

Classical Civilisation

Advanced GCE A2 7816

Advanced Subsidiary GCE AS 3816

Mark Schemes for the Units

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2736 Greek Epic

- A1 (a) Odysseus has stayed with Aeolus for a month at Aeolia where he was entertained and questioned about his adventures. Odysseus is offered help by Aeolus to return home. Aeolus gives him a bag with all the boisterous winds enclosed in it and calls up a west breeze to speed him on his way. On the tenth day they are within sight of Ithaca. Odysseus, who has sailed without a rest for nine days, falls asleep. His crew take advantage of this and, in the hope of treasure, open the bag. The winds escape and they are blown back to Aeolia. They return to Aeolus who cannot believe they have returned and are ordered off the island because Aeolus believes he is detested by the gods. After six days of hard rowing they reach Telepylus. His followers land in the harbour. Odysseus remains outside and tries to investigate the land. Several of his men are sent on ahead who meet a strong girl drawing water who points them on their way to the palace.

[AO1 = 10 marks]

- (b) The vileness of Antiphates' wife is well described – the use of hyperbole 'mountainous proportions' is effective as is the reaction of Odysseus' men. Her husband's cannibalistic tendencies immediately come to the fore – despite his size, he pounces on one of the men and the speed of the others' retreat is well captured. The ferocity of the Laestrygonians' attack is vividly portrayed – from the noise Antiphates makes, the number of giants ('countless'), their power as they throw lumps of rock which an average person could not lift. The focus of the passage changes as we see what destruction the rocks inflict – dying men's groans, splintering wood. The simile will merit discussion to highlight their vulnerability. The audience realises the situation is terminal – Odysseus describes it as a massacre and immediately takes heel and does not try to save his men. The way they escape is exciting and captures their fear well. The use of metaphor ('shot') and personification of the cliffs all add to the excitement of the passage. The short last two sentences provide a welcome relief to the pace of the narrative.

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

- (c) With the exception of the Cyclopes, Odysseus rarely receives such a violent reception as he does from the Laestrygonians. Admittedly other welcomes are not so friendly – Circe is initially deceptive, Aeolus sends them packing when they return, his welcome at the Phaeacian court is initially stilted. The majority of receptions are either positive – Nausicaa, Aeolus, Calypso – or lavish. For instance the feast given by Alcinous, Circe's welcome of food, bath and sex. Good answers will refer to the passage and examine a range of other examples in detail. Credit candidates who offer an alternative but reasoned definition of 'received' as long as the response is supported by relevant details from the text.

[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 has plugged his crew's ears with wax and been bound to the mast so that he can hear the Sirens' song. He gestures to be released but his men tighten him up further and they sail onto to Scylla. Odysseus endeavours to encourage his men and stands at the front of the ship in a futile attempt to see the monster. In the meantime as Charybdis is sucking down water, Scylla snatches six of Odysseus' men. They sail onto Hyperion's island. Odysseus warns them against landing, but is out-argued by his men. He makes them promise not to touch one of the cattle. A storm arises and detains them on the island and when the provisions ran out, Eurylochus persuades his men to eat the cattle when Odysseus was asleep inland. Odysseus is appalled when he returns and finds out what they have done. Hyperion is told of this by Lampetie who informs Zeus of what has taken place.

[AO1 = 10 marks]

- (b)** Homer effectively captures their divine nature by using a variety of techniques. The use of the epithet 'Cloud-gatherer' highlights Zeus' power as does the extent of the Sun-god's domain – both immortals and mortals. Hyperion stresses their immortality at the beginning of his speech. Hyperion's supernatural powers are highlighted in the way he climbs the starry sky and drops down again from heaven. Hyperion is also a skilful orator which perhaps befits his divine nature – use of emotive words like 'criminally killed' cattle which brought him immense joy. Zeus, as befitting the top god, does not hesitate to punish the transgressors and the extent of his supernatural power is asserted – 'smash the boat to pieces' and the way he controls the elements at the end of the passage. Zeus also has the ability to send some miraculous omens which also befits his status as a god.

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

- (c)** In the passage Zeus clearly plays an important role of immediately punishing people who have done wrong and ensures that Odysseus returns, as predicted, home alone. He also brings about the reconciliation of the Suitors' parents and Odysseus at the end of the epic. He is the patron god of xenia and so contributes morality – the Suitors have to be punished. The gods are used to outline the plot. They play an essential part in delaying (Poseidon) and moving the story along – Hermes' involvement with Calypso. Poseidon's animosity is a good tool for allowing the reader to see Odysseus' cunning and resolve. The divine presence magnifies the protagonists. Candidates may also want to mention Ino, Calypso, Hermes and Circe and discuss their importance to the plot.

[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** Some might argue that Odysseus himself poses the greatest threat, especially his perpetual desire to enhance his kleos, where he deliberately chooses to put himself into dangerous situations – Cicones, Cyclopes, Sirens etc. Penelope could pose a threat in that she might give into the Suitors' advances, Telemachus when he leaves the store room door open. The Suitors themselves pose a significant threat in their number and murderous intentions and it is only through Odysseus' cunning and Athene's intervention that he successfully overcomes them. The monsters he meets on his travels pose a significant threat, especially the Cyclopes and Scylla where Odysseus says it was only thanks to the gods that he survived. Poseidon's anger will certainly merit full discussion as well as a consideration of the temptations which Nausicaa, Calypso and Circe provide.

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

- B4** Responses will hopefully highlight the fact that the position of women in Homeric society was different from that of men and as such was considerably restricted. They lived in a separate part of the house and did not participate in political institutions such as the Assembly. Penelope is a useful example. She has little official power – Telemachus can send her to her room and the Suitors ignore her wishes and remain in the palace. However she does manage to control them by means of the shroud trick and contest of the bow. The role of the slaves also shows their lack of freedom – they must show loyalty and are severely punished for their unfaithfulness. However Eurycleia enjoys a large degree of freedom – Laertes has not slept with her out of respect. Other women, especially royalty, also enjoy a surprising amount of freedom. Arete is a useful example who is treated as an equal by her husband and settles men's disputes, Helen is respected and joins in the conversation and takes the lead in lacing their drinks. Nausicaa and her maids go out unchaperoned although she is worried about her reputation.

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

2740 Greek Tragedy 1

- A1 (a) Agamemnon returned home to be greeted by the Chorus. They hint at trouble in the city. He has been greeted by Clytemnestra and tricked into entering the palace on the purple tapestries. She has tried to trick Cassandra into entering the palace, but Cassandra has remained outside and prophesied to the Chorus about the House of Atreus and the murders of Agamemnon and herself. The Chorus does not understand her and she goes into the palace. The Chorus hears Agamemnon's death cries and Clytemnestra emerges triumphant with the bodies of Agamemnon and Cassandra, revelling in her actions. The Chorus condemns her deed.

[AO1 = 10 marks]

- (b) The Chorus here is mourning the death of Agamemnon. They condemn Clytemnestra for killing him and saw him as their hope for the future and a great hero. Elsewhere in the play, they supported him in his war against Troy on his return, despite reservations about the deaths. They were also uncertain about his killing of his daughter. They preferred him as ruler to Clytemnestra, and greeted him warmly on his return to Argos. They tried to warn him about trouble in the city.

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

- (c) This passage combines several of the features of the Chorus. They interact with the actors, in this case Clytemnestra, playing the part of an actor in the drama. They also make moral comments, such as talking about Justice. What is not seen here is the role of the Chorus in giving background information to the audience, nor their inability to intervene directly in the action of the play, as was the case with the death of Agamemnon.

[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)** Oedipus has discovered the truth of his birth from the Theban Shepherd, following torture. He has rushed into the palace. A messenger has come out and given the Chorus the news that Jocasta has hanged herself, and Oedipus has blinded himself on finding her. Oedipus himself has come out of the palace, telling the Chorus why he blinded himself. Creon has come out, and has allowed Oedipus to embrace his daughters one last time. As the passage opens, he is unwilling to allow Oedipus to leave without first consulting the gods.

[AO1 = 10 marks]

- (b)** The situation is dramatic, with the blinded Oedipus embracing his daughters. The climax of the play has been reached, with the prophecies being seen to be fulfilled. There is an element of pace about the dialogue through the use of *stichomythia*, and a role reversal between Oedipus and Creon. The mention of the gods adds weight to the action. The play ends with the Chorus' moral, thought-provoking comment, especially the last line. They use powerful language and imagery, such as comparing Oedipus' fate to being overwhelmed by the sea. Candidates will need to discuss not just how dramatic the passage is, but also its effect as an ending to the play.

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

- (c)** In this passage, Oedipus is under Creon's authority, having blinded himself. However, he still tries to assert himself, giving Creon instructions. This is similar to the rest of the play. At the beginning, Creon returns from Delphi with the oracle; Oedipus trusted him enough to send him. Later, Oedipus accuses Creon of plotting to kill him, and wants him dead. There is an argument, with Oedipus getting more and more emotional, whereas Creon is calm and rational. It takes the intervention of Jocasta to calm the situation.

[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** Although the play contains many of the traditional elements of a tragedy, such as the suffering heroine, and the deaths of Clytemnestra and Aegisthus, there is much missing. The two deaths seem justified, with the Chorus stating the 'day's work was well done'. Electra's reversal of fortune is from bad to good, not the other way around. The plot certainly seems to have more in common with a melodrama than a traditional Greek tragedy.

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

- B4** Aeschylus' *Agamemnon* is a play full of moral ideas about Justice, obeying the gods and family relationships. The characters all act immorally, and are punished, either in the play itself, or in the future, hinted at in the play. Sophocles also has moral guidance in his plays. In *Oedipus the King*, the idea of Fate and trying to avoid it is explored. Oedipus is a good man whose fate seems cruel; however, much of the action is the result of characters trying to avoid the fate the oracle has prophesied. In *Electra*, the theme of Justice is also explored, with the murders of Clytemnestra and Aegisthus seemingly justified because of their killing of Agamemnon. The conclusion to the play seems to convey the idea that Orestes and Electra were right in their actions.

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

2741 Greek Tragedy 2

- A1 (a) The Tutor returns with the news that Medea's sons are no longer exiled, followed by the children themselves. Medea expresses her doubts about killing her children. A messenger enters and describes the deaths of Creon and his daughter. Medea goes into the palace and kills her children. Jason enters seeking to protect his children from the Corinthians, to be confronted by Medea in a chariot drawn by dragons. Jason asks to bury his children and Medea refuses, and goes on to predict his death as the passage opens.

[AO1 = 10 marks]

- (b) The ending is dramatic, with Medea in her chariot with the bodies of the children. The language is powerful, with the two characters hurling insults at each other. There is a change of pace from the *stichomythia* of the conversation to Jason's soliloquy. Medea leaves triumphant, which invokes a variety of emotions in the audience. The Chorus ends the play with the usual moral. Candidates will need to discuss not just how dramatic the passage is, but also its effect as an ending to the play.

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

- (c) Jason is heartbroken – he wishes to bury his children and is denied even this solace. His love for his children is shown, and he no longer has control of the situation. Elsewhere in the play, he is confident and feels justified in his actions. In the two scenes with Medea, he defends himself against her accusations, and is then fooled by her into thinking she has changed her mind, and allowing the children to take the gifts into the palace. At the start of this scene, he is still trying to control the situation, until he discovers that his children are dead.

[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)** Aphrodite has spoken the prologue, outlining her hatred of Hippolytus and her plans to punish him. Hippolytus enters returning from the hunt and pays his respects to Artemis, but ignores Aphrodite, despite his servant's warning. Following the entry of the Chorus, Phaedra is brought on in a state of delirium, raving about running around on the mountains and hunting. The Nurse and the Chorus are worried about Phaedra, and the Nurse clasps her knees as a suppliant.

[AO1 = 10 marks]

- (b)** The passage is a turning point in the play. The Nurse finally forces Phaedra to reveal her secret at the climax of the passage. The pace is swift, through the *stichomythia*. The language is emotive, especially the references to Phaedra's mother (Pasiphae) and sister (Ariadne). There is a contrast between the hysterical Phaedra and the worried Nurse. The scene itself, with the Nurse clinging to Phaedra as a suppliant, is dramatic.

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

- (c)** This passage is the beginning of the events that lead to the tragic end. The Nurse, by acting as a suppliant, forces Phaedra to reveal her love for Hippolytus. Her next role is in trying to resolve the situation. After a brief period of lamentation, she comes up with a plan to help Phaedra, and, despite Phaedra's wishes, tells Hippolytus the truth. He then makes a speech cursing women, especially Phaedra, and threatens to tell his father, a speech Phaedra overhears. This causes her to commit suicide and leave the incriminating letter. When accused, Hippolytus cannot defend himself properly due to the oath he swore at the Nurse's insistence. The Nurse is the catalyst which causes the tragedy to unfold, despite her best intentions.

[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** Pentheus is guilty of committing *hybris* against Dionysus. He refuses to accept the god's divinity and persecutes his followers. He insults the god to his face and imprisons him in his stables. Even when he is confronted by the miraculous escape of the god and the report of the messenger, he still refuses to change his mind. He is, however, a young king trying to impose his authority on his kingdom. He has returned to find it in a state of anarchy, with the women on the mountains. He wants to restore order, and naturally attacks the person he sees as responsible. Even if he deserved to be punished, the nature of his death and humiliation could be said to be too great, especially as the god fools him and takes great delight in his actions. Pentheus also realises the truth just before he dies.

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

- B4** For the most part, the choruses in Euripides' plays do not play an active part. In *Medea*, the Chorus of Corinthian women are a sounding board for Medea's views, but do little else, apart from trying to persuade her not to kill her children. In *Hippolytus*, there are two choruses, the huntsmen who accompany Hippolytus at the beginning and the women of Troezen. The huntsmen simply sing a song, while the women share in the Nurse's horror at Phaedra's love and later try to persuade Theseus not to curse his son. In both cases, the Chorus could be dispensed with, as they add little or nothing to the plot. In *Bacchae*, the Chorus are a bit more prominent. They are a visible sign of the worship of Dionysus, and, as well as singing a few long odes, interact with several of the characters.

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

2746 Greek Comedy 1

- A1 (a) The Megarian brings with him his two daughters, in an emaciated state. They agree to be sold as slaves rather than starve to death. He comes up with the idea of disguising the girls as 'canties'/'porkers', putting snouts and trotters on them and enclosing them in a sack. He calls Dikaiopolis out to trade. Various commodities (corn, salt, garlic) are discussed but the Megarian has none to sell (because of the war). An inspection of the 'animals' follows for the sceptical Dikaiopolis; the Megarian displays their genitalia and gets them to grunt. Dikaiopolis, who out of pity has decided to buy, offers the girls various foods; they grunt for figs which they devour voraciously. The deal is concluded with a bunch of garlic for one and two pints of salt for the other.

[AO1 = 10 marks]

- (b) Answers will be dependent to some extent on how candidates interpret 'unrealistic' and 'unexpected'. There is the lyricism of Dikaiopolis' paean to the eel ('noblest'/'greatest' and 'well-loved'/'beet-wrapped') and possibly the announcement that he is taking it as market tax. The concept of the informer as produce is certainly unrealistic, including the proposed gift-wrapping! The comparison of the informer's value as being equal to that of a monkey also seems unexpected, as does Dikaiopolis' 'sales-pitch' on Nicarchus that he is of such bad quality that he's good. There is also some exaggeration in the informer's denouncing of the birds in the sack as contraband and the lamp-wicks as capable of setting fire to the Docks. Better answers will attempt to evaluate the truth of the statement and might mention the Boeotian/Theban accent and the metatheatre of Nicarchus involving the audience as elements of humour not particularly unrealistic or unexpected.

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

- (c) In the passage Dikaiopolis gets the eel for nothing with no protest from the trader and goes on to dispose of the informer, an obstacle to Dikaiopolis' desire for trade. His main object is, of course, the acquisition and then maintenance of peace. The former comes easily, as Amphitheus does the donkey work. He faces opposition from the Chorus but easily persuades them to allow him time to dress down for his trial. He needs persistence to get the necessary items from Euripides (candidates may see this as hard work). He has to employ the coals as hostages and make quite a lengthy speech to win over half the Chorus, and for a short while is under physical threat from Lamachus before throwing off his beggar's disguise and outwitting him in the argument. He makes an easy profit from the Megarian as described in (a), and for the useless informer gets many Theban/Boeotian 'goodies' (ranging from marjoram to doormats, lamp-wicks to hedgehogs). Candidates might include reference to the series of rebuttals of those seeking a share of peace, arguing that this is holding on to what he wants.

[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)** War (described by the translator as a 'ferocious monster') enters carrying a mortar and some foodstuffs. He threatens mankind with a pounding, while Trygaeus whispers asides commenting on his ferocity. War then puts into his mortar various ingredients representing Greek cities and areas. Better answers will name some: leeks = Prasiae, garlic = Megara, cheese = Sicily and honey = Attica. He summons Havoc and immediately boxes his ears for being lazy. Havoc is told to fetch a pestle but says that they haven't got one because they only moved in the day before. He is sent to Athens and then Sparta to get a pestle, returning both times with the news that those cities have lost theirs. War goes off to make his own.

[AO1 = 10 marks]

- (b)** The main motif here is the irrepressible euphoria of the Chorus, with its strong visual element of legs in uncontrollable motion, despite the commitment to end the dance. Allied to this is the devil-may-care attitude of the Chorus ('let him kick, let him rage') with farting as an integral item in their rejoicing. Candidates might also see humour in Trygaeus' exasperation. Also worth a mention are the rather contrived reference to Cleon as a quasi-Cerberus figure, anti-peace even in death, and Trygaeus' narrowly hedonistic vision of peace ('screw some dames' etc).

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

- (c)** Candidates will define leadership in rather different ways. A useful interpretation would be to see Trygaeus as the one who instigates and stage-manages the rescue of Peace, and deals with the consequences of her return to earth, at times leading the Chorus and at other times more vaguely leading the peace movement. In the passage, despite a mixture of exhortation, command and pleading, he is not very successful at quietening the Chorus. When the extraction of the statue begins he plays some part as a cheer-leader ('Argives, don't slack') but it is limited compared to Hermes' role. Later, he is more decisive in handing over Festival and leading his slave and the Chorus through the sacrifice. He dismisses Hierocles with both verbal dexterity and thuggery, invites the sickle-maker in for dinner and suggests some creative uses for the arms salesman's redundant merchandise. He declares the banquet open and orchestrates the wedding song and dance.

[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 A possible argument is that the success of such a play is achieved primarily through its humour (of which the visual element plays a significant but by no means a complete part) but also through the political undertones.

Therefore good answers should be able to highlight the more impressive visual items but also have something to say about characterisation and the 'messages' that Aristophanes might be trying to put across.

The outstanding visual elements will include Procleon's escape attempts, the appearance of the Wasps and their attack on Xanthias, Procleon's feeble suicide attempt, the mock courtroom with its dogs and puppies, Procleon's sartorial transformation, his later drunken appearance with the flute girl in which he attacks his son, and the crab dance at the end.

Better answers will go on to discuss Procleon's characterisation as an 'extremist' of the old school and will certainly include at least a passing reference to the shortcomings of the court system, as articulated in Anticleon's contribution to the *agon*.

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

B4 The assertion in the question is probably too extreme to be supported by many candidates. While *some* knowledge of ancient Athens clearly helps, there is plenty of humour in all three plays which is readily accessible to modern audiences.

Slapstick and other visual forms of humour should come readily to mind, and good answers will include examples of the humour of insult, scatology and plot progression *inter alia*.

Credit should be given to those candidates who cite examples of where lack of knowledge of the ancient world (eg the Peloponnesian War or the Athenian legal system) hinders their appreciation of the humour of the play(s).

As always, detailed citation from at least two plays is needed for high AO1 marks.

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

2747 Greek Art and Architecture 1

- A1 (a) (i) volute krater [2]
 (ii) mixing wine and water [2]
 (iii) Painter: Kleitias; Potter: Ergotimos. [4]
 (iv) c.570 B.C. [2]

[AO1 = 10 marks]

- (b) This frieze is the fourth band of decoration on the Francois Vase. It depicts the story of Achilles' pursuit and slaughter of Troilos. Woodford deals with this scene in some detail in pages 16-18. Candidates should focus on the task presented in the question and not simply tell the story of Achilles and Troilos.

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

- (c) Kleitias has divided the pot into seven narrow bands or friezes, with six of them devoted to figured scenes. The seven bands are:
- the hunt for the Calydonian boar and Theseus and Athenian young men and women;
 - the funeral games for Patroclus and the centaureomachy [battle between Lapiths and centaurs];
 - the wedding of Peleus and Thetis;
 - Achilles' pursuit of Troilos and the return of Hephaistos to Olympus;
 - animal frieze;
 - rays;
 - Geranomachy – the battle between the pygmies and the cranes.

The variety of different myths shows Kleitias's interest in storytelling. According to Boardman, there are 270 human and animal figures, each of them no more than a few centimetres high. Each figure is drawn with delicacy and precision [note the figures of Achilles and Ajax on the one of the handles], an indication of his skill and superb draughtmanship. As well as detailed incision, there is also careful use of added colour [purple for drapery and white for female flesh], further proof of his great skill as an artist.

It is in his choice of stories, however, and the precise elements of the stories he chose to depict that the claim that he was a 'master storyteller' can be seen. Many of the stories are linked, especially if you look at a particular side of the pot. The majority of the scenes celebrate the exploits of Achilles and his father, Peleus. Over 100 of the figures bear inscriptions to identify them, perhaps part of Kleitias's storytelling technique.

Expect detailed discussion of at least one of the mythological bands [not Achilles's pursuit of Troilos – though some discussion of this is appropriate if it is linked to Kleitias being a 'master storyteller'; do not give more credit to simple description of this band].

The discriminating factor will be the extent to which candidates tackle the idea of 'master storyteller'. It does not matter if candidates do not think he is a 'master storyteller', provided they argue the case with close reference to examples from the pot.

[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) Delphi [1]
 (ii) They believed it was the centre of the world [1]
 (iii) To consult the oracle of Apollo [1]
 (iv) Apollo
 Athena or Dionysus or Poseidon [2]
 (v) Structure 1 The treasury of the Athenians
 Structure 2 The stoa of the Athenians
 Structure 3 The Lesche of the Knidians [5]

[AO1 = 10 marks]

- (b) Structure 4 is the temple of Apollo. Over a period of time there were several structures on the site of the temple, but the layout of the temple building was fixed by the sixth century. The temple had to be rebuilt on a number of occasions.

The location of the site, on the side of Mount Parnassus, presented the architect with a number of problems:

- rocky terrain;
- steep slope;
- no level ground on which to build a large structure;
- transport of materials;
- limited choice of materials.

The remote location and steep nature of the site influenced the choice of materials. Limestone, a local stone, was chosen because of the expense of transporting huge quantities of marble. Marble was, however, used for the sculptural decoration.

To cope with the lack of level ground, the architect built a substantial platform for the temple to sit upon. The platform was supported by the polygonal wall, made from irregular shaped and sized blocks.

The use of this temple also presented some problems. It had to function as more than the usual 'home of the god'. It had to house the inner sanctum where pilgrims consulted the priestess of the oracle. To achieve the extra space in the cella, the architect created a building which had different proportions from the usual 6 x 13 temple. It was much longer in comparison to its width [21.68 m x 58.15 m] and had 6 x 15 columns.

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

- (c) The site of Delphi seems to have had some religious significance dating back to at least the Late Bronze Age. We know that worship of Apollo was an ancient cult and experts believe that his cult [and sanctuary] was clearly established at Delphi by the sixth century B.C. there is no need for candidates to indulge in lengthy retelling of the story of Apollo slaying the Python.

Delphi had the requirements for a sanctuary:

- long-established religious significance;
- atmosphere;
- abundant, pure water supply [especially the Castalian spring];
- a precinct wall to mark the sacred area, established sometime in the sixth century but extended later.

Although the layout is substantially sixth century in origin, the buildings were not all built in the same period. Its importance as a pan-Hellenic sanctuary meant that city-states vied with each other to erect the most spectacular buildings or monuments. The Siphnian Treasury was built c.525 as an offering to Apollo to thank him for the discovery of a rich vein of silver; the treasury of the Athenians was built soon after the battle of Marathon.

The steep, sloping nature of the site meant that the sacred processional path had to wind its way in a zig-zag fashion up the mountain. As a visitor made his way along this path to the temple, he passed many of the impressive monuments and the sanctuary unfolded before him. In some areas there are stairs to make buildings and monuments accessible to the pilgrim.

The altar lay in front of the temple but there was no flat area where the crowds of worshippers could gather. A theatre was added in a natural hollow and high above it the stadium was built on a shelf of land which was artificially widened. There were also other buildings for the use of visitors, eg the Stoa of the Athenians, built c.477 – 450 B.C., and others built in the Hellenistic period.

The fact that the temple was rebuilt several times is testament to its importance as a sanctuary for a number of centuries.

[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 Trojan War on vases has overtones of the triumph of the Greeks against barbarians. War is always an emotive subject; it allows for:
- duels between heroes [Berlin Painter: Achilles and Hector];
 - pathetic vignettes [Francois Vase: Ajax carrying the body of the dead Achilles; the Penthesilea pots];
 - action packed scenes [Francois Vase: Achilles's pursuit of Troilos];
 - tear-jerking action [Kleophrades Painter: fall of Troy hydria].

The subject, therefore, presented painters with a wealth of opportunities to show their skills in depicting a range of stories and capturing a variety of moods which reflected the glory of war or the pathos of war.

The stories surrounding the Trojan War [the judgement of Paris, the abduction of Helen, and Achilles and Ajax playing a board game] also offered opportunities for painters to show off their story-telling ability.

The challenges presented depended upon the shape of the pot, the technique chosen and the precise story chosen by the artist. The stories were so popular that there was always a market for pots depicting this subject matter. Artists had to build on the work of earlier painters and make their own work stand out from the rest.

Candidates should be able to make reference to pots from the mythology film-strip and not just rely on Woodford for their material.

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

- B4** Combining the Doric and Ionic orders offered the following advantages to architects:
- practical solutions to problems of difficult sites with irregular size or terrain;
 - functional advantages;
 - aesthetic advantages – allowed architects to make buildings more splendid or more decorative;
 - use orders in imaginative way;
 - provided greater area for sculptural decoration.

There are several buildings which candidates could use in their discussions:

- Parthenon;
- Propylaia;
- Hephaisteion;
- Temple of Apollo at Bassai.

With these buildings candidates will probably refer to the use of Ionic columns within a Doric façade, and the addition of a continuous sculpted frieze. There are more subtle aspects which might be offered – the fusion of the orders in individual architectural members, eg the Corinthian capital as a variant of the Ionic capital, the use of the arris in Ionic columns.

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

Grade Thresholds

Advanced GCE Classical Civilisation (3816, 7816)
January 2008 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2736	Raw	100	77	68	59	50	41	0
	UMS	100	80	70	60	50	40	0
2740	Raw	100	77	68	60	52	44	0
	UMS	100	80	70	60	50	40	0
2741	Raw	100	77	68	60	52	44	0
	UMS	100	80	70	60	50	40	0
2746	Raw	100	73	65	57	50	43	0
	UMS	100	80	70	60	50	40	0
2747	Raw	100	70	62	54	47	40	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3816	300	240	210	180	150	120	0
7816	600	480	420	360	300	240	0

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

	A	B	C	D	E	U	Total Number of Candidates
3816	14.9	46.3	74.6	91.0	100	100	67
7816	12.5	25.0	87.5	100	100	100	8

75 candidates aggregated this series

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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