

Classical Civilisation

Advanced GCE **A2 7816**

Advanced Subsidiary GCE **AS 3816**

Mark Schemes for the Units

January 2007

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**Mark Scheme 2736
January 2007**

- A1** (a) Zeus has sent Hermes to tell Calypso to free Odysseus. He finds Calypso singing as she weaves. 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 this island. Zeus now wants him to leave. In response, Calypso is annoyed that the gods should be upset if a goddess openly sleeps with a man. She recounts what she has done for Odysseus but promises to let Odysseus go. She finds him weeping on the shore in longing to return home. She offers to show him where to find wood for a boat and give him supplies. Odysseus does not trust her and makes her swear an oath. They return to the cave and talk.

[AO1 = 10 marks]

- (b) Calypso cleverly starts by wishing Odysseus well and is perhaps trying to put him off his guard. She attempts to subtly dissuade him from leaving by hinting at the troubles he is bound to face. In contrast to this, the offer to stay with her becomes more alluring, especially with the offer of immortality and the certainty that she, as a goddess, is more attractive than his wife. Odysseus disarms her brilliantly and responds to each of her points. He tactfully apologises in advance and immediately acknowledges that a goddess is more beautiful than a mortal. However he displays his determination to return home and highlights his longing so much for this that he turns down an offer of immortality. The shortness of the sentence 'it is my never failing wish' heightens the effect as does the rhetorical question which follows it. He then successfully deals with Calypso's first point by demonstrating his confidence in the face of hardships.

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

- (c) In the passage Odysseus seems undaunted by the challenges ahead and is more than ready to shrug off the hardships. He says that he has been hardened to suffering and because he has suffered it many times before, he will steel his heart to endure further tribulations. Responses should then move on to outlining examples of Odysseus' suffering and the way he has coped. Areas for discussion might include moments when Odysseus nearly gives up but does not. For instance, the episode with the opening of the bag of winds, swimming eighteen days to Phaeacia etc., or possibly how he copes with the loss of his men at various stages – Ismarus, Laestrygonians, Scylla and Charybdis etc. Responses will also need to make comparison with what he has said about himself in the passage.

[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) Whilst Odysseus is asleep, Athene assumes the form of Dymas and visits Nausicaa in her sleep. By chiding Nausicaa about her laziness, Athene arranges for her to meet Odysseus. Next morning Nausicaa asks her father for the necessary wagon to carry the washing to the pools who readily provides her with one. With her maids, they briskly complete the washing and as it dries they rest and then play. Athene contrives for Odysseus to wake up and he approaches the group. Nausicaa alone stands her ground as Odysseus, after deliberating, speaks to her from a distance. In a flattering speech, he praises her beauty, recalls his adventures and begs for clothes and directions.

[AO1 = 10 marks]

- (b) Nausicaa shows respect to the gods and shows Odysseus perfect xenia. She is generous in her assistance and is proud of her father and country. As the king's daughter, she shows herself to be commanding in the way she deals with her maids. Elsewhere she shows her obedience to Athene's commands and carries out the washing immediately and attentively. She is clearly of the age to marry. She is careful about her reputation and tells Odysseus to follow after her.

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

- (c) The main function of the Scherie episode is to provide a suitable location for Odysseus to recall his fabulous adventures. Scherie is certainly a fantastical place. The Phaeacians are kinsmen of the gods, isolated from the rest of the world and their land is incredibly wealthy and idyllic. Set against this backdrop, Odysseus' adventures hardly seem out of place. The presence of Poseidon is still apparent as is his anger, though this time it is directed against the Phaeacians. Despite its fantastical elements, there are a lot of elements that Odysseus would have been acquainted with in Ithaca. The rules of xenia are observed, the people worship the gods, it is a world of order, harmony and proportion under the benevolent rule of the king and queen, something Odysseus will restore in Ithaca. Odysseus is treated to song and dance and allowed to join in the games. Demodocus is respected. The whole episode also serves to highlight the wrongdoings of the Suitors and also restore Odysseus' heroic status. The Phaeacians' generosity in giving gifts, Odysseus' feats in the games and his telling of his adventures allow his heroic nature to come to the fore again. Only when this had happened would Odysseus return to Ithaca. More crucially Scherie provides the means for him to return home.

[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** Odysseus is greatly helped by Nausicaa and to an extent by Arete and Ino. Athene's intervention is essential. The ghost of his mother informs him of what is happening in Ithaca. Eurycleia maintains her silence once she has discovered Odysseus' identity and also plays a part in gaining revenge on the Suitors as well as identifying the unfaithful maidservants. Penelope is instrumental in not remarrying and in stringing the Suitors along. On the other hand Melanthe is treacherous and abuses Odysseus and there is room for debate about whether Calypso and Circe are a help or hindrance.

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

- B4** Answers will undoubtedly focus on the importance of Eumaeus. His faithfulness, simple living and support of Odysseus are in stark contrast to the behaviour of the Suitors. His help in the final battle is vital for the success of Odysseus. In a sense his behaviour is indicative of true nobility and as such is a useful role model. Eurycleia is not as crucial as Eumaeus though she is memorable in the recognition scene with her cries of triumph and the moral point Odysseus makes about not gloating over the deaths of the unworthy. Stronger responses will probably cast the net wider and include the unfaithful maidservants, especially the behaviour of Melanthe, and whose gory end is important in the development of Telemachus' character. Melanthius and Philoetius would also make useful discussion and responses could even profitably include mention of Nausicaa's maids whose reaction to the naked Odysseus serve to highlight their mistress' bravery.

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

Mark Scheme 2740
January 2007

- A1** (a) Thebes is under the curse of a plague. Creon has brought news from Delphi that the murderer of King Laius has to be found and dealt with. He announces the news publicly, at Oedipus' suggestion. He also suggested summoning Teiresias. Oedipus curses the murderer, and sets about trying to discover his identity. When he arrives, Teiresias at first refuses to speak. He then, under provocation, tells Oedipus that he is the killer, and hints at his family history. Oedipus thinks that Creon has bribed Teiresias to speak like this so that he can seize the throne.

[AO1 = 10 marks]

- (b) Oedipus has jumped to conclusions. He has had a nasty shock with Teiresias' accusations, but there is no actual evidence for his charges against Creon. The only basis for his accusation is that Creon brought the news from Delphi, and that it was his suggestion to summon Teiresias. Creon's defence later in the scene is very convincing, and shows the absurdity of Oedipus' charges.

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

- (c) Oedipus is here being very emotional, rather than the rational figure seen at the start of the play. His emotion began with the comments of Teiresias, and as the play progresses, so Oedipus becomes more emotional and less rational. This can be seen in his attempts to find out his background, his conversations with Jocasta and the Theban shepherd, and finally his self-mutilation on finding out the truth. This scene also reveals aspects of Oedipus' egoism and arrogance, considering himself to be the most important man in the city.

[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) When the Tutor/Paedagogus arrived, he announced the death of Orestes in a chariot accident during the Pythian Games. Clytemnestra is at first sad, then relieved. Electra is devastated. After the Tutor and Clytemnestra leave, Chrysothemis arrives with news of Orestes' return, with the offerings on the grave as proof. Electra tells her the news and tries to convince her to join in the murder of Clytemnestra and Aegisthus, but Chrysothemis refuses. After she leaves, Orestes enters with Pylades, carrying the urn which contains his 'ashes', as part of his plan to take revenge.

[AO1 = 10 marks]

- (b) The passage is very fast paced. Not only is it in *Stichomythia*, but even these lines are broken up to increase the pace towards the end of the passage. This also increases the tension, as the moment of revelation approaches, followed by the relief in the audience as Electra and Orestes are finally re-united. The passage leading up to the revelation of Orestes' identity contains Dramatic Irony, as the audience are aware of who Orestes is, unlike Electra. There is a contrast between the characters; Orestes is calm, trying to give Electra hints as to his identity, whereas Electra is emotional. There is a contrast in language, from the grief over Orestes' death, to the joyful re-union. The scene also creates expectation in the audience; now that Orestes and Electra are together, revenge on Clytemnestra and Aegisthus will soon follow.

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

- (c) Electra behaves in a very emotional way in this passage. She starts in grief, mourning her brother, and ends in joy, having been re-united with him. She is very single-minded and extreme in her emotions. She is the same during the rest of the play – arguing with her mother over Agamemnon's death, moaning about her treatment, arguing with her sister about taking vengeance themselves and rejecting her when she refuses, and in her bloodthirsty reaction to her mother's death. Even in the lines following the passage, she has to be calmed down before betraying Orestes through her outbursts.

[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** Every major character seems to have freedom of choice to a certain extent, but they are also constrained by outside forces. Agamemnon put on 'the yoke of necessity' in sacrificing Iphigeneia – he did have the choice not to, but the alternative was even worse. Clytemnestra could have chosen to ignore the sacrifice but she claims that she was the embodiment of the Furies of the House of Atreus. Aegisthus is also influenced by the fate of his siblings. The whole House of Atreus is bound up in the curse of Thyestes. Cassandra alone seems to have had no choice about her fate – she knew she was going to die and did nothing to avert it. Candidates will have to argue from the text, and should be able to make a case for each point of view.

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

- B4** The main characters in the plays do act in a grand and elevated manner, but most display the emotions and behaviour of normal people. They are in situations not normally encountered, such as the incest of Oedipus and Jocasta, and the desire for revenge of Electra and Orestes. However, feelings such as love and hatred are found in everyday life, and the reactions of the characters stem more from their position than themselves. Better answers will mention the minor characters, such as the Corinthian messenger, with his desire for reward, or the Tutor, with his practical advice as examples of realistic characters.

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

**Mark Scheme 2741
January 2007**

- A1** (a) Following the escape of Dionysus from prison, he meets with Pentheus. Pentheus wants to attack the Bacchic women, despite the warnings from Dionysus and the report of the herdsman. Dionysus persuades Pentheus to spy on the women, dresses him in women's clothes and leads him out onto Mt. Cithaeron to spy. After Pentheus complains he cannot see, Dionysus places him onto a pine tree, and alerts the women to Pentheus' presence.

[AO1 = 10 marks]

- (b) The description of Pentheus' death is very vivid. The use of words highlights the pain of Pentheus, and the animal imagery adds to the effect. The actual description of Pentheus being torn apart is quite matter-of-fact. The use of direct speech increases the feeling of being present at the event. This is a messenger speech, and the passage forms part of a longer story.

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

- (c) Pentheus screams as he falls to the ground. He realises just before his death what is going to happen to him. His attempts to make his mother recognise him by removing his disguise, and talking to her make him seem piteous and frightened. He acknowledges his wrongdoing, but it is too late. Earlier in the play, Pentheus seems a stubborn and arrogant young man, but he is confused by events. The audience would feel pity when Dionysus is toying with him. The sight of Pentheus disguised as a Maenad would also create sympathy. But the candidates should bear in mind that Pentheus did reject Dionysus' divinity and insulted him. Is Euripides suggesting that Pentheus deserved his fate at Dionysus' hands? Or was it too great for the offence committed?

[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) After hearing the Nurse's revelation, Hippolytus stormed out of the palace and launched into an attack on women. He threatened to break his oath. Phaedra condemned the Nurse for her actions and revealed that she was going to commit suicide, both to preserve the honour of her children, and to punish Hippolytus. When Theseus arrived home from the oracle, he found that his wife had hanged herself. A note attached to her wrist states that she hanged herself from shame after Hippolytus raped her. Theseus immediately cursed Hippolytus with one of the wishes given by Poseidon. He also proclaimed his banishment. Hippolytus entered to find out what has happened, and was accused by his father of the rape of Phaedra.

[AO1 = 10 marks]

- (b) Theseus has cursed and banished Hippolytus. He has a very low opinion of Hippolytus, considering him capable of the worst of crimes. He mocks the values which Hippolytus holds dearest. He also tries to argue against the points he thinks Hippolytus will make. He does this before hearing what Hippolytus has to say. He has the (unsubstantiated) evidence of Phaedra's letter, and the accusation it contains is a terrible one, so Theseus' reaction is understandable. However, he does not stop to check facts, and it seems clear that he does not know his son very well.

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

- (c) Theseus is here portrayed as a rash, headstrong figure. He has condemned Hippolytus before hearing what he has to say, despite the urging of the Chorus, and jumped to conclusions because of the evidence. This passage also shows that he did love his wife. He ends the passage by boasting of his past achievements. He first showed these traits when he arrived home to find his wife dead. He clearly loved her, which is one reason he acts the way he does. Even when, following this passage, he hears Hippolytus' defence, he keeps to his former ideas, once again going against the advice of the Chorus. It is only at the end, when he discovers the truth from Artemis, his grief is as overwhelming as his anger has been.

[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 Jason does seem a nasty character. He abandons his wife for a younger woman, who will give him the status he craves in Corinth. He treats Medea coldly, blaming all her problems on herself, and not acknowledging all she has done for him. He is prepared to allow his sons to be exiled together with Medea. At the end of the play, he seems more concerned with his own loss than those around him. However, he does display some emotion at the end, when he begs to be allowed to bury his sons. His behaviour may have been awful, but does he deserve the full punishment Medea inflicts on him? Mention of the contemporary context should be credited. Candidates will be divided, but, whatever their point of view, discussion must be based on the text.

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

B4 The gods feature as characters in both *Hippolytus* and *Bacchae*. They are the driving forces behind the plays, and the action in the plays is a direct result of their interference in mortal affairs, and their reaction to how the mortals view them. The divine element permeates throughout the plays and it is impossible to separate the way mortals behave from the influence of the gods on them. Euripides seems interested in the way gods behave, having petty jealousies and human traits and feelings. However, it could be argued that the gods are simply an excuse to examine human behaviour, and that this forms the main interest in the plays. *Medea* hardly features the gods, only referring to them in passing, which could be used to argue against the quotation.

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

**Mark Scheme 2746
January 2007**

- A1** (a) The baking woman's complaints are that Procleon bumped into her with his torch and knocked 10 obols' worth of loaves off her tray. She claims he destroyed her whole stock. Now he's laughing in her face by telling a joke. The citizen has accused him of 'assault and battery'.

Procleon's philosophy is 'these affairs can be settled if you tell a good story'. To the baking-woman he has told the Aesop-bitch story and, following the arrival of her witness Chaerophon, the tale of the competing poets, Simonides and Lasus.

Anticleon offers compensation money to the citizen but Procleon then takes over, admitting the crime and offering the citizen the chance to come up with a sum. He then tells him the chariot driver from Sybaris story. Then, with a change of tone, he tells the man to go to hospital.

[AO1 = 10 marks]

- (b) Procleon continues to tell ludicrously inappropriate stories. Better answers will comment on talking jugs and his obsession with Aesop. Another item of verbal humour here is Anticleon's pun on 'beetle'.

Visual humour is supplied by Anticleon picking up his father and then being forced at the same time to stop him talking by putting a hand over his mouth. Procleon's struggles to break free add to the picture.

The Leader's song is in the tradition of semi-serious attacks on leading dignitaries of the time (made more humorous by their presence in the audience). Arynias is accused of gambling (candidates may comment on the 'dice...nice...vice' translation). The gist of the (comical?) complaint is that he has been on an official delegation to Thessaly and been feathering his own nest. The 'But it can't have been that' means of course that it was that!

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

- (c) Procleon acts inappropriately in dealing with those he comes up against. Here he tells an irrelevant story and speaks brusquely, as well as struggling to escape from his son. He has half-learnt the lessons his son has tried to teach. Candidates should link this passage to his irresponsible behaviour elsewhere in Act 2. Xanthias tells of his drunken behaviour at the party and on the way home (insulting people, knocking them down, abducting the flute-girl and scattering the revellers).

Throughout Act 2, Anticleon is the sensible one (expect discussion of role-reversal). He has tried to introduce his father to the code of the symposium. He has also taken the lead in clearing up after the mayhem, by attempting to take the flute-girl away and offering the citizen compensation. Here he resorts to physical means (which some may see as atypical).

[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 'Lady' is the (statue of) Peace. Trygaeus has persuaded Hermes to be the 'foreman' in charge of rescuing Peace from the cave. After a prayer for peace, the chorus, in two lines, pulls on ropes attached to the statue, encouraged by Hermes. The 'slackers' are identified (Lamachus, the Argives, the Megarians and the Athenians). Better answers will probably give the reasons for their sluggishness (e.g. the Megarians' weakness from hunger). After much heaving the statue appears.

[AO1 = 10 marks]

- (b) Aristophanes seems to arrange the advantages roughly into themes. First there are the smells of peace (contrasted with the absence of the smells of war). Some of these will have to be mentioned to gain AO1 marks, linking them perhaps to the theme of a return to the normal cycle of life.

Second, he signals the end of profits for the arms manufacturers and the corresponding upturn in trade for the makers of farm implements.

Third, there is the celebration of a return to normality in the countryside, shown particularly by Trygaeus' triumphant proclamation and the lyricism of the Chorus' song.

As the question asks candidates to evaluate the effectiveness of this passage, there must be some (however limited) reference to this to gain high AO2 marks.

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

- (c) Good answers should point to at least some of the following, with evidence from the passage and elsewhere.

Trygaeus employs his debunking or bathetic interjections to add a comic tone to the lyrical moments. In the passage one could include the slave girls getting drunk, wine jars getting upset, the references to Euripides, the draining of black eyes and the buying of salt fish. There are plenty of examples elsewhere; the general debunking of Hermes' bluster and of Hierocles' oracle, Trygaeus' daughter's attack on Euripides.

There is an example in the passage (lines 23-24) of 'metatheatre', paralleled by the second slave's address to the audience at the start, Trygaeus' plea to them not to defecate and his call to the crane-handler.

Crudity appears in line 29. Examples of this are legion, particularly in the beetle scene and in Trygaeus' views on how Festival should be handled.

The sideswipe at the arms manufacturers is of course expanded into a whole scene later. Lamachus, who gets a passing mention here, is scorned by the Chorus who accuse him of being afraid of peace.

Good answers should note that the passage displays no slapstick humour.

[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 here is that (compared to, say, Trygaeus in *Peace*) the risks Dikaiopolis takes are not huge and the rewards may be huge for him and his family but not necessarily for Athens.

The risk of actually negotiating the peace is taken by Amphitheus. Dikaiopolis does confront the chorus of old Acharnians who object to his private treaty and try to stone him. Dikaiopolis, by his ingenious plan to dress as a beggar (the approach to Euripides seems risk-free) and speak with his head on a block, appears in control of the situation. Similarly, he is able to ridicule Lamachus, summoned by the unconvinced half of the chorus. When Lamachus re-appears later in the play, he poses no threat at all. He is ordered to guard duty while Dikaiopolis lords it over him as he makes preparations for a feast.

In the scene with the Megarian, an informer threatens to make trouble by denouncing enemy goods on Attic soil but is easily driven off. Similarly, in the scene with the Boeotian/Theban merchant, Nicarchus the informer who briefly threatens the equilibrium of the market is beaten and crated up.

Candidates might claim that the petitioners who seek a share of the peace represent a small risk to Dikaiopolis.

Part of the 'reward' definition should include reference to his ability to profit from trade and to the exodus, with the garlanded and drunk hero flanked by dancing girls and hailed as the 'champion'.

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

- B4** Candidates are likely to agree with the proposition. Better answers should distinguish in general terms between verbal and physical skills, and support their assertions by reference to specific characters and scenarios from at least two of the plays. Without this evidence AO1 marks will be severely depleted.

Under the 'verbal' heading, we can expect references to comic timing, the ability to parody tragic acting, oratorical and singing skills, and the power to change personae rapidly.

The physical demands on performers must have been considerable. Candidates will probably mention general athleticism, dancing ability and a flair for gesture (a la silent cinema) necessitated by the wearing of masks and the size of the theatre. There will probably be references to male actors playing women's roles but arguments on the striving for realism are probably dubious (perhaps it was like the modern-day comedian playing Widow Twanky in pantomime?).

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

**Mark Scheme 2747
January 2007**

- A1** (a) (i) Exekias [2]
 (ii) Kylix [2]
 (iii) Wine cup [2]
 (iv) 540-530 B.C. [2]
 (v) Black-figure [2]

[AO1 = 10 marks]

- (b) Candidates will undoubtedly focus on the difficulties of decorating the interior of the kylix. The inside was curved and was, therefore, a difficult shape to fill. Painters often used the circular tondo to create a defined area for their design.

There are a number of examples in Woodford to which candidates might refer:

Phrynos Painter fig 19

Ambrosios Painter fig 79

Epiktetos fig 82

Epiktetos fig 83.

In Pot A Exekias chose an innovative approach to the decoration of the interior; he decorated the whole interior.

Credit those candidates who refer to the exterior of kylikes. Here the problem was the narrow band between the handles. There are several examples in Woodford which present different solutions:

Fig 21 black-figure band cup - painted black except for a narrow strip showing Dionysus and Ariadne with dancing satyrs and maenads;

Fig 20 black-figure lip cup by Phrynos Painter painted red with a thick black line used as a ground-line for the figures of Zeus, Athena and Herakles.

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

- (c) Pot B is a red-figure plate decorated with the figure of a Scythian archer by Epiktetos c.510 B.C. [Woodford figure 83].

The obvious differences include:

Exekias has used the whole interior for his design, Epiktetos has used a circle to confine his design;

Exekias has used a story and a number of figures, Epiktetos has used a single figure;

The two pots are decorated with different techniques - Pot A is black-figure and Pot B is red-figure.

Most candidates will no doubt prefer Exekias's work and there are good reasons to support this opinion. The whole composition is well-balanced as shown by the number of dolphins and grape bunches. The dolphins and grape bunches are used to frame the boat, which is placed centrally and has a white sail to draw attention to it. Shapes within the scene echo the shape of the cup - the hull of the boat, the sail, the dolphins and the vines. The size of Dionysus in relation to the boat and the other details draws the viewer's attention to him.

Epiktetos has arranged the archer very carefully to fill as much of the defined circular space as possible. The figure moves left but looks back to the right, his limbs spread out to break up the space. In his left hand he holds a bow and with his right hand he is pulling an arrow from his quiver. His feet rest at different points on the frame and the fact that they are lifted emphasises his movement. Epiktetos has painted a variety of detailed pattern on the eastern bodysuit and the quiver to create

visual interest.

As always, it does not matter which pot a candidate prefers, provided there are sound reasons which are backed up by detailed reference to the two 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) (i) Sanctuary [1]
 (ii) Olympia, NW Peloponnese [3]
 (iii) Zeus and Hera [2]
 (iv) 1. Workshop of Pheidias
 2. Metroon
 3. Prytaneion [4]

[AO1 = 10 marks]

- (b) These buildings are the treasuries of the sanctuary. They sit on a terrace below the Hill of Kronos between the temple of Hera and the stadium. The original stadium ran below the treasuries but when it was necessary to enlarge the stadium it was moved further east.

All but three of the treasuries were built in the 6th and, therefore, pre-date the temple of Zeus. From west to east the eleven treasuries were dedicated by the following cities:

Gela, Megara, Metapontum, Selinus, Cyrene and an unknown one, Sybaris, Byzantium, Epidauros, Syracuse, and Sikyon.

Treasuries are buildings rather like small temples in design, with a porch and an inner room behind. They were intended to be thanksgiving dedications to Zeus and Hera and monuments to great military victories and great deeds performed by the individual states which had dedicated them. They also acted as safe storehouses for the smaller, portable offerings.

As well as the religious purposes, cities used these as state propaganda to promote a particular image of the state. The treasuries were mostly built by cities which were some distance away from Olympia, such as the colonies of Byzantium on the Black Sea, and Sybaris and Metapontum in Italy and Gela in Sicily. The fact that far flung places wanted to establish their presence in the sanctuary shows the importance of Olympia.

Although they were mini-temples in design, built with two Doric columns forming their porches, they were not intended to be the home of the god and they did not house a cult image. Their function was perhaps more political than religious.

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

- (c) Candidates need to be able to refer to a wide range of information about the development of the site and some of its buildings. They should also show an awareness of the basic chronological sequence of the development.

Geographical location: the site lies below the Hill of Kronos, a fitting place for a site sacred to Zeus and Hera, in the valley of the river Alpheios and its tributary, the river Kladeos. The fertile attractive location probably brought the first worshippers there. Olympia is an ancient site, with religious continuity from the Bronze Age very likely. The remote location, however, brought about the need for buildings to accommodate pilgrims who had travelled long distances.

The close association of Herakles with the site and the institution of the Olympic Games were also important factors in the development of the site. A range of buildings was built over a long period of time to accommodate the Olympic Games.

As the site grew in importance it was necessary for the sanctuary to have

impressive buildings and many Greek city states wanted to make their mark in the sanctuary, as shown by the number and splendid nature of the treasuries.

[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 scenes are from drinking vessels used at symposia. They were painted by:
Epiktetos [c.520-500 B.C.];
Brygos Painter [c.490-480 B.C.].

Candidates should be familiar with both pots from their study of the two topics on contemporary life: Women and the Symposium. The question is designed to allow candidates to use their knowledge of specific pots and the cultural and social background contained within this topic.

Candidates should be aware that free-born women did not attend symposia. The women who did attend them were hetairai and slaves. These women are depicted in a variety of activities which took place at the symposium:

Eating;
Drinking;
Reclining;
Talking;
playing kottabos;
playing musical instruments;
dancing and taking part in sexual activity.

It does not really matter whether a candidate thinks they are typical or not provided there is a reasoned conclusion and detailed reference to recognisable scenes from specific pots.

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

- B4** For the differences between the two orders see R. A. Tomlinson, Greek Architecture, pages 16-19. The main points to be covered include columns, architrave and frieze. Credit answers which make reference to details of mouldings etc.

Candidates should be able to point out that the Ionic order is less uniform than the Doric order and that the overall proportions give the effect of a less massive and more graceful order.

Candidates have a range of Doric buildings from which to choose, including the temple of Apollo at Delphi and the temple of Zeus at Olympia. The choice of Ionic structures is more limited and includes the temple of Athena Nike, the Erechtheion, and the Siphnian treasury at Delphi.

Some candidates may make reference to buildings which include Ionic elements.

The focus of the discussion should be on the trigger words contained within the quotation: lighter, ornate, and feminine.

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

**Advanced GCE Classical Civilisation 3816/7816
January 2007 Assessment Series**

Unit Threshold Marks

| Unit | | Maximum Mark | a | b | c | d | e | u |
|-------------|-----|--------------|----|----|----|----|----|---|
| 2736 | Raw | 100 | 76 | 67 | 58 | 50 | 42 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| 2740 | Raw | 100 | 78 | 69 | 61 | 53 | 45 | 0 |
| | UMS | 100 | 80 | 70 | 60 | 50 | 40 | 0 |
| 2741 | Raw | 100 | 79 | 71 | 63 | 55 | 47 | 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 | 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 |
| 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 | 21.8 | 60.0 | 87.3 | 92.7 | 100.0 | 100.0 | 55 |
| 7816 | 0.0 | 0.0 | 100.0 | 100.0 | 100.0 | 100.0 | 2 |

57 candidates aggregated this series

For a description of how UMS marks are calculated see;
http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication

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