

AS LEVEL

Examiners' report

CLASSICAL CIVILISATION

H008

For first teaching in 2017

H008/21 Summer 2022 series

Contents

Introduction	3
Paper 21 series overview	4
Section A overview	5
Question 1	5
Question 2	6
Question 3	6
Question 4	8
Question 5	9
Question 6 (a)	9
Question 6 (b)	9
Question 7	9
Question 8*	10
Section B overview	12
Question 9*	12
Question 10*	14

Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers are also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

Would you prefer a Word version?

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

Simply click on **File > Export to** and select **Microsoft Word**

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

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

Paper 21 series overview

Candidates generally showed good knowledge of the content of the plays. They were able to express opinions about the questions, and use evidence to back up these opinions.

There were some very good responses which showed the obvious enjoyment candidates have had in studying the plays. The responses showed the personal reaction of the candidates to the plays and the issues they raised.

Finally, legibility and quality of written communication seems to have deteriorated – perhaps this is another effect of Covid and online learning. This can particularly be seen in the spelling of names and technical terms. Candidates should be advised to read through what they have written to make sure that their work communicates their ideas clearly and effectively. Writing on alternate lines can sometimes make difficult handwriting easier to read.

Assessment for learning

Candidates should be reminded to:



- follow the instructions carefully
- start each 8-, 16- and 25-mark question on a new page of the Answer Booklet
- number questions carefully
- write clearly and legibly.

Candidates who did well on this paper generally did the following:

- read the questions carefully
- followed the rubric carefully
- displayed good examination technique
- used both literary and material culture evidence
- provided quotations/close reference to the plays
- were aware of the historical and social context of the plays
- addressed the question directly
- came to a conclusion
- discussed the plays as pieces of drama, rather than literature.

Candidates who did less well on this paper generally did the following:

- made little reference to the plays in the higher tariff questions
- used information which was not relevant to the question, e.g., discussed the Chorus in Tragedy in Question 8
- wrote lengthy introductions to some responses, including lower tariff questions
- started a response to higher tariff questions with a conclusion and then disagreed with their introduction, leading to a confusing argument
- used technical terms such as *peripeteia* and *anagnorisis* without understanding what they mean.

Section A overview

Candidates generally had good knowledge of the plot and details of the first half of Aristophanes' *Frogs*. In many cases, however, reference to the second half of the play was limited, or not apparent. In general, candidates dealt well with the pot, but there was evidence that not all were familiar with the background knowledge of the pot.

Question 1

Source A
Pot by the Gela Painter

Figure 1

Item removed due to third party copyright restrictions

1 What style of painting is the pot in **Source A**?

[1]

Assessment for learning



To answer this type of question, there is no need for candidates to write a full sentence. Time can be saved by writing a one or two word response. The same goes for Questions 2, 4, and 6.

Most candidates got the correct answer although some thought the pot is Red-Figure.

Question 2

- 2 What instrument is **Figure 1** playing on the pot in **Source A**? [1]

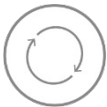
Most candidates answered correctly. Some thought Figure 1 was playing a lute or a lyre.

Question 3

- 3 Analyse how useful the pot in **Source A** is in telling us about the origins and development of Greek comedy.

Make **four** points and support each point with reference to **Source A**. [8]

Assessment for learning



To answer this type of question, candidates should know when and where the pot was made.

Most candidates made at least one or two points, and used evidence from the pot to back up the point being made. There were occasions when lack of knowledge of the date and place of production of the pot prevented valid points from being made.

Misconception



Many candidates assumed that the pot shows the Chorus from Aristophanes' play *Birds*.

Exemplar 1 is an example of a good approach to this type of question – a short, separate paragraph for each point, containing evidence from the pot and an explanation of the point.

Exemplar 1

~~Figure~~ Source A - Black-figure chous - depicts two chorus members dressed as birds, indicated by their winged arms, beaked masks and dappled skins worn. This tells us that Greek comedy likely would have ~~shown~~ had chorus members dressed as animals ~~on~~ in the 'orchestra' ^{area} ~~area~~ where the Chorus performed.

Another point is that music and dance were likely prevalent features of the ~~the~~ Chorus. We see an aulos player on the far left and two chorus members dancing - shown by their raised legs and arms. Therefore, ~~the~~ Greek ^{comedy} ~~drama~~ would have likely included a lot of dancing and music playing.

Question 4

Source B

Aristophanes *Frogs* 221–250

Item removed due to third party copyright restrictions

4 Where does the scene in **Source B** take place? Make **two** points.

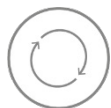
[2]

Most candidates got 1 or both marks for this question, although some thought it was set in Charon's boat.

Question 5

- 5 Explain why Xanthias is not in the boat with Dionysus. Make **two** points. [2]

Assessment for learning



To answer this type of question, candidates need to write a short sentence for each point.

Most candidates mentioned that Xanthias is a slave, but fewer mentioned the Battle of Arginusae, giving reasons such as he was carrying the luggage, or that Dionysus refused to pay his fare.

Question 6 (a)

- 6 (a) Which god is Dionysus disguised as in **Source B**? [1]

The vast majority of the responses were correct.

Question 6 (b)

- (b) How do the audience know he is disguised as this god? [1]

Most candidates mentioned the lion skin or club.

Question 7

- 7 Explain how Aristophanes makes the scene in **Source B** an effective piece of comic drama.
Make **four** points and support each point with reference to **Source B**. [8]

Assessment for learning

Candidates were generally able to pick out examples of humour from the passage and assess how they contributed to the success of the scene. Some responses gave an example and stated that it is funny without explaining why. A number of techniques were identified, such as scatological humour and parody, but the examples given were not always accurate (e.g. scatological humour refers specifically to toilet humour, not just the use of 'naughty words'). Most responses also mentioned the inept portrayal of Dionysus, although there were some occasional confusing explanations about this mockery of Dionysus and the contest between him and the frogs.

Many candidates commented on the how the scene may have looked, with Dionysus trying to row the boat (which may have been on the *ekkyklema*) and the costumes and actions of the Chorus jumping around him. Some also commented on the possibility of the Frog Chorus not actually being visible. Some also commented on the lyric element of the Frogs' song.

Question 8*

8* Explain how important you think the Chorus was in making a Greek comedy entertaining. Justify your response.

You may use **Source(s) A** and/or **B** as a starting point in your answer.

[16]

This question was the least successfully answered. A number of candidates only referred to the sources and so did not score highly as further detail was needed. Many interpreted this as an opportunity to talk about other areas of the play which did not include the Chorus which were funny. This was fine up to a point, but it should not have been the bulk of the response. It was clear this was a lower area of knowledge for most candidates. The most successful responses referred to the parabasis and detailed its contents. Generally, the second half of the play was not well known, with very few mentioning the presence of the Chorus in the scene with Euripides and Aeschylus. Some knew there were two choruses in the Frogs and one or two mentioned the parodos and detailed the contents.

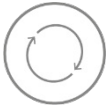
Better responses went beyond how the Chorus helped in the humour of the play to discussing its role (or lack) in furthering the plot of the play, or how the Chorus made the play more entertaining through costume, singing and dancing.

Exemplar 2

The Eleusinian Mysteries chorus in Aristophanes Frogs tell us another way how a chorus brought entertainment. Their language is seen to be very sophisticated, and are more serious, representing a religious ritual honouring Demeter. They can add to the comedic effect through their contrast with the unserious characters, such as Dionysus and Xanthus who behave childishly. An example of this is before the Agon between Aeschylus and Euripides, where they invoke the Muses in an Homeric fashion, similar to the beginning of epic tales such as the prologue of Homers Odyssey. This meant the chorus could effectively be used to parody tragedy, a common technique used a lot by comic playwrights such as Aristophanes.

Exemplar 2 is a part of a response which discusses the Chorus of Initiates, including its role in the second half of the play.

Assessment for learning



Candidates should appreciate that an entertaining piece of comic drama is more than just how funny a scene is. It also encompasses the whole theatrical experience of the audience (not readers).

Section B overview

Candidates generally showed sound knowledge of the content of the Tragedies. They were able to express opinions about questions and use evidence to back up these opinions. Question 9 was more popular than Question 10, but Question 10 was answered marginally better. Some candidates used a plan for their essay, which tended to help with the organisation of the response.

Question 9*

9* Explain how far you agree that Oedipus not only deserved his fate but made it worse. Justify your response with close reference to Sophocles' *Oedipus the King*. [25]

This was the more popular of the two questions. Candidates by and large knew the play, although there were those who simply told the story of Oedipus (especially the backstory) rather than use details from the play. Most candidates mentioned both negative and positive aspects of Oedipus' behaviour, such as his attitude and behaviour towards Tiresias, Creon and the shepherd, his concern for Thebes as reasons why he did or did not deserve his fate. The role of the gods and prophecies was also mentioned, but many candidates did not actually mention what his fate was, and how he may have made it worse.

Misconception



A common misconception was that the prophecies given to Laius and Jocasta, and to Oedipus were identical. Laius and Jocasta were only told that their son would kill his father.

Better responses had some appropriate direct references and quotations from the play.

Exemplar 3 illustrates good use of short quotations, which show knowledge of the play. It also has within the extract discussion of reasons why he did or did not deserve his fate, and how he made it worse.

Exemplar 3

Yet he also displays qualities of a tyrant when he accuses both Creon and Tiresias of conspiracy, he asks Tiresias the rhetorical question, "Are you bent on betraying us?" suggesting that he is paranoid. Thus Oedipus is effectively established as a morally ambiguous character who tends towards good, thus the excessively awful fate he receives feels extremely undeserved. Indeed he pursues the truth with the intention to "drive the corruption from the land," saving his polis, ~~that is~~ ^{as we see} his dedication to this cause when he supplicates to Tiresias, "we beg you, all of us on our knees." Thus we can see how throughout the play Oedipus is shown to be a largely good man, that is to receive a fate as awful as his is very undeserved.

Yet one might argue that it was Oedipus' free will which caused his fate; ~~was~~ had he not been so curious, he would have lived in blissful ignorance. While this is true, he may have lived in blissful ignorance, ~~as~~ he still has committed the double crime, so whether he knows or not it is still a cruel fate. However his free will did lead him to make his fate worse. Despite the warnings of Tiresias, "You are the curse!" and Jocasta, "Stop, in the name of God... call off this search!" Oedipus is captivated by "solving the mystery of both" which he says he would not give up

Question 10*

10* Explain how important the theme of family is in Euripides' *Bacchae*. Justify your response with close reference to the text. **[25]**

This question was less popular but candidates generally performed slightly better. Most candidates talked about Dionysus wanting to avenge his mother, and that Agave killed her son. Few mentioned Cadmus, so missed out on a number of points which would have been relevant.

Some more successful responses mentioned that Pentheus pleads with his mother before his death and a few had some direct quotations for this scene. Not many knew what the fate of Cadmus and Agave was. Better responses used these details to address the question, e.g. how the death of Pentheus at the hands of his mother, and her realisation that she was not holding a lion's head, increased the horror and pathos of the scene. Some candidates mentioned other themes which they considered to be important in the play.

Misconception



There was often confusion about the exact family relationship between Pentheus and Cadmus, and between Dionysus and the Theban royal family.

Supporting you

Post-results services

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the [OCR website](#).

Keep up-to-date

We send a weekly roundup to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, [sign up here](#).

OCR Professional Development

Attend one of our popular CPD courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses on the relevant subject page on our [website](#) or visit [OCR professional development](#).

Signed up for ExamBuilder?

ExamBuilder is the question builder platform for a range of our GCSE, A Level, Cambridge Nationals and Cambridge Technicals qualifications. [Find out more](#).

ExamBuilder is **free for all OCR centres** with an Interchange account and gives you unlimited users per centre. We need an [Interchange](#) username to validate the identity of your centre's first user account for ExamBuilder.

If you do not have an Interchange account please contact your centre administrator (usually the Exams Officer) to request a username, or nominate an existing Interchange user in your department.

Active Results

Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals.

It allows you to:

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

[Find out more](#).

Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on
01223 553998

Alternatively, you can email us on
support@ocr.org.uk

For more information visit

 **ocr.org.uk/qualifications/resource-finder**

 **ocr.org.uk**

 **/ocrexams**

 **/ocrexams**

 **/company/ocr**

 **/ocrexams**

We really value your feedback

Click to send us an autogenerated email about this resource. Add comments if you want to. Let us know how we can improve this resource or what else you need. Your email address will not be used or shared for any marketing purposes.



I like this



I dislike this

Please note – web links are correct at date of publication but other websites may change over time. If you have any problems with a link you may want to navigate to that organisation's website for a direct search.



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2022 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up to date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

You can copy and distribute this resource freely if you keep the OCR logo and this small print intact and you acknowledge OCR as the originator of the resource.

OCR acknowledges the use of the following content: N/A

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.