

Classical Civilisation

Advanced GCE **A2 7816**

Advanced Subsidiary GCE **AS 3816**

Combined Mark Schemes And Report on the Units

January 2006

3816/7816/MS/R/06J

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**Mark Scheme 2736
January 2006**

- A1 (a) Athene is distressed by Odysseus' imprisonment on Calypso's island. She appeals to Zeus and highlights the plight of Odysseus and Telemachus. In response he sends Hermes to tell Calypso to free Odysseus. Having winged his way across the seas, he reaches her island. He finds a fire blazing, Calypso singing as she weaves and a vine adorning the cavern. Odysseus is not there. Hermes says that she has detained a man who fought at Troy and on his return from there offended Athene, lost his men in a subsequent storm and was washed up on the island. Zeus now wants him to leave.

[AO1 = 10 marks]

- (b) Calypso is clearly angry and dares to point out the hypocrisy of the gods. She comes across as a gifted speaker and is clearly very knowledgeable. The extent of her love for Odysseus is evident in the way she 'shuddered' at Hermes' words and the anger in her response. She is compassionate; she saved Odysseus' life and looked after him in an exceptional way – 'I welcomed him with open arms; I tended him; I offered to make him immortal.' She is also obedient to the will of Zeus, she is helpful in offering directions but will not offer him assistance beyond that. Elsewhere her obedience is evident when she agrees to carry out Zeus' instructions as well as swearing an oath to Odysseus. Her affection for him is also evident in the help she gives him in preparing to leave – food provisions, clothing, a following wind, an axe, boring tools and showing him where the best trees were. However she is still prepared to try and tempt Odysseus to stay by pointing out her own attractions and benefits of remaining with her.

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

- (c) Candidates might argue that the first four books are tedious and monotonous and that by not meeting the hero until Book 5, the reader can get bored and put off. They are unable to directly identify with the hero of the epic and are instead confronted by his weak son and wife unable to throw off the Suitors and then a range of adventures whose relevance to the epic is questionable in its early stages. On the other hand it could be argued that Homer has presented us with an intriguing way to start the epic because it is so different to modern day literature. The reader is offered snapshots of the hero from many different points of view and so builds up our expectations and anticipation. The need for Odysseus' return is established as we observe how badly the Suitors are behaving and the vulnerable position his wife is in. Some of the key concepts of the epic are established such as *xenia*. It affords the chance to observe the initial stages of the development of Telemachus' character and gives the reader a broader picture of Homeric society and perhaps an indication of the importance of female characters in the epic.

[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) Telemachus is eager to set out from the farm for the city to see Penelope. He tells the swineherd to take Odysseus to the city and let him beg for his meals. As he sets out for the palace he plans his vengeance on the Suitors. He is greeted first by Eurycleia, then the maids and finally by Penelope. He tells her to go upstairs, wash, change and pray to the gods. Telemachus will go to the assembly-place to fetch Theoclymenus.

[AO1 = 10 marks]

- (b) Penelope immediately obeys Telemachus and does exactly what he says to do. Telemachus' entry into the hall is impressive – he strides in with two hunting dogs at his heels. He is favoured by Athene and endowed with such a supernatural grace 'that all eyes were turned on him'. He avoids the Suitors' exaggerated friendly overtures and instead chooses his father's old friends for company. He demonstrates caution in what to do with Menelaus' gift, is realistic that he might not survive the battle and above all is intent on gaining revenge.

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

- (c) The passage is hardly typical of Telemachus' portrayal at the start of the *Odyssey* where he cries at the end of the Assembly, is embarrassed at public speaking and clearly displays his inexperience on his travels. However we observe him gaining the confidence evident in the passage in the early books as he finds out more about his father and experiences life outside of the palace. On his return his confidence and character develop to the extent he almost strings the bow, fights alongside his father and wins the admiration of his grandfather, hangs the maidservants and mutilates Melanthius. However, he is still capable of making mistakes such as leaving the storeroom door open and jeopardizing his father's safety.

[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 use of disguise offers the epic many advantages. It enables Odysseus to test the loyalties of different characters and experience first hand what is actually happening in Ithaca. It acts as a moral test where he can observe the extent of the loyalty of different characters and see how compassionately they treat an apparent beggar. In complete contrast to the Suitors, Penelope, Eumaeus and Telemachus are shown to be loyal to the highest standards and the use of disguise effectively reveals the underlying morality of the epic. Disguise is also important in the plot to overthrow the Suitors and as such is a very credible, necessary and realistic device for the story. It also sustains maximum human interest – we can observe the reaction of the characters in the recognition scenes, especially those involving family. We wonder whether the disguise will fail, especially after Eurycleia has penetrated the disguise. There is also the ironic effect the disguise creates. It directs our sympathy towards Odysseus with every abuse he endures and makes us feel that their fate was deserved. The plot is also much richer for the range of recognition scenes – Athene, Telemachus, Argus, Eurycleia, Eumaeus, Philoetius, Penelope and Laertes. Some candidates may profitably discuss the role and effect of Athene's disguise.

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

- B4** The epic gives an array of episodes involving guest-friendship and candidates should display knowledge of a variety of them and what it involves for both guest and host. Its importance is obvious. Zeus is its defender. Antinous and the other suitors pay with their lives for their abuse of *xenia*, Polyphemus is blinded, Odysseus is punished. It is universally acknowledged even when it is breached e.g. Book 1 when Telemachus is disturbed that the divine stranger has to wait long at the gates. Odysseus has to remind the Suitors of their duty to welcome and feed a stranger unconditionally. The strength of the imperative is evident when there is a protest from among the Suitors when Antinous strikes the disguised Odysseus. It is a test of moral character. Nestor and Menelaus welcome Telemachus unconditionally before they know his identity. Candidates will probably also want to make reference to the Phaeacian episode. It even extends to the gods in the Calypso and Hermes scenes.

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

**Mark Scheme 2740
January 2006**

- A1** (a) They have just sent for a shepherd who was said to be the only survivor of the attack on Laius' carriage. This is part of the investigation into the death of Laius required by the oracle. Jocasta's story prompts him to be sent for. He has been sent for to clarify how many men were involved in the death of Laius. He is away from the city because when Oedipus arrived, he begged to be sent away. It now seems that he is the same man who had given the baby (Oedipus) to the Corinthian herdsman many years earlier, when he had been told by Jocasta to kill it on the mountain.

[AO1 = 10 marks]

- (b) Tension stems from the dramatic irony: Jocasta has realised who the parents of Oedipus are, but Oedipus does not yet know. Oedipus thinks it is an exciting adventure to discover his parentage, and cannot understand Jocasta's desperate attempts to stop him. These are more ironic because it is impossible for Jocasta to convince him without revealing the truth she is attempting to hide, and the audience believe that the discovery is inevitable. There is drama in the contrast between the positive language of Oedipus and the foreboding expressed by Jocasta. Oedipus' failure to heed the warnings of Jocasta or even the Chorus adds to the feeling of impending disaster.

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

- (c) Jocasta here is desperately upset. She tries to dismiss the problem in the same way as she dismissed prophecy earlier in the play, but this time she lacks conviction. Her behaviour here is, understandably, very different from her behaviour when she comes out of the palace because of the argument between Oedipus and Creon. On that occasion she was calm, sensible and authoritative. Her desperation here fits with the way she takes her own life, as we hear from the messenger later in the play.

[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 visited Agamemnon's tomb, sent by Clytemnestra with offerings after a dream, but persuaded by Electra to substitute a lock of hair from each of the sisters and Electra's girdle. When Chrysothemis reached the tomb she found gifts and was convinced that Orestes had returned, but while she was away Orestes' tutor, in disguise, has told Clytemnestra and Electra that Orestes had been killed in a chariot accident, following the argument between the two. Therefore Electra has explained to her sister that Orestes has not returned and never will, and has tried to persuade her to join Electra in avenging Agamemnon's murder.

[AO1 = 10 marks]

- (b) The main motivation is a sense of duty to Agamemnon. Electra calls it a 'pious' duty, implying that the gods support it. Interestingly, she mentions duty towards Orestes too – presumably to complete the task he would have undertaken himself. Another motivation is to improve their lives: 'free woman', 'marriage to be proud of'. She is ashamed of the way she is living, feeling it is inappropriate to her noble birth. She is also extremely concerned with her reputation. She craves the acknowledgement and affection missing from her present life. For the second part of the question, look for reasoned argument based on a sound knowledge of the play.

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

- (c) Chrysothemis calls Electra 'only a woman'. She says that she is weaker than her enemy. The implication is perhaps that women are not just physically but in every way inferior to men. Electra on the other hand can imagine a world in which everyone admires the two sisters. She believes that women can show courage and be admired for it, though even she seems to regard 'a marriage to be proud of' as the main goal of a woman. Elsewhere in the play, Chrysothemis is subservient, the chorus are passive and caring, Clytemnestra is cold and cruel, though her motherly instincts are sometimes still apparent. She is the typical Greek wife in that she is subservient to Aegisthus. Electra is brave and determined – not a 'typical' woman. Marriage and motherhood are constant themes. Reward any relevant comments on the position of women in Athenian society.

[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** Agamemnon bows to pressure to sacrifice Iphigenia and to walk on the tapestries. He is disloyal to Clytemnestra in sacrificing Iphigenia and bringing Cassandra home so openly as a concubine. Yet it is his supreme loyalty to his country that forces him to sacrifice Iphigenia and to stay away fighting – successfully – for ten years. The Watchman, the Herald and the chorus seem to consider him strong, though the Chorus are critical of his decision to sacrifice Iphigenia; the Chorus and Cassandra are appalled at his murder. Candidates may discuss the idea that Agamemnon's fate is not related simply to his behaviour in the play, but to the family curse.

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

- B4** Cassandra and Tiresias are both intermediaries between men and gods. They have special knowledge: Cassandra knows that she and Agamemnon will be killed, while Tiresias knows that Oedipus was the murderer of Laius and has married his own mother. Neither is fully understood or believed; Cassandra perhaps makes less contribution to the unfolding of the plot, since Tiresias makes Oedipus determined to discover his parentage. Tiresias in his conversations with Oedipus is important for increasing the tension and dramatic irony. Cassandra adds a wild scene which shows the power of the gods and foreshadows the murders. Look for detailed knowledge of the characters and their place in the play. Answers need to tackle both parts of the question.

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

**Mark Scheme 2741
January 2006**

- A1** (a) The nurse was initially distraught, but then recovered and tried to comfort Phaedra. She tried to persuade Phaedra to act on her passion, and when that failed, she promised Phaedra a love potion that would get rid of her sickness, but then went to Hippolytus and told him of his stepmother's passion for him. Hippolytus was very angry and spoke with hatred of all women. Phaedra overheard and resolved to kill herself. Theseus has returned home from the oracle to find his wife has hung herself. He has noticed the letter attached to her wrist.

[AO1 = 10 marks]

- (b) The Chorus Leader/members are clearly distraught. Euripides shows this by the use of language – exclamations, direct and rhetorical questions, interrupting herself or a series of short speeches. Theseus' first words are calm, but emotion is evident from the beginning of his second speech. Repetition and metaphor adds to the emotional impact, and the desperation of Theseus is shown by the way he addresses the citizens and Poseidon in quick succession. Candidates may comment on the fact that Theseus finds words inadequate to express his emotion, and find this a realistic portrayal. Some candidates will find the portrayal of emotion effective in evoking sympathy from the audience, while others may find it excessive. It is likely that the Greeks expressed emotion more freely both in real life and in theatre than most people in modern Britain.

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

- (c) Phaedra is concerned with her own reputation and that of her sons. She has tried to fight her love for Hippolytus and failed, so, as she explains to the Chorus, she has no alternative left but suicide. Once she thinks that her love for Hippolytus will be made public, suicide is not enough: she has to discredit Hippolytus too, and is quite prepared to lie to do so, and even to cause his death. She also, perhaps, wants to punish Hippolytus for rejecting her and all women. Her last words are '... teach him not to triumph over my downfall...he shall learn what restraint is.'

[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 women are the women of Thebes who have been inspired by Dionysus as punishment for Thebes' lack of belief in his divinity and insult to his mother. They are in a Bacchic frenzy, and are led by Pentheus' mother Agave and her sisters Ino and Autonoë. They have left their families to go to Mount Cithaeron, outside Thebes, where they are living. They have been led there by Dionysus, in disguise as a priest.

[AO1 = 10 marks]

- (b) Euripides uses the messenger to paint vivid pictures. The eye-witness angle adds directness and vividness. The descriptions appeal to different senses. The details, such as the hair, make the images clearer to imagine. There are plenty of strong actions. The unexpected mention of snakes and wolf-cubs makes the passage especially vivid and memorable.

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

- (c) Animals are important in the worship of Dionysus. Here, women seem as one with nature (snakes lick their cheeks and wild animals suckle from the women). Shortly after this passage, the mood changes and the women kill cattle in their wild anger. Dionysus can change his appearance, and is mistaken by Pentheus for a bull. Later, Agave and the Bacchae believe that Pentheus is a wild animal, and Agave rejoices in her success at hunting, thinking she has killed a lion cub.

[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** Medea is from Colchis. Jason had met her only because of his foreign travels. Throughout the play, Medea has the feature of 'otherness': she is clever, has magic powers and is portrayed as wild or at least eccentric. Jason tries to explain the advantages of a Greek wife, and tells Medea that she should count herself lucky to have been brought to such a civilised place from her barbarian home. Medea complains to the chorus about how it feels to be a stranger. The plot would not have worked if Medea had had friends or family close by without needing to wait for Aegeus. Candidates might discuss the composition of the audience and the Athenian festivals at which the play was first performed.

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

- B4** Medea kills her children to exact revenge on Jason for abandoning her. Dionysus kills Pentheus for rejecting him as a god. Perhaps Medea's is truer revenge since the victim is aware of it. On the other hand, Dionysus exacts revenge on other Thebans too. Answers should look at the other themes of the tragedies, such as the power of women or the gods, and assess which play is more concerned with revenge.

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

**Mark Scheme 2746
January 2006**

- A1 (a) Dikaiopolis has made his private peace with the Spartans and needs to convince the Chorus (Acharnians whose village has been affected by Spartan invasions) that the Spartans are not all bad and can be trusted to abide by a treaty. He is willing to speak with his head on a block and dresses in wretched clothes, in order to be more convincing. Euripides, with his penchant for portraying beggars etc. in his plays, is the obvious source from which to borrow the clothes.

[AO1 = 10 marks]

- (b) The verbal humour lies mainly in the persistence of Dikaiopolis' requests for trivial items (tangential, one would think, to his ability to convince the Acharnians!) and Euripides' continued exasperation with him, which gradually becomes despair at the loss of his tragic accoutrements. Candidates should also be able to comment on the mock-tragic language used extensively in this exchange. There is also the contrast between the need to butter up Euripides (he is called 'darling' three times [new edition] or Euripikins' and 'dearest' [old]) and the casual criticism of him (reference to his mother and 'Vexer – you're a fine one to talk').

Visually, there is the continuous handing-over (or throwing, in the example of the cup) of items until Dikaiopolis can hardly juggle them all.

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

- (c) In this passage Dikaiopolis uses some flattery (including the terms of endearment) but candidates may argue that this is offset by the criticisms and the persistence of his demands; they could therefore disagree with the quotation. In the first encounter with Lamachus, Dikaiopolis, whilst still a beggar, starts by using mock adulation ('O mighty hero': 'great Lamachus') but soon pretends that the sight of the general makes him (literally) sick. After a little sexual innuendo ('you're well enough equipped') he then shifts to straightforward criticism of Lamachus' tactic of being a well-rewarded ambassador rather than a front-line soldier.

In the second meeting, where Dikaiopolis is off to a party while the general has orders to report to duty on the Boeotian front, Dikaiopolis stands up strongly to Lamachus, calling him a 'dreadful four-plumed monster' and, mockingly, 'Heracles'. He always appears to have the advantage in the giving of orders for their respective assignments.

Better answers will give an overall evaluation of the significance of persuasion in these scenes.

[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) Xanthias tells us that Procleon escaped from the priests of Bacchus and from the temple of Asclepius on Aegina. After that he was confined to his house but kept slipping out through the water outlets or chimneys. Then he climbed the courtyard wall. He has tried the pseudo-Odysseus escape under the donkey and has made a partial break-out by poking his head through the tiles.

[AO1 = 10 marks]

- (b) Exaggeration is at the heart of the unexpected, coupled with Procleon's somewhat bizarre aims.

Procleon defines jury service as doing harm to people and is outraged by the thought of being given a good time. He will do anything to get back to court – including gnawing through the net. (This unexpected action and his subsequent appearance bit by bit form the bulk of the visual humour in this passage.) There is humour in his rather pathetic plea to be buried under the courtroom floor. The Leader outrageously defines Procleon's confinement as a threat to democracy itself and is prepared to fight to the death to rescue him. There is a similar exaggeration from Procleon who imagines himself guarded by a 'whole battalion of heavy infantry'.

For high marks on AO2, candidates should attempt to discuss how they interpret 'the unexpected' rather than just list what is humorous in this passage.

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

- (c) The Chorus of old men represents the conservative element of Athenian citizens who have fought for their city against the Persians (and in later skirmishes) and now, in their 'retirement', have the time to put themselves forward as jurors in the law courts.

They are genuinely poor ('Dad, suppose they don't summon a jury today, how are we going to buy our dinner?') and depend on their pay of three obols. In this respect they are somewhat different from Procleon, who has a rich son to fall back on.

In the passage and elsewhere they act as Procleon's blustering supporters, expressing outrage at his captivity, encouraging his escape attempt and boosting his morale. (Please look for detail from the passage to support these points.) Beyond the passage the Leader's antagonism towards Anticleon takes the form of simplistic accusations of treachery ('a long haired...pro-Spartan').

In the *agon* they are naturally quick to applaud Procleon's point of view but equally quickly converted by his son.

Their other significant role is, as is traditional in Greek Comedy, to perform the parabasis. Candidates are unlikely to give much detail but better answers should mention the Leader's song in support of Aristophanes and their celebration of the good old days, amplifying the wasp metaphor.

In Act 2 they sing of how well Anticleon has prepared his son for the symposium lifestyle ('His kindness and charm are so touching to see...') and, finally, after the Leader in the guise of the poet has reported on the state of play with Cleon, they sing the play to an end with approval of the dancing.

They contribute to the spectacle of the play by their appearance – they take off their tattered brown cloaks to reveal wasp costumes with exaggerated stings. In the escape scene following the passage they swarm in an attack on Xanthias and are only repelled by smoking torches.

[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 Amongst the advantages, cooperation and harmony between the cities is needed to pull Peace* out of the cave; even the god helps – eventually. However the earlier part of the same scene hints at the endemic difference between the various cities as they display differing amounts of effectiveness.
- Peace is attended by Harvest and Festival, symbolic respectively of the ability to grow crops again after the cessation of enemy invasions and the chance to travel to festivals both within and beyond Attica.
- The mistreatment of the arms' manufacturers* symbolises the normalisation of trade and agriculture.
- The sons of Lamachus and Cleomenes are prevented from rehearsing their songs of war, and the play ends with a banquet* full of food only available in peace time (jugged hare and lovely cakes). The consolidation of peace is brought about by the wedding between Trygaeus (whose name means 'grape-harvester') and Harvest. The disadvantages are shown by the fact that even the gods have abandoned their home and the Greeks in disgust at their bellicosity. The personification of War and Havoc (with their mortar*) gives a vivid visual reminder of the way cities are ground down by conflict, which even the gods cannot control. Also, Zeus has decreed the death penalty for attempting to bring Peace out of her cave.
- Hermes tells of the farmers packed into the city, their livelihoods destroyed, and of the corruption of some politicians (Cleon, inevitably), taking bribes from the allies to avoid prosecution.
- Only award high marks on AO2 to those who make an attempt to evaluate the respective levels of vividness.
- (* = significant use of props)

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

- B4 This question gives candidates *carte blanche* to discuss what they have enjoyed about the three plays. As always, detail is needed to secure AO1 marks. Such comments as 'I like Procleon because he's a grumpy old man' need the support of evidence of his grumpiness.
- Candidates may well vote for *Wasps* with its strong narrative line and visual elements. *Peace* may be less popular (despite the dung beetle) because of its comparatively weak story line. Those more politically aware may see merit in the desperation of the peace efforts in *Acharnians*.

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

**Mark Scheme 2747
January 2006**

- A1** (a) (i) Ajax and Achilles
 Ajax is carrying the dead body of Achilles off the battlefield. (4)
- (ii) Kleitias (1)
- (iii) Francois Vase (2)
- (iv) Phrynos Painter (2)
- (v) mid C6th (1)

[AO1 = 10 marks]

- (b) The depiction of Ajax carrying his dead comrade's body by Kleitias occupies a small rectangular panel on the handle of the krater (Woodford figure 18). The space, therefore, is very limited and Kleitias had to make his image compact and yet fill the space effectively. The composition of the scene is made up of strong vertical and horizontal lines within the body of Ajax, complemented by the dominant diagonal line of Achilles' legs on the left of the picture. The difference in size of the two figures emphasises the strength of Ajax. Kleitias beautifully contrasts the living Ajax with the lifeless body of the dead hero. The Phrynos Painter's depiction of the scene occupies the central area in the interior of a kylix. By placing the figures in a tondo the painter is as restricted for space as Kleitias was. The difference is that the space is round rather than rectangular. The Phrynos Painter has also used the names of the two heroes but has placed them around the outside to echo the circular shape of the tondo. The composition seems more cramped than Kleitias' composition. The figures break out of the three-lined border: the helmet and left foot of Ajax and the hair of Achilles. Although the positions of the figures are similar, different atmospheres/moods are conveyed.

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

- (c) Candidates may discuss these scenes in their answers but they must also refer to other specific scenes and painters to address the question fully. The most likely scenes are the Berlin Painter's depiction of Achilles and Hector or Achilles and Memnon and Exekias' depictions of Achilles and Penthesilea. Candidates may also refer to duels between two warriors within a battle scene, e.g. Herakles and an Amazon warrior. Candidates need to establish what they understand by 'effective'. It does not matter whether they decide a scene is effective for artistic reasons or for reasons of realism, provided the answer is well argued and supported by close reference to the scenes on pots.

[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) The sanctuary is dedicated to Athene.
It is the Athenian Acropolis. (3)
- (ii) Building 1 is the temple of Athene Nike.
Building 2 is the temple of Athene Parthenos.
Building 3 is the Erechtheion. (7)

[AO1 = 10 marks]

- (b) Building No. 4 is the monumental gateway known as the Propylaea. The earlier entrances to the Acropolis had been small, simple gateways suitable for the Acropolis's role as a fortress. The gateway belonging to the 480s was destroyed by the Persians. Remnants of this and a surviving stretch of the Mycenaean fortification wall affected the plans for the new gateway.

The architect also had to take into account the steepness and sloping nature [from east to west] of the site. His solutions are shown in the different roof levels, the differing sizes and orders of the columns, the steep ramp and the attempt to give the impression of symmetrical wings.

The architect's plans were probably curtailed by the holy ground to the south [the sanctuary of Athene Nike] and by the enormous expense; work on the building was abandoned at the outbreak of the Peloponnesian War in 432 BC and rooms which were probably planned for the north-east and south-east were never built. Expect some detail of the layout of the Propylaea.

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

- (c) The Athenian Acropolis is a natural citadel which can be approached only from the west with ease. The architects, therefore, had to work within very strict limits, not only because of the restrictions of space but also because of the long history of the Acropolis as a sacred site and its many sacred places. The sanctuary seems more coherently planned than Delphi or Olympia; but the main buildings on the Acropolis were built within a short time of each other and not over a long period of time by a number of different states. It is reasonable to expect candidates to show some knowledge of other buildings in the sanctuary and perhaps offer some reference to other sanctuaries.

[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** Red-figure has pale red/orange figures against a black background which means that a strong contrast is still offered as in the black-figure technique. There is less added colour than in black-figure. The black background obviated the need for the extra figures and filling objects often found in black-figure. There are fewer figures and these tend to be on a larger scale than in black-figure. The overall effect, therefore, is less cluttered.

The use of a brush to paint figures allows greater flexibility than incision: the lines are more flowing; the lines vary in intensity and can show greater sensitivity. Red-figure also gives figures a more rounded quality, a greater sense of mass and three-dimensionality.

Candidates should be able to refer to a range of pots rather than just the two bilingual amphorae discussed in Woodford.

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

- B4** Tomlinson states that the first requirement is space, followed by demarcation – a recognised boundary to separate the sacred area of the sanctuary from the secular world.

Space depended on a number of things: the nature of the terrain, the amount of land available, the importance of the cult and the community in which it was housed, and the ancient nature of the cult. The boundary between the sacred and the secular could take different forms, from an agreed imaginary line to a wall, a formal gateway or a series of marker stones.

The whole sanctuary was the place of worship and the altar was the focal point of all religious ritual. The main temple of the sanctuary housed the cult statue and any valuable offerings made by states or visitors to the sanctuary. The temples could vary in size, style and degrees of elaboration.

The other requirements would depend on the nature of the form of religious practice and worship used in a particular cult. The importance of the sanctuary and the nature of the festivals held there governed the types of buildings: stoas, gateways, theatres, stadia etc. Pan-Hellenic sanctuaries obviously attracted large numbers of worshippers and the number and variety of buildings to deal with them: club houses, dining buildings, etc. Cities were often driven by civic pride or special events to dedicate treasuries, statues and trophies.

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

Report on the Units January 2006

2736 Greek Epic

General Comments

The overall performance was good and the standard was significantly higher than last June. Knowledge of the epic was generally sound and most candidates had a solid grasp of the key themes: this was particularly evident in the essay question on 'xenia'.

The vast majority of candidates were well prepared for the examination and knew how to approach the part questions in Section A in an effective manner. Most encouragingly, many were aware of what was required and generally had the question, including the prompt, in their answers.

Timing posed few problems and the number of rubric errors were in single figures.

Comments on Individual Questions

A1

- (a) Weaker answers failed to give any information beyond what happened in the council of the gods. Another common misconception was that Hermes had seen Odysseus after he had landed in Ogygia.
- (b) Candidates found little difficulty in identifying suitable material from the passage. Only those with a thorough knowledge of the set text found enough material to address the 'how typical' element of the question to gain a Band 1 response.
- (c) This question was well attempted and there was a broad range of arguments discussing the merits and defects of Books 1-4. It was evident that this topic was well rehearsed in the classroom and candidates found little difficulty in reciting the various cases. However it is worth highlighting that responses must be supported with adequate reference to the epic.

A2

- (a) Though this context question proved less popular, it was generally answered very well. Candidates had little difficulty in recalling the sequence of events before the passage starts.
- (b) This question in particular produced some excellent responses. There was a systematic approach to using the passage from beginning to end in evidence and a range of pertinent discussion.
- (c) Candidates found little difficulty in identifying relevant material from the epic and talking about Telemachus' character in a general way. Better responses were more focused on the passage and from this foundation were able to compare character traits with the evidence beyond the passage. The need to make direct comparisons cannot be overemphasised.

B3

The majority of candidates found much material to discuss and there was a broad range of disguises cited. Not unsurprisingly, weaker answers gained more marks under AO1 than AO2, whereas stronger answers were able to identify and elaborate on the benefits which the disguises brought. Surprisingly few answers mentioned the benefits brought by the recognition scenes.

B4

The quality of responses to this particular question has already been noted. It was evident that this theme had been particularly well prepared in class and many candidates were able to cite examples beyond the usual details – Polyphemus, Suitors, examples of ‘xenia’ in Books 1-4. It was also encouraging to observe the number of candidates who did not lose sight of the question and just recall examples of good and bad hospitality.

2740 Greek Tragedy 1

General Comments

The candidates who took the Greek Tragedy modules displayed a sound grasp of the text, coupled with a clear enjoyment of the plays and a range of personal responses to the questions. Answers were generally well written, although there remained a problem with the spelling of Classical names. Iphigeneia appeared in a wide variety of incarnations, but more worrying was the increase in the mis-spelling of Laius (commonly spelt Liaus), Dionysus (Dionysis) and several variations on Teiresias. In general, candidates seemed to do better on the essay questions than the context questions.

Comments on Individual Questions

The context question from Oedipus proved to be the more popular of the two contexts.

A1

- (a) The (a) part question from Oedipus produced a range of answers. Most answers were able to identify the 'man for whom we sent' but many did not mention the death of Laius, just stating that he had been sent for to confirm the truth about Oedipus' parents. Some confused the Theban shepherd with the Corinthian messenger.
- (b) Part (b) was generally well answered, with candidates able to comment on features such as use of language, pace, tension and the contrast between Oedipus and Jocasta. Many stated that the passage was written in *stichomythia* (usually not spelt correctly), even though the lines do not alternate.
- (c) The details given in part (c) on Jocasta's character were usually sound, with most answers commenting on the contrast between her behaviour in the passage, and earlier in the play, especially when she calms down the argument between Oedipus and Creon. Better answers also commented on her attitude towards oracles.

A2

- (a) The *Electra* context produced a range of answers. Candidates were generally secure on the details leading up to the argument between the sisters in part (a).
- (b) Candidates were able to extract the relevant details about her desire for revenge in part (b). Personal opinion of her motives was not always discussed in sufficient detail.
- (c) Part (c) all too often produced a comparison between the portrayal of the characters in the passage and elsewhere in the play, rather than looking at women in general. Many candidates ignored Clytemnestra in their answer.

The essays produced a range of detail and discussion.

B3

The essay on *Agamemnon* showed a good range of knowledge of the play, but many candidates did not read the question carefully and wrote about whether he deserved his fate, ignoring the issues of disloyalty and weakness. There were some good discussions of his dilemma; loyalty to his family and daughter or loyalty to the army. Many candidates also considered him to be weak as he gave in to a woman and walked on the tapestries.

B4

The comparison between Cassandra and Tiresias was generally tackled well with good detail of their roles and comparison between them. Many answers neglected to mention Cassandra's role in describing the death of Agamemnon, and her prediction of the revenge to come. Most answers concluded that Tiresias was more important to the plot (as the catalyst for Oedipus searching out the truth about himself) while Cassandra was more interesting.

2741 Greek Tragedy 2

General Comments

The candidates who took the Greek Tragedy modules displayed a sound grasp of the text, coupled with a clear enjoyment of the plays and a range of personal responses to the questions. Answers were generally well written, although there remained a problem with the spelling of Classical names. In general, candidates seemed to do better on the essay questions than the context questions.

Comments on Individual Questions

A1

- (a) The question from *Hippolytus* was the more popular of the context questions on the paper. Most answers were secure on the main details of the events leading up to the passage, although often the return of Theseus was not mentioned.
- (b) Part (b) was not answered as well. There was often insufficient focus on the language and structure of the passage, and many answers did not provide an assessment of how effectively the emotion was displayed. Several answers (quite reasonably) stated that the passage was a bit melodramatic.
- (c) Part (c) provided a range of answers. Many were able to discuss Phaedra's motives, including revenge and the honour of her family, in good detail, but others focussed on her reasons for suicide, with little reference to the text, especially the details of Hippolytus' speech and his oath.

A2

- (a) The question from the *Bacchae* showed good knowledge of the text, with candidates generally secure on who the women were, and Dionysus' reasons for sending them into the mountains. Some answers assumed they were the Chorus, rather than the women of Thebes.
- (b) Part (b) produced some very detailed answers, with candidates drawing upon the full range of material in the passage, although many answers were still thin on detailed analysis.
- (c) Candidates were able to discuss the wide range of animals found in the *Bacchae* in part (c), although there was often a lack of balance between the passage and the rest of the play. Answers were often not able to fully analyse the significance of the animals mentioned, but many did discuss the parallels between the behaviour of wild animals and the nature of the worship of Dionysus.

The essay on revenge was the more popular of the two essay questions.

B3

Medea being a foreigner was considered by most candidates, although some confined their answer just to her character. There were attempts to place the play in its contemporary setting, using issues such as the position of women and the attitude towards foreigners as a main point of the discussion. While these were often successful, many answers had views which were actually unhelpful, with stereotypes of behaviour being considered as the norm.

B4

Revenge proved to be a popular topic for discussion, with most candidates able to consider the part played in *Medea* and the *Bacchae*. Some also discussed *Hippolytus* in detail at the expense of relevance to the question. However, many answers confined their analysis to revenge, neglecting to mention other themes, such as the position of women or worship of the gods, which are also important themes within the plays.

2746 Greek Comedy 1

General Comments

Standards of response seemed well in line with previous sessions. Most answers had an encouraging grasp of the outlines and themes of the plays (and often of their historical setting also) but a significant number failed to realise that assertions need to be supported by detailed evidence from the passage (where appropriate) and/or the play in general.

Questions A1 and A2 attracted roughly equal numbers but B4 was much more popular than B3.

The spelling of 'humorous' was as wayward as ever!

Comments on Individual Questions

A1

(a) Most answers were able to explain Dikaiopolis' predicament in general terms. Only better ones made clear that the chorus comprised men from Acharnae, who had a particular grudge against Dikaiopolis for making peace with the Spartans. Many failed to state why he thought it worthwhile to adopt the guise of a beggar.

(b) Despite the predictability of this question, there were still answers which failed to gain many of the AO1 marks because they made few, if any, detailed references to the passage. For example, some stated that Euripides uses mock-tragic language but gave no examples of it.

Those who did use evidence from the passage and availed themselves of the stage directions had plenty to say.

(c) This proved quite a difficult question, persuasion was not always associated with Dikaiopolis' dealings with Lamachus and there was a reluctance to argue with the assertion in the question. There were some impressive answers which looked at the passage and defined persuasion as not only the obvious flattery ('Euripides, darling' etc.) but also as his persistent demands for various items.

Better answers were also able to see some elements of persuasion in the hero's first encounter with Lamachus (borrowing a feather, for example) but to appreciate that these were of relative insignificance in the face of a dominant tone of mockery on both occasions.

A2

- (a) Procleon's head up a donkey's backside is clearly an image that resonates with many a candidate! Sadly, it formed the only image presented in the weaker answers. Only the very best answers mentioned Xanthias' telling of Procleon's escapes from the priests of Bacchus and from Aegina.
- (b) Good answers kept the word 'unexpected' in mind and some defined it in terms of exaggeration. Virtually all thought that Procleon's gnawing through the net was worth a mention (as indeed it was, especially if coupled with some reference to his paucity of teeth) but many missed such easy targets as Anticleon's slaves described as 'a whole battalion of heavy infantry'.
- (c) As usual, this question demanded evidence from both the passage and beyond. The passage here was usually ignored. However many candidates were able to give an effective analysis of the chorus' role in the play, with a fair number mentioning the *parabasis*. Far fewer remembered how, in the *agon*, they are readily swayed by Anticleon's arguments.

Teachers are reminded that in this sort of question some AO1 marks are 'allocated' to citations from the passage and that a failure to refer to it will also inevitably detract from the argument which is assessed by AO2.

B3

Those who attempted this question generally answered it well. They were able to identify such items as the symbolism of War and Havoc and, on the other side, of Harvest and Festival. Some answers limited the establishment of peace to the restoration of sex (impossible during wartime, apparently!).

Only the best recalled Hermes' description of the farmers' suffering during the war.

For high AO2 marks, it was necessary to answer the question by attempting to evaluate the relative degree of vividness.

B4

The superficial attractiveness of this question seduced some weaker answers into long narrative summaries of the plays with a short final paragraph plumping for one of the plays because 'I like it best'.

The challenge here, met by the majority of answers, was to achieve the appropriate balance between evidence and evaluation. To get high marks, it was necessary to show an understanding of the plot structure and the overall theme(s) as well as to make a sensible selection of material to illustrate the use of such elements as fantasy.

Those whose criteria for choice included the relevance of the plays for modern audiences forgot the scenario in the question.

2747 Greek Art and Architecture 1

General Comments

As usual the performance of candidates in the January session was somewhat different from that in the summer session. Even though the majority of candidates were attempting this paper for the second time, there were more rather low marks and fewer high marks than one might expect. In general, the level of performance was competent and the level of knowledge and understanding was satisfactory.

As candidates were more experienced in examination technique, there were few examples of rubric errors. It was obvious that preparation for the examination was not always effective and such candidates were unable to tackle all aspects of their chosen questions, or, in some cases, offer an answer to Section B.

Comments on Individual Questions

The context questions proved equally popular on this paper, though the vase-painting question was usually answered more effectively as candidates were prepared to think more creatively about the material.

A1

- (a) The identification questions were answered well and, for the most part, efficiently by the majority of candidates. Exekias was the favoured painter when the other painters were not known.
- (b) This was probably the most interesting question to mark because candidates were required to use their observation skills and develop their personal response to the two depictions. Many candidates were good at making quite fine distinctions about different types of success with space layout, pathos and narrative. Most knew that Scene A was a miniature from a handle; some mentioned that it was one scene from many, whereas Scene B on the tondo was the whole of the design. A few thought that the relative sizes of the illustrations on the paper were factual and based their arguments on the differences. Some dealt sensibly with the whole of the design of Scene B and found good reasons for the overlap of the scene with the border. There were also good comments on the circular design of Scene B contrasted with the angular composition of Scene A, and some sensitive related comments on the poses of the figures. The best answers showed that candidates had the ability to think for themselves, particularly in the quality of observation on incision and detail.
- (c) This question was less well answered on the whole because candidates were not careful enough in choosing their examples (e.g. the bi-lingual pot depicting Herakles driving a bull to sacrifice). Those who chose appropriate examples (e.g. Achilles and Hector; Achilles and Penthesilea; Herakles and the Amazons; the Fall of Troy etc.) were often able to provide appropriate detail but did not usually go on to discuss whether the depictions were effective.

A2

- (a) The identification questions were generally well answered, though there was some confusion between the Temple of Athena Nike and the Erectheion.
- (b) Almost everyone was able to identify the Propylaia and at least one difficulty faced by the architect. Too often, however, candidates identified one problem and solution and discussed it in more or less detail.
- (c) Answers showed a good detailed knowledge of individual buildings. What was sometimes lacking was any idea about how the buildings were linked beyond the fact that they were in the same sanctuary, dedicated to Athena and made of marble. Hardly any answers showed knowledge of the Periklean building programme.

The responses to the essays were almost equally divided between the vase-painting and architecture questions and both essays received answers of similar quality.

B3

There were some knowledgeable and well-organised answers which drew on a wide range of examples from both black-figure and red-figure vases. The best answers went through a range of effects which could be obtained in red-figure and illustrated those effects by reference to appropriate examples. The most common errors were to reverse the effects of the two techniques: to describe pots without reference to the effects or the effects without reference to the pots. Many answers were too reliant on the bi-lingual pots in Woodford, which meant that they were limited in terms of the effects which could be discussed.

B4

The quality of the responses was variable. Many candidates clearly had a good knowledge of individual sanctuaries but found it difficult to apply that knowledge to the question posed. Too many candidates still think that a temple was the major requirement for any sanctuary. Few mentioned altars or the need to separate the sacred from the secular. Understanding of the term Pan-Hellenic was often uncertain.

**Advanced GCE Classical Civilisation (3816/7816)
January 2006 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2736	Raw	100	77	68	59	51	43	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	76	68	60	52	44	0
	UMS	100	80	70	60	50	40	0
2747	Raw	100	73	65	57	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
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	14.0	37.2	67.4	93.0	100.0	100.0	43
7816	0.0	50.0	100.0	100.0	100.0	100.0	2

45 candidates aggregated this session

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

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