



Oxford Cambridge and RSA

GCE

Classical Civilisation

H008/21: Greek Theatre

Advanced Subsidiary GCE

Mark Scheme for November 2020

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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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Annotations

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	H Wavy Line	to draw attention to something
	H Wavy Line	to draw attention to something
.....	Highlight	as directed by PE
	IRRL	irrelevant point

REP	REP	conspicuous repetition
L	L	illegible word or phrase
BP	BP	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

Section A

Question	Indicative Content	Marks	Guidance						
1	<p>Which of Aristophanes' plays is shown on the pot in Source A?</p> <ul style="list-style-type: none"> <i>Thesmophoriazusae/Women at the Thesmophoria.</i> (1) 	1 (AO1)							
2	<p>Identify the two objects Figure A is holding in Source A.</p> <ul style="list-style-type: none"> Knife. (1) Wineskin. (1) 	2 (AO2)	To a maximum of two marks.						
3	<p>Explain how useful the pot in Source A is in showing how a Greek comedy may have been staged. Make four points and support each point with reference to Source A.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tbody> <tr> <td>2</td> <td>expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Examples might include:</p> <p>Useful</p> <ul style="list-style-type: none"> It shows elements of a dramatic performance. (AO2) <ul style="list-style-type: none"> <i>Gestures of actors.</i> (AO1) <i>Costumes of actors.</i> (AO1) It shows the use of masks. (AO2) <ul style="list-style-type: none"> <i>Female mask, and a male mask shaved to look like a woman.</i> (AO1) It shows the use of props. (AO2) 	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn	4 (AO1) 4 (AO2)	<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 interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
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0	Point is not valid, or none are drawn								

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ <i>Knife. (AO1)</i> ○ <i>Wine skin. (AO1)</i> ○ <i>Bowl. (AO1)</i> ○ <i>Mirror. (AO1)</i> ● It shows the use of staging elements: <ul style="list-style-type: none"> ○ <i>Figure A is sitting on an altar. (AO1)</i> <p>Not useful</p> <ul style="list-style-type: none"> ● Artist's impression of the play. (AO2) <ul style="list-style-type: none"> ○ <i>This may not have been seen by the artist/interpretation. (AO1)</i> ● It only shows two actors. (AO2) <ul style="list-style-type: none"> ○ <i>It does not show the full number of actors or the Chorus. (AO1)</i> ● It does not show some elements of the theatre. (AO2) <ul style="list-style-type: none"> ○ <i>There is no image of the skene/orchestra. (AO1)</i> 		
4	<p>What is Dionysus wearing in the scene in Source B? Make two points.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> ● 'Yellow number'. (1) ● Lionskin. (1) ● <i>Kothornoi</i>. (1) 	2 (AO1)	<p><i>All legitimate answers should be credited</i></p> <p>To a maximum of 2 marks</p>
5	<p>Why does Aristophanes mention Phrynichus, Lycis and Ameipsias (line 13)?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> ● They are rival comedians whom he wishes to make fun of. (1) 	1 (AO2)	<p><i>All legitimate answers should be credited</i></p>
6	<p>What animal is Xanthias riding in the scene in Source B?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> ● Donkey. (1) 	1 (AO1)	

Question	Indicative Content	Marks	Guidance						
7	<p>Why is Dionysus an appropriate figure to appear in this play?</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • He is the god of drama. (1) • Who judges the <i>agon</i> between Aeschylus and Euripides. (1) • It is being put on at a festival in his honour. (1) 	<p>1 (AO2)</p>	<p><i>All legitimate answers should be credited</i></p>						
8	<p>Explain how Aristophanes makes the passage in Source B an effective piece of comic drama? Make four points and support each point with reference to Source B.</p> <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="338 799 1473 975"> <tbody> <tr> <td data-bbox="338 799 412 871">2</td> <td data-bbox="412 799 1473 871">expresses a valid point, with accurate, relevant and suitably explained reference to the passage.</td> </tr> <tr> <td data-bbox="338 871 412 938">1</td> <td data-bbox="412 871 1473 938">expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.</td> </tr> <tr> <td data-bbox="338 938 412 975">0</td> <td data-bbox="412 938 1473 975">Point is not valid, or none are drawn</td> </tr> </tbody> </table> <ul style="list-style-type: none"> • Double act/Role reversal: (AO2) <ul style="list-style-type: none"> ○ <i>Dionysus and Xanthias</i>. (AO1) • Costume: (AO2) <ul style="list-style-type: none"> ○ <i>Dionysus' outfit</i>. (AO1) • Props: (AO2) <ul style="list-style-type: none"> ○ <i>Xanthias' baggage</i>. (AO1) ○ <i>Donkey</i>. (AO1) • Scatological humour: (AO2) <ul style="list-style-type: none"> ○ <i>'you need a dump'</i>. (AO1) ○ <i>'I'll fart it all away'</i>. (AO1) • Parody of tragic language: (AO2) 	2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the passage.	0	Point is not valid, or none are drawn	<p>4 (AO1)</p> <p>4 (AO2)</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 interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the passage.								
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Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> ○ 'O thrice ill-fated shoulders' (AO1) ● Verbal humour: (AO2) <ul style="list-style-type: none"> ○ 'And how are you bearing it? Very badly'. (AO1) 		
9*	<p>'Aristophanes depended more on physical and visual humour than verbal humour to make his comedies funny.' Explain how far you agree with this statement. You may use Sources A and B as a starting point, and your own knowledge in your answer.</p> <p>AO1 Physical and visual</p> <ul style="list-style-type: none"> ● Costumes and masks: (Sources A and B) <ul style="list-style-type: none"> ○ Appearance of the Choruses. ○ Masks of well-known people (Aeschylus, Euripides). ● Props: (Sources A and B) <ul style="list-style-type: none"> ○ Charon's boat. ○ Scales for weighing the poetry. ● Slapstick: <ul style="list-style-type: none"> ○ Dionysus rowing the boat. ○ Aeacus beating Dionysus and Xanthias. ● Dancing of the Chorus. ● Actors gestures: (Sources A and B) <ul style="list-style-type: none"> ○ Reactions during beating scene. ○ Xanthias and the slave. <p>Verbal</p> <ul style="list-style-type: none"> ● Parody: <ul style="list-style-type: none"> ○ tragedies of Aeschylus and Euripides. ● Scatological humour: (Source B) <ul style="list-style-type: none"> ○ references to farting and defecation. ● Puns: (Source B) <ul style="list-style-type: none"> ○ methods of getting to the Underworld. ○ Greeting Charon. ● Satire: 	<p>8 (AO1)</p> <p>8 (AO2)</p>	<p><i>Assess using the marking grids for the 16-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 sources 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"> ○ references to politicians such as Theramenes and Cleisthenes. • Sexual innuendo: <ul style="list-style-type: none"> ○ Chorus of Initiates. ○ Dancing girls. <p>AO2</p> <ul style="list-style-type: none"> • Candidates will need to decide how each element contributes to making the audience laugh. • They will need to compare the elements and come to a conclusion about which one Aristophanes depends on more to make the play funny. 		

Section B

Question	Indicative Content	Marks	Guidance
10*	<p>Analyse which of the characters in Euripides' <i>Bacchae</i> makes the greatest contribution to the success of the play. In your answer, you should discuss at least three characters. You should not discuss Pentheus or Dionysus.</p> <p>There are several characters who contribute to the play's success.</p> <p>AO1</p> <p>Tiresias</p> <ul style="list-style-type: none"> • Goes to the mountains dressed as a Bacchant. • Pentheus threatens to destroy his prophetic seat. <p>Cadmus</p> <ul style="list-style-type: none"> • Goes to the mountains with Tiresias, gives a practical reason for worshipping Dionysus. • Brings Agave back to sanity after her possession by Dionysus, brings back Pentheus' body. • Is sent into exile with his wife in the form of serpents, despite worshipping Dionysus. • 'gods should be wiser than men', 'you punish too severely'. <p>Agave</p> <ul style="list-style-type: none"> • In the play she is mentioned as not believing that Semele bore Zeus a child. • Leads the Theban women into the mountains, kills her son while possessed by Dionysus. • Is sent into exile, forced to live with the knowledge that she has killed her son. <p>Soldier</p> <ul style="list-style-type: none"> • Brings Dionysus to Pentheus, says he came without resisting, 'he is full of miracles'. <p>Messengers</p> <ul style="list-style-type: none"> • First Messenger describes the women defeating the soldiers and ripping cattle apart, he also describes their peaceful activities, such as sucking wild animals • Second messenger describes the death of Pentheus. 	<p>10 (AO1)</p> <p>15 (AO2)</p>	<p><i>Assess using the marking grids for the 25-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>

Question	Indicative Content	Marks	Guidance
	<p>AO2</p> <p>Tiresias</p> <ul style="list-style-type: none"> • Warns Pentheus to worship Dionysus • Shows Pentheus' character <p>Cadmus</p> <ul style="list-style-type: none"> • Advises Pentheus to worship Dionysus • Looks after Agave • Is punished by Dionysus • Gives moral message <p>Agave</p> <ul style="list-style-type: none"> • Turns Pentheus against Dionysus • Shows the power of Dionysus • Is punished by Dionysus <p>Soldier</p> <ul style="list-style-type: none"> • Shows respect for Dionysus <p>Messengers</p> <ul style="list-style-type: none"> • Add drama and shock to the play <p>Candidates should analyse the effect of each character discussed and decide which one makes the greatest contribution to the success of the play.</p>		
11*	<p>Analyse the factors which make Sophocles' <i>Oedipus the King</i> a great tragedy. Explain which factor you think is the most important.</p> <p>There are many factors which make <i>Oedipus the King</i> such a great tragedy. These include:</p> <p>AO1</p> <ul style="list-style-type: none"> • Oedipus himself; his love of his people, his search for the murderer of Laius, his mixture of good and bad qualities • His <i>hamartia</i>; his curiosity, his angry temper, his stubbornness, his <i>hybris</i> • His <i>peripeteia</i>; his change from a king to a blind beggar • His fate; carrying out the prophecies about his life, his self-mutilation • Suspense; Oedipus' gradual discovery of the truth 	<p>10 (AO1)</p> <p>15 (AO2)</p>	<p><i>Assess using the marking grids for the 25-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>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> • Dramatic irony; the audience's awareness of the truth, while the characters on stage are unaware, as shown by Oedipus' speeches • Other characters; Creon, Jocasta, Tiresias • Messenger speech; report of Jocasta's suicide and Oedipus' self-blinding. • Gods; omens and prophecies • Moral lessons; the dangers of tyranny, the uncertainty of life <p>AO2 Candidates should analyse the effect of each factor discussed and decide which one makes the greatest contribution to making the play such a great tragedy.</p>		

Guidance on applying the marking grids for the 16-mark extended response

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

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below
- 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
4	7–8	<ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied • 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 	4	7–8	<ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources <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"> • good knowledge and understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation 	3	5–6	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources <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"> • sound knowledge and understanding of the material studied • 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 	2	3–4	<ul style="list-style-type: none"> • a sound response to the question containing some relevant points leading to tenable conclusions • some points are supported by analysis, interpretation and evaluation of classical sources <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1–2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1–2	<ul style="list-style-type: none"> • limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy • isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p>
0	0	No response worthy of credit		0	No response worthy of credit

Guidance on applying the marking grids for the 25-mark extended response

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

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below
- 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"> • very detailed knowledge and a thorough understanding of the material studied • 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 	5	13–15	<ul style="list-style-type: none"> • a very good response to the question containing a wide range of relevant points leading to convincing conclusions • points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources <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"> • detailed knowledge and a sound understanding of the material studied • use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation 	4	10–12	<ul style="list-style-type: none"> • a good response to the question containing a range of relevant points leading to appropriate conclusions • points are consistently supported by critical analysis, interpretation and evaluation of classical sources <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"> • reasonable knowledge and understanding of the material studied • use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation 	3	7–9	<ul style="list-style-type: none"> • a reasonable response to the question containing some relevant points leading to tenable conclusions • points are generally supported by analysis, interpretation and evaluation of classical sources <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"> • basic knowledge and understanding of the material studied • 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 	2	4–6	<ul style="list-style-type: none"> • a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions • points are occasionally supported by analysis, interpretation and evaluation of classical sources <p><i>the response presents a line of reasoning but may lack structure</i></p>
1	1–2	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied • use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation 	1	1–3	<ul style="list-style-type: none"> • little engagement with the question and any points or conclusions made are of little or no relevance • isolated use of classical sources with little analysis, interpretation and evaluation <p><i>the information is communicated in an unstructured way</i></p>
	0	no response worthy of credit		0	no response worthy of credit

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