on the paper, it would be beneficial for candidates to refer to them in their answers.
---	------------	---

Exemplar 3 has the introduction, a section from the middle, and a conclusion, showing how this candidate dealt well with a variety of possible factors in the *hamartia* of the two characters. Oedipus was dealt with in the same way.

Exemplar 3

Both Oedipus and Pentheus succumb to their hamartias of curiosity. However, for Pentheus, impiety is his primary hamartia, not curiosity. For Oedipus, curiosity led to his collapse of house, identity and oikos, though elements like the hamartia of pride, which the Chorus said 'breeds the tyrant', is also a contributing factor.

However, the autonomy of Pentheus' curiosity is doubtful because it's implied by Dionysus that his mind was 'altered'. Arguably, curiosity was not his main hamartia as it was only keenly apparent following Dionysus' bewitching of Pentheus. What is consistently emphasized by all characters and the Chorus is Pentheus' 'truest hamartia': impiety. The Chorus and Iressos call him 'blasphemous' in the ~~first~~ first scene while Agave, bewitched herself, tells Cadmus to encourage Pentheus to worship the god.

		In conclusion, Oedipus the statement that 'excessive curiosity' led to the downfall and was the karmata of the protagonists is more applicable to Oedipus. This is due to his relentless questioning on behalf of the polis and then his on behalf of his identity leading to his downfall. Unlike by contrast Pentheus karmata is his impiety wherefrom stems all of his downfall and the woes of the Bacchae.
--	--	---

Section B overview

Candidates generally showed good knowledge of the content of the plays. They were able to express opinions about the questions, and use evidence to back up these opinions. Better answers used scholars and secondary reading to back up their arguments, in many cases disagreeing with the scholar, or using conflicting scholarly views. The most commonly cited scholars included Garvie, Taplin and Dover, as well as the introductions to the translations, both Penguin and Cambridge. Some answers were driven by scholars' opinions, making it difficult to follow the candidate's own views on the question. Question 8 was about twice as popular as Question 9, but Question 9 was answered marginally better. Some candidates used a plan for their essay, which tended to help with the organisation of the answer.

Question 8

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.

- 8* 'It is impossible for a modern audience to fully enjoy a performance of Aristophanes' *Frogs*.' Explain how far you agree with this statement and justify your response. [30]

Most candidates looked at aspects of Aristophanes' *Frogs* which they considered a modern audience would enjoy, and ones which they thought would be too contemporary to be appreciated today. Better answers engaged with the word 'fully' in the question. A number of candidates referred to a production of *Frogs* they had seen, which gave a more personal insight into the play.

Answers tended to focus on two aspects of the play, the humour, and the contemporary references. There was a lot of discussion of the types of humour found in the play, and whether a modern audience would find them funny. Candidates were able to pick out many different types of humour, such as scatological, slapstick and parody, but did not always give examples from the text as evidence of these types of humour. More perceptive answers made parallels with modern humour, such as the political satire of 'Mock the Week' and 'Have I Got News for You', or the slapstick found in pantomimes. Most candidates concluded that these types of humour, would be enjoyed by a modern audience.

Contemporary references were seen as more of a barrier to a modern audience enjoying the play. Comments were made about the lack of knowledge of political figures who were attacked, or events the Athenian audience would have been familiar with. Once again, at times, examples such as Cleisthenes or the Battle of Arginusae were not mentioned. The contest between Aeschylus and Euripides was also seen as something a modern audience would struggle to enjoy, lacking the knowledge of the works of these authors. Some candidates did point out that these parodies of their works could still be enjoyed, but not fully. The didactic element, the *parabasis* and question of how to deal with Alcibiades, was another factor many candidates considered would hinder a modern audience's enjoyment.

Some candidates also mentioned vases from the material culture element of the specification such as the Birds Chorus vase or the pot showing a scene from *Women at the Thesmophoria*.

Exemplar 4 shows a plan and the introduction to the essay, showing the candidate's approach. There is also a section from the middle of the essay, which is a good illustration of using references to the play to back up the point being made. Both extracts are also good examples of the use of scholars within the essay.

Exemplar 4

8	B	<p>Enjoy:</p> <p>plan: ① Frogs / Dionysus / Xanthias / Aeschylus / Aeschylus</p> <p>critics: Campbell slapstick / physicality</p> <p>Gavin = audience</p> <p>Higgins = showed cultural heritage / preserve culture times of herdship and war.</p> <p>Shomit Dutta = LOS = fraught with danger and uncertainty</p> <p>Martha Habesh = bibulous and lustful nature and comically believe</p> <p>Nancy Demand</p>
---	---	---

It is certainly not impossible for a modern audience to enjoy a performance of Aristophanes' 'Frogs', as there are still elements that the modern-day audience could enjoy. As to Gavin, comments "the audience, are "in" the position of the god themselves" in that the audience are viewing the events without necessarily partaking in them. Although the final section of the play would have been more difficult for the modern-day audience to interpret, to the lack of well known figures of Euripides and Aeschylus. The use of slapstick and therefore physicality would have been very entertaining for both modern day and ancient audiences. For example, the repeated reversal of roles of Dionysus and Xanthias would have induced much laughter from both modern day and ancient audiences. For example, everytime Dionysus becomes "pseudo-Heracles" as Richard Martin Jr writes, something negative happens - the supposed presence of Empusa ~~and~~ and the landladies who are angry at Heracles for earning so much. This demonstrates

Question 9

- 9* 'Children have teachers to instruct them, young men have the poets.' Evaluate how far this opinion from Aristophanes' *Frogs* applies more to Greek Tragedy than to Greek Comedy. [30]

Candidates were able to engage with the question, looking at the didactic qualities of both tragedy and comedy. Some candidates did dismiss comedy, as all it did was to make the audience laugh, but more perceptive responses could see that even some of the jokes would inform the audience, especially making fun of leading politicians.

Candidates distinguished between the way the messages were delivered. In tragedy, the behaviour and fates of the protagonists was seen as delivering warnings to the audience about the more serious and moral issues, such as impiety towards the gods, and excessive pride, whereas Comedy concerned itself more with contemporary issues, such as the situation in Athens and politics, using jokes and satire.

There was also discussion of the literary criticism seen in the contest between Aeschylus and Euripides, as well as its message that the old ways are better. Some candidates also saw political messages in tragedy, such as support for democracy through warnings of the results of tyrannical behaviour.

Better answers looked at the roles of the Chorus in each genre of ancient drama. In tragedy, often the Choral Odes had a lesson for the audience, such as in *Oedipus the King* they proclaim that 'Pride breeds the tyrant' and the *exodos* in both plays. In Comedy, the role of the *parabasis* was discussed.

A few candidates pointed out that Dionysus had gone to the Underworld specifically to bring back a poet to instruct the city, and that the quotation in the question came from Aeschylus with regard to writers of tragedy. Occasionally, other plays of Aristophanes, such as *Lysistrata* and *Clouds* were mentioned as examples of Comedy having a message for its audience.

Exemplar 5 shows the plan for the essay, and a section discussing Euripides' *Bacchae*. This section is a good illustration of the use of one of the sources in the essay, as well as a pot from the material culture section and scholarly opinion.

Exemplar 5

9.	<p>plan</p>	
	<p>tragedy</p>	<p>comedy</p>
	<p>- importance of democracy</p>	<p>- parabasis</p>
	<p>↳ bad kings</p>	<p>↳ political issues</p>
	<p>- moral lessons</p>	<p>- importance of poets</p>
	<p>↳ 'the pain we inflict</p>	
	<p>on ourselves hurts the</p>	
	<p>most'</p>	
	<p>↳ 'severe the divine'</p>	
	<p>arguably more impactful</p>	
	<p>because show repulsion</p>	
	<p>Tragic plays contain moral lessons which arguably mean that this opinion applies to a greater extent to tragedy as the plays educate the audience on morals. In 'The Bacchae' Pentheus is hubristic and refuses to accept Dionysus as a God. As a result he is manipulated by Dionysus, seen in source B as he is 'arranged' for the Bacchae to kill him depicted in 'The death of Pentheus' a vase by the ^{Davis} painter which depicts how he is torn apart in punishment. The moral lesson of 'The Bacchae' is reinforced throughout 'severe the divine' is the wisest</p>	

path for mortals - and further emphasised
 by Cosmus at the end who instructs the
 audience that he who 'despises divinity
 look at this man's' (Pentheus's) 'death and
 believe in the Gods. Critics such as Paul
 Cartledge have stated that the Dionysia
 'was a religious festival and drama was
 incorporated into it'. This highlights the
 religious intent of the plays as the festival
 was first and foremost a religious event in
 honour of Dionysus. Therefore it could be
 said that tragedy was more educational
 as it provided moral lessons about faith
~~the importance of~~ ^{as the repercussions of lack of faith is shown}
 power of the gods ^{as Oedipus is blinded}
 due to his judgement of his ^{unrelenting} destiny and
 Pentheus is killed by the will of a God for
 disrespecting him.

Copyright information

Covered by the Copyright Declaration Form submitted during the writing process.

Supporting you

For further details of this qualification please visit the subject webpage.

Review of results

If any of your students' results are not as expected, you may wish to consider one of our review of results services. For full information about the options available visit the [OCR website](#). If university places are at stake you may wish to consider priority service 2 reviews of marking which have an earlier deadline to ensure your reviews are processed in time for university applications.

activeresults

Review students' exam performance with our free online results analysis tool. Available for GCSE, A Level and Cambridge Nationals.

It allows you to:

- review and run analysis reports on exam performance
- analyse results at question and/or topic level*
- compare your centre with OCR national averages
- identify trends across the centre
- facilitate effective planning and delivery of courses
- identify areas of the curriculum where students excel or struggle
- help pinpoint strengths and weaknesses of students and teaching departments.

*To find out which reports are available for a specific subject, please visit ocr.org.uk/administration/support-and-tools/active-results/

Find out more at ocr.org.uk/activeresults

CPD Training

Attend one of our popular CPD courses to hear exam feedback directly from a senior assessor or drop in to an online Q&A session.

Please find details for all our courses on the relevant subject page on our website.

www.ocr.org.uk

OCR Resources: *the small print*

OCR's resources are provided to support the delivery of OCR qualifications, but in no way constitute an endorsed teaching method that is required by OCR. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

This resource may be freely copied and distributed, as long as the OCR logo and this small print remain intact and OCR is acknowledged as the originator of this work.

Our documents are updated over time. Whilst every effort is made to check all documents, there may be contradictions between published support and the specification, therefore please use the information on the latest specification at all times. Where changes are made to specifications these will be indicated within the document, there will be a new version number indicated, and a summary of the changes. If you do notice a discrepancy between the specification and a resource please contact us at: resources.feedback@ocr.org.uk.

Whether you already offer OCR qualifications, are new to OCR, or are considering switching from your current provider/awarding organisation, you can request more information by completing the Expression of Interest form which can be found here: www.ocr.org.uk/expression-of-interest

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: resources.feedback@ocr.org.uk

Looking for a resource?

There is now a quick and easy search tool to help find **free** resources for your qualification:

www.ocr.org.uk/i-want-to/find-resources/

www.ocr.org.uk

OCR Customer Support Centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk

OCR is part of Cambridge Assessment, a department of the University of Cambridge. *For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.*

© **OCR 2019** Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.



Cambridge
Assessment

