



**General Certificate of Education  
June 2010**

**Classical Civilisation**

**CIV3C**

**Greek Tragedy**

**Unit 3C**

**Final**

***Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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## INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the candidate uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

**Information in round brackets is not essential to score the mark.**

## DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after two years of study on the A Level course and in the time available in the examination.

Candidates are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

## QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the candidate's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

<b>Level 4</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• accurate and relevant knowledge covering central aspects of the question</li> <li>• clear understanding of central aspects of the question</li> <li>• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion</li> <li>• ability generally to use specialist vocabulary when appropriate.</li> </ul>	<b>9-10</b>
<b>Level 3</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge</li> <li>• some understanding of some aspects of the question</li> <li>• some evidence of analysis and/or evaluation appropriate to the question</li> <li>• some ability to use specialist vocabulary when appropriate.</li> </ul>	<b>6-8</b>
<b>Level 2</b>	<p>Demonstrates <b>either</b></p> <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>• some relevant opinions with inadequate accurate knowledge to support them.</li> </ul>	<b>3-5</b>
<b>Level 1</b>	<p>Demonstrates <b>either</b></p> <ul style="list-style-type: none"> <li>• some patchy accurate and relevant knowledge</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>• an occasional attempt to make a relevant comment with no accurate knowledge to support it.</li> </ul>	<b>1-2</b>

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

<b>Level 5</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• well chosen accurate and relevant knowledge covering most of the central aspects of the question</li> <li>• coherent understanding of the central aspects of the question</li> <li>• ability to sustain an argument which</li> <li>• has an almost wholly analytical and/or evaluative focus,</li> <li>• responds to the precise terms of the question,</li> <li>• effectively links comment to detail,</li> <li>• has a clear structure</li> <li>• reaches a reasoned conclusion</li> <li>• is clear and coherent, using appropriate, accurate language and</li> <li>• makes use of specialist vocabulary when appropriate.</li> </ul>	<b>19-20</b>
<b>Level 4</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• generally adequate accurate and relevant knowledge covering many of the central aspects of the question</li> <li>• understanding of many of the central aspects of the question</li> <li>• ability to develop an argument which <ul style="list-style-type: none"> <li>has a generally analytical and/or evaluative focus,</li> <li>is broadly appropriate to the question,</li> <li>mainly supports comment with detail and</li> <li>has a discernible structure</li> <li>is generally clear and coherent, using appropriate, generally accurate language and</li> <li>generally makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>14-18</b>
<b>Level 3</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge</li> <li>• some understanding of some aspects of the question</li> <li>• some evidence of analysis and/or evaluation appropriate to the question</li> <li>• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li> <li>• some ability to use specialist vocabulary when appropriate.</li> </ul>	<b>9-13</b>
<b>Level 2</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• <b>either</b> a range of accurate and relevant knowledge</li> <li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li> <li>• <b>and</b> sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>5-8</b>
<b>Level 1</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• <b>either</b> some patchy accurate and relevant knowledge</li> <li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li> <li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>1-4</b>

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 40 MARKS

These essays form the **synoptic assessment**. Therefore, the descriptors below take into account the requirement that the Subject Criteria for Classics and Specification that candidates should, in a **comparative** analysis, **draw together** their knowledge and skills to demonstrate understanding of the **links** between central elements of study in the context of the cultural, religious, social and political **values** of the classical world.

<b>Level 5</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>well chosen accurate and relevant knowledge covering most of the central aspects of the question</li> <li>coherent understanding of the links between the central aspects of the question and the values of the classical world</li> <li>ability to sustain an argument which               <ul style="list-style-type: none"> <li>is explicitly comparative</li> <li>has an almost wholly analytical and/or evaluative focus,</li> <li>responds to the precise terms of the question,</li> <li>fluently links comment to detail,</li> <li>has a clear and logical structure</li> <li>reaches a reasoned conclusion</li> <li>is clear and coherent, using appropriate, accurate language and</li> <li>makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>37-40</b>
<b>Level 4</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>generally adequate accurate and relevant knowledge from different sources which covers many of the central aspects of the question</li> <li>Sound understanding of many of the central aspects of the question, including the values implicit in the material under discussion</li> <li>ability to develop an argument which               <ul style="list-style-type: none"> <li>makes connections and comparisons</li> <li>has a generally analytical and/or evaluative focus,</li> <li>is broadly appropriate to the question,</li> <li>mainly supports comment with detail</li> <li>has a discernible structure</li> <li>is generally clear and coherent, using appropriate, generally accurate language and</li> <li>generally makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>27-36</b>
<b>Level 3</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>a range of accurate and relevant knowledge from different sources</li> <li>some understanding of some aspects of the question, including some awareness of classical values</li> <li>some evidence of analysis and/or evaluation appropriate to the question</li> <li>some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li> <li>some ability to use specialist vocabulary when appropriate.</li> </ul>	<b>17-26</b>

<b>Level 2</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> a range of accurate and relevant knowledge</li><li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li><li>• <b>and</b> sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li></ul>	<b>8-16</b>
<b>Level 1</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> some patchy accurate and relevant knowledge</li><li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li><li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li></ul>	<b>1-7</b>

**Mark Scheme**  
**Unit 3C      Greek Tragedy****SECTION ONE****Option A**

- 01    *Outline the circumstances which lead up to Creon's speech to Medea. Make five points.***

Five of e.g. The Nurse reports that Medea, a reputed witch [1], with a track record of revenge and incitement to murder [1], has arrived with Jason and their children in Corinth [1]; Jason has now betrayed her [1] by marrying King Creon's daughter [1] and abandoning her and the children [1] which reduces them to alien status [1]. Medea is profoundly depressed, and the Nurse feels that she may harm the children [1]. The Tutor arrives with the children and announces that Creon intends to exile them [1]; the ensuing choral episode underlines the positions of Nurse, Medea and adds a commentary by the Chorus [1]; Medea enters and makes her manifesto speech on the position of women [1]. Enter Creon, who makes the speech quoted [1].

(5 marks)

- 02    *How important to Euripides' characterisation of Medea is Creon's conversation with her?***

Points for discussion might include:

- Creon's fear that Medea may harm his daughter
- Creon's diagnosis of Medea as a clever woman and an evil one
- Medea's claim that her reputation for cleverness does not justify a view that she is dangerous
- Medea's argument that her husband is the man who wronged her, rather than Creon, and Creon has nothing to fear
- Creon's explicit refusal to accept this at face value
- Medea's successful plea to be allowed one more day to arrange her exile, using the children as a bargaining chip.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)



**03 To what extent do you think this scene is a major turning point in the plot? Support your answer by reference to the whole play.**

Answers will probably build on what has been said in the answer to (02), but points may include e.g.

- an outline of the consequences, and how far they build on what is said in this scene
- the extent to which Creon's action is the major trigger for what follows
- and how far it is predictable from what has been revealed about the key elements of the situation so far
- how far we see Medea living up to what we have already heard from the Nurse about her
- and how far her later actions build on what is revealed here
- the place of the children in the power struggles exemplified in this scene
- Medea's powers of manipulation
- her capacity to find Creon's weak spot – love for his daughter
- and to exploit this for her own gain.
- case for another scene

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

**Option B**

**04 Outline the circumstances which led up to Phaedra's speech to the Nurse. Make five points.**

Five of e.g. Aphrodite outlines her intention of taking revenge on Hippolytus [1] for ignoring her [1] by making Phaedra fall in love with him [1], leading to disastrous consequences for both of them and Theseus [1]. Hippolytus briefly appears and reinforces his position [1]; the Chorus enter and comment on Phaedra's emotional state [1]; she and the Nurse enter and illustrate and enlarge on it [1], and the scene establishes that Phaedra is in love with Hippolytus [1], but is determined that this remains unknown to him so that her honour may remain intact [1]; the Nurse, with the best of intentions, reveals all to Hippolytus [1], who reacts extremely negatively and directly to the revelation [1]; Phaedra then curses the Nurse in the speech quoted.

(5 marks)

**05 How characteristic is the whole of this speech of Phaedra as she is portrayed throughout the play?**

Points might include:

- extreme reaction and language
- emotionally volatile
- status consciousness, both in its own right, and in establishing that of the Nurse
- blaming the Nurse rather than herself for the outcomes of her self-revelation earlier
- insistence on her own honour.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

- 06** *To what extent do you think that this confrontation between Phaedra and the Nurse is a major turning point in the plot? Support your answer by reference to the whole play.*

Answers may build on what has been said in the answer to (05), but points may include e.g.

- how far the scene reinforces or adds to what we already know of the key characters and their part in the plot development
- the radically divergent views of Phaedra and Nurse on the solution to the problem
- the contribution that status and class-related views of both make to the outcome
- how far the scene establishes Phaedra's plan for Theseus' reaction
- how far her intentions (and Aphrodite's) actually come to fruition
- how far revenge is the motivator.
- alternative suggestions

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## SECTION TWO

### Option C

- 07** *How successfully do you consider that Sophocles and Euripides engage the audience's attention in the ways they open the four plays you have studied? Support your answer by reference to all four plays.*

Cue for synthetic discussion of Sophoclean and Euripidean opening gambits as illustrated by e.g.:

- **Hippolytus:** Aphrodite sets the scene by telling us about her intended devastating revenge on Hippolytus, including all the major characters, in a destructive sweep.
- **Medea:** a rather similarly orchestrated opening by the Nurse, who sets the narrative scene leading up to the current situation, leaving the plot to develop out of it.
- **Oedipus the King:** Oedipus and the Priest (with Chorus), in the context of the suppliant ritual (attention-grabbing spectacle) set the scene of major disaster from which the play follows inexorably, using imagery and themes which will recur, including plague and blindness/sight.
- **Antigone:** Antigone and Ismene engage in a dialogue which lays out the family loyalties and duties which underpin the actions of both and establishes some important character traits, especially for Antigone.

Apply Levels of Response at beginning of Mark Scheme.

(40 marks)

**Option D**

- 08** *'A tragic hero is neither especially good nor especially wicked.'* To what extent is this statement true of the main characters in the four tragedies you have read? Support your answer by reference to all four plays.

Answers will vary, but this should provide opportunity for *either* discussion of the notionally Aristotelian concept of the tragic hero as neither especially good nor bad, but essentially like any of us, faced with choices in a difficult situation arising both from past actions and from an element of predestination *or* possibly an exploration of the four plays' varied uses (or not) of a dominant figure (not necessarily the title role) as the key to a set of dramatic and cathartic situations, or both. Candidates should of course be aware that a tragic hero as defined by any of the above may be female.

A few thoughts:

- **Oedipus the King:** is Oedipus reaping the reward of his own mistakes, or predestined to a fate he can't escape? Is his own personality the key to his downfall? Is the way he treats other people indicative of the problem? Could he have avoided his fate? How far is Jocasta an agent of their downfall?
- **Antigone:** who is the hero? How much empathy do we have for either Antigone or Creon? Is their conflict capable of resolution, or do they represent permanent ideological opposition? Does either of them behave especially badly?
- **Hippolytus:** is Aphrodite the causal agent of everything that happens, or are we seeing Hippolytus, Phaedra and Theseus making characteristic mistakes which collectively destroy them? Where do our sympathies lie, if anywhere?
- **Medea:** what reasoned view, if any, can we take about Medea's solution to her situation? Are we seeing logical, but not humane, pursuit of her perceived rights, or a dramatic and wicked revenge? Can we make a case for the defence of Jason or Creon?

Apply Levels of Response at beginning of Mark Scheme.

(40 marks)

**Assessment Objectives Grid**  
**Unit 3C      Greek Tragedy**

**SECTION ONE**

**Either**  
**Question 1**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>01</b>	5		5
<b>02</b>	3	7	10
<b>03</b>	10	10	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Or**  
**Question 2**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>04</b>	5		5
<b>05</b>	3	7	10
<b>06</b>	10	10	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**SECTION TWO**

**Either**  
**Question 3**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>07</b>	18	22	40
<b>TOTAL</b>	<b>18</b>	<b>22</b>	<b>40</b>

**Or**  
**Question 4**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>08</b>	18	22	40
<b>TOTAL</b>	<b>18</b>	<b>22</b>	<b>40</b>

**OVERALL**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>TOTAL</b>	<b>36</b>	<b>39</b>	<b>75</b>
<b>%</b>	<b>48%</b>	<b>52%</b>	<b>100%</b>