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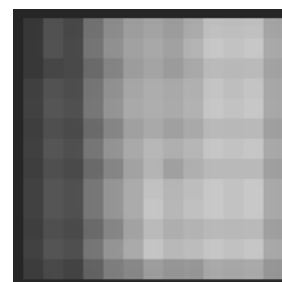
**ADVANCED GCE
ADVANCED SUBSIDIARY GCE**

**A2 7816
AS 3816**

CLASSICAL CIVILISATION

**COMBINED MARK SCHEME
AND REPORT FOR THE UNITS
JANUARY 2005**

AS/A2



3816/7816/MS/R/05J

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RECOGNISING ACHIEVEMENT

Mark Scheme 2736
January 2005

- A1** (a) Odysseus was cast up on the shore of the river after his raft was wrecked on his voyage from Ogygia. While he slept in the shelter of two olive trees, Athene prompted Nausicaa to wash clothes in preparation for marriage. After washing the clothes, Nausicaa played ball with her maids; Odysseus was woken by their shouts when the ball fell into the river. Odysseus, naked, approached Nausicaa and from a distance made a speech flattering her and asking for clothes and directions to the town. Nausicaa called to her maids who had fled in terror and told them to feed and bathe Odysseus. Odysseus accepted the olive oil and clothes, but chose to bathe himself privately. Athene enhanced his beauty, and he eagerly accepted the food and drink offered.

[AO1 = 10 marks]

- (b) The country is prosperous: the wagon is 'fine', the mules have 'strong'/'powerful' hooves and the temple is well built ('blocks of quarried stone bedded deeply into the ground/quarried stone', 'fine precinct'). It is civilised: the land they pass through is farmed, there are harbours and a place for public assembly. Very importantly, there is evidence that the people are god-fearing: a temple of Poseidon. The city is well defended ('high battlements'/'towering wall', 'narrow causeway'), but there is no sign of violence. The city is well organised, as indicated by the allocated landing places, and the way the sailors look after their vessels. Homer uses positive terms to describe sailing, the main activity of Phaeacians, contrasting it favourably with hunting.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Odysseus realises that his appearance would alarm Nausicaa, so speaks to her from a distance rather than throwing himself at her feet. This, together with the way he flatters her, shows awareness of her feelings, though perhaps merely for selfish ends. Again, he is thoughtful when Nausicaa bids him farewell: he promises to pray to her as a divinity in gratitude for her saving his life. On the other hand he is sometimes surprisingly unaware of the feelings of his men: he does not bother to tell them about the contents of the bag of winds, and cannot understand Eurylochus' reluctance to return to the house of Circe. Candidates may differ in their assessment of how understanding he is in his treatment of Penelope. In Book 24, he seems completely insensitive to the effect that his absence has had on Laertes.

There is much suitable material: expect a good selection, including examples from the land of the Phaeacians and elsewhere.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) Odysseus walked with the maids behind Nausicaa's wagon. He stopped at the grove of Athene at the edge of the city and waited there. After praying to Athene, Odysseus set out from the wood, covered in a mist sent by Athene. He met Athene disguised as a young girl carrying a pitcher, and she guided him to the palace of Alcinous and told him some family history. Odysseus stood and admired the palace before entering. He went straight to the queen and clasped her knees, and it was at this moment that the mist rolled away and revealed him to the people in the palace. Odysseus asked Arete for an escort home, then sat down by the fire. There was a silence before Echeneus spoke.

[AO1 = 10 marks]

- (b) The Phaeacian court is initially shown as rather unfriendly: Odysseus has to sit in the ashes by the fire though others have silver chairs. Eventually, the customs of *xenia* are observed in a manner far beyond the basic expectations, and we are given the impression of a court of a rich and god-fearing king. Phrases should be selected to show how Homer uses visual detail to convey the impression of wealth; 'beautiful golden jug', 'silver basin', 'shining chair', 'choice of delicacies'. The servants are plentiful and attentive (housekeeper, maid, herald/squire). Homer emphasises the importance of the libation to Zeus by mentioning it twice (in the instructions given by Echeneus and then Alcinous), even before it actually happens. Some candidates may discuss the extent to which Alcinous is portrayed as being in control of his court. Most candidates will probably find the description vivid, but some may consider that despite the vivid individual details, the general impression is rather fuzzy (for example, the vague reference to 'the guests around you'/'these others').

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Although the welcome is initially stilted, it becomes lavish, with a good place to sit, a silver basin for washing and a choice of delicacies to eat. Given that Odysseus is not obviously a great hero, it is exceptionally generous. His slightly unkempt appearance, and the fact that the Phaeacians received few visitors, might account for the initial hesitation. Odysseus is rarely received so hospitably. Nausicaa treated him well, despite his wild appearance, providing opportunity to wash and eat, but she did not have the resources available at the riverbank for more lavish hospitality, and she did not offer libations to Zeus. Circe's welcome was initially deceptive (the drugged drink), but then becomes extravagant: food, bath, sex. The extravagance is on a similar scale to the welcome provided by Alcinous, but sex replaces the libations to Zeus. Other generous welcomes are offered by Aeolus, Calypso and Eumaeus; Odysseus encounters hostility from Polyphemus and the suitors (while disguised as a beggar). Look for detail from the text, not simply a list of characters Odysseus meets. Good answers will refer to the passage for comparison, and examine a range of other episodes in detail. Do not expect all possible episodes to be discussed for full marks: remember that candidates have about twenty minutes available for this question.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks AO3: 5 marks = 50 marks]

- B3** The demigods, Calypso and Circe are certainly fantasy figures, and the same would seem to be true of figures such as Aeolus. Athene is in some ways a fantasy figure (turning into a swallow, appearing in the land of the Phaeacians as a girl and putting a mist around Odysseus). She does have some connection with religion and morality though: Odysseus prays to her in the grove in the land of the Phaeacians, and she is anxious to help Odysseus punish the evil suitors. Zeus is regularly honoured with libations, and Poseidon is worshipped by Nestor and the Phaeacians. The councils of the gods and Poseidon's vendetta against Odysseus seem to belong to fantasy or folk tale rather than religion, as do for example Hermes' gift of moly and Poseidon's son Polyphemus. Nevertheless, many candidates will feel that the overall contribution of the gods, especially Zeus, to the *Odyssey* is to add a moral dimension.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]

- B4** The suitors are certainly presented as evil, and the gods seem to support their punishment (Zeus sends omens and Athene even intervenes in the battle). They abuse the property and servants of Odysseus, and are cruel to Odysseus when he turns up as a beggar in disguise. They plot to kill Telemachus. However, there are some who are less evil: Amphinomus in particular tries to restrain the others, for example when he speaks against the immediate murder of Telemachus. Homer occasionally encourages us to feel sympathy for them, for example in his description of the death of Antinous, Leodes' plea for mercy and the account given by Amphimedon in the underworld. After all, they believed Odysseus was dead and it was not unreasonable of them to court Penelope.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]



RECOGNISING ACHIEVEMENT

Mark Scheme 2737
January 2005

- A1** (a) Polydorus, son of Priam, is speaking. Priam had sent him away during the Trojan War to be brought up in safety by the king of Thrace. However, the king had changed allegiance to support the Greeks when it was clear they would be victorious. He had murdered Polydorus and kept the money Priam had sent with him. Polydorus was buried in the mound from which Aeneas had tried to pick branches for an altar at the first place he chose for a settlement. As a result of hearing the voice of Polydorus, Aeneas abandons this place, which he had called Aeneadae, and continues to Delos.

[AO1 = 10 marks]

- (b) The passage begins innocently enough, with the description of the mound on top of the thicket and preparations for religious rites. The contrast of this peaceful opening emphasises the horror of the appearance of the blood, and the incongruity of blood coming from tree roots disturbs the reader. Virgil introduces tension by stating explicitly that he is about to describe something horrific ('I saw a strange and horrible sight'/'I saw an uncanny thing, which horrifies me to speak of'). He guides the reactions of the audience by describing his own ('chilled me to the bone'/'in a palsy of chilly fear', 'my blood congealed with fear'/'my veins were ice-bound', 'I began to pray'). Virgil paints a vivid picture of the blood ('dark gouts'/'a flow of black blood', 'stained the earth with gore'/'fouling the earth with its stains'). He builds up the tense atmosphere before we hear Polydorus' words ('shall I speak/say it aloud?', 'heart-rending groan'/'pathetic moan', 'from the depth of the dune' 'a voice rose in the air'). The religious overtones of the passage ('Gradivus', 'omen', 'pollute your righteous hand'/'dishonour your guiltless hands') make the horror more serious. Polydorus' final statement ('this is no tree that is oozing blood'/'that blood is not drawn from the wood') takes a moment to sink in, and then intensifies the horror retrospectively as the audience realise the reasons for the strange blood dripping from the vegetation.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Aeneas is portrayed as dutiful to the gods: he is building an altar, he prays when he sees the bad omen and his hands are described as 'righteous'/'guiltless'. This is typical of elsewhere: he sacrifices to Juno on arrival in Italy; he sacrifices the white sow; he is reluctant to break the treaty sanctified by the gods.

In the passage, he seems to have been driven to a frenzy ('searching for the cause, however deep it may be', 'a still greater effort', 'struggling to free it'). This is consistent with the way he behaves in Troy, both when rushing to fight and when looking for Creusa. At other times, however, he is more composed (e.g. when he visits Evander to ask for help).

Here, he is fearful. This reflects his fear in the storm in Book 1, but not the way he fights in Latium.

Look for focus on the question and a careful selection from the many possible examples.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) Aeneas led the thirty ships back, with Pallas at his side. The Trojan ships which Cybele had changed into nymphs told him of the situation in Latium, and urged him to hurry to fight the Rutulians. Cymodocea gave him a push to speed him up. Aeneas used his shield to signal to the Trojans besieged in their camp. Flames came from his head and armour. Turnus drew up his troops on the shore to fight Aeneas and the men he had brought. Aeneas led his ships at great speed up the beach; Tarchon's was wrecked on the approach. Many on both sides were killed in the fierce fighting; Pallas and Lausus were noted for their bravery, but did not meet in battle, for Juturna advised Turnus to take the place of Lausus and confront Pallas. Turnus told his allies to withdraw, and claimed Pallas in single combat.

[AO1 = 10 marks]

- (b) Hercules is a kind of patron saint for Pallas. The prayer Pallas offers shows his piety, and encourages the audience to consider - and hope for - a victory for Pallas. This hope is quickly removed by the groan and tears of Hercules' response. Jupiter, as usually in the *Aeneid*, represents the supreme power of Fate. The audience see that even Hercules cannot save Pallas, and they also learn that Turnus himself must die soon: this is important for their interpretation of the rest of the poem. Jupiter's comments encourage the audience to distance themselves a little from the action and consider the frailty of human life and the importance of destiny. Some candidates may note the reference to Sarpedon and the *Iliad*: give credit for this knowledge if it is used in a relevant way, but do not require it for full marks.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) We are encouraged to admire Pallas because he is brave and confident, keen for glory and not afraid of death. This is how he has been portrayed in the fighting so far, and how he will fight with Turnus. In the passage, Pallas thinks about his father's reaction: this reflects the close bond between them, shown for example when they bid each other farewell and at Evander's reaction to his death. This close family bond creates empathy and thus increases the audience's sympathy for Pallas. Virgil creates sympathy by showing Pallas' vulnerability: here, he knows that he is the weaker. Virgil portrays him as young and fragile. Elsewhere too, he is shown as young and fragile: on board ship he stays close to Aeneas, trying to learn as much as he can; in death he is compared to a flower. He is pious, praying to Hercules. Similarly, the first time Virgil mentions him he is involved with a festival of Hercules and boldly approaches the Trojans and greets them hospitably.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 = 50 marks]

- B3** War is presented mainly in Book 2 and the second half of the epic. Better answers will probably show some understanding of the Augustan background and perhaps refer to Anchises' speech in Book 6. Candidates will probably refer to the tragic loss of young life (Pallas, Lausus, Camilla, Euryalus) and also to the fact that Aeneas has to fight in order to fulfil his destiny. Look for a range of valid points backed up by close reference to the text.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** Most candidates will probably agree with the statement, but they should consider a range of incidents in order to come to a conclusion. Aeneas does ultimately abandon his love for Dido in order to fulfil his duty to the gods, but his love is very important for a while. He shows love for Creusa, Anchises and Ascanius, though this love may overlap with duty in the latter two cases. Answers which consider only Book 4 should not be awarded high marks.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]



RECOGNISING ACHIEVEMENT

Mark Scheme 2740
January 2005

- A1** (a) The Herald has arrived and reported the victory of the Greeks over the Trojans. He has described the conditions faced by the Greeks during their fighting. Clytemnestra has justified her setting up of the beacons. The Herald has gone on to describe the loss of Menelaus during the storm. Following a Choral Ode, Agamemnon has returned to Argos, bringing with him Cassandra as his slave. The Chorus have welcomed him, hinting that not everything is well in the city. He has himself made a speech celebrating his return. Clytemnestra has come out to welcome Agamemnon home.

[AO1 = 10 marks]

- (b) The passage is full of dramatic irony. The audience know that Clytemnestra plans to murder Agamemnon, and that she has been unfaithful to him with Aegisthus. References to Agamemnon as the mainstay of the house, fleeing the yoke of fate, envy, and especially the closing part of the speech, the home. Justice, and her spirit all have two meanings, making the passage an effective piece of dramatic irony.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Clytemnestra is planning to kill Agamemnon. She is concealing her purpose from him. There is sincerity in the ironic comments she makes about Justice and in her desire for him to step onto the Tapestries in entering the palace. Once there, she can carry out her plan. During the play, she has been hiding her true intentions behind ironic statements. However, once she has carried out her plan, she is triumphant in her comments. The speech is designed to lull Agamemnon into a false sense of security so that he will fall in with her wishes – something that does happen.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) Chrysothemis has just arrived to tell Electra that she has been to visit the tomb of Agamemnon, and found a lock of hair laid as an offering. She is convinced that Orestes has returned. Electra counters with news of her own, that Orestes is in fact dead, a message brought by his Tutor. Electra then proposes to Chrysothemis that they now have nothing to lose and they should kill Aegisthus. Chrysothemis has refused and is urging her sister to caution.

[AO1 = 10 marks]

- (b) There are several features in the passage. The pace is rapid, through use of *Stichomythia*, but varied with longer lines. There is the contrast between the two characters, each with a different point of view, and the emotions expressed. Language is also used for effect, with references to sight and blindness, illness and justice. There is also anticipation as to how Electra will proceed once Chrysothemis leaves.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The relationship in this passage is consistent with their relationship elsewhere in the play. Electra is determined to resist Chrysothemis and Aegisthus, and when she hears of Orestes' death, she is even willing to try and kill Aegisthus herself. She is passionate and irrational. Chrysothemis is more like a traditional Greek woman. She will not go against the will of those in power, despite her feelings about the situation. She is also concerned about her sister, trying to keep her out of trouble. She offers sound advice to Electra, and receives abuse and insults in return.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** *Oedipus the King* is a detective story, with Oedipus as the detective trying to solve the murder of Laius. However, there are many other themes within the play. Candidates should be able to mention the purpose of Tragedy, the role of the gods, prophecy and Fate, use of language, such as dramatic irony and characterisation. The vast majority should disagree with the statement, but credit any point of view, as long as it is supported by the text.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]

- A4** The motives for revenge are not that different. Both Clytemnestra and Orestes/Electra have personal motives for revenge; Clytemnestra for the murder of Iphigeneia, and her children for the murder of Agamemnon. Clytemnestra has the additional motive of Cassandra and regards herself as the personification of the Curse on the House of Atreus. Orestes has the backing of the Delphic Oracle, but Electra's motives also include her humiliation by her mother. Both revenges can be argued as being justified; which is more justified is for the candidates to decide, based on their experience of the text.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]



RECOGNISING ACHIEVEMENT

Mark Scheme 2741
January 2005

- A1** (a) After Creon banished Medea, she first persuaded him to give her one more day on Corinth. She then had her first confrontation with Jason. He arrived in an attempt to conciliate her. She has told him of all the benefits she conferred upon him, stressing her part in his success and reminding him of his oaths. Jason counters by describing how she has benefited from her association with him. He also claims he is marrying Glauce for his family and offers Medea help, as well as blaming her for her exile. Medea rejects his claims. After Jason departs, Aegeus arrives and is tricked into offering Medea sanctuary in Athens in return for help with his childless state. Now that she has refuge, Medea is telling the chorus of her plans for revenge.

[AO1 = 10 marks]

- (b) This passage is one of the key moments in the play. Medea has now fully formed her plans, and is telling the Chorus and the audience what she plans. She describes in detail her plan to kill Glauce, but also mentions that she will kill her children. The passage is a form of soliloquy, revealing to the audience Medea's thoughts and personality. The use of language is dramatic, vivid descriptions of murder and agony. There is a variation in sentences length, with a rhetorical question. There is also tension in the audience as to whether Medea means what she says.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Medea seems calm and rational in this passage. This contrasts with her attitude earlier in the play, where she has been more emotional, especially in her first meeting with Jason. From the arrival of Aegeus, she has become more controlled and cold-blooded, and only really changes when she has doubts just before killing her children. Her pride is noticeable in this passage; she expresses almost masculine qualities of personal humour and glory. She ends the play triumphant, seemingly without the guilt she is describing here.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) The Messenger came in and described how Pentheus was killed. He told how he arrived in the glade to spy on the Maenads. Dionysus placed him on a pine tree and then told the women of his presence. They attacked him, eventually tearing down the tree and ripping him apart, with his own mother leading the slaughter. She then arrived, describing how she had taken part in the killing of a lion and is proudly carrying his head.

[AO1 = 10 marks]

- (b) Both characters are portrayed vividly and realistically. Cadmus is an old man, burdened by the guilt of his house and its sufferings. He is trying to return his daughter to reality and must reveal the truth to her. His language shows his feelings well. Agave is coming out of her trance slowly, before realising the true horror of her actions. Her confusion, followed by horror at what she has done, is skilfully brought out by Euripides.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The House of Cadmus is guilty of not acknowledging Dionysus as a god, claiming that his mother Semele was lying about Zeus being his father. He punishes the whole family in the most horrible way. Pentheus especially suffers not only because of his mother's attitude, but because of the insults he heaps on Dionysus when he is in disguise. However, all he was trying to do was to rule his city successfully, resisting the slide into anarchy the new belief presented. The sisters may deserve punishment for their ideas Dionysus' parentage, but the god can be seen to go too far when he punishes Cadmus, who not only set up a shrine to Semele, but also joined with the Bacchic rites.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Phaedra seems to have little control over her actions. She is a pawn for Aphrodite. Her passion is caused by the goddess. She tries to overcome this, but is tricked by the Nurse, who then goes against her wishes and tells Hippolytus of Phaedra's feelings. The only occasion where she may have some freedom of action is in how she kills herself and her suicide note, but even this is predicted by Aphrodite. Similarly, Hippolytus' fate is also predicted, but he could have altered this by taking his servant's advice. His pride angers Aphrodite and precipitates the action. However, Hippolytus has more opportunities to change his fate; he could have broken his oath at any time and told Theseus the truth.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]

- B4** Jason offended Medea through his rejection of her for a new wife. He believed he was acting in the best interests of everyone concerned, if only Medea was sensible enough to accept the situation. Hippolytus offended Aphrodite through his refusal to worship her, displaying *hybris*, but he was pious towards Artemis honourable in not breaking his oath. Both of them committed an offence, but for different motives; they did not seem to realise what they had done. Jason offended a mortal, albeit one with magical powers, while Hippolytus offended a goddess. The candidates must decide for themselves who deserves his punishment most; credit those who also discuss the nature of the punishment.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]



Mark Scheme 2746
January 2005

- A1 (a) (i) Lamachus has received orders from the Generals to go immediately to a snowy position to keep a look-out for raiders from Boeotia on rustling expeditions. He has also just heard about Dikaiopolis' invitation.
- (ii) He has been invited to dinner by the priest. He's to bring meat and his jug. Everything else is provided – couches, tables, blankets, garlands, and myrrh. There will be plenty of food – and dancing-girls.

[AO1 = 10 marks]

- (b) There is a constant motif in this passage: Lamachus' preparations for his military expedition are capped in a cheeky way by Dikaiopolis' reference to some (usually related) item of food, available only in time of peace. Lamachus' food is basic – and he humorously demands that it be stale. Good answers will of course give examples: the spear and the black pudding (sausages in new edition) are among the most obvious and would provide some visual humour as well. There is humour in the general, clearly used to giving orders, being here dominated ('Would you mind not speaking to me in that manner?'). Symbolically, even his crest is moth-eaten. Also, it is worth remembering that Dikaiopolis has been invited out to dinner and so this is a fantasy meal, ordered purely to outdo Lamachus.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) This passage is clearly dominated by Dikaiopolis' ability to cap every command given by Lamachus. Details will probably have been given in (b) but some candidates will also note how Lamachus is manipulated into being the 'judge' between locusts and thrushes, and how he is clearly rattled ('Damn your insolence'). Elsewhere Dikaiopolis is very cynical (albeit in 'asides') about the Ambassador's high life-style and generous expenses compared with his own experiences as a refugee 'sleeping among the rubbish on the city walls'. He even calls him an idiot. The mockery of Euripides is perhaps gentler and more spasmodic. He claims that there are so many cripples in his plays because they fall downstairs when visiting him, and so many beggars because Euripides' wardrobe contains only rags. Later he breaks into Euripidean tragic verse to celebrate the identification of Telephus as the tattiest hero. He then makes fun of the tragedian by asking for increasingly insignificant items, unconnected to his original aim of dressing in rags for his 'trial'. In the process he calls him 'Euripikins'. In his earlier confrontation with Lamachus, Dikaiopolis again manipulates him, using a feather from his plume to make himself sick – of the sight of him! He then criticises the general for staying away from the front line and making money by going off as an ambassador. Please credit other examples and bear in mind that the question asks for a quantification of the importance of mockery in the play. Good answers will therefore make reference to scenes such as Dikaiopolis' 'head on the block' speech and the parabasis, where mockery plays no part.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) The gods are fed up with the Greeks because they persist in going on with the war despite the gods' continued attempts to inspire peace. So they have gone off to the highest point of heaven where they can't see the fighting or hear the Greeks' prayers. They have let War move in and imprison Peace. He has brought a mortar to grind up every city in Greece.

[AO1 = 10 marks]

- (b) There is the visual impact of the beetle on its final approach to the runway, the humour enhanced by Trygaeus' Brechtian plea to the crane-handler and his palpable fear of flying.

The other general source of humour here is Trygaeus' casual manipulation of a god. He gives him a false name, bribes him with meat and feels no fear in insulting him ('greedyguts').

Hermes is a figure of fun with his blustering threats ('I swear you will be exterminated') and dramatic responses (shaking Trygaeus, wolfing the meat down and theatrically indicating the heights of heaven). His limited domestic role is also humorous.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Here and elsewhere Hermes is both a figure of fun and a supplier of information. Later in Act 1 he also moves the plot along.

Just beyond the passage he gives details of how War has piled up stones to imprison Peace and has brought a huge mortar to pound all Greek cities to pulp – but then comically runs off in fear at the approach of War.

When he reappears Hermes tries with increasing bluster ('You shall die, you shall die') to deter the hero from rescuing Peace but is comically rebuffed ('Could you tell me the date when?'). He is easily manipulated by being convinced that the Moon and the Sun are plotting against him and by swallowing the promise that the rites of all the gods will be transferred to him. The humour is in Hermes' gullibility and the alacrity and emotion with which he accepts the bribe of a gold cup.

For the rest of the Act his role becomes somewhat less comic as he acts as cheerleader while the statue is extracted, bullying the Megarians and the Athenians. He then in serious vein responds to the Leader's request with a detailed explanation of the causes and consequences of the war. This is followed by his acting as 'interpreter' of Peace's questions about the political situation in Athens, lightened only by his being smacked in the face by the revolving statue.

He ends the scene by giving Harvest to Trygaeus and Festival to the Council, and by guiding Trygaeus back home.

Do not expect to see *all* these aspects even in good answers.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** The most likely response is that there is a moral – the one learnt by Procleon – that the traditional jurors are being taken for a ride by the demagogues. Candidates may also focus on some sort of message (either positive or negative) implicitly conveyed by Procleon's extreme behaviour both before and after his 'conversion'. Whilst the play clearly has its 'intelligent' aspects (Anticleon's reasoned argument and the parabasis, for example), it is not short of 'knockabout stuff'. Of the three plays in this module, it probably has the most blatant slapstick scenes, with Procleon's attempted escapes and the dog trial likely to be quoted by many candidates.
Credit candidates who draw comparisons with other plays.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]

- B4** Candidates can of course argue either way but must, as always, support their case with evidence from (at least two of) the plays. Good answers will mention the appearance and movement of the Chorus, and the way it propounds and/or supports a viewpoint both during the regular scenes and in the parabasis.
In *Acharnians*, the Chorus represents the villagers of Acharnae, 8 miles north of Athens. They, like Dikaiopolis, have suffered from the Spartan invasions of Attica, but he and they differ in their response to their deprivations. Dikaiopolis wants instant peace whilst the Chorus wants to fight back to get revenge. Their role in the play is therefore to form the main opposition to Dikaiopolis' plan for monopolistic peace. By at one stage dividing them into two halves, Aristophanes is able to suggest that some Acharnians (and by implication some Athenians?) were easier to persuade than others. In the parabasis, the Chorus, in addition to blowing the writer's trumpet for him, argues the case for respect for the old, under threat from the younger generation. Their appearance would not be startling, but their speedy movement and stone-throwing would suggest the intensity of their opposition.
In *Peace* the Chorus (or possibly two of them) represents primarily farmers and then citizens of separate Greek cities. They contribute to the spectacle by hauling Peace out of the cave and to the message by singing in celebration of peace. In the parabasis their celebration is of Aristophanes! At the end they enthusiastically hymn Dikaiopolis' wedding.
The Chorus of old jurors in *Wasps* would be a spectacular sight with their colourful insect costumes covered with tattered jurymen's cloaks. They are of the old school and help to emphasise Procleon's attitudes. It is significant that they, and not just Procleon, are convinced by Anticleon's arguments. In the parabasis, as in those of other plays, they sing in celebration of both the poet and the past.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]



RECOGNISING ACHIEVEMENT

Mark Scheme 2747
January 2005

- A1 (a) (i) Euphronios
 (ii) 510-500 B.C.
 (iii) Volute Krater
 (iv) Mixing water and wine
 (v) Red-figure

[AO1 = 10 marks]

- (b) The pot shows an action packed scene which depicts a group of men drinking and dancing on the neck of the pot and Herakles fighting against the Amazons on the belly of the pot. Herakles is shown in the centre of the composition, wearing a lion skin, clutching his knotty club and striding to the right towards a group of three advancing Amazons. Two of the Amazons march side by side and are (almost) identical, apart from the angle of their shields. The third Amazon wears a close fitting, striped body suit and is about to shoot an arrow at Herakles. The advancing Amazons and Herakles form an almost triangular composition over a fallen Amazon. The figure clutches her shield and sword and rises up on her shield arm; her right leg is bent and her left leg lies along the ground with the lower part concealed behind her thigh. To the left of Herakles another Greek warrior, Telamon, prepares to kill a fallen Amazon whose position is a mirror image of another fallen Amazon. To add some variety the painter has shown her in the striped body suit, her arms are flung wide and gaze turns to the ground.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) It is most likely that candidates will choose the Berlin Painter's volute krater, depicting Achilles fighting Hector in the presence of Athene and Apollo, or the Kleophrades Painter's hydria depicting the fall of Troy. All three pots have their merits. Euphronios' pot is certainly full of vigorous action and shows the chaos and confusion of a battle scene very successfully but some candidates may find it a little too confusing to consider it effective. The Kleophrades Painter depicts the horror of war rather than the 'glory of war' and some candidates will find that more, or less, effective depending on their own preference. The Berlin Painter depicts a scene which is deceptively simple. The overall effect of this pot is much simpler and less ornate than either of the other two pots. It is this simplicity which many candidates will find effective and pleasing to the eye. Don't be surprised if candidates make their choice based on what is pleasing to their eyes rather than what is an effective battle scene.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2 (a) (i) Erechtheum / Erechtheion
 (ii) 421 – 406 B.C.
 (iii) Ionic order
 (iv) Athenian Acropolis
 (v) Athena
 Karyatid / Caryatid porch

[AO1 = 10 marks]

- (b) The difficulties faced by the architect are two-fold; the topography of the site and the sacred nature of the site.
 As is clear from the elevation drawing provided the site was on two very different levels, sloping downwards from south to north. The architect's solution to this problem was to increase the size of the north porch, making the columns long and slender. The north porch is 'balanced' by the much smaller south porch which is supported by Karyatids rather than columns.
 The sacred sites include Athena's olive tree, Poseidon's salt water spring [do not reward story-telling of the contest between Athena and Poseidon] and the tomb of Kekrops. The number of cults to be housed with the temple and precinct necessitated a number of rooms of different size and orientation. The solutions to these problems included accommodating the salt water spring with a hole in the floor and leaving a hole in the roof [should Poseidon feel the need to strike the Acropolis a second time], engaged columns on the west side to match the ground level on the east side, internal divisions on different levels and the bridging of the tomb of Kekrops by the west wall. The architect then attempted to unify the whole building by the continuous frieze, which had sculpted figures attached to a background of dark Eleusinian stone.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The Erechtheion was designed to hold the ancient and most sacred image of Athena and incorporate a range of sacred sites within the temple precinct. In order to achieve this, the architect has used considerable architectural ingenuity and so, in that respect, could be considered to be successful and have designed a structure suitable for its purpose.
 Whether it is successful in an aesthetic sense should form the heart of the candidate's argument. It does not matter whether the opinion expressed is positive or negative so long as it is backed up by sound reasons which in turn are supported by detailed reference to the building and its setting within the sanctuary. For some candidates the fact that it acts as a contrast to the Parthenon may sway their opinion one way or another. The lavish decoration and overall theatrical effect may prove to be the deciding factors.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** The question is intended to allow candidates to show their knowledge of one of two topics on contemporary life which have been set for study.
The two pots depicted are:
Pot A: a black figure lekythos by the Amasis Painter depicting a scene with women weaving.
Pot B: a red-figure hydria by the Leningrad Painter depicting a scene in a pottery workshop.
Vase-painters depicted women [freeborn, slave, hetairai] in a variety of everyday tasks: in the women's quarters, washing, collecting water, wool working, marriage, with children, taking part in family and religious rituals, taking part in symposia. It is often very difficult to decide what type of woman is being depicted in a scene, but there are often clues in the style of dress and woman's companions. A wife of a citizen, for example, would not be found at a symposium.
Candidates must decide how typical these scenes are. The Amasis Painter's scene is obviously very typical since there are numerous pots depicting women engaged in the various processes involved in wool-working. The Leningrad Painter's pot is a little more unusual as there are few pots which depict women at work and particularly a woman at work painting a pot!
Candidates must refer to recognisable posts in their answers.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]

- B4** The statement in the quotation is rather extreme and is intended to provoke a reaction from candidates. As always, it does not matter whether candidates agree or disagree, provided there is a reasoned argument based on primary material [i.e. the buildings they have studied].
The architecture of the Archaic and Classical Greece was dominated by trabeate, post and lintel, construction. Key elements, such as columns [and their flutes], metopes and triglyphs, suggest that they had wooden origins. As temples were religious buildings it is not unexpected that they should be rather conservative about their design.

[AO1 = 23 marks + AO2 = 22 marks + AO3 = 5 marks = 50 marks]



RECOGNISING ACHIEVEMENT

REPORT ON THE UNITS
January 2005

Introduction

Numbers of candidates for individual modules in this session remained very much in line with numbers for the January 2004 session, though fewer candidates aggregated.

There was a pleasing improvement in the standard of legibility and the overall literacy of papers. Many candidates showed an increased maturity in the way they responded to questions, particularly those that required the analysis of a passage printed on a question paper. Questions which required detailed knowledge were less successfully answered. Whilst candidates had obviously developed their evaluative skills, they did not appear to have revised in sufficient detail. This trend was repeated across the modules.

2736 Greek Epic

General Comments

Generally, the calibre of candidates was high, with the standard significantly better than June 2004. Responses displayed considerable familiarity with the text and the issues the epic raises. Of particular note was the way candidates tackled the first question of the contexts – here many responses were achieving Band 2 or Band 1 marks. There also seemed to be a greater maturity of thought evident in the way candidates argued their case and perhaps some of the many tips passed on at INSET for succeeding in this module had been heeded.

Spelling still remains an issue. Many candidates could not spell Phaeacia despite its being on the question paper. Other usual mistakes included 'Polythemus', 'Lystrigonians' and perhaps more disconcerting was the frequent spelling of 'Oddyseus'.

There were, unsurprisingly, very few rubric errors and timing posed little problems for the vast majority of candidates.

Comments on Individual Questions

A1 *Odyssey* 6.251-273

- (a) This question was generally very well answered and displayed excellent knowledge of the preceding events, especially of Nausicaa's dream and the manner of Odysseus' supplication. Weaker responses spent too long discussing Ogygia.
- (b) This was a relatively straightforward question and posed most candidates very few problems. Those gaining high marks were those who discussed Phaeacia as being civilised or sophisticated and picked up the references to a public assembly and the skill of the construction work. Nearly all answers referred to the text well though weaker ones need to use the actual information more and link it back to the specific question which is being asked.
- (c) Perhaps this was more of a challenging question and allowed candidates to approach it in different directions. All valid arguments were rewarded as long as they were supported by the text. Most answers were able to refer to Odysseus' conduct in Phaeacia and it was pleasing to observe the depth of detail included here, especially in reference to the Games. Beyond Phaeacia, some answers cited Polyphemus and how Odysseus hurt the Cyclops' feelings because he blinded him. Better responses included a range of examples – his crew, Laertes, Calypso, Elpenor, Penelope – and considered both sides of the argument.

A2 *Odyssey* 7.159-181

- (a) Again, many answers achieved high marks in this question as a result of very good knowledge of the set text. Better answers made mention of the mist in the correct place and recorded Odysseus' admiration of the Phaeacian palace. Some answers included material that would have been appropriate for A1a.
- (b) Better responses used the whole of the passage and made reference to xenia, wealth, luxury, piety, Alcinous' relationship with the court. Weaker responses stuck to quoting extensively about the gold and silver items with little else taken into account. A worrying few discussed the land of Phaeacia as a whole and gave little, if any, discussion of the passage under question.
- (c) This question was generally well answered and candidates made full use of the scope to include a whole range of AO1 from Phaeacia and the *Odyssey* as a whole. Better responses noted that Alcinous' welcome was initially stilted and avoided the temptation to list different instances. Instead they attempted to draw comparisons between the welcome shown in Phaeacia and elsewhere. Such attempts were surprisingly few and were awarded highly under AO2.

B3 Fantasy figures, religion and morality

The quality of response varied considerably to this question. At one end were responses extremely well prepared for a question on the gods, citing an extensive range of relevant examples. They also tackled all three elements of the question – religion, morality and figures of fantasy – and often separated characters such as Circe and Calypso (figures of fantasy) from Zeus and Athena (xenia and justice). More middle of the road responses dealt with the mortals' relationship with the immortals in a general way and cited key episodes such as the councils of the gods, Odysseus' relationships with Circe and Calypso and Poseidon's vendetta against the hero but failed to achieve a real bearing on the question as they failed to break it down. Other responses failed to show either understanding of what the question demanded (some confusing 'morality' with 'mortality') or showed an insufficient grasp of what material was appropriate for the question. At all times it is worth stressing to candidates the importance of using the 'prompt' at the end of the question to help unpack it.

B4 Suitors as evil

This question posed few problems and the majority were able to comment on the behaviour of the suitors as a whole and to cite relevant examples, such as their attempts to murder Telemachus, their abuse of Odysseus' property and of the hero himself in disguise. Better answers distinguished between the suitors and considered whether one can argue that they were all evil en masse. They examined the behaviour of individual suitors to argue that there are crucial differences, such as Amphinomus. Good responses also tackled the second part of the question and discussed whether there was room to feel a degree of sympathy towards them and questioned whether Penelope was entirely blameless in the situation that had arisen.

2737 Roman Epic

General Comments

In general the paper was quite well answered with many candidates making good use of the *Aeneid* as a whole rather than relying on what was contained within the question paper. Clearly many candidates have had their imaginations caught by the tales of Aeneas and have enjoyed studying the work. There were several attempts to link the *Aeneid* to the work of Homer. This is not required under the specification but many candidates were able to compare events in Virgil to events in the *Odyssey* and the *Iliad*. Unfortunately some answers referred to the events of the recent film 'Troy' and assumed that the film was very closely based on the *Iliad*. All questions were answered by several candidates although A1 and B4 turned out to be more popular than A2 and B3.

Comments on Individual Questions

A1 *Aeneid* 3.22-43

- (a) Many candidates knew exactly which part of Book 3 this was and answered with a sound range of detail. Most were fully aware of exactly who Polydorus was and how he had ended up dead and buried under Aeneas' feet. Not all answers were confident with the impact that this incident has on Aeneas' travels, and information on Aeneadae and Delos was not always forthcoming.
- (b) This question was answered well and it elicited several very strong personal reactions to the descriptions of gore and horror. Many picked up on the building up of suspense in the passage and the emotional effect that this has on Aeneas. Most answers used the passage successfully, but there were one or two who settled for describing what happens in the passage without any direct reference to it.
- (c) This question aroused a wide range of different responses. Some answers concentrated on Aeneas' demonstration of fear in this passage, although stronger ones dwelt on Aeneas' determination to do the right thing and on his ability as a Trojan leader. Some answers showed limited knowledge of the rest of the poem and relied on generalisations, but most were able to pick out a few pertinent examples for discussion.

A2 *Aeneid* 10.448-472

- (a) Answers for this question tended either to include most of the material required by the question or very little of it. Several answers described in huge detail what had happened since Aeneas and his people reached Latium, but struggled to discuss in any depth what had happened since Aeneas left the Etruscans.
- (b) This question was found to be quite difficult but some performed well. There were some interesting discussions of the role of fate in the lives of men and gods, and most answers drew out the sympathy that the gods in this passage have for Pallas.
- (c) Almost all answers could draw on a wide range of examples to use from the *Aeneid* to supplement discussions of the passage on the question paper. The relationship between Pallas and Aeneas was discussed in some answers, but several were limited to discussing Pallas' personality and relationship with his father.

B3 War as evil

Very few of the answers for this question discussed Virgil's background during the turbulent years at the end of the Roman Republic, although some did and integrated it usefully into the argument. Many of the points in the mark scheme were picked up on, although several answers were limited to either half of the *Aeneid* without making much use of the other half. Lausus and Pallas were discussed at length but only a few picked up on the deaths of Camilla, Nisus and Euryalus.

B4 Duty or love

This question proved to be popular, and very few answers were limited to discussing Book 4. Aeneas' duty to his family, destiny, and Troy were all discussed in depth, and many answers included several useful examples from the whole work. There was some confusion about 'love', with some answers having reference only to romantic feelings, and being restricted to Creusa, Dido and Lavinia, but most discussed the love that Aeneas clearly feels for his father and son. There were some answers that discussed Aeneas' relationship with a mother. In general, this question was soundly answered.

2740 Greek Tragedy 1

General Comments

The Greek Tragedy Modules proved to be as popular as ever. The candidates for both modules displayed a good understanding of the issues involved in the plays but seemed less precise on the details of the plays than in previous years.

The answers showed that *Electra* seemed to be the candidates' preferred choice although not by much. Many candidates answered the context question on *Agamemnon* and of the two essays B3 discussing *Oedipus the King* as a detective story had more answers than B4 on revenge.

A1 *Agamemnon* 886-907

- (a) Most answers placed the passage into its context in the play. The detail given varied in depth with many answers failing to include all the detail necessary, especially not mentioning the arrival of Agamemnon and Cassandra.
- (b) Dramatic Irony was generally a well understood concept and candidates were able to apply this understanding when answering this question. There were many answers which gave a full analysis of the passage but in quite a few cases examples were limited despite the question to analyse the passage "in detail". Many answers also neglected to discuss how effective the use of irony was.
- (c) The character of Clytemnestra was generally well analysed; her devious nature and hiding of her true feelings being mentioned in most answers. Although the comparison with the rest of the play was not always convincing. There were many good answers especially those which mentioned her gloating over Agamemnon's body at the end of the play. This was a scene which was neglected by a surprisingly large number of candidates.

A2 *Electra* 1032-61

- (a) Candidates generally had a good grasp of the details of the play. Most knew that Electra had asked Chrysothemis to help her in taking revenge although not all were able to put the passage into its precise context within the play.
- (b) This question also produced some good answers which were able to comment on features of the passage such as the conflict between the two sisters, the tension created and the use of language and its pace (although most still struggled to spell *stichomythia* correctly).
- (c) The relationship between the two sisters was well discussed in this part of the question although quite a few answers found difficulty in balancing the passage with detail from the rest of the play.

B3 *Oedipus the King* as a detective story

This was the more popular of the two essays. Answers varied in quality but all were able to discuss the play and the implications of the question. Many candidates focussed on either the “detective” elements or the themes of the play without integrating the two. Those that discussed both sides of the question produced some very good answers.

B4 Revenge

There were a variety of approaches to this question with arguments from both a modern and a contemporary point of view. Most answers concentrated on the main motives of the two sides; the deaths of Iphigeneia and of Agamemnon. Better answers mentioned more personal reasons for revenge such as Clytemnestra’s desire for power, her affair with Aegisthus and jealousy over Cassandra while Electra’s resentment of her treatment was also discussed. Only a few answers analysed Orestes’ motives for revenge with most concentrating on Clytemnestra and Electra.

2741 Greek Tragedy 2

General Comments

The Greek Tragedy Modules proved to be as popular as ever. The candidates for both modules displayed a good understanding of the issues involved in the plays but seemed less precise on the details of the plays than in previous years.

All four questions seemed to be equally popular.

A1 *Medea* 781-810

- (a) The details of the play were generally known, although a surprisingly large number omitted either the scene with Jason or the scene with Aegeus.
- (b) This question was generally well answered with candidates picking up on the language and horror of the proposed actions of Medea.
- (c) This question also produced some good answers but events after this scene were neglected, especially Medea's vacillation before killing her children and her exit at the end. Several answers also found it hard to achieve a good balance between the passage and the rest of the play.

A2 *Bacchae* 1281-1307

- (a) Most candidates produced a full range of detail in here, describing Pentheus' death in detail. Not all distinguished between the words of the messenger, and those of Agave.
- (b) This question was less well answered. Many candidates did not actually answer the question, focussing on how dramatic the passage was, rather than discussing the portrayal of the characters.
- (c) This question produced a wide range of answers. Most concentrated on Pentheus, and neglected other characters, such as Agave and especially Cadmus. There were also a large number of one-sided arguments, with answers only analysing the negative aspects of Pentheus' behaviour, rather than considering his reasons for acting as he did. Many did think that although Dionysus was justified in taking revenge, the form it took was rather "over the top".

B3 *Hippolytus* – control over own destinies

The question produced a full range of answers. Many approached it on a superficial level, focussing mainly on the gods and not on the behaviour of the characters. Better answers discussed not only the role of the gods in producing the final outcome, but also the actions of the characters themselves (Phaedra telling the Nurse of her love, Hippolytus refusing to worship Aphrodite and to break his oath). Some answers also discussed the impact of other characters, such as the Nurse and Theseus, on the events of the play.

B4 Jason and Hippolytus and punishment

As with Question B3, there were a large number of superficial answers which failed to analyse the two characters and the context of their actions. Better answers also considered the nature of the punishment suffered by Jason and Hippolytus. Approaches to the question took both a modern and a contemporary point of view, with some arguing that Hippolytus deserved his punishment more because he offended a god, while others saw Jason's actions as worse because they caused Medea to suffer. Many candidates also found it hard to produce a balanced answer, focussing more on Jason than on Hippolytus.

2746 Greek Comedy 1

General Comments

Most candidates had a reasonable grasp of the plays and many displayed a pleasing knowledge of the political and social background of Aristophanes' Athens. Some however saw no difference between Athens and Greece, with subsequent problems when discussing the chorus in *Peace* or the Peloponnesian War.

Question A2 was more popular (and as a rule better answered) than A1, whereas the Section B questions attracted roughly equal numbers of candidates.

There was almost certainly a record number of variations in the spelling of 'humorous'.

A1 *Acharnians* 1094-1127

- (a) Both sub-questions proved difficult as in general the precise details of the two messages were not recalled. Most answers stated that Lamachus had simply been recalled to the war, and that Dikaiopolis was going to the festival of Dionysus. Much greater precision, as exemplified in the Mark Scheme, was looked for.
- (b) Most answers included the general points that Dikaiopolis is mimicking Lamachus' commands and that the different qualities of food symbolise the luxury of peace against the hardships of war. The AO1 marks can only be awarded where there is extensive illustration from the passage of points being made.
- (c) Most answers included examples of Dikaiopolis' use of mockery, with some very detailed and perceptive comments on his treatment of Euripides. Marks were gained if answers included something about the passage. Few answers were able to answer the question fully and evaluate the importance of mockery in the play as a whole by mentioning other factors of significance. Most were content to say that it was 'very important'.

A2 *Peace* 173-203

- (a) Most answers included the general idea that the gods were angry at the Greeks' continued fighting and that War had taken up residence. For high marks it was necessary to mention also War's imprisonment of Peace.
- (b) As a standard 'humorous' question, candidates were well-prepared for this and most were able to make a good number of valid points. It was interesting to note the word 'metatheatre' becoming part of candidates' lexicon! Among the neglected items were Hermes' physicality (the shaking of Trygaeus and the wolfing down of the meat in particular) and the pun ('where on earth'/'nowhere on earth').
- (c) The most common points made were of Hermes as a bluff character and one who is easily swayed by bribes. These were well illustrated from the passage and from the later episode where he is persuaded to withdraw his objection to the dragging out of the statue by false promises of exclusive worship and a gold cup (the latter often overlooked). Only better answers went beyond this and mentioned his more serious role as a giver of information. Those who remembered even a little of this function had a more powerful argument and were thus able to acquire more AO2 marks.

B3 *Wasps* – fable with a moral or ‘usual knockabout stuff’

Most answers had a creditable attempt at the ‘moral’ aspect of the quotation, focusing on one or both of the corruption of the jury system and the perils of extreme behaviour (or of the difficulties of trying to change it). Naturally, the amount of detail from the *agon* and elsewhere varied substantially. The Examiners were surprised (particularly given the prompt in the question) that relatively few answers referred at all to ‘the usual knockabout stuff’, of which *Wasps* has its fair share.

B4 Aristophanes and the Chorus

It seemed that most candidates who answered this question had given some previous thought to the role of the Chorus in Aristophanes, although some answers were lacking in illustration. Many answers claimed, for instance, that the Chorus added to the visual humour of the play without examples. As the parabasis is a consistent feature in the three AS plays, it would be worthwhile for candidates to have some idea of its function.

2747 Greek Art & Architecture 1

General Comments

The performance of candidates in this session was rather different from the performance in the summer session. Although the raw marks covered almost the whole range from 97 down to 15 there were remarkably few candidates who scored either very high marks or very low marks. There were, however, many admirable performances in the mid-range marks 50-70. More than 75% of the candidates who took this paper were sitting it for the second time. This may account for the generally competent performance of many candidates who were able to write with maturity and greater assurance, particularly when analysing and discussing composition. As this module is non-synoptic, it may also account for the less detailed and less accurate information provided in answers.

There was a significant decrease in the number of rubric errors this session and a pleasing improvement in the spelling of classical names and technical words. Candidates generally used their time well, with a few exceptions. Candidates are still failing, however, to supply the requested details on the front cover of the examination booklet and to follow the rubric about starting a new page for each answer.

A1 Euphronios volute krater

- (a) This was the most popular question on the paper, answered by approximately 80% of the candidature. The information to answer the identification questions was not, however, particularly well known. Euphronios was often identified as the Brygos Painter, Andokides Painter, Amasis Painter, Phintias and even Exekias. The krater shape was often unknown and even when it was its use was commonly identified as either a drinking cup or storage vessel for wine or oil. Some answers did not follow and number the order of the questions. Such answers use paragraphs but invariably seem to leave out an important part of the information required to achieve the marks. This comment is also true of question A2.
- (b) The subject matter was not always known but this did not stop some answers from commenting successfully on the composition. Most were able to pick out the fallen Amazons, even if they were not identified as such, covering the lower levels of the scene and some of the many examples of overlap, repetition and mirror-image. Better answers discussed foreshortening, the framing of the scene by the suited Amazons, together with a typical piece of Pioneer bravado in the right-hand Amazon's foot pose. Here was some nice, fresh observation and analysis.
- (c) The choice of battle scene for this question often determined the quality of the answer. There were some inappropriate choices such as the Exekias pot showing Achilles and Ajax playing a board game. Those answers using the Berlin Painter's krater were usually strong on the details and the suggestive significance but weaker on explaining which depiction of a battle scene was the most effective. Another popular choice was the Kleophrades Painter's hydria. There was much on which to comment on this pot, but often candidates concentrated on Priam, Neoptolemus and Astyanax, ignoring the vulnerable women and the woman fighting back spiritedly but hopelessly.

There were also some good comments about pathos, or lack of it, and also about the 'chaos of battle' [Euphronios] versus the 'aftermath of battle' [Kleophrades Painter] or the 'suggestion of future events' [Berlin Painter].

A2 Erechtheion

- (a) This question was answered by approximately 20% of candidates. The majority of answers were able to identify the temple as the Erechtheion but remarkably few were able to spell it correctly. A large number of answers were unable to identify the Karyatid porch.
- (b) The difficulties faced by the architect and his solutions proved to be a challenging question for many. Most discussed the topography, which was hinted at in the picture but did not fully understand the solutions. The 'sacred spots' also proved problematic. Many candidates found it hard to make use of the information in the picture.
- (c) There was a hung jury on whether the building was an impressive structure and suitable for its purpose. The temple's place within the sanctuary was quite well discussed – most placed it correctly and mentioned the 'old temple of Athene Polias,' the need not to upstage the Parthenon and the balancing effect of the view from Parthenon. Many had the orientation wrong, and a surprising number failed to mention the unifying theme of the continuous frieze. Some assumed the illustration of the Karyatid porch was a continuous elevation with the east front. A number of candidates assumed the suggested scale of a man in the north porch and the cover protecting the hole in the floor, were a kouros and an altar.

The responses to the essays were almost equally divided between the vase-painting and architecture questions.

B3 Depiction of women on pots

There were some fine responses to this question. The best answers provided points which were illustrated by reference to Scene 1 and Scene 2 and to particular scenes on pots from the filmstrip, rather than reference to some generic scenes which might involve women. There were some disappointing interpretations of Scene 1 [women cleaning, women cooking or even women using a sewing machine] and Scene 2 [a woman helping out in the kitchen, a woman mixing wine at a symposium or a woman getting ready for a fancy dress party!]. Examiners were concerned that a significant number of candidates did not know of, or did not make use of, material from the filmstrip. Even when candidates made reference to the filmstrip they were often too reliant on examples from the symposium section and did not refer to the range of women's activities. Those who did not make reference to examples from the filmstrip were often quite ingenious at using examples from Woodford. Some credit was given to examples depicting goddesses and women from mythology.

B4 Methods of construction more suited to wood than stone

Answers to this question were variable in quality. In the best answers candidates applied their knowledge from the course to the question with some thoroughness and took issue with the view expressed in the quotation. They were able to discuss imitative patterns on triglyphs as echoes of wooden beams, wooden metopes and the essential limitation of 'post and lintel' construction. Thus, they were able to demonstrate that development did take place in architecture over a period of time.

Other candidates found it more difficult to organise their information in a logical manner and their comments about the possibilities of development tended, therefore, to be a bit random. They assumed that the statement was true and went further to assume that pre-stone buildings were built entirely of wood, that wood was more plentiful and cheaper than stone and that ancient Greeks' slow realisation of the essential strength of stone and the continued use of wood as the substantial roof structure.

Advanced GCE Classical Civilisation 3816

January 2005 Assessment Session

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2736	Raw	100	79	70	61	52	44	0
	UMS	100	80	70	60	50	40	0
2737	Raw	100	76	68	60	53	46	0
	UMS	100	80	70	60	50	40	0
2740	Raw	100	76	68	60	52	45	0
	UMS	100	80	70	60	50	40	0
2741	Raw	100	76	68	60	52	45	0
	UMS	100	80	70	60	50	40	0
2746	Raw	100	75	67	59	51	44	0
	UMS	100	80	70	60	50	40	0
2747	Raw	100	72	64	56	49	42	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3816	300	240	210	180	150	120	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3816	19.4	48.4	79.0	93.6	98.4	100.0	65

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