

Classical Civilisation

Advanced GCE **A2 7816**

Advanced Subsidiary GCE **AS 3816**

Report on the Units

June 2007

3816/7816/MS/R/07

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Reports should be read in conjunction with the published question papers and mark schemes for the Examination.

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Overall Report From The Chief Examiner

The subject continues to be a popular option with the numbers at both AS and Advanced levels remaining strong. Some of the smaller modules recorded pleasing increases in their entries at AS level. The coursework option has also increased in popularity, with a significant increase in the entry for AS level Individual Studies.

At both levels there were a number of outstanding performances by candidates across all the modules for which they were entered. Generally, however, it was felt that the performance overall was not quite as good as last year. Grade percentages on individual modules are slightly lower than last year but the overall aggregation shows an increase at AS and stability at A2. This is probably accounted for by the fact that large numbers are now sitting their first module in January and many are taking the opportunity to re-take a module in their A2 year.

Classical Civilisation students continue to write at some length, particularly on the literary modules. There were fewer single supplementary sheets and greater use of larger booklets [especially 12 and 16 page booklets]. Some centres are still submitting scripts with loose sheets. Extra sheets/booklets should be attached at the end of the script and not inside the booklet, and all pages should be numbered, as should the questions attempted. Typed scripts should be attached to an examination booklet.

Despite the new instruction at the beginning of Section B, fewer candidates actually started their answers on a new page of the answer booklet. Some did not even leave lines between any of their answers, thus making it difficult to tell where one answer ended and the next began.

There was a significant increase in the number of rubric errors concerning questions attempted. This year many candidates offered only context questions and failed to attempt an essay question. Candidates need to be made aware that spending too much time on the context questions may result in a good mark but that the essay suffers. Such an unbalanced approach cannot provide a good overall result.

There were many different approaches to the papers this year. It was not unusual for candidates to tackle the essay first. Examiners were concerned, however, by a new trend – answering part (c) of the context, the essay, part (b) and then part (a). The contexts are designed to take the candidates through the questions in a structured way, starting with the factual content and leading up to the more analytical questions. Candidates did seem to find the straightforward factual questions more of a problem this year. The sequence of events in Tragedy and Epic was often not known or inaccurate. Some candidates did not read the questions carefully enough and produced the type of long, often irrelevant, narrative answers which were common several years ago. The ability of candidates to provide relevant factual knowledge and detailed argument varied across the modules.

Spelling was generally no worse than in previous years, with the exception of names of characters in the texts, especially those often printed on the paper as part of the question. There were fewer examples of candidates using abbreviations for names this year. Examiners also commented on the increase in the use of bullet point answers for parts (a) and (b) of context questions, the use of semi-colons for commas and poor handwriting, which was often exacerbated by the choice of writing implement.

2736 Greek Epic

General Comments

Most candidates were able to utilise their knowledge of the text and construct an argument relevant to the questions asked. Levels of text knowledge were variable but mostly apt references were used, at whatever level of detail the candidate could supply. On the whole candidates kept their eyes on the question wording and rarely went completely in a random direction; the answer plan implicit in questions was generally, though not always, followed. A2 and B3 were easily the most common combination, part (b) questions were done in more detail than in previous years and part (c) questions were felt to be particularly impressive this year. Those who did A2 sometimes got carried away with the pre-studied topic of Odysseus as leader and limited their essay time.

Comments on Individual Questions

- A1** (a) This question was usually completed with a fair amount of detail. There was some confusion in the Eurylochus and Odysseus interaction and the oath was often omitted. The immediate context was often thin.
- (b) Most items were identified and this question was generally done well. Least commonly identified was Circe's pity, the contrast in the types of tears and the change of mood in the second reunion. The similes proved hard to discuss (especially such details as 'gambol' and 'lowing excitedly') and the analysis (where present) was not specific enough to what was actually happening.
- (c) Generally competent and by far the majority had something to say on both sides of the argument but the passage was often omitted.
- A2** (a) Some confusion among weaker answers about chronology. Not many mentioned the Wandering Rocks or the cattle warning. Some otherwise good answers failed to say that they had passed the Sirens at this point.
- (b) There was plenty of material in the passage to be discussed and many candidates found lots to say and did a good job in conveying the excitement of the passage. Again, similes proved difficult to analyse and analytical terms were not always used correctly.
- (c) There were many good answers looking at both good and bad leadership. A surprising number gave Odysseus high marks for his handling of the Cyclops.
- B3** Candidates had been clearly well prepared for this question and there were many 'bog standard' responses. Some were worryingly thin on Penelope and/or omitted her importance as a motivation for Odysseus. Better answers really considered the role of each female in depth and compared them in detail.
- B4** Weaker responses just listed fantasy aspects without detail and floundered in creating arguments. There were better answers offering thoughtful responses with complimentary evidence as well as some very frustrating answers that analysed fantasy brilliantly but then said nothing at all about realism.

2737 Roman Epic

General Comments

It was felt by the examiners that the overall performance was not as good as in previous years and this was reflected in the percentages achieving A and E grades. The majority found the part (a) questions challenging and could not place passages into context and the recall of narrative and events was poor. It is worth reminding candidates that this type of question demands the recall of events from the previous 200 lines from the point the passage begins. In the responses to the other questions, there was a pervading failure to use the text and include citations in the answer (even references to the passages given). On a positive note, there were very few rubric errors or candidates who failed to complete the paper. The best candidates gave the impression that they had enjoyed their study of the epic.

Comments on Individual Questions

- A1** (a) This passage was generally poorly placed in its context. Reference to Juturna, Hercules and Aeneas' killing spree were often omitted.
- (b) By far the majority of candidates failed to 'dig' beneath the surface and saw references such as 'O fairest of husbands' simply as an example that the two gods share a loving relationship. It was encouraging to see that more and more candidates were using the whole passage.
- (c) This question generally provoked some interesting and thoughtful discussion about Jupiter's omnipotence. Candidates needed to go beyond the passage in a far greater depth of detail.
- A2** (a) As before. Frequent omissions were Jupiter's weighing of the lives, Jupiter forbidding Juno to pursue her anger further and the Dirae.
- (b) It was felt that there was room for candidates to hone their skills in dissecting passages and applying 'lit. crit.' judgements on what is written. The best answers laid emphasis on discussing exactly how Virgil had made his writing effective.
- (c) There were some excellent, balanced responses here but they were unfortunately a minority. Too many answers seemed to have not considered the ending of the epic and its inherent strengths and weaknesses and in some cases, had only a hazy idea how the poem ended.
- B3** Unsurprisingly, this essay proved to be the most popular and many responses showed a good knowledge of the first half of the *Aeneid*. Better responses looked at both Aeneas' strengths and weaknesses and used evidence from all twelve books.
- B4** Even though this essay was less popular, those bold few who attempted it provided some enjoyable and often original and perceptive responses. The more 'pessimistic' elements were often very well discussed.

2738 Greek Historians

General Comments

It is pleasing to see how many candidates were able to produce evidence that they had read and enjoyed from the two authors for this specification. Answers showed, on the whole, interest and enthusiasm, although the longer answers were sometimes too reliant on generalised ideas rather than specific evidence.

Comments on Individual Questions

- A1**
- (a) The vast majority of answers were relatively thorough, although it is worth mentioning that several assumed that Xerxes' army, as detailed in the passage, was in fact part of the Greek forces assembled to repel the Persian army en route to Greece.
 - (b) Some answers were brutally honest and said that the passage was boring. This answer was accepted only when the candidate was able to argue their case. Most were able to discuss the usefulness and interest that this passage would hold for historians and archaeologists. Most answers focussed on the digressive nature of Herodotus' writing and the use of detail.
 - (c) There seemed to be an increase in answers that either focussed on the passage or elsewhere without using both. This would suggest that candidates had been expecting to be able to describe Herodotus' feelings towards the Persians, but failed to realise that they needed to make use of the evidence that was provided on the paper for them. Most candidates praised Herodotus' scientific curiosity and impartiality.
- A2**
- (a) Candidates who answered this question often found it challenging to be precise enough to get the kind of detail that was needed. Many answers went into a lot of detail describing the various events of the Peloponnese war without describing Thucydides account of early Greek history.
 - (b) Most answers were very thorough here. The more successful answers were those that made use of detailed reference to the text given on the paper. Most were able to describe the way in which Thucydides' opening paragraph set out his purpose and rationale. There was clear evidence of approval of Thucydides' aims as a historian, as well as appreciation of his methodology.
 - (c) As with A1(c), there was a tendency to rely either on the passage given or to make use of prepared ideas on this topic. The higher marks were given to those answers that were able to utilise both sources of evidence. There was a tendency among some answers towards generalisations rather than specific evidence. Most candidates felt that Thucydides' use of detail could make the work difficult for the general reader but that it made him more useful as a historical source.
- B3** Clearly most candidates had been well-prepared to expect something on this topic, and this was shown by several well-argued and proven arguments. There were some answers that threw lots of evidence at the examiner without making much attempt to analyse the material. However, the opposite was also the case, with many arguments unfounded in solid evidence.
- B4** Almost all answers came to the same conclusion with lots of discussion of how Thucydides takes account of others' beliefs in the supernatural and Delphi, while it was Herodotus who seemed to share in the belief. This seemed to allow for more detailed use of the text than B3 with most candidates being able to produce at least one or two examples to back up their arguments.

2739 Roman Historians

General Comments

As ever candidates clearly enjoy reading about the exploits of Nero and his entourage, both in Tacitus and Suetonius. The very different approaches of the two authors were generally well appreciated by candidates, as was seen in the longer comparative answers. However, as with 2738, there were a large number of candidates who tended to rely on generalised points about the writers without showing specific examples or references to illustrate the arguments.

Comments on Individual Questions

- A1** (a) Many candidates were well able to describe the situation that led to Nero's suicide, although several distracted themselves by trying to write an account of Nero's entire reign. Although these answers did show much knowledge, there is not really time in a ten mark question to put in this sort of detail. The stronger answers saw what was in the passage and discussed how things had reached this point.
- (b) Most candidates were able to respond with firm reactions to the passage, dwelling on the pathetic nature of Nero in the text, as well as the gruesome nature of his death. Many were able to write with confidence about the nature of Nero's personality and the self-dramatising manner of his life which continued right up until his death.
- (c) This question elicited a lot of useful information in most answers, with candidates describing the balanced nature of Suetonius' presentation. Some would have achieved higher marks if they had made more use of the texts and provided actual evidence rather than relying on generalisations. Interest in the characters involved shone through in most answers.
- A2** (a) Although some answers were a little confused as to who Octavia was, the majority were able to place her in the story and describe what had happened to her. The higher marks were given to those answers that did not just describe how Poppaea had become involved with Nero and how this led to Octavia's downfall, but managed to include the manner of her public humiliation and accusations of adultery.
- (b) Candidates found much interesting in the passage given on the paper. The horror and unfairness of Octavia's death, not just in its description but also in the way that Tacitus depicts others feeling sorry for her, formed the basis for most answers. Reference was usually made to the passage in detail to illustrate Tacitus' skills as a storyteller.
- (c) Although there were those candidates who tried to answer this question without referring to Agrippina, Octavia or Poppaea, most made decent use of the material available to them. The majority dealt with Agrippina in depth; clearly this is one of the stories that candidates find most interesting. Although not all answers picked up the part of the question to use the passage given on the paper as a starting point, most were able to use a wide range of female characters.
- B3** This was relatively less popular than B4, but was still answered by a range of candidates. There was, however, still a temptation to be reliant on vaguely-applied points, but those who were able to use detailed reference to the work gained the higher marks. Most candidates were in agreement that, despite his claim to be impartial, Tacitus was actually pretty scathing and unsubtle in his hatred of Nero. Some answers were even able to set Tacitus in his own historical context as being written in the post-Domitian period.
- B4** The stronger answers were those that included a definition of what makes a 'good' historian. Most referred to the fact that Suetonius' historiography was more biographical in

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nature, and there was much discussion of the differences between chronological and thematic approaches to history-writing. There was a tendency to list generic points about each author in some answers without providing much evidence. The higher marks were scored by those candidates who were able to provide a well-balanced account with solid evidence.

2740 Greek Tragedy 1

General Comments

Greek Tragedy maintained its popularity amongst the candidates, although numbers entering both modules were slightly down on last year. Candidates' answers indicated that there was the usual level of enjoyment and appreciation for the plays, with many candidates showing a good personal response in their answers. There were, however, still a number of problems which remain from one year to the next. Spelling of names from the plays was a continuing problem, with the usual suspects (Dionysus, Euripides) to the fore, although this year, Tiresias joined their ranks. Empathy and sympathy caused, if anything, more confusion than last year, as did revenge and avenge. A new difficulty arose this year, with a number of candidates considering the question asking what had happened **since** a point in the play as asking what had happened **before** that point in the play. A growing trend is the indiscriminate use of technical terms, usually without being able to spell them (as seen with *stichomythia*) or understand what they mean. Candidates should make sure they understand exactly what ideas such as *Hybris* or *Peripeteia* mean before using them in their answers.

Candidates generally had a good feel for the plays, and a sound knowledge of events. The two context questions were more or less equally popular, but the B4 essay about Agamemnon and Oedipus was answered more frequently than B3, about Euripides' *Electra*. There was an increase in the number of candidates who treated Sophocles' *Electra* as a sequel to Aeschylus' *Agamemnon*, which led to comments which were not valid for each individual play. Many answers about *Oedipus the King* still confused the oracle received by Laius and Jocasta with the oracle received by Oedipus.

Comments on Individual Questions

- A1**
- (a) Most candidates were secure on details from the play in answering part (a).
 - (b) Part (b) presented more of a challenge. Virtually all of the candidates mentioned the sacrifice of Iphigeneia as the main reason for the murder of Agamemnon. Aegisthus was mentioned less frequently. Cassandra caused more of a problem. Some candidates did not discuss her murder at all, while others regarded her as Agamemnon's mistress, and discussed their 'affair', rather than regarding her as a slave who had no choice in her fate.
 - (c) Part (c) produced a range of answers, with better answers referring to both the passage and the rest of the play. Clytemnestra's masculinity was the main feature discussed. Many answers simply described her behaviour, without analysing its presentation, especially the fact that in the passage she was openly saying what had only been hinted at before.
- A2**
- (a) Candidates in this question were less secure on the events within the play than in A1, but still had a sound grasp of detail.
 - (b) Part (b) produced a range of detail – dramatic irony was discussed in most answers, but they were not always able to discuss the language used in the passage, and its place in the unravelling of Oedipus' fate, with Oedipus' joy at the news of Polybus' death soon to be changed to despair as the truth is revealed.
 - (c) Part (c) was, as with A1, generally answered well, but with a wide range of detail. Most candidates were able to analyse the views of Jocasta and Oedipus in the passage, but found it harder to relate this to the rest of the play. Better answers discussed Oedipus' belief in prophecies, which made him run away from Corinth and send to Delphi when the plague struck, as well as his anger towards Tiresias. Few

answers discussed Jocasta's beliefs earlier in the play, or Oedipus' attitude at the end of the play.

- B3** Most candidates had a good range of material, discussing a variety of characters within the play. The most common approach was list-like, which is not surprising, given the nature of the question. Better answers considered both sides of the issue, the reasons for sympathising with a character, and reasons why a character was unsympathetic before coming to a conclusion. The vast majority of candidates disagreed with the statement, commenting on the fact that almost every character, although having a lot of negative features, still had traits which aroused some sympathy from the audience. The only character who received almost no sympathy was Aegisthus.
- B4** Candidates produced a wide range of answers. Both characters were dealt with well, but often there was a lack of balance within individual answers. Many answers produced too much narrative, leaving little time for analysis; there were also a number of candidates who limited their opinion to a single sentence at the end of the play. Better answers were able to distinguish between Oedipus' crimes and his discovery of them, and were able to discuss Agamemnon's dilemma about sacrificing his daughter. Very few candidates mentioned the reason for Artemis' anger as being the murder of innocent lives at Troy; instead, Agamemnon was blamed for shooting her sacred deer, or killing a pregnant hare sacred to her. Most candidates agreed that Oedipus had no choice in his life, as his fate had been mapped out for him before he was born.

2741 Greek Tragedy 2

General Comments

Greek Tragedy maintained its popularity amongst the candidates, although numbers entering both modules were slightly down on last year. Candidates' answers indicated that there was the usual level of enjoyment and appreciation for the plays, with many candidates showing a good personal response in their answers. There were, however, still a number of problems which remain from one year to the next. Spelling of names from the plays was a continuing problem, with the usual suspects (Dionysus, Euripides) to the fore, although this year, Tiresias joined their ranks. Empathy and sympathy caused, if anything, more confusion than last year, as did revenge and avenge. A new difficulty arose this year, with a number of candidates considering the question asking what had happened **since** a point in the play as asking what had happened **before** that point in the play. A growing trend is the indiscriminate use of technical terms, usually without being able to spell them (as seen with *stichomythia*) or understand what they mean. Candidates should make sure they understand exactly what ideas such as *Hybris* or *Peripeteia* mean before using them in their answers.

Almost all the candidates showed at least a basic grasp of the plays, and were able to tackle the questions effectively. There was an equal spread amongst the questions, with no one context or essay proving more popular than the other. Essay questions tended to be answered from a discussion of the plot of the plays, with a lack of close reference to the text.

Comments on Individual Questions

- A1**
- (a) Most candidates were able to relate the details of the play as specified in part (a). However, although most knew the Aegeus scene in great detail, a surprisingly large number of answers neglected to mention the first confrontation between Jason and Medea. There was also uncertainty about Medea's threats, with many answers stating that she decided to kill her children as soon as Creon left.
 - (b) Answers to part (b) tended to be solid, rather than spectacular, with dramatic irony forming the bulk of most answers, at the expense of ideas such as anticipation of Medea's plan working and the possible threat to the plan posed by Jason. The children were rarely mentioned.
 - (c) Part (c) produced a good range of answers, with better answers picking up on Jason being patronising in this scene. Other parts of the play were dealt with less effectively, with, all too often, the final scene not featuring in the answer at all.
- A2**
- (a) Most candidates knew the essential details of events in the play, but quite a few misplaced Theseus' curse of Hippolytus, stating that it occurred after their confrontation, not when Theseus discovered the letter. A number of answers also stated that Hippolytus was already dead.
 - (b) Part (b) evoked a range of answers, with better answers assigning Theseus' lack of words to him being in shock, while weaker answers missed the impact of Artemis' harshness to Theseus.
 - (c) Part (c) contained many comparisons between Artemis and Aphrodite (or Athene in a number of cases). Many answers tried to make Artemis seem nice, compared to Aphrodite, and missed the impact of her words after this scene, especially her threat to kill the mortal most loved by Aphrodite. Better answers also mentioned Poseidon and his role in killing Hippolytus.

- B3** This question elicited a whole variety of responses. Candidates who knew the text thoroughly were able to take each character in turn and analyse their behaviour towards Dionysus before coming to a conclusion. Many candidates seemed unaware of Agave's offence against Dionysus and Semele, which often led to the conclusion that she did not deserve her punishment. Knowledge of the individual punishments varied, with Cadmus' fate especially being neglected or ignored altogether. Better answers made an effort to understand why the characters treated Dionysus the way they did, and commented on his cruelty in his treatment of Pentheus in particular. Few candidates mentioned Cadmus' reasons for worshipping Dionysus, or his words on punishment at the end of the play.
- B4** Most candidates adopted a list-like approach to this question, describing a range of characters and how they reacted according to their emotions. A large number of answers tried to deal with too many characters, from two or even three plays, leading to a sketchy analysis. A large part of the quality of the answers depended on how 'emotions' were defined. Jason was often seen as acting out of greed or pride, although some saw his behaviour as disproving the statement in the question. While a good number of candidates discussed how Medea's hatred of Jason led to her revenge, better answers were able to see how she kept her emotions in check in order to be able to kill her children. Phaedra was discussed in a similar way. Although her love for Hippolytus prompted her actions, she was able to restrain herself from acting on this love. Hippolytus was seen as controlled by his love for Artemis and his pride. Many saw Theseus as the embodiment of someone whose emotions control their actions, due to his cursing of Hippolytus after finding his wife dead. In *Bacchae*, it was mostly Dionysus' want (sic) for revenge and Pentheus' curiosity which were discussed.

2742 Roman Satire and Society 1

General Comments

The examiners enjoyed reading the variety of responses from candidates who had been well prepared and who communicated an enthusiasm for the subject. The breadth and depth of knowledge of texts was often impressive.

There was an increase in the number of entries over last year.

Comments on Individual Questions

- A1** (a) The reference to 'simple living' strictly speaking begins at line 70 which was the intended prompt. However credit was given to related detail from the beginning of the satire.
- (b) There were far fewer paraphrases and some centres had benefited from Inset sessions on literary questions. Nevertheless many candidates ignored the question and answered on how Ofellus has always lived simply. A few argued on the use of past and present tenses. Despite the way Ofellus lives and always has lived there is still a contrast made by Horace between the past and present in the language he uses and better answers appreciated this.
- (c) There were many good responses to this question with almost all candidates referring to Horace's father (1.4) and many adding Maecenas (1.6). The analysis of how Horace was influenced marked better answers.
- A2** (a) The prompt asked for detail from when the guests entered the dining room so information beforehand, in the baths, was not credited. Candidates were not expected to have the exact order of food served. The most common mistake was reference to the cutting of the boar to reveal sausages - this actually occurs after the passage.
- (b) As always with Petronius the scene assaults the senses. There were many fine answers the best offering a range of examples and discussing the surprise and sense of theatre. Colour and noise were frequent references. Less successful answers drifted away from the passage to other sections of the dinner.
- (c) There were many very good responses to this question with most candidates feeling that the food was actually the entertainment. Some answers lost focus on the question and neglected to make any reference to entertainment. Both should have been considered.
- B3** The very best answers picked up the quotation as one suggested definition of satire. Other answers focused on the 'none of them too unpleasant' and discussed Horace as the 'smiling satirist'. All arguments and interpretations were credited provided that they were supported with relevant references to the text. Less successful answers simply listed the content of each satire studied.
- B4** Too many candidates enjoyed listing Trimalchio's examples of bad manners so much that 'plenty of money' was often ignored. Some turned the essay into a character study of Trimalchio whereas better answers extended the argument to other freedmen and Encolpius. Habinnas was almost universally incorrectly spelled.

2743 Roman Satire and Society 2

General Comments

The examiners enjoyed reading the wide range of strongly felt responses from candidates who had been well prepared and who communicated an enthusiasm for the subject. There was an increase in candidates over last year. Juvenal proved to be the more popular author this year. A wide range of candidates' views were credited - even if not detailed in the mark scheme *provided that they were supported by reference to the text*.

Comments on Individual Questions

- A1** (a) The basic points about which Juvenal makes his complaints involves literature, foreigners, informers and legacy hunters. Better answers should have had detail or reference to the text from each. There were some very familiar phrases used such as '*what's his name carrying off the golden fleecelet*' and Crispinus '*that Delta-bred house-slave*'.
- (b) There were far fewer paraphrases. *What* and *why* was the intended focus of this question. Juvenal's anger should have been a familiar theme and better answers united the two. There was the opportunity to credit candidates for considering the reasons.
- (c) Many candidates relished the opportunity to compare Juvenal's themes and topics with modern attitudes. Juvenal's attitude to women, benefit fraud - even teachers were considered. There were some excellent responses and nearly all were sensitively and appropriately written. Centres could consider practising similar approaches.
- A2** (a) Most could detail the difficulties that Pliny was experiencing. Some ignored the prompt 'for the moment' which was expected of better answers.
- (b) In a similar way to question A1(b), credit was available for assessment of what Pliny had done as well as the literary aspect of the question. Few fell into the paraphrase trap.
- (c) Many answers neglected the prompt to use Letter 10.96 but could give plenty of examples of Pliny trying to influence those to whom he wrote.
- B3** Better answers were able to use 'to persuade' as the prompt for discussion of Juvenal's power of persuasion and his rhetorical style. Nearly all candidates appreciated his passion which led most to feel that they wanted him as their defence lawyer. Others felt his attacks on members of society would make him the perfect prosecution lawyer. All arguments were credited provided that they were supported by examples from Juvenal's satires.
- B4** The best answers noted that the prompt on 'the ways in which he uses it' related to the patron-client relationship and that as a member of the senatorial class money was indeed important. Most however felt that Pliny was a kind and generous man and used 3.6 Corinthian bronze and 4.13 schoolmaster as examples. Some felt he was 'tight' citing the dinner party; others that he was generous in his treatment of Zosimus (incorrectly spelled and described as his slave!).

2744 Archaeology 1

General Comments

A pleasing number of candidates sat this paper and showed that they had great enthusiasm and interest in this subject. It was clear that many candidates had been able to visit Classical sites for themselves, as there was much discussion of museums and site presentation that could have only come from actual observations. It is a strength of this course that it allows teachers to teach sites with which they are familiar, and familiarity shone through in the papers. There were some inappropriate examples used, ranging from the tomb of Tutankhamen or Babylon to Iron Age forts in Britain. Although they may illustrate the points being made, they could not be accepted for this specification.

Comments on Individual Questions

- A1** (a) Although the set text book uses these photographs as examples of the ways in which archaeologists should or should not use a camera in recording, relatively few candidates even mentioned the importance of lighting in their answers. Most tried to interpret the pictures and describe what they could see rather than using what they could have learnt from the set book.
- (b) This question was largely well-answered, although a lot of answers could have benefited from discussion of actual records, whether it be the ones used to illustrate points in the set text or forms and records seen in the teaching of the course. Any type of record was allowed as long as it was relevantly argued.
- (c) There were lots of sound attempts to describe how photographs could be useful in education, with descriptions of aerial photography, museum displays, the Internet etc. However, those who gained higher marks tended to be those that could describe actual usage, such as a particular museum or website where photographic evidence has been used.
- A2** (a) Although most candidates understood and explained the concept of dendrochronology very soundly, several seemed to be describing how one can work out the age of a wooden object by counting how many rings can be seen in it. However, several could well describe the development of a master chronology from evidence as well as its application.
- (b) Most answers managed to identify and describe suitable forms of dating. Although a few candidates could not effectively or reliably explain how their chosen techniques worked, most could. Higher marks were given to those answers which actually used sensible examples. Some would make throwaway comments in the style of 'typology, such as used at Wroxeter, is helpful to archaeologists' without any attempt to build on the way in which the technique has actually been applied.
- (c) Many candidates were able to provide useful evidence to answer this question. Many chose to illustrate their answer with reference to the Mycenaean period, or specifically to Troy, while most were prompted to compile what they knew about the Roman Empire and how archaeologists have been able to use various dating techniques at different sites. Some candidates successfully chose a site in Britain and traced its chronology, while others made a sound attempt to choose several different sites. The latter was sometimes successful, although the stronger answers tended to be those that described a smaller number of sites in detail.
- B3** Higher marks were given to those that could use actual examples to answer this question. Some made a lot of generalised comments about damage to the environment or the impact

on agriculture and the economy, but the stronger answers focussed on actual damage caused to sites by excavation, such as the pre-Fiorelli work at Pompeii or the 'follow the walls' approach to archaeology carried out by early practitioners. Several answers focussed on specific artifacts that have been invaluable and which would have been damaged by careless excavation. Schliemann came in for a lot of attack in several essays, with candidates acknowledging his impact on the perception of archaeology while condemning him for his lack of application of what are now recognised principles.

- B4** Evidence was seen here of many different sites across Britain that have been used to teach us about Roman lifestyles, although Pompeii emerged as one of the most popular sources of information. Housing, commerce, even medical evidence were discussed and used by candidates. Some used the Mycenaean world as the basis of their essay. Credit was given for all relevant knowledge shown, but higher marks were given to those that could demonstrate understanding and interpretation of the evidence. For example, in essays which mention that there was evidence of the worship of Egyptian gods found in the remains of Pompeii, candidates should have some understanding of the importance to historians and anyone interested in classical sociology of this find.

2745 Archaeology 2

General Comments

The film 'Troy' has evidently been popular among candidates who took this paper. Several referred to the images seen in the film in their answer, whether they admitted it or not. Definitely, there is a lot of enthusiasm and interest in candidates for the archaeology and history of the Aegean Bronze Age, as taught in the course for this paper.

Comments on Individual Questions

- A1** (a) There was a definite distinction between those who had learnt the ascriptions for the illustrations used in the set text and those that had not. Candidates either knew the details of what the pictures of the two heads are or they were reduced to guesswork. Some decided that they were pictures of the actual heads of two people or that they were gold face masks. The higher marks went to those that could demonstrate the techniques behind the recreation.
- (b) Most, but not all, candidates described the various finds made in the tombs and graves found at Mycenae. As ever, the 'shopping list' approach of describing finds gained some credit, but it was the answers that made an attempt to interpret and draw conclusions from the finds that gained the higher marks.
- (c) Several answers tried to make use of buildings other than at Mycenae, but unless it was in comparison, such as describing the usefulness of Pylos in understanding what Mycenae may have or not have been like, it was not always relevant. The tombs and the Cyclopean walls were often used as evidence, and the architectural sculpture of the 'Lion Gate'. As per usual, merely listing the evidence was not sufficient for the higher scores; it was necessary to present some kind of interpretation or assessment.
- A2** (a) Although some believed that they were looking at a representation of the *dromos* of a *tholos* tomb, most candidates were able easily to identify the corridor and the technique of its construction, as well as where it was
- (b) Very few candidates described the wrong site, but credit was allowed to those that did, as long as their information was correct and useful. Several candidates described artifacts from other sites, but most used the site soundly and showed awareness of its usefulness.
- (c) The 'shopping list' approach was in evidence in many answers to this question, but the more successful responses could give evidence and draw conclusions. Descriptions of sites were presented, and the shipwrecks were utilised by several candidates.
- B3** There was a lot of evidence presented to answer this question. Several answers showed knowledge and understanding of swords, armour and warfare from a variety of sources, including the graves and wall-paintings, as well as the shipwrecks. The Wardles' reconstruction of the Dendra armour was referred to by many candidates.
- B4** Linear B, wall-paintings, Mycenae's cult centre and the various rings were all used by several candidates. Stronger answers did more than just list the evidence; they made interpretations and drew conclusions. Most were fully aware of the lack of solid evidence. Some referred to Homer, although it was necessary to be aware of the limitations of his work as a source. There was a lot of very useful discussion of the items found within graves and the interpretations that can be drawn about Mycenaean beliefs in life after death.

2746 Greek Comedy 1

General Comments

The Examiners felt that each question was a fair challenge and could be answered with different levels of detail and sophistication, thus providing valid differentiation.

As usual, there was plenty of evidence of a sound understanding and enjoyment of the genre. There also seemed to be an increasingly confident grasp of the socio-political background to the plays. The corruption of the Athenian court system, as articulated in *Wasps*, was certainly dealt with in a more assured way than in previous years.

Question A1 was more popular than A2, and B3 than B4.

The Examiners would like to pass on two observations. Firstly, a small number of centres are clearly advising their students to include many Greek words into their responses (presumably at least partly to impress by the depth of their study). Whilst it makes sense to avoid a circumlocution by such technical terms as *ekkyklema* or *mechane*, there seems little to be gained by calling Procleon a *presbus* or Hierocles a *khresmologos*. Those candidates with a less secure grasp of things end up with their *oikos* bigger than their *polis* and would surely have been better advised to concentrate on remembering what happens in the plays.

Secondly, candidates are advised that, in Section A (b) questions that ask for a discussion of the humour of a passage (not exactly an unknown question!), little if any credit will be gained by a description of the generic costume, mask and phallus of the comic actor – except when the humour depends on one of these items (e.g. Procleon's plea 'Hold on to this rope').

This session's award for the most innovative spelling of 'humorous' goes to 'humouress' (presumably restricted to flute-girls, daughters of Megarians, Festival etc). Aristophanes would surely have approved of the 'Polypenisian' War!

Comments on Individual Questions

- A1**
- (a) Most candidates were able to give the gist of the situation, although it was often extended by unnecessary detail about Dikaiopolis' acquisition of his peace treaty. Some failed to say who the Chorus were and only the best answers explained why the holding of coals hostage was such a potent weapon against the Acharnians.
 - (b) Those who argued that Aristophanes was portraying Euripides as if he were a character in one of his own plays were off to a promising start. There was often a sensible balance between the verbal and visual elements in the discussion. Only a few understood the parodic nature of the servant's words – to the rest they were merely funny.
 - (c) This question differentiated well, with better answers bringing in the plot of *Telephus* and details of Lamachus' appearances in the play (and sometimes beyond it). Perhaps surprisingly, little use was made of the hints in the passage about Euripides as a tragedian which could influence the argument. As always with the (c) question, precise details from the passage and elsewhere are needed for high AO1 marks.

- A2** (a) Most candidates recalled Harvest and Festival (although inevitably there was some confusion about which was which) and showed admirable restraint in not rehearsing in lurid detail what was going to happen to Festival. A creditable few mentioned Trygaeus' sighting of lyric poets in heaven. Most remembered an outline of the sacrifice, although the slave's ritual sprinkling certainly didn't make much of a splash with candidates.
- (b) With considerable help from the stage directions, most candidates were able to identify and discuss a range of actions (although those of Hierocles were sometimes omitted). More difficult was to discuss the impact of the language. The mock-oracular language was not seen by all and the weakest answers restricted themselves to 'bastard'.
- (c) The Examiners were fairly lenient in allowing degrees of aggression. There was virtually universal agreement that Trygaeus' treatment of Hierocles was aggressive (AO1 marks were missed by not giving evidence from the passage) but statements such as 'Trygaeus was fairly aggressive towards Hermes because he bribed him with meat' did not inspire confidence. Most answers mentioned Hermes and the Arms-Salesman; better ones discussed his handling of the Chorus and even mentioned his dismissal of the son of Lamachus (aggressive or not?).

B3 There were many encouraging answers to this question with plenty of evidence from the play to support the comic and serious arguments. Only very few candidates set out to prove that Aristophanes did write *solely* for laughs, although not all were able to articulate precisely what it was that he was criticising: it was quite a popular view that the message was that the courts (and often democracy) should be abolished. A close study of the *agon* between Anticleon and Procleon is surely central to an analysis of this play. Candidates should certainly be aware of the concept of political satire. Few, for example, made much of the Labes/Laches element of the trial scene.

AO1 marks were not gained because answers assert that, for example, Procleon's escape attempts are just for laughs – without mentioning any of them! Over the years of assessing *Wasps*, the Examiners have acquired a veritable menagerie of creatures under whose bellies it is claimed Procleon tried to escape.

How to make an examiner's heart sink? Start an essay with 'In *Wasps* there are six types of bawdy humour...'

B4 In general this question was not handled as well as B3. Some candidates handicapped themselves by attempting to discuss all three plays, and many failed to identify criteria for deciding the relative success of each play. More than in B3, some seemed content to summarise each plot and then claim that A is a better story than B.

Those who did use the guidance in the question to help establish criteria for success produced some very stimulating answers. An ingenious (if somewhat flawed) argument was that the most successful must be the one that won first prize in its original production. Credit also went to those who claimed that success today might be different from success in ancient Athens (could be a future question there!).

2747 Greek Art and Architecture 1

General Comments

Examiners were generally pleased with the overall performance of most candidates this year. There were more outstanding scripts than last year (full marks were awarded to one script) but there were also a larger number of very poor scripts. A good number of candidates failed to offer responses to all parts of their chosen questions. This was especially true of A1(c) and A2(c).

As in previous years candidates wrote at length, particularly in response to the vase-painting questions, where candidates were more likely to spend too long on the context questions at the expense of the essays. The majority of candidates displayed a good general knowledge of the subject matter. The factors which distinguished between candidates were the level of detail they provided and how well they tailored their knowledge to the question.

Spelling of subject specific vocabulary, especially Classical names, seemed weaker this year: Parthanon, Exekiel, Praim, Astynix, Dionysius, Achillies to name but a few. The most common spelling error, however, was 'alter'. As in a number of other modules, handwriting was often poor, rendering individual words (often key words), phrases or whole sections unreadable. Diagrams were not used as extensively as last year. Where they were used they were not always effective.

Comments on Individual Questions

The context questions were almost equally popular this year, with a slight bias in favour of the vase-painting question. Many who answered A2 seemed to be able to draw on their experience of recent school trips. Both questions produced responses which covered the whole range of marks. There were some candidates who chose to write at length for the identification questions. This often resulted in low marks because they left out some parts of the sub-questions.

A1 (a) Identification of the Kleophrades Painter hydria

Most candidates scored high marks on this question, though often the painter was referred to as Kleophrades rather than the Kleophrades Painter. The shape was often given as a hydra (sic) but its function was not always well known. In several answers red-figure was identified as white-figure.

(b) Compare and contrast the content and composition of the two scenes.

This question produced some stunning answers, with superb analysis of the scenes and good appreciation of the compositional features. Sometimes the two images were not recognised as depicting the same event, the death of Priam. A few answers failed to refer to Pot B at all. Of those who did, several did not spot Astyanax in Neoptolemus' hand. There was often too much emphasis laid on 'realistic' anatomy/body positions rather than commenting on the use of space and the composition.

(c) Show how one other theme from the Trojan cycle was treated by different painters

The word 'theme' was often loosely interpreted, with some choosing 'love', 'friendship', 'Herakles', 'women at work' and even the 'symposium'. It was clear that several groups of candidates had studied the 'Women and Symposia' filmstrip instead of the mythology filmstrip. Those who discussed themes such as the 'Death of Troilos', 'Achilles and Penthesilea' or 'the Wedding of Peleus and Thetis' tended to fare much better, especially if they could discuss how the images were different rather than simply describe them.

A2 (a) Identification of the temple of Athena Nike

This question was generally well done. The temple was usually correctly identified. The main problem was with naming the architect who appeared as Euripides,

Sophocles, Pheidias, Pericles and Heinrich Schliemann. One candidate even used the name of the photographer, Alison Franz, as cited in the copyright.

(b) **How typical is the temple of Athena Nike of the Ionic order?**

Virtually all candidates correctly identified the order as Ionic and were able to give at least some of the typical features of the order. Most concentrated on the volutes of the columns and ignored other key features. Some drew diagrams to explain their answers, whilst others drew a diagram as their answer. Diagrams should enhance an answer not replace it.

(c) **Comparison between the temple of Athena Nike and another temple of the same order. Which building is more appropriate for its setting?**

The candidates who chose the Erechtheion were able to respond well to this question. Opinions were almost equally divided between finding the Athena Nike or the Erechtheion as the more appropriate building for its setting. There were some very good answers using the Siphnian Treasury. Many candidates, however, chose unwisely by selecting buildings of the Doric order. There are still some who think that the Acropolis is a temple, presumably the Parthenon.

Vase-painting was the more popular topic for the essays. Both essays produced answers across virtually the whole mark range. Candidates took the opportunity to show off quite comprehensive knowledge of their chosen topic but had more difficulty in moulding the material to the requirements of the questions. A few candidates did not offer an answer to any of the questions.

B3 Making reference to specific pots, explain whether you prefer black-figure or red-figure.

This was the most popular question on the paper, with approximately two-thirds of the candidates choosing to answer it. There were some interesting responses to this question, with the majority preferring red-figure, a few preferring black-figure and one candidate selecting white-ground ware as his preference. Those who chose black-figure often tended to select a wide range of examples from across the time period and produce a more reasoned argument to support their choice. Those who chose red-figure tended to base their preference on the idea of 'realism' and thought the vases were 'nicer looking', and so they found images on black-figure simply 'boring', 'awful' or 'odd-looking'.

Candidates who selected appropriate material found the question more approachable than those who simply selected bi-lingual amphorae and then turned the question into 'which technique was better'. Despite the fact that most candidates' preference for red-figure they tended to cite more black-figure pots as examples. Some answers were confused by the sequence of dates, techniques and painters and thus Exekias and the Amasis Painter became exponents of the red-figure technique.

Not all candidates referred to the pots depicted on the paper. Many seemed unfamiliar with the Chicago Painter pelike.

B4 'In Greek religion the place of worship was not the temple but the whole sanctuary.'

Approximately one third of the candidates attempted this question. Many of them, however, were tempted into producing a Pausanias' tour of the various sanctuaries, without making the material relevant to the question. There are still many candidates who misunderstand the functions of a temple and do not understand that events such as athletic competitions and drama festivals formed an important part of worship. A surprisingly large number of answers did not mention the importance of the altar in any sanctuary. As always there were some superb answers which displayed detailed knowledge of the main sanctuaries and which addressed the issues involved.

2748 Roman Britain 1

General Comments

There was a wide range of ability and attainment this year, although it was felt that overall the standard was higher than last session. Some of the best work showed ability and maturity in the adept application of knowledge to argument and assessment according to the terms of the question. Some of the more middle of the road answers demonstrated a tendency at times to include all knowledge of the topic, regardless of its relevance to specific requirements. Taking time to think on the question, and planning an answer, before committing pen to paper would pay dividends.

Comments on Individual Questions

- A1** (a) Some answers showed good knowledge, others were wide of the mark and failed to recognise which invasion the passage referred to. Surprisingly the year of the invasion still caused problems.
- (b) Candidates were more thorough in their use of the passage than previously and used the prompt well. Balance and detail were the hallmarks of the best answers.
- (c) This question was generally well completed. Some answers did not gain marks because they failed to either mention the threat the Britons posed outside the passage or digressed onto the threat Caesar posed to the British.
- A2** (a) This diagram was nearly always very accurately labelled and candidates had clearly spent much time in preparing for the examination.
- (b) Even though some answers included camps, forts and fortresses, this question was generally well handled. However it would have been pleasing to have observed more reference to the literary evidence.
- (c) The best answers heeded the question prompt and used it to structure and guide their answer. Some of the more obvious points were often missed (such as not mentioning the ditch) but there was often much lively discussion supported by a good depth of detail.
- B3** This essay question proved to be by far the most popular. There was much excellent, astute discussion showing sound supportive background knowledge that was well applied. Some rather beat about the bush and failed to dissect the quotation and look at the merits and defects of the *Agricola* as good history and biography. The weakest answers failed to make any telling reference to the text and consequently achieved a very low AO1 mark.
- B4** Knowledge either side of Agricola's campaigns was not widely shown, especially the Antonine Wall (even though it was mentioned in the prompt). A few answers showed misunderstanding of the meaning of frontier and only the best answers tackled the 'consistent' part of the question.

2749 Greek and Roman Epic

General Comments

On the whole, candidates did succeed in using the texts to deal with the questions set; variation in standard arose from the degree of AO1 detail produced as well as from the quality of competence in comparing and contrasting the material used.

Once again, despite the annual warning in the Examiners' Report, standards fell generally short in the context (a) question where many answers failed to deal only with the two hundred lines preceding the text. Consequently, overall standards in the context question were often lower than they might have been. Deficiencies in technique in context (b) questions, whether on style and content or on character inside and outside the passage, often led to missed opportunities.

Context A1 and essay B3 seemed the most frequent choices, dealing in varying degrees as they did with the ever-popular topics of women, relationships and goddesses. A2, B4 and B5 nevertheless received a fair amount of attention. No question was ignored totally.

The spelling of the names of the main characters and places (and, indeed, the text titles), not to mention key question words, such as, '*separation*' continues to frustrate. Influenced, presumably by the tragedy modules, there seems also to be an increasing tendency to refer to the epic texts also as '*plays*'. Overextended, and therefore time-consuming, question plans should also be discouraged. Legibility generally continues to be satisfactory. Punctuation, however, leaves many basics, such as capital letters for names and beginning of sentences, poorly understood.

Comments on Individual Questions

A1 (a) This and A2(a) continue with the usual format, requiring a balanced and detailed summary of the events recently preceding the passage (i.e. about 200 lines), with no intrusion at all into the examination passage. Again many answers with an obviously detailed textual knowledge gained lower marks than they might have done because the AO1 provided was well outside the scope of what was required.

For this passage, there was no need to go back further than the beginning of Book 5, let alone to waste valuable time by summarising the whole of Odysseus' travels. Most answers did manage to convey the details of the gods' meeting but were often vaguer on Hermes' journey and arrival on Ogygia, Calypso's hospitality and the exact reason for her annoyance at Hermes' news.

(b) This question format should be familiar to candidates as it is used in both AS and A2 epic examinations; candidates would therefore be expected to show facility in identifying relevant features of the passage and explaining their significance, using appropriate stylistic analysis. Some answers spent undue time at the start explaining the context of Dido's words rather than dealing at once with the passage. Given the need to complete this part in about fifteen minutes, such scene-setting is inadvisable. The passage was long and gave all candidates ample opportunity to present examples of emotional impact. The best answers managed to select from the whole passage the salient features of the strong emotional tone and to include comment on the stylistic aspects reinforcing this tone (such as the repeated rhetorical questions conveying Dido's rage and confusion and the third person references to Aeneas, showing her efforts to distance herself from him). Less successful responses did identify the main aspects but failed to distinguish the varying emotions or to explain how the stylistic features intensified these emotions. Citing Virgil as achieving emotional power by using, '*a lot of punctuation*' is unlikely to impress.

- (c) There were many enthusiastic responses to this question; all candidates seemed to appreciate the respective situations of Calypso and Dido; not all, however, engaged in the obvious direct comparison of the two implied in the question wording. Most, but not all, felt that Dido's separation from Aeneas was much more powerful; particularly creditable were those who used the passages then extended the material beyond the passages, including Calypso's eventual help to Odysseus, his rejection of immortality, Dido's original regal confidence, her divinely inspired infatuation with Aeneas, his apparent coldness concealing buried emotion and, obviously, her suicide.

Occasionally, candidates spent so long on these relationships that extending the material to other lovers, such as Aeneas/Creusa, Odysseus/Penelope, Odysseus/Circe, Andromache/Hector, Nisus/Euryalus, Turnus/Lavinia, was minimal. A balance between treatment of passages and extension elsewhere is always to be recommended for top bands. Some answers forgot that the term, 'lovers', involves two people and often focussed just on one; others concentrated on separations or reunions almost to the exclusion of the other; again, others irrelevantly included the heroes' loss of family members such as Telemachus or Anchises. Most thoughtful conclusions were that the *Odyssey* excelled in reunion and the *Aeneid* in separation.

Given a time slot of approximately twenty minutes for (c), candidates need to control the length and proportions of the question; in a few cases, essay length was severely curtailed by spending too long on this section.

- A2** (a) This section suffered from the same AO1 shortcomings as A1(a) noted above. Many answers began with Aeneas visiting Thrace and the Polydorus episode then raced through the required AO1 in much less detail. Well-revised answers listed all the visits with appropriate detail; less secure answers confused events in Delos and Crete and went into excessive detail about the Harpies who had obviously caught the imagination. Actium was often omitted. This was definitely a question for those with a detailed knowledge of Aeneas' journeying.
- (b) Like A1(b) this was a tried and tested question format with which candidates should have been familiar. The most thorough responses came from those who analysed the character traits of Telemachus in the passage for example, his authoritative tone, his decisiveness, his piety, his grasp of *xenia* and so on, in the light of his appearances both before and after the passage to show how far the passage presentation was typical. Weaker answers came from those who focussed only on events either before or after the passage and those who did not search for both typical and untypical traits in the passage. AO2 credit is earned especially for obvious consideration of both sides of the question. Some answers did not tackle the 'typical' part of the question and gave a general character sketch of Telemachus instead. Using the key question word within an answer is to be recommended as showing focus on the question asked.
- (c) There was a wide range of material open to candidates for this question. Given that the passages are presented as the starting point, candidates would do well to make sure that they do provide adequate reference to the situations in the passages before extending into the rest of the epics. The quality of argument often depended on personal interpretation: some saw tears as *ipso facto* a proof of instability whilst others were sensitive enough to distinguish between the understandable tears of Penelope and Eurycleia at Telemachus' return and the possible emotional over-reaction of Andromache at the sight of Aeneas and her obsession with mourning Hector. Many felt that it was time she achieved closure on her grief whilst those of a more sympathetic nature realized how much she had suffered in and after the Trojan War. Generally, even those who found Penelope unstable in the passage contrasted that with her constant devotion to Odysseus throughout the epic. Dido and Amata were

often cited as examples of instability, though some omitted to point out the divine role in this. As expected, answers usually found the Aeneid more inclined to present women of instability. Some, however, did not seem to grasp that synopticity means direct comparisons between one epic and the other throughout the answer.

- B3** This was a popular choice producing some fine responses which detailed the help given to the heroes by each goddess, assessing the usefulness of the aid and comparing/contrasting it with that of the other deity. Most produced the expected AO1: Athene with Zeus, in Phaeacia and back in Ithaca, as well as help to the hero's family, especially Telemachus during the early books and Venus with Jupiter, in Carthage and during the fighting books. Better answers recalled Athene's help after the storm and Venus' doves in the Hades. The factor which differentiated answers was the degree of effort made to assess instances of help as useful or a hindrance and then to compare them with that given by the other deity. Mostly Venus' involvement in the Dido relationship was considered a hindrance as was Athene's absence for much of Odysseus' adventures (though the perspicacious saw that as enhancing his heroic status). As in A2(b) there were lists of AO1 with no argument attached and very little comparison across the epics; such an approach is unlikely to gain high marks.
- B4** Most of the candidates who chose this question made a fair stab at it and produced the predictable references to Odysseus' revenge on the Suitors, Poseidon's on Odysseus and Helios' on his men and, for the Aeneid, Aeneas' killing of Turnus, Dido's suicide and curse and Juno's attempts to thwart Aeneas. Fewer considered the Suitors' parents and Aeneas' thoughts of revenge on Helen. Again differentiation was made on the level of detail in the AO1 and the amount of debate the nature of revenge produced both within each text and comparing the texts. Better answers debated Odysseus' revenge, considering its link to Zeus Xenios and defining it rather as justice and could see that Aeneas' revenge for Pallas' death at the end of Book 12 could be seen as diminishing Aeneas where Odysseus' revenge served to enhance his heroic status. Surprisingly, given Book 10 was studied in detail, more average answers often omitted Aeneas' bloody rampage there and dealt only with his killing of Turnus.
- B5** This question allowed for a wide scope of response, all requiring text detail and comparison along with a clearly constructed argument. Some focussed more on '*imitates*' than '*feeble and second-rate*' and vice versa. The title did lend itself, however, to the danger of sweeping statements of comparison with little text adduced as proof; such an approach, however fluent, gained little credit. Whilst a comparison of historical contexts certainly can figure in an argument, it should not, as it did on occasions, take up a disproportionate part of the essay. Well-argued comparisons of specific features relating to Virgil's imitation and/or transformation of Homer and the aspects of the Aeneid not relating to Homeric epic gained greatest credit.

2750 Greek and Roman Historians

General Comments

This paper elicited much enthusiasm for the classical historians from candidates. Clearly they have enjoyed reading Herodotus' histories, Thucydides' account of the Peloponnesian War, Tacitus' annalistic history and Suetonius' biography. Most candidates were able to display evidence of synoptic understanding.

Comments on Individual Questions

- A1** (a) Most answers were able to convey the main information needed to answer this question, showing that they had read and understood the text closely. However, several answers relied too much on making generalised points summarising the whole work of Suetonius on Nero, rather than focussing on the sections immediately before the passage given on the paper.
- (b) Although several answers were dependent on merely listing the different way in which they believed Herodotus was trying to appeal to his audience with this part of his work, some answers were determined to focus on what was interesting about the passage rather than on how the original audience would have received it. Higher marks were given to those who picked out the relevant information and analysed how and why the people of Athens would have enjoyed or been pleased by what they heard.
- (c) There were a large number of answers that relied on previously planned work on narrative skill and did not manage to use the passages on the paper at all. While many of these answers made perfectly valid points, it was important to draw information and ideas from the passages as well as using the works as wholes.
- A2** (a) Most answers managed to show understanding of who was talking and why, although some were prone to making generalised points about the origins of the Athens/Sparta war. Those who gained higher marks were those who demonstrated that they understood the political situations that led up to the outbreak of the war.
- (b) As with A1(b), several answers attempted to respond to this by merely listing what Seneca said. To gain the higher marks, it was essential to draw conclusions and demonstrate understanding of the characters of Seneca and Nero. Some answers were distracted by trying to account for Nero's state of mind in too much detail to allow themselves time to answer the question properly.
- (c) Most answers were able to either use the passages closely or rely on prepared ideas on the use of speeches, but it was the responses that did both that gained the higher marks. Some candidates relied on providing lists of generalised points about the ways in which each author gathered his evidence for the speeches that he used but it was the answers that used the text on the paper and made detailed references to actual speeches in the work that were more successful.
- B3** Most answers were reasonably successful in answering this, but candidates who defined the difference between biography and historiography tended to score higher marks. Some candidates relied on general points comparing two authors or all four authors. The more successful responses were those that explained the nature and purpose of biography in comparison to history and then went on to use specific examples to describe what each author wrote about. Most came to the conclusion that Thucydides was probably more useful as he aimed to write an account of the war of which he was an eye-witness, while Suetonius

was too interested in providing a salacious character assassination of Nero to be an entirely reliable source for the period.

- B4** This was a popular choice with many candidates championing the cause of Thucydides. Herodotus was often dismissed as being too meandering, although the arguments needed to focus tightly on evidence. Similarly, Tacitus and Suetonius received their fair share of critics and fans. Although some candidates relied on generalisations to back up their arguments, there were a pleasing number who could produce reference to the text, such as Thucydides' claims to impartiality, as well as Tacitus' oft-quoted statement that he would write without partisanship. Most answers discussed all four historians, but some of the more detailed answers picked one Greek and one Roman author on which to focus.
- B5** There were several different approaches to this question. Some candidates chose to choose two different men, such as Nero and Xerxes and focussed on how they were presented, while other answers went through the authors chronologically discussing them as they went along. As with B4, some of the answers relied too much on generalised points, and higher marks usually went to those that could provide detailed reference to the works that were being discussed. Several candidates were able to concentrate on specific incidents and sections that were then used to back up arguments.

2751 Greek Tragedy 3

General Comments

The Greek Tragedy Module maintained its popularity, with about the same number of candidates taking the paper as last year. Candidates had a good grasp of the plays and were generally able to use this to answer the questions. The overall performance of the candidates on this paper was slightly better than that of last year's candidates, especially at the top end of the mark range. At the lower end of the mark range, however, it was a different story; there were some very poor performances, with several answers scoring below 10 marks.

As last year, synopticity proved to be a problem in some cases. Many of the weaker answers confined their synoptic discussion to a single, brief sentence at the end of two sections of the answer, each dealing with the separate plays mentioned in the question, limiting the amount of synoptic discussion that was possible. Some chose to write about just one play or one playwright in the essays. There were similar problems in spelling of Classical names and the use of technical terms as there were with the AS Tragedy Modules.

Comments on Individual Questions

The two context questions seemed equally popular, and were each answered by about half of the candidates. It was interesting to note that in both questions part (b) was not as well answered as in previous years.

- A1**
- (a) Most candidates were able to recount the events in the play before the printed extract. However, many neglected to mention the arrival of Hippolytus, and the servant's warning to him to at least acknowledge Aphrodite.
 - (b) Answers for part (b) tended to concentrate on the dramatic irony in the passage, which was often discussed at great length with appropriate examples from the passage. As a result, however, in many cases other aspects, such as the change of pace, the role of the messenger and the situation were dealt with sketchily or not at all. It was surprising that no-one mentioned Sophocles' use of three actors at this point in the play.
 - (c) Part (c) produced a wide range of responses. The details of the roles played by the two characters were not always well known. Too many candidates either thought that the role of the Messenger from Corinth was simply to tell Oedipus that Polybus had died, or stated that an important aspect of his role was that the Theban shepherd was summoned as a result of the information he gave. Similarly, in many instances, the role of the Nurse in telling Hippolytus of Phaedra's passion for him, and in making him swear the oath of secrecy was not mentioned. Some candidates even thought that the Nurse had written Phaedra's suicide note herself. Most candidates decided that the role of the Nurse was more important.
- A2**
- (a) Although the general details of the play were known, many candidates still went not only to the start of the play, but even as far as the sacrifice of Iphigeneia. There was confusion over the exact roles played by the Tutor and Orestes in the trick of Orestes' supposed death.
 - (b) In Part (b), there were a variety of interpretations of the scene. Many candidates commented on how complimentary and welcoming Pentheus is to Dionysus, missing out on the sarcastic nature of his comments. Candidates were generally able to compare Pentheus in the passage with his portrayal elsewhere in the play with good reference. Many, however, neglected to discuss his curiosity about the Bacchic cult which ultimately led to his death.

- (c) In part (c), candidates as a rule concentrated more on the *Bacchae*, with better answers not only discussing Dionysus' disguise as a mortal, which enabled him to toy with Pentheus, but also Pentheus own disguise as a Maenad. Some even mentioned his disguise as a lion in his mother's eyes. *Electra* was not dealt with as effectively. Most considered the disguise of Orestes and the Tutor simply as a means to enter the palace undetected. Better answers discussed the use of disguise as a vehicle for dramatic irony, and a way to reveal Electra's character. There was also mention of the disguise of Clytemnestra's body to fool Aegisthus. Few candidates mentioned that the use of disguise enabled Sophocles to have several recognition scenes. Most candidates, but not all, thought that Euripides made better use of disguise than Sophocles.

Of the essay questions, B4 was the least popular by a long way, answered by around only 7% of the candidates. The other two questions proved to be equally popular.

- B3** Candidates displayed a good knowledge of both plays when answering this question. Most looked at the two characters separately, listing reasons why they did or did not deserve their fate, before coming to a conclusion. Better answers dealt with the lack of choice facing Agamemnon and the curse on the House of Atreus, as well as Agamemnon's actions at Troy, his *hybris* while walking on the crimson tapestries and his flaunting of Cassandra in front of Clytemnestra. Too many candidates, as with the AS module, thought Agamemnon had killed Artemis' sacred deer. Many also seemed to think that the sacrifice was needed for the Greeks to return from Troy.

Hippolytus was seen to deserve his fate for his disrespect of Aphrodite, although many candidates also discussed his misogyny and his honour in keeping his oath. In several cases, answers seemed to have been written previously as homework assignments. Such answers tended to deal with which figure deserved more sympathy, rather than answering the actual question.

- B4** Although not a popular question, there were quite a few candidates who attempted this question. Better answers tended to discuss what realism was perceived to be before deciding between the two playwrights. Some candidates talked in general terms, while answers which relied on specific details from the plays tended to produce a better answer. Some candidates used all five plays which could be mentioned, which often meant that detail was too brief to allow all the points to be considered.

- B5** This popular essay elicited a wide range of responses. Love was seen by most candidates as a destructive force in all the plays which were studied. A great deal of the effectiveness of the answers depended on the definition of love. In *Agamemnon*, there was Clytemnestra's love for her daughter and for Aegisthus, but also Agamemnon's love of power and glory. *Oedipus the King* included Oedipus' love for Jocasta and his parents in Corinth, and even his city. *Electra* had her love for her father and her brother, and also Orestes' love for Agamemnon and Clytemnestra. But it was the plays of Euripides, *Medea* with her scorned love for Jason and *Hippolytus*, with Phaedra's love for Hippolytus and Theseus' love for Phaedra, which produced most reaction.

Bacchae was also mentioned, less convincingly, with Dionysus' desire for recognition and Pentheus' love of power being discussed. More successful answers tended to look at the plays and analyse the use of love within them. Some candidates seemed to think that they needed to discuss all six plays, which led to a lack of detail and some forced and unconvincing definitions of love. Many candidates found striking a balance between the playwrights difficult, concentrating mainly on Euripides, with less on Aeschylus and Sophocles barely getting a mention. Lack of balance makes producing a sound synoptic argument harder. Better answers gave the three playwrights approximately the same amount of detail before producing a final conclusion.

2752 Roman Satire and Society 3

General Comments

The key element that differentiates candidates at this level is the ability to argue synoptically. There were some fine arguments along the lines of X says then Y says so X is better. This is 'minimal synoptic reasoning' and as such answers can only be awarded a maximum of Band 3 on the specification's marking grid.

Candidates still have lingering doubts about Pliny- '*It is arguable whether Pliny can be truly classified as a satirist*'.

Comments on Individual Questions

- A1**
- (a) The story is told by Cervius. On the whole there has been an improvement in the answering of context questions. Only a few summarised from the beginning of the satire.
 - (b) Extravagance was frequently written incorrectly despite appearing on the question paper. Some answers misinterpreted the passage by having the lawyer riding through Rome on his bronze chariot and by assuming that a litter meant rubbish. Others had a sound grasp of cultural context and were keen to explain every detail of the law and origins of Tyrian purple however this led to a loss of focus on the question. The key word here was *how* and some literary appreciation was expected.
 - (c) Some candidates assumed that this question was a comparison between city and country life and launched into a pre-prepared answer. Better answers focused on who had the most convincing case for *not living in the city*. Although Juvenal 3 was not set for context, knowledge of the Satire could reasonably have been expected to answer this question effectively.
- A2**
- (a) The story of Macedo was well known. No candidates were thrown by being asked to relate a story which follows the passage. Candidates might practise answers set before and after passages.
 - (b) The use of 'effective' elicited a wide range of creditable responses from the very literal to the very analytical. Both were credited.
 - (c) Both passages represented stories told by each author and some comment was expected. A few candidates listed the stories found in each writer. Most candidates came to the conclusion that Petronius used stories as part of the entertainment or to show up the ignorance of Trimalchio. Pliny on the other hand usually used stories and digressions to support his opinion – be it moral or otherwise. Surprisingly few used the Athenodorus ghost story.

This year no one question was noticeably more popular than the other.

- B3**
- There was more detail from Petronius available to candidates so an exact 50/50 split between the two writers was not expected. However details from Juvenal's Satires 1 and 3 were used effectively in those answers that were synoptic. To many candidates women behave '*much as they do today as many women buy too many clothes*'. Better answers drew on Fortunata, Scintilla and (inventively) Melissa and found comparisons with similar women in Juvenal. There were several fine arguments offered by those who attempted this question.

Report on the Units taken in June 2007

- B4** Many answerers tended to be character studies and too few appreciated the persona of Horace and the fact that Pliny's letters were revised for publication. Less successful answers offered a biography of each '*satirist*' with little comparison. Zosimus - frequently *Zozimus*- was discussed as Pliny's slave but was in fact his freedman.
- B5** It is pleasing to see the rising number of candidates who are answering this type of question. There were many excellent answers with illuminating comparisons to modern satire. Candidates who concentrated on the one satirist gave themselves more material to write about. The synoptic element came with comparison with the modern day. Many came to the conclusion that the satires would be educational to show how Romans lived but better answers appreciated that the elements of satire could be transferred and not necessarily in Roman costume. One answer went so far as to suggest who might play Scintilla another discussed the appeal of the 'green' themes in Horace. As usual responses which drew on detail from a particular satirist were more successful.

2753 Archaeology 3

General Comments

Some centres have clearly been able to take their students to see Mycenaean sites and enjoyment and enthusiasm for Mycenae et al were apparent in many answers. However, even those who may not have had the opportunity to see the sites were able show evidence of clear synoptic understanding, site knowledge and an appreciation for the techniques and limitations of Mycenaean archaeology.

Comments on Individual Questions

- A1** (a) Most candidates were able to identify this as the ivory head as found at Mycenae, although a sizeable proportion were convinced that they were looking at Schliemann's 'Agamemnon' mask. Most correctly identified its provenance as Mycenae.
- (b) Credit was still allowed for those who mis-located the object in the illustration as long as the evidence given was valid for the site given by the candidate. Most were able to give a sound account of the main value of Mycenae to archaeology, although a surprising number were able successfully to give a thorough description of the usefulness of the Room with the Fresco.
- (c) Several candidates offered a list of valid ideas in general, but higher scores went to those that were able to pick out specific artifacts for discussion, such as the ivory trio statuette or the murals from Tiryns or Akrotiri. The Great Goddess ring was discussed by most who answered this question, although most brought in other examples of illustrated jewellery.
- A2** (a) There was a wide range of answers to this question with most being able to identify the creatures as 'daemons' bringing offerings to a deity/queen/priest figure. However, rather a lot of answers relied on guesswork based on what can be seen, with some candidates deciding that the creatures were probably slaves or servants in fancy dress. Most of the answers were able to identify the locations.
- (b) Some candidates used this as an excuse to make use of a remembered list of points on Mycenaean religion, although the higher scores were gained by those answers that picked out specific examples, such as the daemon ring or sacrificial scenes on sarcophagi, and then dealt with possible and credible interpretations.
- (c) Despite some answers being less than discerning in the choice of artifacts (the crystal duck was, rather oddly, popular in several answers), this question was mostly well responded to. The Kakavatos frog, the gold diadem, the raw ingots from the shipwrecks and several other objects were brought into the answers and were used as examples to demonstrate technological sophistication as well as proof of trade, not just material but intellectual.
- B3** Most answers to this question made a strong attempt to answer it and used several examples. Some tended to grand generalisations about pottery, but the majority used specific examples from the Mycenaean period. The Warrior Vase was discussed in nearly all answers that used actual evidence, and most made use of grave goods. In general, there was an attempt to describe thermoluminescence, as well as the potential usefulness of typology. A lot of answers creditably described the interpretations that could be made from broken pottery found within dromoi.
- B4** This was the most popular question in the B section of the paper. Most made a sound attempt to use specific evidence and were able to produce a compelling range of valuable

data, such as the precious objects that are evidence of some kind of trading system within the Bronze Age Mediterranean. Several answers successfully and synoptically discussed the benefits and problems of underwater archaeology. A small number were determined to demonstrate their understanding of dendrochronology by describing the usefulness of the remains of ships without realising that the wood that has survived from this period is scant. Much was made of the discovery of copper as a primary source of evidence for the production of bronze.

- B5** Quite a popular choice, this question divided candidates into two camps. One group showed a clear understanding of the different dating techniques available and relevant to archaeologists studying the Mycenaean period, such as stratigraphy and the literary evidence of Homer (although not all answers showed that they understood the fact that Homer was writing several centuries after the event) and discussed the evidence soundly. However, a sizeable amount of answers relied on an unsourced list of information on various dating techniques. Higher credit was given to those answers which were able to back up their techniques with reliable evidence.

2754 Greek Comedy 2

General Comments

Candidates performed much in line with expectations. There were clear indications that most candidates had a sound grasp of the plays but, as in previous years, a sizeable minority seem reluctant to support their assertions with detailed evidence. For example, some answers in question B3 claimed that women were shown as weak because they tried to escape from the Acropolis in their desperation to have sex. This argument is of course worthy of credit but would have gained more AO1 marks if at least one example had been given.

Menander proved surprisingly popular in Section A, and there were far more essays on *Lysistrata* than on the more general question in Section B.

A few candidates were misled this year by being unaware of the convention which distinguishes *Lysistrata* from *Lysistrata* (and to a lesser extent *Old Cantankerous* from (Knemon) the old cantankerous (man)). Candidates should know that the italicised form is the name of the play!

While the Examiners are pleased to see notes preceding a Section B answer (and will refer to them when a candidate has clearly run out of time), they would claim that it cannot be in candidates' best interests to have a rough version of Section A(a) answers, as seen this session.

Comments on Individual Questions

- A1**
- (a) Most candidates made some mention of the new political set-up, usually including the sex laws. However the scene preceding the passage, with Chremes and the Citizen, was rarely mentioned and there was little on the immediate context of the singing competition and the Young Man's entrance.
 - (b) Virtually all candidates argued that the Hag and (when mentioned) the Girl contributed to the humour. However many failed to cite evidence from the passage (the simplest way to gain AO1 marks) or, if they did, struggled to explain the humour. For example, in citing the parody of a law in lines 20-25, it is surely worth quoting the bathetic 'screw' and 'tool' as parodic elements.
 - (c) This question was not handled very successfully at all. Few were able to quote any details of the scene beyond the passage (except to mention two more hags) and some took the scene to mean the second half of the play (presumably because they had some notes on its perceived deficiencies). Some credit was given to those who diverted to other scenes in *Assemblywomen* and/or *Lysistrata* but there was still the need for some comparison with the hags scene – which often didn't materialise.
- A2**
- (a) Most candidates were able to reach at least Band 3 here. Common omissions were the role (and name) of Kallipides and the reason why it was Gorgias who was arranging Sostratos' marriage.
 - (b) There was plenty of material here for analysis and the answers in general were more detailed than on the equivalent A1(b). Credit was given to those who pointed out parallels with the earlier 'door' scene. There were some interesting answers which bucked the trend of claiming that the passage is amusing (or even, hyperbolically, 'extremely hilarious') by arguing that it fails to amuse because the treatment of Knemon is too cruel (being carried out and then told to sit down and shut up) and the repeated requests for exotic items become boring.

(c) It was encouraging that a significant number of candidates began by analysing the role of servants. The best (including one answer that gained 50 out of 50 and was better structured than the Mark Scheme!) decided that they added humour, furthered the plot and heightened the characterisation of the 'main' characters. The most significant disappearance from answers, like a bucket down a well, was Simiche.

B3 Candidates were usually able to delineate Lysistrata's achievements but sometimes without the hoped-for level of supporting detail (rather a mantra in this report, sadly). One would really hope that at this level candidates who make the valid point that she outwits the Magistrate can give at least a smattering of her argument.

Some made the interesting observation that she, Lampito and the Chorus of women achieved their success in a man's world by behaving like men. Weaker answers fell into the trap of treating the women generically and thus were unable to distinguish the protagonist from her less enthusiastic colleagues.

It is perhaps worth pointing out that the highest AO2 marks are reserved for those who actually answer the question!

B4 As often with this more general style of question there were a few excellent discussions and then a fair number of answers that drifting off into the furthest reaches of satellite television where most Examiners rarely penetrate.

The generality of Aristophanes' themes was usually picked up (but cue mantra), scatology inevitably got a mention but there was a perhaps surprising reluctance to focus on slapstick/visual humour or the spectacle of the plays.

Those who treated Menander separately argued for the simple story line and everyday nature of the characters, with Victor Meldrew inevitably 'starring'.

2755 Greek Art and Architecture 2

General Comments

Examiners were generally pleased with the overall performance of most candidates this year. Indeed, one examiner remarked that it was a pleasure to mark her apportionment this examination session. Although it was felt that there were fewer really outstanding candidates, there was a slight improvement in standard at every level. The marks awarded covered almost the whole range, from the high 90s down to 0.

The majority of candidates were able to write coherently, and with evident enjoyment, about the different types of sculpture. What distinguished between candidates was not usually the quality of their knowledge and understanding or their revision but their ability to apply that knowledge to the question posed. The majority of candidates scored well on the structured questions, making effective use of the stimulus material, but few were able to match this performance on the essay. There is still a tendency for candidates to allot too much time to the context question, thus depriving themselves of time to write an adequate response for the essay. Once again only two context/essay rubric errors were reported this year.

There was more evidence of candidates making use of diagrams, but with varying degrees of success. When used to good effect they enhanced a particular point within an answer. Some candidates, however, used diagrams as an alternative to the written word, e.g., a series of diagonal, vertical and horizontal lines [to show the Sikyonian treasury metope] without explanation. If the examiner has to interpret what the candidate is trying to say, little credit can be gained for such diagrams. Candidates for this paper continue to use red and green pens to label diagrams and add extra details to answers. It would be appreciated by examiners if centres could emphasise to their candidates the importance of using either blue or black pen, and NO other colour.

Examiners were delighted to note that there was more evidence of a balanced approach to the two areas of sculpture examined by this paper. There were significantly fewer candidates who had only prepared either free-standing or architectural sculpture.

Spelling of technical words on the whole seemed a little better this year. More often it was the ordinary English words which posed a problem for a worryingly high proportion of candidates – dectrotive, center, verticle, horizontle, repitishun, where as, genitailior.

Comments on Individual Questions

Both context questions were popular. The metope question generally produced better quality answers, with both the highest and lowest marks awarded on the paper. Many candidates score well on the identification questions but there is still a significant minority of candidates who are failing to achieve good marks because they:

- do not address all parts of the questions;
- do not read the questions carefully enough;
- do not read the labels under the photographs;
- are writing at great length.

A1 (a) Identification of the metopes from the Sikyonian treasury and the temple of Zeus

Most candidates could identify the buildings and locations of the three metopes. Some chose to give the subject matter of all three. Metope A and Metope B were less well-known than Metope C.

- (b) **Details of the Sikyonian metope characteristic of its date**
This question had some very good answers. Some candidates produced a good analysis of Metope A, showing particularly sound appreciation of its archaic features. Almost all candidates were able to discuss repetition and patterning to some extent. Most of these candidates made a comparison with Herakles and the Kerkopes and/or the Siphnian frieze; some were able to select specific features from kouroi. The least successful answers only cited examples without making a comparison or discussing Metope A.
- (c) **Comparison of the two metopes from the temple of Zeus and the Parthenon. Which is more aesthetically pleasing?**
This question was quite well-answered, with a variety of approaches. Preference was evenly balanced between the two Metopes. Most candidates dealt thoroughly enough with both examples. Those who liked Metope C were more likely to produce their own analysis, while many who preferred B tended to rely on Woodford's analysis of C without adding any of their own observations. Those who liked Metope C were sometimes able to reconstruct the missing parts, to analyse the movement, appreciate the anatomy, and make sense of the cloak. Weaker responses found Metope B simply dull, and had less to say. But there were some sensitive appreciations of B from those who understood the story and described the easy stance of Athena, the heroic role of Herakles, the use of the metope frame to suggest the weight of the heavens and the variations of pose to tell the story. Such answers often displayed good appreciation of compositional factors.

A2 (a) Identification of the statues

Again, many candidates knew the technical names for the two statues. The term *kore* frequently gave candidates more problems than *kouros*. A large number of candidates simply gave *kouros*, in a variety of spellings, to cover both types of statue. Statue A was variously identified as the Peplos Kore, Hera or Nikandre, but most were able to identify her correctly as the Berlin Standing Goddess and were able to score good marks. Many ignored the question about the purposes of such statues.

- (b) **To what extent is Statue B more advanced than earlier statues of the same type?**
There was no requirement to identify the statue but many attempted to do so. There were many correct identifications but it was usually identified as the Anavysos Kouros. This question was generally quite well answered. The best responses were able to give a 'yes and no' answer, differentiating precisely the ways in which Statue B was or wasn't more advanced. Some candidates had trouble remembering the sequence of kouroi, or which had Archaic smiles, gaps between legs, arms, and other features. This made their answers less successful. Or they clumped all kouroi together, or only made comparisons with later works such as Aristodikos and Kritios Boy. There was also much comparison with the 'Egyptian kouros'.
- (c) **How successful were the sculptors in overcoming the problems of carving male and female figures? Which statue is the more aesthetically pleasing?**
Most candidates were able to respond well to this question. Opinions were almost equally divided between finding Statue A or Statue B or neither more aesthetically pleasing. The majority of responses dealt with all aspects of the question. Weaker responses wrote at length on one aspect to the exclusion of the other. Most candidates started off with the drapery/nudity contrast. There were many well-informed treatments of Statue A, which included knowledge of the back-view. Many perceived the effort to suggest the female form, some pointed out the variation of the arm poses, and a few appreciated the patterning of the clothes and the jewellery. There was also some discussion of the layering of the clothes. Some mentioned paint, but did not notice the apparent trace of pattern down the front, and they did not

specifically mention the folds at the end of the cloak, although maybe this was what was meant by 'layering'. The treatment of Statue B was often less successful, with many discussing methods of carving statues. Few mentioned the effect of the archaic smile on Statue B's face.

The essays were almost equally popular, with a slight bias in favour of B3 on free-standing sculpture. It tended to generate a better range of responses. In both essays there was a tendency to produce a lot of descriptive material at the expense of analysis and actually answering the question.

B3 How far does the work of Kephisodotos and Praxiteles embody the new ideas present in fourth century sculpture?

Most candidates knew the work of Kephisodotos (Eirene and Ploutos) and Praxiteles (Aphrodite of Knidos, Hermes and Dionysos, and Apollo the Lizard Slayer), and could describe them in some detail. Some candidates had difficulties in relating these works to fourth century trends, but many could cite at least some of the following trends: the idea of groups, use of concepts, humanising the gods, the use of marble, the female nude, and everyday actions. The best responses knew other 4th century works and made interesting links – sometimes expressed in unexpected ways - with the other sculptors such as Skopas and Lysippos with his Apoxyomenos and portrait figures.

The main areas of concern thrown up by this question include:

- many candidates still have difficulty with the sequence of dates;
- some candidates have difficulty in attributing works to particular sculptors;
- the appearance of 'hybrid' sculptors and sculptures, such as the Diaphorus by Polykleteles.

B4 'Unity of scale and unity of theme were more important than decorative effect.'

Most who chose this essay could describe a range of the pediments with some accuracy. But there was a tendency to 'write-all-you-know' without ever mentioning the question. Only the best responses were able to use the terms of the question and address the issues really effectively. Many, however, could trace changes in emphasis between the pediments of Corcyra, the Siphnian Treasury, Aphaia at Aigina, Olympia and the Parthenon. Few seemed to remember that there is an issue of scale on the Parthenon pediments. The word 'decorative' presented problems for a number of candidates, with some claiming that the Parthenon pediments were decorative because the figures were beautifully finished on the back. This seemed to highlight a problem with candidates' thinking and understanding of design. A few candidates could see 'decorative' qualities in features like symmetry and rhythm, even in a realistic pediment like Aphaia at Aigina, or the flow of drapery across the East Parthenon pediment.

Examiners were concerned by the significant minority of candidates who failed to understand technical terms in this question. 'Unity of scale' was frequently taken to mean how big the statues in a particular pediment were. A few candidates seemed to think that 'pedimental' means 'statues on a plinth'. An understanding of technical terms is an integral part of this module. Candidates should be advised to consult the glossary at the back of Woodford.

2756 Roman Britain 2

General Comments

Candidates seemed to generally do well this year, especially at the top end where there was plenty of evidence of effective teaching and thorough learning to have taken place. This was reflected in the significant rise in the number of A grades being awarded this year. The examiners also felt that there was an increase in the number of students who failed to answer the question fully and who need to spend a little more time reading the question properly. There was a not insignificant number of answers that displayed plenty of knowledge but applied it wrongly.

Comments on Individual Questions

- A1** (a) Good knowledge shown although the Birrus Britannicus was not always correctly identified
- (b) This question posed few problems. There was plenty of lively discussion which looked at both sides of the case and correctly identified Celtic and Roman features.
- (c) Not all answers were able to discuss Hill and Ireland's claim as they were unsure of the Christian influence on the tombstone. However, they were able to draw on a wide range of evidence to tackle the second half of the question. This topic had clearly been well prepared and presented few problems. Not all students drew on the literary evidence or appreciated that the Christian influence after Constantine might not have been so widespread.
- A2** (a) Good knowledge shown by those who had learnt the diagrams in Hill and Ireland.
- (b) Candidates found little difficulty in identifying monumental bath-houses and discussing them but modest ones posed more of a problem. Not everyone addressed the second half of the question.
- (c) Generally responses were sharp and detailed on the first half of the question and were able to cite a range of temples, public squares etc. and explain why they were constructed. Only the best made a stab at the second half of the question.
- B3** There were many detailed responses charting how the Romans administered the province, although the 'coloniae' were often omitted. Stronger responses analysed the 'how successfully' part of the question.
- B4** Students generally demonstrated a wealth of knowledge concerning the different farming techniques but the weaker answers were unsure about why a change was needed. Many failed to grasp that urbanisation meant that villas needed to provide food for the people living in the towns.

2757 and 2799 Individual Study

General Comments on Both Levels

Course work continues to be a popular option within the specification at both AS and Advanced level.

Moderators were grateful to the increasingly large number of centres which submit their candidates' work and/or marks by the 15th May deadline. Well-organised samples enable the moderator to carry out the moderation process swiftly and efficiently. There are still, however, a good number of centres which push the deadline, do not produce the correct documents, and take too long to reply to requests for documentation or samples. Such centres slow down the moderation process, and ultimately the Awarding process, and cause great inconvenience to the moderator. There are also still examples of centres failing to put adequate postage, or in one case no postage at all, on their samples. Not only does this cause great inconvenience but also incurs a financial penalty.

The majority of centres are now using the current documentation. Only a small number continue to use the previous format. This can lead to some difficulties and misunderstandings. All of the current documentation can be downloaded from the OCR website or is available at INSET in the Autumn term.

Moderators would like to reiterate a few points from last summer's report:

- copies of the MS1, or a centre's list of marks if they have been submitted by EDI must be included in the first communication with the moderator;
- the Centre Authentication Form [CCS160] must be also be sent in the first communication with the moderator;
- the Teacher Assessment Sheet **must** have a word count and the examined unit boxes **must** be completed;
- Individual Studies must be sent to the moderator assigned to their centre;
- centres which operate as consortia must inform the moderator assigned to their centres, especially if two different moderators are assigned.

The level of annotation and comments on the Teacher Assessment Sheet showed much greater variety than in previous years. Some markers provided very detailed comments which were extremely useful to moderators. Others assessed work by means of ticks, or annotation of AO1, AO2 and AO3, sparse comments on the Teacher Assessment Sheet and recording of the marks. The minimalist approach does not aid the moderation process. There was more evidence of markers using the marking instructions, and many essays had been labelled using phrasing from the marking grid.

Module 2799 – AS Level

The number of candidates taking the AS Individual Study once again showed an increase on the previous year. Art and Architecture was still the most popular topic, with Roman Britain and Comedy having about the same number of candidates. As in previous years, there was a varied choice of titles. Many centres preferred to limit their students to one or two titles, usually drawn from previous years' work. These, although showing a range of ideas, tended to be too similar in approach, which at times made it harder to differentiate between individual candidates. Other centres allowed their students to explore their own areas of interest within the content of a particular module. Both approaches produced a number of interesting Individual Studies, which showed a variety of good ideas and personal response to the subject matter.

It was pleasing to see that Centres had, by and large, taken to heart advice offered over the choice of theme for the Individual Studies. There were far fewer examples of unsuitable titles or approaches. Centres are now mostly taking advantage of being able to seek approval for titles and the planned scope of Studies to ensure that the material and areas of study conform to the Specification. Use of illustrations for Studies involving material culture, such as Art and Architecture and aspects of Roman Britain once again improved this year, with many interesting and copious examples of relevant material. Length still continued to be an area of concern to the moderators, with several studies which exceeded the accepted word count considerably, without due account being taken in the internal moderating. Heads of Department should consult the Subject Specific Marking Instructions and note that the word limit for an AS Individual Study is 2,000 words.

Overall, the Individual Studies revealed a good level of interest and personal response amongst the candidates. Despite the reservations expressed above, nearly all centres have come to terms with the requirements of the Individual Study, with the majority of candidates generally producing lively and interesting pieces of work.

Module 2757– A2 Level

This year the number of Individual Studies presented approached 600, making it twice as popular as the coursework option at AS level and more popular than two of the alternative modules, Greek Comedy 2 and Roman Britain 2.

Moderators felt that there was a wider range of topics than in previous years. There were, of course, many of the favourite topics such as women, slaves, Alexander the Great, the Olympic Games, Pompeii and different aspects of Art. Fewer centres this year set the same question for the whole group. Students should be able to work independently and part of this process is being able to select a topic and research it for themselves with some guidance from their teacher. Once again, aspects of Classical Philosophy and different aspects of the work of Ovid were popular topics with candidates from a range of centres.

Moderators particularly enjoyed reading Individual Studies on:

- The role played by lead poisoning in the fall of the Roman Empire.
- Body Fascism: a comparison between the depiction of the human body in Classical Art and the Third Reich.
- A report on a student's participation in an archaeological excavation.
- A comparison between the work of Polykleitos, Praxiteles and Rodin.
- Aspects of Music, with accompanying CDs.
- A study of Plato's influence on the Third Reich.

What links all of these Individual Studies is the enthusiasm of the candidates for their selected topic. They all showed evidence of detailed research, employing a balanced approach to books and the internet. The degree of sophistication of argument and style of presentation was more variable but their interest shone through. At the lower end of the mark range there were some candidates who submitted studies which were poor, both in terms of their presentation and research.

Moderators saw fewer Individual Studies which impinged on topics studied for the written examinations. Perhaps this was because many more centres are taking the opportunity to have titles approved in advance of their candidates starting to write up their research. Two centres submitted their proposal forms to the Moderator with the Individual Studies!

Report on the Units taken in June 2007

Moderators were concerned by the fact that more centres than in previous years are allowing their candidates to breach the word limit. Sometimes it was a matter of a few words, but still over the limit, and in one case it was 1,500 words. The majority of markers had dealt with such Individual Studies correctly. The danger is that if candidates are allowed to go beyond the 3,000 words they are more likely to gain excessive credit under AO1.

Although the marks for Grades A and E have been fairly stable, this year it was necessary to raise the boundaries for both grades by one mark. Few centres had scaling imposed but many were close to it because the agreed tolerance was pushed almost to the limit. If this continues, the boundaries may have to be extended in future examination sessions.

**Advanced GCE Classical Civilisation (3816/7816)
June 2007 Assessment Series**

Unit Threshold Marks

	<i>Unit</i>	Maximum Mark	a	b	c	d	e	u
2736	Raw	100	72	64	56	48	41	0
	UMS	100	80	70	60	50	40	0
2737	Raw	100	73	65	57	49	41	0
	UMS	100	80	70	60	50	40	0
2738	Raw	100	73	65	58	51	44	0
	UMS	100	80	70	60	50	40	0
2739	Raw	100	74	66	59	52	45	0
	UMS	100	80	70	60	50	40	0
2740	Raw	100	73	64	56	48	40	0
	UMS	100	80	70	60	50	40	0
2741	Raw	100	74	65	57	49	41	0
	UMS	100	80	70	60	50	40	0
2742	Raw	100	74	65	56	48	40	0
	UMS	100	80	70	60	50	40	0
2743	Raw	100	76	67	58	49	40	0
	UMS	100	80	70	60	50	40	0
2744	Raw	100	71	63	56	49	42	0
	UMS	100	80	70	60	50	40	0
2745	Raw	100	72	65	58	51	44	0
	UMS	100	80	70	60	50	40	0
2746	Raw	100	72	64	57	50	43	0
	UMS	100	80	70	60	50	40	0
2747	Raw	100	74	65	56	47	39	0
	UMS	100	80	70	60	50	40	0
2748	Raw	100	75	67	59	51	43	0
	UMS	100	80	70	60	50	40	0
2749	Raw	100	77	67	58	49	40	0
	UMS	100	80	70	60	50	40	0
2750	Raw	100	72	64	56	48	40	0
	UMS	100	80	70	60	50	40	0
2751	Raw	100	75	66	58	50	42	0
	UMS	100	80	70	60	50	40	0
2752	Raw	100	73	65	57	50	43	0

Report on the Units taken in June 2007

	UMS	100	80	70	60	50	40	0
2753	Raw	100	76	67	58	50	42	0
	UMS	100	80	70	60	50	40	0
2754	Raw	100	73	65	57	50	43	0
	UMS	100	80	70	60	50	40	0
2755	Raw	100	74	65	56	48	40	0
	UMS	100	80	70	60	50	40	0
2756	Raw	100	78	69	60	51	42	0
	UMS	100	80	70	60	50	40	0
2757	Raw	100	85	75	65	55	46	0
	UMS	100	80	70	60	50	40	0
2799	Raw	100	86	75	64	53	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	24.9	50.0	72.6	88.7	96.3	100.0	2511
7816	24.6	59.1	84.2	96.1	99.5	100.0	2343

4854 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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