



A-LEVEL

Classical Civilisation

CIV3C Greek Tragedy

Mark scheme

2020

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Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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.

Further copies of this mark scheme are available from aqa.org.uk

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 student 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 students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students 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 student’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

Level 4	<p>Demonstrates</p> <ul style="list-style-type: none"> • accurate and relevant knowledge covering central aspects of the question • clear understanding of central aspects of the question • 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 • ability generally to use specialist vocabulary when appropriate. 	8-10
Level 3	<p>Demonstrates</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to use specialist vocabulary when appropriate. 	5-7
Level 2	<p>Demonstrates either</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge <p>or</p> <ul style="list-style-type: none"> • some relevant opinions with inadequate accurate knowledge to support them. 	3-4
Level 1	<p>Demonstrates either</p> <ul style="list-style-type: none"> • some patchy accurate and relevant knowledge <p>or</p> <ul style="list-style-type: none"> • an occasional attempt to make a relevant comment with no accurate knowledge to support it. 	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

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

LEVELS OF RESPONSE FOR QUESTIONS WORTH 40 MARKS

These essays form the **synoptic assessment**. Therefore, the descriptors below take into account the requirement in the Subject Criteria for Classics and Specification that students 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.

Level 5 Demonstrates

- well chosen accurate and relevant knowledge from different sources which thoroughly covers the central aspects of the question
- coherent and perceptive understanding of the links between the central aspects of the question and the values of the classical world
- ability to sustain an argument which
 - is explicitly comparative,
 - has an almost wholly analytical and/or evaluative focus,
 - responds to the precise terms of the question,
 - fluently links comment to detail,
 - has a clear and logical structure
 - reaches a reasoned conclusion
 - is clear and coherent, using appropriate, accurate language and
 - makes use of specialist vocabulary when appropriate.

37-40

Level 4 Demonstrates

- generally adequate accurate and relevant knowledge from different sources which covers many of the central aspects of the question
- sound understanding of many of the central aspects of the question, including the values implicit in the material under discussion
- ability to develop an argument which
 - makes connections and comparisons,
 - has a generally analytical and/or evaluative focus,
 - is broadly appropriate to the question,
 - mainly supports comment with detail and
 - has a discernible structure
 - is generally clear and coherent, using appropriate, generally accurate language and
 - generally makes use of specialist vocabulary when appropriate.

27-36

Level 3	<p>Demonstrates</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge from different sources • some understanding of some aspects of the question, including some awareness of classical values • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	17-26
Level 2	<p>Demonstrates</p> <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	8-16
Level 1	<p>Demonstrates</p> <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-7

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Unit CIV3C Greek Tragedy**Section 1****Option A****0 1****What are the circumstances which give rise to Creon's speech?****[5 marks]**

Five of e.g. Antigone, betrothed to Haemon, [1] has just been condemned for burying Polyneices, [1] and led off, with Ismene [1], whose participation has been denied [1], into the palace to await the carrying out of the sentence [1]. Haemon has come on to try and reason with his father [1]

0 2

To what extent do you think that the Athenian audience would have sympathised with the views which Creon expresses in this passage? Explain and support your answer by referring to the text of the scene in which it appears.

[10 marks]

Creon is presented as, among other things, a control freak who is committed to the rule of law and political efficiency:

- this speech is very much concerned with Creon's interest in the hierarchical government structure,
- the household and the family,
- and the army as a parallel,
- all of which work by the maintenance of discipline.
- Hence Creon's on-going trouble with anything which appears to subvert it.
- Support available from virtually any speech or dialogue he has, here and elsewhere.

Credit for the recognition that:

- the issues of government
- and foreign policy, democratic or not
- and of individual liberty that this raises

would have been important ones for an Athenian audience of the day to hear raised and debated. There would certainly have been some sympathetic listeners.

Apply Levels of Response at beginning of Mark Scheme.

0 3

How far do you think that the confrontation between Creon and Antigone is the main turning point of the play?

Support your answer by referring to the whole play.

[20 marks]

There is no single right answer to this, but an acceptable one might include:

- Antigone has just achieved a major act of subversion in demonstrating commitment to her brother, to religious values, even at extreme personal cost, and that she is openly and aggressively against the regime Creon represents, and against his secularisation of power
- her treatment of Ismene, Haemon and Creon, reveals her as committed to maintaining independence from those who are not with her; in herself she is destructive of Creon's whole conceptual framework
- Haemon's gradual shift, in the face of Creon's intransigence to a commitment to Antigone's cause as well as to her personally and the threat of his own suicide, reinforces Creon's own maintenance of his position, and the rest of the ensuing tragic structure follows.

Apply Levels of Response at beginning of Mark Scheme.

Option B

0 4

Briefly outline the circumstances which give rise to this argument between Phaedra and the Nurse. Make five points.

[5 marks]

FIVE of eg opening speech by Aphrodite announcing her intention of intervening [1]; Hippolytus makes it clear that he is her opponent [1]; Phaedra is supported onstage, sick, by the Nurse, and given a seat by the attendants. [1] In the ensuing dialogue it becomes clear that her prevailing emotion is *aidos* [1] leading to her veiling, and a discussion between the nurse and the Chorus of the apparent situation. [1] Phaedra eventually reveals the cause of her spiritual anguish, [1] to which the Nurse reacts by advising a practical and physical solution [1]

0 5

How far does the Nurse understand the concept of 'reputation' to which Phaedra refers in line 3? Explain and support your answer by referring to the scene in which the passage appears.

[10 marks]

- Marital chastity, as a mainstay of the orthodox *oikos* and its succession system,
- to which Phaedra and Hippolytus are both to some extent anomalous.
- Allied to this is the concept of family honour and reputation,
- and its place in the honour of their city – no doubt a current issue when the *Hippolytus* was first put on.
- The Nurse ignores these issues, and goes for what she views as a realistic solution to the problem in front of her, deliberately misunderstanding Phaedra's scruples.
- The Nurse can be seen as trying to make the weaker argument the stronger, in suggesting that the real sin is not giving in to desire – sophistic argumentation.
- Disaster follows.

Apply Levels of Response at beginning of Mark Scheme.

0	6
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This exchange of views has been said to reflect the most important issues explored in the play. How far do you think that is true? Support your answer by referring to the whole play.

[20 marks]

Cue for discussion of notions:

- of honour
- family values
- father-son relationships
- husband-wife relationships
- stepmothers
- responsibility versus personal desires
- the nurse as a member of a socially excluded class with a different notion of most of these issues.

Should be backed up by reference to the text.

Apply Levels of Response at beginning of Mark Scheme.

Section 2

Option C

0	7
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How important is forgiveness in the four tragedies you have studied?

Support your answer by referring to ‘Oedipus the King’, ‘Antigone’, ‘Hippolytus’ and ‘Medea’.

[40 marks]

A way of inducing discussion, using the set texts, of concepts of sin and forgiveness.

- Students may start with the idea of drawing a line under an issue of guilt, and moving on, and may use all four plays to think about whether the idea is a factor in the resolution of any of them.
- *Hippolytus* is likely to be an obvious starting point, using both the Phaedra story, and at least some or all of the Artemis, Theseus, Hippolytus scenario, and especially Artemis’ speech to Theseus before the revelation of Hippolytus’ ‘accident’.
- This should be capable of extension in principle to discussion of Antigone, Creon and Haemon in *Antigone* and the chain of events which leads to Creon’s failure to rescue his family.
- Oedipus, Jocasta and Creon in *Oedipus the King* – again, Jocasta’s suicide, and both Oedipus’ own form of penitence and Creon’s actions to force a resolution should come into the discussion.
- *Medea* may well produce a discussion which weighs up revenge as against forgiveness / penitence / admission of guilt by any of the figures involved, but especially Medea.

Good answers should have some sense of the way in which these factors play a part in the characterisation of the major players, as well as the plot, and have something to say about the classical ethical framework in which they fit.

Apply Levels of Response at beginning of Mark Scheme.

Option D

0 8

To what extent do you think Sophocles' and Euripides' use of familiar myths increased or decreased the Athenian audience's emotional engagement with the plays?

Support your answer by referring to 'Oedipus the King', 'Antigone', 'Hippolytus' and 'Medea'.

[40 marks]

A way of inducing discussion, using the set texts, of dramatic irony and familiar legend as devices for including the audience in the working out of the plot:

- *Oedipus the King* will provide a lot of the fuel – we know much more than he does, and almost everything he says is double edged
- in the *Hippolytus* our pity is perhaps moved by what we know will happen to him, if not so much by the minutiae of what he says. Our knowledge of his fate will affect the view we take of Theseus' treatment of him, and also probably our reception of Phaedra
- *Antigone* is perhaps the least ironic of all the plays, though there is a reversal of fortune which will contribute to our appreciation of the twists of the plot; the view we take of Creon will be fuelled by our knowledge of the outcome of his adherence to principles which are not wrong by one set of standards, and which he views as universal and impersonal rules of good government but will lead to disaster of a particularly personal and domestic kind in the loss of his wife and son
- *Medea* perhaps remains a shock, despite the implications of her dealings with both Creon and Jason, not least in view of Medea's dual status as human and goddess, with a degree of ambivalence attached to the basis of both her actions and her eventual escape, leaving destruction behind her.

Good answers should be able to use all four plays to illustrate a sense of dramatic irony as a convention and as a tool for managing audience reaction. Credit also for recognition that both playwrights used variable myths or innovated (including the fate of Haemon, the two versions of Hippolytus, and Euripides' probable introduction of infanticide in *Medea*) thus using material which may not have been familiar to the audience.

Apply Levels of Response at beginning of Mark Scheme.

Assessment Objectives Grid**CIV3C Greek Tragedy****Section 1****Either
Option A**

	AO1	AO2	TOTAL
01	5	0	5
02	4	6	10
03	8	12	20
TOTAL	17	18	35

**or
Option B**

	AO1	AO2	TOTAL
04	5	0	5
05	4	6	10
06	8	12	20
TOTAL	17	18	35

Section 2**Either
Option C**

	AO1	AO2	TOTAL
07	16	24	40
TOTAL	16	24	40

**or
Option D**

	AO1	AO2	TOTAL
08	16	24	40
TOTAL	16	24	40

Overall

	AO1	AO2	TOTAL
TOTAL	33	42	75
%	44%	56%	100%