

Classical Civilisation

Advanced GCE **A2 7816**

Advanced Subsidiary GCE **AS 3816**

Report on the Units

January 2007

3816/7816/MS/R/07J

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All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

The reports on the Examinations provide information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annersley
NOTTINGHAM
NG15 0DL

Telephone: 0870 870 6622
Facsimile: 0870 870 6621
E-mail: publications@ocr.org.uk

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Chief Examiner's Report

Numbers for all the modules offered in January have maintained their levels from the January 2006 session. In all modules, with the exception of 2736 Greek Epic, the candidature was largely made up of students who were trying to improve their scores/grades. Timing was an issue for those candidates who spent too long on the context question, leaving insufficient time to tackle the essay question in any depth. Candidates should be advised to use the mark allocation to help them time the context question more carefully.

There was little success in getting candidates to start a new question on a new page, despite the instruction on the front cover and the new instruction at the start of Section B. Rubric errors seemed to have declined in some modules, while in other modules there has been an increase.

2736 Greek Epic

General Comments

Most of the marking team felt that the standard was similar to last January's, though there was a slight reduction in the number of really outstanding or really poor papers.

The contexts proved equally popular, although the vast majority of candidates tackled B3. There were very few rubric errors, though more candidates seemed to run short of time in completing the essay. Quality of written communication marks seemed to be slightly improved - most Classical names were correct, though Phaeacia, Scylla, Charybdis and Poseidon still caused problems. Essays generally contained a greater depth of AO1 than on previous occasions, though in many cases candidates failed to give enough detail in the part c) questions.

Comments on Individual Questions

A1

- (a) This question was well answered and answers recalled the necessary detail with consummate ease. Only the strongest answers mentioned Calypso's singing/weaving, and her swearing an oath, whilst weaker answers were unable to quote many details about Calypso and Hermes' meeting.
- (b) Many answers used the passage fully and were able to construct some telling analysis and understanding of their skills as speakers.
- (c) This question achieved the required differentiation and separated those who had revised fully and those who were less well prepared. The best answers were those which used the passage fully and could expand on a range of relevant examples found on Odysseus' travels and compare the hero's attitude to suffering. More middle of the road answers used the passage adequately, but found it hard to recall other incidences of hardship. Others failed to use the passage or just looked at hardships without considering Odysseus' attitude to them.

A2

- (a) Some very good responses, though many were not clear about what woke Odysseus. Some of the best answers gave details of Odysseus' speech.
- (b) Generally fine, with some of the best answers doing the two parts of the question in tandem. At the other extreme, some answers failed to spot the second part of the question.
- (c) This question produced some very interesting and original responses where candidates were obviously thinking hard in the examination. Most answers were able to talk about 'xenia', Odysseus' opportunity to tell his adventures and the Phaeacians offering him a means of getting home.

B3

Better answers discussed the full range of women. Some of the most interesting answers, which scored highly on AO2, discussed differences between mortals and immortals and explored physical and emotional threats and hindrances. Weaker answers were often simplistic, eg 'Nausicaa wanted to marry/fell in love with Odysseus'. Many also underestimated the threats of Circe and Calypso.

B4

From the few who tackled this question, there were many good answers. Some answers struggled to score highly on AO2 as they failed to understand the importance of the role of the servants.

2740 Greek Tragedy 1

General Comments

There were a reasonable number of candidates taking the two Greek Tragedy papers in January. They revealed a good knowledge of the plays studied and a wide range of opinions. There were still a few rubric errors. It was pleasing to note how few candidates went back to the start of the play, or beyond, in answering part a) of a context question. There was also continuing confusion over the use of the words 'sympathy' and 'empathy' and 'avenge' and 'revenge'. Spelling of Classical names continued to be a problem, especially Laius.

Comments on Individual Questions

The two most popular questions were A1, the context from *Oedipus the King* and B3, the essay question on *Agamemnon*. Knowledge of the plays was generally sound, although it was not always used to the best advantage.

A1

- (a) Candidates were generally very secure on the context of the passage, being able to give good detail of events in the play leading up to the passage. Very few went back beyond the start.
- (b) Part b) was also generally well answered, with candidates able to discuss reasons for their answers, drawing not just on the passage, but on other parts of the play. While most agreed that Oedipus had no justification for his attitude, some did put forward balanced arguments, trying to see the situation from Oedipus' point of view. A notable admission in many answers was the fact that it had been Creon who suggested sending for Tiresias, thus providing Oedipus with a reason for his accusations.
- (c) Part c) was on the whole answered well, with a good range of details from outside the passage. However, as has been all too frequent in the past, the final scene was rarely mentioned, with answers concentrating on Oedipus' temper, but also his concern for his people.

A2

- (a) Candidates seemed to know the main details of the story, but there still remained a number who were unable to distinguish between the part played by the Tutor/Paedagogus and that played by Orestes, in bringing the news of Orestes' death. Quite a few answers did not mention the scene involving Chrysothemis and Electra's attempts to persuade her to help in the murders of Clytemnestra and Aegisthus.
- (b) In part b), the passage was generally well analysed, with most answers able to pick out the Dramatic Irony and *stichomythia*, (even if most were unable to spell the word). Other details mentioned included the characterisation and Electra's change in mood.
- (c) Part c) showed a varied range of detail. Answers dealt for the most part with Electra's behaviour in the preceding section of the play, noting her extreme emotion and love of her father and brother, but few went on to discuss her bloodthirsty reaction to the deaths of her mother and Aegisthus.

B3

The most popular characters to be discussed were Agamemnon, Clytemnestra and Cassandra. Opinions about Agamemnon varied, with more perceptive answers discussing his choice over killing Iphigeneia as being in his own hands. There was still confusion over why he has to sacrifice his daughter - many answers referred to the sacred deer he killed, which does not feature in Aeschylus' play. Some even thought that he was being punished for killing a pregnant hare sacred to Artemis. Very few answers realised the significance of the omen. His behaviour at Troy and 'flaunting' of Cassandra were also mentioned. Clytemnestra was seen by a large number of answers as being the most in control of her destiny, having a choice about whether she killed Agamemnon or not. Cassandra was generally seen as having no control, being a slave. Despite her gift of prophecy, it was mentioned that, even though she could foretell her own death, going into the palace was proof she had to fulfil her destiny. The Curse on the House of Atreus was also cited as a reason for all the characters behaving as they did, although in some cases, lengthy retelling of the story from Tantalus onwards proved a hindrance in completing the essay on time.

B4

There were some interesting answers to this question. Oedipus and Electra were the two most popular characters to be discussed, although others, such as Jocasta and Clytemnestra also proved popular. Most answers came to the conclusion that the characters themselves were fairly realistic, but the situations they found themselves in were not. Many did consider that the inability of Oedipus and Jocasta to realise the truth before they did was either unrealistic, or else proof that they were stupid. Electra's excessive behaviour was also seen as being not 'normal'.

2741 Greek Tragedy 2

General Comments

There were a reasonable number of candidates taking the two Greek Tragedy papers in January. They revealed a good knowledge of the plays studied and a wide range of opinions. There were still a few rubric errors. It was pleasing to note how few candidates went back to the start of the play, or beyond, in answering part a) of a context question. There was also continuing confusion over the use of the words 'sympathy' and 'empathy' and 'avenge' and 'revenge'. Spelling of Classical names continued to be a problem, especially Laius.

Comments on Individual Questions

A1, the context from *Bacchae* and B3, the essay about *Medea* proved to be the most popular questions. Candidates knew most of the relevant details of the plays and were generally able to use them to answer the questions.

A1

- (a) Candidates generally knew most of the details leading up to the scene, but an all too common omission was the role played by the herdsman, who interrupted the confrontation between Pentheus and Dionysus.
- (b) Part b) had a great amount of detail mentioned, but analysis as to why it made the passage horrific was not always present.
- (c) Most candidates in part c) were able to discuss how Euripides made the audience feel sympathy for Pentheus because of his situation and the nature of his death. Less certain was discussion of sympathy elsewhere in the play. Many answers thought that Pentheus' attitude before this passage aroused little, if any sympathy, while others did consider Pentheus' dressing up as a Maenad as arousing feelings of pity. There were some candidates who felt sorry for Pentheus from the start, as a young man out of his depth and toyed with by Dionysus.

A2

- (a) Events which led up to the confrontation between Theseus and Hippolytus were known in good detail. There were, however, still a number of answers that thought that the curse was uttered by Theseus after the argument, not before.
- (b) Part b) produced a wide range of answers. Most discussions were one-sided, with candidates stating that Theseus' attitude was unjustified. However, there were those who considered the shock of finding his wife's body and the letter as sufficient motive for Theseus to behave the way he did.
- (c) In part c), answers did not always draw sufficiently upon the rest of the play to analyse Theseus' presentation. Especially noticeable was the number of answers which neglected to discuss the final reconciliation between Hippolytus and Theseus.

B3

The amount of detail used in the answers to this essay varied a great deal. Many answers were able to use the scenes in the play to argue their case, but others went beyond the play at the expense of relevant detail. Many of the answers concentrated more on Medea than on Jason. Most answers agreed that Jason was a nasty character who deserved to be punished, but that the scale of the punishment far outweighed the wrongs he inflicted on Medea. There were, however, some answers which did not see Jason as being nasty, but simply acting within the confines of acceptable behaviour of the time.

B4

Although less popular than B3, this question nevertheless produced a fair number of answers, ranging in detail and analysis. Some answers simply listed themes in the plays other than the gods, neglecting to discuss Euripides' portrayal of the gods, but many did look in detail at the role of the gods within the plays. Although they were seen as being important, answers did argue that other ideas were included in the plays. *Medea* was often cited as a play which proved that Euripides was more interested in human behaviour, containing few references to the gods. *Hippolytus* was also seen as a play about human emotions, although driven by divine intervention, while *Bacchae* was considered to deal as much with mortal reaction to the gods as with the gods themselves. There was also much discussion, with varying degrees of relevance, concerning Euripides' own attitude towards the gods and his possible atheism.

2746 Greek Comedy 1

General Comments

Most candidates showed an encouragingly sound knowledge of the contents of the three plays but varied considerably in their expertise at applying that knowledge to answering the question.

Questions A1 and A2 were answered by roughly equal numbers, whereas B3 was considerably more popular than B4.

Spelling of Classical names remains a problem: notable examples were Acharnians and Euripides – despite the appearance of both on the question paper.

The most heart-warming moment for the Examiners was provided by the candidate who, with a flight of fancy worthy of Aristophanes himself, transformed the Peloponnesian War into the Polynesian War.

Comments on Individual Questions

A1

- (a) Most candidates provided the basic assault details, although the baking-woman's possession ranged from a tray to a shop. Fewer could say much about Procleon's verbal responses. A common error was to claim that Anticleon offered money to both complainants.
- (b) The visual humour was usually picked out successfully but sometimes without the hand over the mouth addition. The pun on 'beetle' was spotted by many, although the nonsensical nature of Procleon's anecdote was often ignored. Weaker answers totally ignored the Leader's lines. Only the best answers were able to explain the corruption accusation implicit in the last few lines – and one candidate even remembered who the Penestae were!
- (c) As often in part c) questions, candidates made insufficient reference to the passage. Many also failed to gain AO1 marks by not giving examples of Procleon's wild behaviour. Perceptive answers suggested that, by this point in the play, Anticleon was losing patience with his father and thus acting more brusquely than before.

There was much irrelevant material from Act 1. As the Examiners use the Penguin translation, it seems legitimate to use the Act 1 and Act 2 terminology, and candidates are advised to ensure that they know when one ends and the other begins.

A2

- (a) Virtually all candidates knew that the 'Lady' was Peace (it would have been worth adding that she was a statue). There were many excessively long answers (self-penalising because of time) detailing the feeding of the dung-beetle and War's use of his mortar. Differentiation in this question was achieved by the amount of detail given of the constitution and relative effectiveness of the different elements of the Chorus(es).
- (b) There was plenty of material in the passage to use to gain straightforward AO1 marks. Candidates are advised that it is not to their advantage to use 'etc' when there is a list of items. In order to deal with the 'how successfully' element, it was necessary to discuss the range and variety of items and the contrast with aspects of war.

Report on the Units Taken in January 2007

- (c) This question was, in general, not answered very successfully, with many candidates ignoring the request to discuss types of humour. Most, not surprisingly, were able to discuss crudity and to recall the first scene. Any mention of 'bosom' seemed to conjure up sexual connotations, even 'women running to the oven with dough at their bosoms'. Good answers made the point that the passage did not contain all the types of humour common in Aristophanes' plays, notably slapstick.

B3

There was a common pattern here for candidates to tell the story with the appropriate significant details mentioned (thus gaining high AO1 marks) but to leave it to the Examiner to interpret the risks and rewards (thus gaining low AO2 marks).

Good answers were those which, in addition to selecting such obvious risks as the Acharnians' threatened stoning and such rewards as the party at the end, pointed out that Dikaiopolis (not 'D.' or 'Dik.', please) made Amphitheus do the dirty work and that the trading could be both a risk and a reward.

B4

Questions on the staging and performance of Aristophanes' plays are not unknown but relatively few attempted this question.

Those candidates who had a wide knowledge of the ancient Greek theatre were able to quote such generic items as the use of a limited number of (male) actors, and of masks and heavy costumes.

Most picked up on the physical demands exemplified by Procleon's escape attempts and Trygaeus' beetle-riding. Efforts to analyse verbal skills were less successful, with loud voice being the sole criterion for some. On the other hand, there were several excellent answers which mirrored everything in the Mark Scheme.

2747 Greek Art and Architecture 1

General Comments

This paper worked in a similar way to previous sessions. Examiners noted the poor spelling of the names of painters and pots, and the lack of capital letters in terms such as Doric and Ionic.

Comments on Individual Questions

Both contexts proved to be popular in this session, with the vase-painting question being slightly more popular. Candidates seemed to be less secure in the identification questions for both contexts, and there were very few who scored full marks.

A1

- (a) Exekias was usually known but the spelling of his name was often poor. Many candidates continue to think that a *tondo* is a type of pot. The term *kylix* often eluded candidates and the purpose of this type of pot was often frequently not known. The date and technique presented few problems for most candidates.
- (b) Answers to this question were relatively poor because candidates did not identify the problems connected with decorating the interior of a cup. Often the examples chosen [eg *dinoi* or *amphorae*] were inappropriate to the question posed. There were some candidates who could discuss a range of suitable examples and even mention the exterior decoration of lip cups, band cups and eye cups. Too often, candidates allowed their discussion to wander into a discussion of the composition. Remarkably few mentioned the very different approaches of the two painters to the space.
- (c) Answers to this question were often much better. In weaker answers the comparison between the two scenes was not made clear enough. Better answers were able to make several points of comparison. Candidates were equally divided between the two painters in their preference, and often for very different reasons. The best answers made clear and detailed reference to specific aspects of both pots.

A2

- (a) Although the majority of candidates could identify the sanctuary as Olympia, they were unsure of its position in Greece and could rarely name all three buildings. A significant number of candidates claimed that Olympia is in Athens.
- (b) Most candidates identified the buildings as treasuries and knew some of the functions of these buildings. It was a pity that many used examples from Delphi rather than Olympia in their discussion. Some candidates did not address the second part of the question.
- (c) Despite the guidance in the question, few candidates had a good sense of the development of Olympia over a long period of time. Many answers seemed to consist of a list of buildings from the site, with the occasional reference to the question. The best answers had a clear sense of the long history of the site how it was used, and how this affected the nature of the buildings.

The vase-painting question was slightly more popular than the architecture question. In both essays there was a tendency to make a number of generalised comments without specific reference to recognisable pots or temples.

B3

Some candidates seemed unsure about what was required by this question and as a result they wrote a great deal about the lives of women as depicted on pots, or they wrote everything they knew about the symposium without making any reference to a single pot. Even when pots were mentioned there was not enough detail to allow examiners to identify them clearly, eg a pot with courtesans by Brygos, a cup showing men reclining on couches. Some candidates made no reference to the pots printed on the paper or seemed unclear about what was happening in each of the scenes. The best responses followed the format of the question and discussed the different roles performed by women with a range of supporting evidence.

B4

Most candidates were able to list the main elements of the two orders but remarkably few were able to support this knowledge with detailed reference to particular buildings. There are many candidates who think that the Erechtheion combines both the Doric and Ionic orders. The best answers addressed the quotation and made specific reference to the feminine aspects of the Ionic order and the masculine aspects of the Doric order.

**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 (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	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

**OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU**

OCR Customer Contact Centre

(General Qualifications)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: helpdesk@ocr.org.uk

www.ocr.org.uk

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**OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553**

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