

**GCE**

**Classical Civilisation**

**H408/21: Greek theatre**

A Level

**Mark Scheme for June 2024**

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

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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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**PREPARATION FOR MARKING ON RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM 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. Prior to the SSU meeting, you must familiarise yourself with the question paper.
4. After the SSU meeting: **YOU MUST MARK 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.**

**MARKING INSTRUCTIONS**

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 RM Assessor3 50% and 100% deadlines. If you experience problems, you must contact your Team Leader without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor3 messaging system.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed-out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed-out response where legible.

**Rubric Error Responses – Optional Questions**

Where candidates have a choice of question 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 assessor3, 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.)

**Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

**Short Answer Questions** (requiring only a list by way of a response, usually worth only **one or two marks per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development

of the 'first response', rather than a separate, discrete response. (The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)

**Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

**Longer Answer Questions** (requiring a developed response)

Where candidates have provided two responses to a medium or high tariff question which only required a single developed response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second response is a 'new start' or simply a poorly expressed continuation of the first response.









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.
8. There is a NR (No Response) option. Award NR if:
  - there is nothing written in the answer spaceAward 0 marks for an attempt that earns no credit (including copying out the question).  
Team Leaders must confirm the correct use of NR with their examiners before live marking commences and should check this when reviewing scripts.
9. **DO NOT USE THE COMMENTS BOX FOR ANY REASON.**  
If you have any questions or comments for your Team Leader, use the telephone or the RM Assessor messaging system, or email.
10. Assistant Examiners must send a brief report on the performance of candidates to their Team Leader 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.

11. For answers marked by levels of response:

- a. **To determine the level** – start at level 3 and work outwards until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

**Annotations**

<i>Annotation</i>	<i>Meaning</i>
	worthy of credit
	unclear
	error of spelling
	omission
	to draw attention to something e.g. highlighting scholars in blue or green in the essay
	irrelevant point
	conspicuous repetition
	blank page – this annotation <b>must</b> be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.
<b>SEEN</b>	<p>Great care needs to be exercised with the SEEN annotation. It should be used:</p> <ul style="list-style-type: none"> <li>• to indicate that you have seen a plan</li> <li>• on a low tariff question where there is nothing worthy of credit</li> <li>• on a page where there is nothing worthy of credit</li> </ul>

## 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.

### 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 Team Leaders' standardisation (SSU) 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.

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

The practice scripts provide you with *examples* of the standard of each level. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at SSU.

The specific task-related indicative content for each question will help you to understand how the level 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.

## ASSESSMENT OBJECTIVES

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

### AO1 Demonstrate Knowledge and Understanding of:

- literature and visual/material culture or classical thought
- how sources and ideas reflect, and influence, their cultural contexts
- possible interpretations of sources, perspectives and ideas by different audiences and individuals.

**AO2** Critically analyse, interpret and evaluate literature and visual/material culture or classical thoughts, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

## Marking Scripts

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are **indicative content only** and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

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

**Any queries on unexpected answers please consult your Principal Examiner.**

## Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort place the SEEN annotation at the top and bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.



**Ticks:** these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

**Do use** ticks to draw attention to anything worthy of credit [even single words].

**Do not use** ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

**Highlighting:** use highlighting as directed by your Principal Examiner.

#### **QUALITY OF WRITTEN COMMUNICATION**

- Reasonable but not excessive account should be taken of particularly poor spelling (**S**).
- Extreme cases of illegibility should be referred to your Principal Examiner.

## Section A

Question	Indicative Content	Marks	Guidance
1	<p><b>Give the names of two of the women involved in the killing of Pentheus in Image 1.</b></p> <ul style="list-style-type: none"> <li>• Agave (1)</li> <li>• Autonoe (1)</li> <li>• Ino (1)</li> </ul> <p>(any 2)</p>	2 (AO1)	
2	<p><b>What is the object which the figure in Image 2 is holding?</b></p> <ul style="list-style-type: none"> <li>• Thyrsus/staff/wand (1)</li> <li>• Leopard/Panther (1)</li> </ul>	1 (AO1)	
3	<p><b>Analyse how useful Source A is in telling us how Euripides used traditional myths in the plots and staging of his plays.</b></p> <p><b>Useful</b></p> <ul style="list-style-type: none"> <li>• It was made well before the production of Euripides' <i>Bacchae</i>. (AO2) <ul style="list-style-type: none"> <li>◦ <i>The pot dates from 480 BC.</i> (AO1)</li> </ul> </li> <li>• Image 1 shows an event in the play. (AO2) <ul style="list-style-type: none"> <li>◦ <i>The image shows the death of Pentheus as described by the messenger.</i> (AO1)</li> </ul> </li> <li>• Images 1 and 2 show the involvement of Dionysus. (AO2) <ul style="list-style-type: none"> <li>◦ <i>The Maenads were followers of Dionysus</i> (AO1)</li> <li>◦ <i>The satyr was associated with Dionysus</i></li> </ul> </li> <li>• Image 2 shows how the Chorus may have looked. (AO2) <ul style="list-style-type: none"> <li>◦ <i>It is a traditional picture of a Maenad, holding a thyrsus and a leopard/panther.</i> (AO1)</li> </ul> </li> </ul> <p><b>Not useful</b></p> <ul style="list-style-type: none"> <li>• It only shows one scene. (AO2) <ul style="list-style-type: none"> <li>◦ <i>There is no evidence for the rest of the play.</i> (AO1)</li> </ul> </li> <li>• The scene on the pot was never seen in the play. (AO2) <ul style="list-style-type: none"> <li>◦ <i>The events of Pentheus' death were described by a messenger.</i> (AO1)</li> </ul> </li> </ul>	5 (AO1)  5 (AO2)	<p><i>Use the 10-mark marking grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>There are differences between the scene on the pot and the play (AO2) <ul style="list-style-type: none"> <li><i>There are no satyrs in the play</i> (AO1)</li> </ul> </li> <li>There is a difference in the portrayal of the Maenads <ul style="list-style-type: none"> <li><i>In the play, their hair is loose and wild</i></li> </ul> </li> <li>It is evidence for the use of traditional myths in only one play. (AO2) <ul style="list-style-type: none"> <li><i>Euripides wrote over 90 plays.</i> (AO1)</li> </ul> </li> </ul>		
4	<b>Who is 'she' (line 1)?</b> <ul style="list-style-type: none"> <li>Jocasta (1)</li> </ul>	1 (AO1)	<i>All legitimate answers should be credited.</i>
5	<b>Give the name of her first 'husband' (line 3).</b> <ul style="list-style-type: none"> <li>Laius (1)</li> </ul>	1 (AO1)	
6	<b>Assess how effectively Sophocles makes the passage in Source B a successful piece of drama.</b> <ul style="list-style-type: none"> <li>Jocasta's reaction. (AO2) <ul style="list-style-type: none"> <li><i>how she wept, mourning.</i> (AO1)</li> </ul> </li> <li>Mention of the incestuous marriage of Jocasta and Oedipus. (AO2) <ul style="list-style-type: none"> <li><i>marriage bed</i> (AO1)</li> <li><i>double brood-monsters</i> (AO1)</li> <li><i>husband by her husband, children by her child</i></li> <li><i>mother earth that cropped two crops at once</i>(AO1)</li> </ul> </li> <li>Change of emphasis from Jocasta to Oedipus. (AO2) <ul style="list-style-type: none"> <li><i>Suddenly Oedipus burst in</i> (AO1)</li> <li><i>our eyes were fixed on him</i> (AO1)</li> </ul> </li> <li>Use of simile and metaphor. (AO2) <ul style="list-style-type: none"> <li><i>like a maddened beast, stalking</i> (AO1)</li> <li><i>mother earth that cropped two crops at once</i> (AO1)</li> </ul> </li> <li>Emotional language. (AO2) <ul style="list-style-type: none"> <li><i>screaming</i> (AO1)</li> <li><i>crying out to us</i> (AO1)</li> <li><i>raging</i> (AO1)</li> </ul> </li> </ul>	5 (AO1)  5 (AO2)	<i>Use the 10-mark marking grid.</i>  <i>AO1 marks are awarded for the selection of material from the source.</i>  <i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i>  <i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ <i>a great shattering cry</i> (AO1)</li> <li>• Violent action (AO2) <ul style="list-style-type: none"> <li>○ <i>he hurled at the twin doors</i> (AO1)'</li> <li>○ <i>bending the bolts back out of their sockets</i> (AO1)</li> </ul> </li> <li>• Description of Jocasta. (AO2) <ul style="list-style-type: none"> <li>○ <i>hanging by the neck</i> (AO1)</li> <li>○ <i>cradled high in a woven noose</i> (AO1)</li> <li>○ <i>spinning swinging back and forth.</i> (AO1)</li> </ul> </li> <li>• Oedipus' reaction. (AO2) <ul style="list-style-type: none"> <li>○ <i>a low wrenching sob</i> (AO1)</li> <li>○ <i>eased her down</i></li> <li>○ <i>in a slow embrace he laid her down</i> (AO1)</li> </ul> </li> <li>• Messenger's personal reaction. (AO2) <ul style="list-style-type: none"> <li>○ <i>that broke our hearts</i> (AO1)</li> <li>○ <i>poor thing</i> (AO1)</li> </ul> </li> <li>• Creation of tension in the audience. (AO2) <ul style="list-style-type: none"> <li>○ <i>then, what came next, what horror we beheld!</i> (AO1)</li> </ul> </li> </ul> <p>Candidates will need to use references to the passage to back up their arguments.</p>		
7*	<p><b>'Sophocles made better use of messenger speeches than Euripides.'</b></p> <p><b>Explain how far you agree with this statement.</b></p> <p><b>AO1</b> Candidates may show knowledge and understanding of:</p> <p><b>Source B</b></p> <ul style="list-style-type: none"> <li>• The Messenger describes events within the palace following Oedipus' discovery of his origins. <ul style="list-style-type: none"> <li>○ He mentions Jocasta's reaction to her discovery of who Oedipus is</li> <li>○ He describes Oedipus' state of mind when he bursts into the palace</li> </ul> </li> </ul>	<p><b>10 (AO1)</b></p> <p><b>10 (AO2)</b></p>	<p><i>Assess using the marking grids for the 20-mark extended response.</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> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ He tells of Oedipus breaking into the bedchamber</li> <li>○ He describes the sight of Jocasta hanging and how Oedipus freed her from the noose.</li> </ul> <p><b>Rest of Oedipus the King</b></p> <ul style="list-style-type: none"> <li>• Following Source B, the Messenger describes Oedipus' self-blinding. <ul style="list-style-type: none"> <li>○ He tells how Oedipus took Jocasta's brooches and stabbed them into his eyes</li> <li>○ He graphically describes the bloody sight</li> <li>○ He makes a comment about the <i>peripeteia</i> of Oedipus and Jocasta</li> <li>○ He prepares the Chorus and the audience for the appearance of Oedipus on stage.</li> </ul> </li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>• The Messenger describes the death of Jocasta and the self-blinding of Oedipus <ul style="list-style-type: none"> <li>○ The description is very graphic, allowing the audience to imagine events which could not be shown on stage</li> <li>○ It creates a great feeling of pathos for Jocasta in the audience</li> <li>○ It also creates a feeling of pathos for Oedipus and prepares the audience for his appearance on stage.</li> <li>○ This leads to <i>catharsis</i> in the audience</li> <li>○ He makes a moral comment about the fleeting nature of human happiness</li> </ul> </li> </ul> <p><b>Bacchae</b></p> <p><b>First Messenger Speech</b></p> <ul style="list-style-type: none"> <li>○ The Messenger describes the behaviour of the Theban women on Mt. Cithaeron</li> <li>○ He describes them as behaving at one with nature</li> <li>○ He contradicts Pentheus' view that they were behaving immorally</li> <li>○ He describes their supernatural powers, including ripping cattle apart with their bare hands</li> <li>○ The Messenger describes the attack of the bacchantes on the villages around Thebes.</li> <li>○ They defeat the men attacking them.</li> <li>○ The Messenger advises Pentheus to worship Dionysus.</li> </ul>		

Question	Indicative Content	Marks	Guidance
	<p><b>Second Messenger Speech</b></p> <ul style="list-style-type: none"> <li>○ The Messenger gives a graphic account of the death of Pentheus</li> <li>○ Dionysus led Pentheus into the mountains.</li> <li>○ He pulled down a fir tree and put Pentheus onto it.</li> <li>○ He called upon the women to avenge the mockery he had suffered.</li> <li>○ The women tear the tree down.</li> <li>○ 'Agave was the first to start the killing'</li> <li>○ 'Mother, I am your son, Pentheus, the son you gave birth to in the house of Echion! Take pity on me'</li> <li>○ Agave does not recognize Pentheus</li> <li>○ The women tear Pentheus apart, and play catch with the flesh of Pentheus</li> <li>○ He describes how Agave is returning, having fixed Pentheus' head onto her thyrsus, thinking it is a mountain lion</li> <li>○ He ends by offering moral advice that men should honour the gods.</li> </ul> <p><b>AO2</b></p> <p><b>First Messenger Speech</b></p> <ul style="list-style-type: none"> <li>○ The description of the women's behaviour warns Pentheus of the power of the god.</li> <li>○ The advice to worship Dionysus is rejected by Pentheus, showing the audience his stubbornness and disrespect towards Dionysus.</li> </ul> <p><b>Second Messenger Speech</b></p> <ul style="list-style-type: none"> <li>○ This describes Pentheus punishment for his disrespect of Dionysus.</li> <li>○ The description of Pentheus' death is very graphic, allowing the audience to imagine events which could not be shown on stage</li> <li>○ It shows the moment of Pentheus' <i>peripeteia</i> as he begs for mercy.</li> <li>○ It creates a great feeling of pathos for Pentheus in the audience, leading to <i>catharsis</i>.</li> <li>○ It also creates a feeling of pathos for Agave and prepares the audience for her appearance on stage.</li> <li>○ It ends with a statement which reinforces the moral message of the play.</li> </ul>		

Question	Indicative Content	Marks	Guidance
	<p>In both plays, the messenger speeches allow the audience to imagine scenes which could not be portrayed on stage. They are also used to guide the attitudes of the audience and their emotions. They make a contribution to the success of the play, but candidates will need to argue which is more effective.</p> <p>Credit discussion of the Corinthian messenger who brings the news of Polybus' death, thus advancing the plot, in Oedipus the King.</p>		

## Section B

Question	Indicative Content	Marks	Guidance
8*	<p><b>'The use of disguise and role reversal is the main reason for the success of Aristophanes' <i>Frogs</i>.'</b></p> <p><b>Assess how far you agree with this statement.</b></p> <p><b>AO1</b></p> <p>Candidates might show knowledge and understanding of:</p> <p><b>Disguise and Role Reversal</b></p> <ul style="list-style-type: none"> <li>Disguise <ul style="list-style-type: none"> <li>Dionysus disguised as Heracles</li> <li>Heracles' reaction at seeing Dionysus in his disguise</li> <li>Exchange of the Heracles costume and the reaction of the various inhabitants of the Underworld to the costume</li> </ul> </li> <li>Role reversal. <ul style="list-style-type: none"> <li>Xanthias riding the donkey</li> <li>Xanthias' and Dionysus' characterisation</li> <li>Costume swapping</li> <li>The bottom whacking contest</li> <li>Xanthias and Pluto's slave</li> </ul> </li> </ul>	<p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p>	<p><i>Assess using the marking grids for the 30-mark extended response.</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> <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> <p><i>Credit discussion of the reactions of both a contemporary audience and a modern one.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ Dionysus' portrayal at the end of the play.</li> </ul> <p><b>Other reasons for success</b></p> <ul style="list-style-type: none"> <li>• Slapstick. <ul style="list-style-type: none"> <li>○ The bottom whacking contest.</li> </ul> </li> <li>• Verbal Humour. <ul style="list-style-type: none"> <li>○ Puns in meeting with Heracles</li> <li>○ The meeting with the corpse</li> <li>○ Scatological Humour</li> <li>○ Sexual Innuendo</li> <li>○ Breaking the fourth wall</li> </ul> </li> <li>• Visual humour. <ul style="list-style-type: none"> <li>○ Charon and boat</li> <li>○ The Frogs.</li> <li>○ The giant scales.</li> <li>○ Costumes</li> </ul> </li> <li>• Satire and Parody. <ul style="list-style-type: none"> <li>○ The portrayal of Aeschylus and Euripides.</li> <li>○ The parody of their plays.</li> </ul> </li> <li>• Politics. <ul style="list-style-type: none"> <li>○ Reference to the Battle of Arginusae.</li> <li>○ Mention of politicians</li> <li>○ <i>Parabasis</i></li> <li>○ Discussion about Alcibiades.</li> <li>○ The choice of Aeschylus as the winner of the contest.</li> </ul> </li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Candidates will need to consider what makes a successful comedy and how the different elements contribute to the success of the play. They will need to make detailed reference to the play to justify their response.</li> </ul>		



Question	Indicative Content	Marks	Guidance
9*	<p><b>'It is easier for a modern audience to enjoy an ancient Greek tragedy than an ancient Greek comedy.'</b></p> <p><b>Assess how far you agree with this statement. In your answer, you should discuss at least two of the plays you have studied.</b></p> <p><b>AO1</b> Candidates may show knowledge and understanding of:</p> <p><b>Tragedy</b> Enjoyable elements include:</p> <ul style="list-style-type: none"> <li>• Characterisation of the main characters and their interaction <ul style="list-style-type: none"> <li>○ Oedipus</li> <li>○ Jocasta</li> <li>○ Pentheus</li> <li>○ Dionysus</li> </ul> </li> <li>• Role of minor characters <ul style="list-style-type: none"> <li>○ Tiresias</li> <li>○ Creon</li> <li>○ Cadmus</li> <li>○ The Messengers</li> </ul> </li> <li>• Role of the Chorus <ul style="list-style-type: none"> <li>○ The Choral Odes</li> <li>○ Interaction with the characters</li> <li>○ the manipulation of Pentheus by Dionysus</li> <li>○ The use of dramatic irony</li> </ul> </li> </ul> <p>Role of the Chorus</p> <ul style="list-style-type: none"> <li>○ Choral Odes</li> <li>○ Interaction with the characters</li> </ul>	<p><b>10 (AO1)</b></p> <p><b>20 (AO2)</b></p>	<p><i>Assess using the marking grids for the 30-mark extended response.</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> <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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ Moral messages</li> <li>• Plot <ul style="list-style-type: none"> <li>○ The unravelling of Oedipus' discovery of his fate</li> <li>○ The manipulation of Pentheus by Dionysus</li> <li>○ The use of dramatic irony</li> <li>○ Horror of the endings</li> <li>○ <i>Pathos</i> and <i>catharsis</i></li> </ul> </li> <li>• Moral messages <ul style="list-style-type: none"> <li>○ Inevitability of fate</li> <li>○ The role of oracles</li> <li>○ Dangers of <i>hybris</i></li> <li>○ 'count no man happy till he dies, free of pain at last.'</li> </ul> </li> </ul> <p><b>Comedy</b> Enjoyable elements include:</p> <ul style="list-style-type: none"> <li>• Slapstick. <ul style="list-style-type: none"> <li>○ The bottom whacking contest.</li> </ul> </li> <li>• Verbal Humour. <ul style="list-style-type: none"> <li>○ Puns in meeting with Heracles</li> <li>○ Meeting with the corpse</li> <li>○ Scatological Humour</li> <li>○ Sexual Innuendo</li> </ul> </li> <li>• Visual humour. <ul style="list-style-type: none"> <li>○ Charon and boat</li> <li>○ The Frogs.</li> <li>○ The giant scales.</li> <li>○ Costumes</li> </ul> </li> <li>• Disguise <ul style="list-style-type: none"> <li>○ Dionysus disguised as Heracles</li> </ul> </li> <li>• Role reversal. <ul style="list-style-type: none"> <li>○ Xanthias' and Dionysus' characterisation and behaviour</li> </ul> </li> </ul>		

Question	Indicative Content	Marks	Guidance
	<p><b>AO2</b></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p><b>Tragedy</b>  Modern audiences can enjoy the tragedies;</p> <ul style="list-style-type: none"> <li>• The interaction of the characters</li> <li>• The language of the Choral odes</li> <li>• The unravelling of the plot <ul style="list-style-type: none"> <li>○ If the audience knows the story, they can enjoy the dramatic irony</li> <li>○ If they do not know the story, they can enjoy the development of the plot</li> </ul> </li> <li>• Emotions created by the plot <ul style="list-style-type: none"> <li>○ The horror of the endings</li> <li>○ Feelings of pity for Oedipus and Jocasta, and Pentheus and his family</li> </ul> </li> </ul> <p><b>But</b>  The modern audience may not enjoy certain elements</p> <ul style="list-style-type: none"> <li>• The role of religion <ul style="list-style-type: none"> <li>○ Lack of knowledge about Greek gods</li> <li>○ Non-appreciation of the role of oracles and fate in Greek life</li> </ul> </li> <li>• The role of the Chorus <ul style="list-style-type: none"> <li>○ The audience may not appreciate the lyrical passages</li> <li>○ They may regard the Choral odes as interrupting the plot</li> </ul> </li> <li>• Plot <ul style="list-style-type: none"> <li>○ There is little action in the plot</li> <li>○ The audience may prefer to see the violent and bloody fates rather than have them described by a Messenger.</li> </ul> </li> </ul> <p><b>Comedy</b>  Modern audiences can enjoy the comedies</p> <ul style="list-style-type: none"> <li>• Many of the forms of comedy are universal</li> <li>• The visual spectacle provided by costumes, props and physical comedy are enjoyable</li> </ul> <p><b>But</b></p>		

Question	Indicative Content	Marks	Guidance
	<p>The modern audience may not enjoy certain elements</p> <ul style="list-style-type: none"> <li>• The lack of contemporary knowledge               <ul style="list-style-type: none"> <li>○ Not knowing who the politicians were</li> <li>○ Not knowing the historical background</li> <li>○ Confusion over the plot</li> </ul> </li> <li>• The role of the Chorus               <ul style="list-style-type: none"> <li>○ The audience may not appreciate the lyrical passages</li> <li>○ The <i>parabasis</i> makes no sense to a modern audience</li> <li>○ Not being familiar with the works of Aeschylus and Euripides makes the second half potentially boring</li> </ul> </li> </ul> <p>Candidates can argue either way, as long as their argument is backed up by detailed reference to the plays.</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 Level 3 and work outwards 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.
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Level	Marks	Characteristics of Performance
5	9–10	AO1: Shows very good knowledge and understanding of the provided source through a range of well selected, accurate and precise material from it 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
4	7–8	AO1: Shows good knowledge and understanding of the provided source through a range of well selected, mostly accurate, material from it 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
3	5–6	AO1: Shows reasonable knowledge and understanding of the provided source through use of a range of mostly accurate material from it 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
2	3–4	AO1: Shows basic knowledge and understanding of the provided source through use of some material from it with some degree of accuracy 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
1	1–2	AO1: Shows limited knowledge and understanding of the provided source through little use of accurate material from it 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
0	0	No response or no response worthy of credit

### 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 Level 3 and work outwards 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
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

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>
2	3 – 4	<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>	2	3 – 4	<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</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1 – 2	<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>	1	1 – 2	<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</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>

0	0	• no response or no response worthy of credit	0	0	• no response or no response worthy of credit
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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. 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 level 3 and outwards 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. Typically for AO2, if the response does not include any or engages with just one example of secondary sources or scholarship it will receive the lowest mark within the level, if two or more scholars are cited the response will receive the second mark up within the level, greater engagement with these scholars will elicit a higher mark within the level.
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

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 <i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></li> </ul>
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 <i>the response is logically structured, with a well-developed and clear line of reasoning</i></li> </ul>
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 <i>the response presents a line of reasoning which is mostly relevant and has some structure</i></li> </ul>
2	3 – 4	<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>	2	5 – 8	<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 <i>the response presents a line of reasoning but may lack structure</i></li> </ul>
1	1 – 2	<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>	1	1 – 4	<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 <i>the information is communicated in an unstructured way</i></li> </ul>
0	0	• no response or no response worthy of credit	0	0	• no response or no response worthy of credit

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