

**AS Level Classical Civilisation****H008/21 Greek Theatre**

Sample Question Paper

Version 1.9

**Date – Morning/Afternoon**

Time allowed: 1 hour 30 minutes

**You must have:**

- the OCR 12-page Answer Booklet  
(OCR12 sent with general stationery)

**Other materials required:**

- None

**INSTRUCTIONS**

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **all** the questions in **Section A** and **one** question in **Section B**.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Write the number of each question clearly in the margin.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

**INFORMATION**

- The total mark for this paper is **65**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document consists of **8** pages.

## Section A

Answer **all** questions in this section.

**Source A: A pot showing a Chorus from a Greek tragedy, c. 480 BC**



- 1
  - a) What type of pot is shown in Source A and what is the name of this type of vase painting? [2]
  - b) Why might this vase be problematic as a source about Greek Tragedy? [1]
- 2 This pot is one of the earliest pieces of evidence regarding Tragedy. Who is the earliest tragedian we have access to complete plays by? [1]
- 3 Explain what **Source A** suggests about the nature of the tragic Chorus. Make **four** points and support each point with reference to Source A. [8]

Source B: Aristophanes *Frogs* 250–278

DIONYSUS	Bre-ke-ke-kex, co-ax, co-ax.	
+ FROGS		
DIONYSUS	I'm borrowing your refrain.	
FROGS	That will cause us horrible pain.	
DIONYSUS	Not as much as I will hurt If this rowing makes me pop!	5
DIONYSUS	Bre-ke-ke-kex, co-ax, co-ax.	
+ FROGS		
DIONYSUS	Wail away – see if I care.	
FROGS	Indeed, we will croak All day, As long as our throats can take it.	10
DIONYSUS	Bre-ke-ke-kex, co-ax, co-ax.	
+ FROGS		
DIONYSUS	You won't win at this.	
FROGS	You're not going to beat us – no way!	
DIONYSUS	And you'll never beat me. Not ever! For I will <i>co-ax</i> All day, if I must. 'Till I get the better of your <i>Co-ax</i> . BRE-KE-KE-KEX, CO-AX, CO-AX.	15
CHARON	There. I knew I'd stop that <i>co-ax</i> in the end. Stop, stop. Bring her alongside with the oars. Give me the fare and get out.	20
DIONYSUS	Here you are, two obols.	
XANTHIAS	Xanthias! Where are you, Xanthias? Hey, Xanthias!	
DIONYSUS	Ho, there!	25
XANTHIAS	Come here.	
DIONYSUS	Hello, master.	
XANTHIAS	What's that over there?	
DIONYSUS	Darkness and filth.	
DIONYSUS	I suppose you saw the father-killers and oath-breakers he told us about?	30
XANTHIAS	Didn't you?	
DIONYSUS	Oh yes, by Poseidon, I certainly did, and I can still see them now. Ok, what do we do next?	
XANTHIAS	We'd best keep moving, because this is the place where Hercules said the wild beasts are.	35
DIONYSUS	He'll be sorry. He was just bragging to make me afraid, knowing what a good fighter I am. Pure envy. He's so conceited.	
	<i>Trans: J. Affleck and C. Letchford</i>	

- 4 (a) Who is Xanthias? [1]
- (b) Who is Charon? [1]
- 5 a) Who did Dionysus intend to collect and bring back to Athens from the Underworld? [1]
- b) Why might the original audience have found this an engaging plot for a comedy? [1]
- 6 Explain what impression Aristophanes gives us of Dionysus in Source B.  
Make **four** points and support your answer with reference to Source B. [8]
- \*7 In which type of play was the Chorus more important: tragedy or comedy?  
You may use Sources A and B as a starting point, as well as your own knowledge. [16]

**Section B**

Answer **one** of the following questions.

\*8 Evaluate the importance of the search for the murderer of Laius in Sophocles' *Oedipus the King*.  
[25]

\*9 Which do you think would have been harder to stage effectively, Aristophanes' *Frogs* or Euripides' *Bacchae*? Justify your response.  
[25]

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## Summary of updates

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Date	Version	Details
March 2022	1.9	Updated copyright acknowledgements.

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### Copyright Information:

Source A: © Ancient Art & Architecture Collection Ltd / Alamy Stock Photo

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**...day June 20XX – Morning/Afternoon**

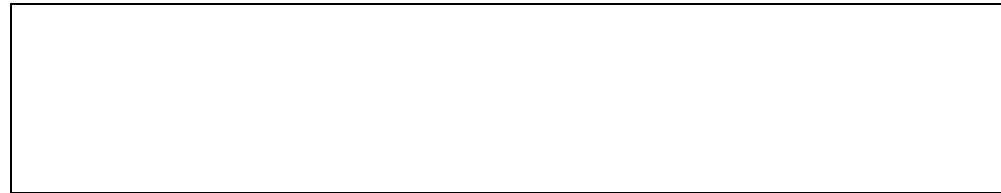
**AS Level Classical Civilisation**

**H008/21 Greek Theatre**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 30 minutes

**MAXIMUM MARK    65**



**This document consists of 20 pages**

**MARKING INSTRUCTIONS****PREPARATION FOR MARKING ON SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *Scoris Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>.
3. Log-in to Scoris and mark the **required number** of practice responses ('scripts') and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the Scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the Scoris messaging system.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Where candidates have a choice of questions across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. (The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)
8. There is a NR (No Response) option. Award NR (No Response) if:
  - there is nothing written at all in the answer space
  - OR there is a comment that does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
9. The Scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your Team Leader, use the phone, the Scoris messaging system, or e-mail.

10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

## SUBJECT-SPECIFIC MARKING INSTRUCTIONS

### Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### Information and instructions for examiners

The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

### Using the Mark Scheme

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

### Information and instructions for examiners

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The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

**Section A**

Question	Indicative Content	Marks	Guidance
1a	<b>What type of pot is shown in Source A and what is the name of this type of vase painting?</b> Krater (1) Red figure (1)	<b>2 (AO1)</b>	
1b	<b>Why might this vase be problematic as a source about Greek Tragedy?</b> Answers may include: <ul style="list-style-type: none"> <li>• very early, might not be representative of later tragedies (1)</li> <li>• we don't know if it's showing a 'typical' performance or not (1)</li> <li>• we don't know what performance it is depicting (1)</li> <li>• we don't know who the person/structure on the left is (1)</li> </ul>	<b>1 (AO2)</b>	<i>All legitimate answers should be credited.</i>
2	<b>This pot is one of the earliest pieces of evidence regarding Tragedy. Who is the earliest tragedian we have access to complete plays by?</b> Aeschylus (1)	<b>1 (AO1)</b>	

<p><b>3</b></p>	<p><b>Explain what Source A suggests about the nature of the tragic Chorus.</b></p> <p><b>Make four points and support each point with reference to Source A.</b></p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center; width: 5%;">2</td> <td>expresses a valid point, with accurate, relevant and suitably explained reference to the source.</td> </tr> <tr> <td style="text-align: center;">1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.</td> </tr> <tr> <td style="text-align: center;">0</td> <td>Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• The way they are portrayed seems to show them dancing (AO2)             <ul style="list-style-type: none"> <li>○ <i>they have their arms raised up identically (AO1)</i></li> <li>○ <i>their feet moving in the same way (AO1)</i></li> <li>○ <i>they are all leaning back from the waist (AO1)</i></li> </ul> </li> <li>• This pot gives us evidence of what costumes may have looked like (AO2)             <ul style="list-style-type: none"> <li>○ <i>diadems on their heads (AO1)</i></li> <li>○ <i>tops resembling breastplates (AO1)</i></li> <li>○ <i>short tunics (AO1)</i></li> <li>○ <i>all identical (AO1)</i></li> </ul> </li> <li>• If the man on the left is taken to be another actor, then this may show the chorus interacting with him (AO2)             <ul style="list-style-type: none"> <li>○ <i>They are facing him (AO1)</i></li> <li>○ <i>He appears to be watching them (AO1)</i></li> </ul> </li> <li>• If the man on the left is taken to be Dionysus and the structure an altar, it might be said that they had a religious function / overtones (AO2)             <ul style="list-style-type: none"> <li>○ <i>presence of altar and Dionysus (AO1)</i></li> </ul> </li> </ul>	2	expresses a valid point, with accurate, relevant and suitably explained reference to the source.	1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.	0	Point is not valid, or none are drawn	<p><i>AO1 marks are awarded for the selection of material from the source</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p> <p style="text-align: center;"><b>4</b> <b>(AO1)</b></p> <p style="text-align: center;"><b>4</b> <b>(AO2)</b></p>
2	expresses a valid point, with accurate, relevant and suitably explained reference to the source.							
1	expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.							
0	Point is not valid, or none are drawn							

<p><b>4 (a)</b></p>	<p><b>Who is Xanthias?</b> Dionysus' slave (1)</p>	<p><b>1</b> <b>(AO1)</b></p>							
<p><b>4 (b)</b></p>	<p><b>Who is Charon?</b> The boatman / ferryman (on the River Styx) (1)</p>	<p><b>1</b> <b>(AO1)</b></p>							
<p><b>5a</b></p>	<p><b>Who did Dionysus intend to collect and bring back to Athens from the Underworld?</b> Euripides (1)</p>	<p><b>1</b> <b>(AO1)</b></p>							
<p><b>5b</b></p>	<p><b>Why might the original audience have found this an engaging plot for a comedy?</b> Answers may include:</p> <ul style="list-style-type: none"> <li>• Euripides was a popular tragedian and so the audience would enjoy reference to him(1)</li> <li>• Potential to poke fun at the traditionally serious genre of Tragedy (1)</li> <li>• Reference to contemporary/famous figure makes the plot more relatable (1)</li> </ul>	<p><b>1</b> <b>(AO2)</b></p>	<p><i>All legitimate answers should be credited.</i></p>						
<p><b>6</b></p>	<p><b>Explain what impression Aristophanes gives us of Dionysus in Source B. Make four points and support your answer with reference to Source B.</b> Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="320 975 1256 1219"> <tr> <td data-bbox="320 975 421 1066"> <p>2</p> </td> <td data-bbox="421 975 1256 1066"> <p>expresses a valid point, with accurate, relevant and suitably explained reference to the source.</p> </td> </tr> <tr> <td data-bbox="320 1066 421 1157"> <p>1</p> </td> <td data-bbox="421 1066 1256 1157"> <p>expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.</p> </td> </tr> <tr> <td data-bbox="320 1157 421 1219"> <p>0</p> </td> <td data-bbox="421 1157 1256 1219"> <p>Point is not valid, or none are drawn</p> </td> </tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Dionysus appears pathetic (AO2)             <ul style="list-style-type: none"> <li>◦ <i>Inability to row the boat</i> (AO1)</li> </ul> </li> <li>• Dionysus might be considered stupid (AO2)</li> </ul>	<p>2</p>	<p>expresses a valid point, with accurate, relevant and suitably explained reference to the source.</p>	<p>1</p>	<p>expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.</p>	<p>0</p>	<p>Point is not valid, or none are drawn</p>	<p><b>4</b> <b>(AO1)</b></p> <p><b>4</b> <b>(AO2)</b></p>	<p><i>AO1 marks are awarded for the selection of material from the source</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
<p>2</p>	<p>expresses a valid point, with accurate, relevant and suitably explained reference to the source.</p>								
<p>1</p>	<p>expresses a valid point, but is not fully supported by an appropriate selection evidence from the source.</p>								
<p>0</p>	<p>Point is not valid, or none are drawn</p>								

	<ul style="list-style-type: none"> <li>○ <i>Him paying for the journey having done all the work (AO1)</i></li> <li>• Dionysus appears absurd or ridiculous (AO2) <ul style="list-style-type: none"> <li>○ <i>absurd nature of the singing contest with the Frogs (AO1)</i></li> <li>○ <i>the Frogs making bizarre noises and Dionysus copying (AO1)</i></li> </ul> </li> <li>• Dionysus appears reliant on Xanthias (AO2) <ul style="list-style-type: none"> <li>○ <i>Dionysus, although a god, needs Xanthias' advice (AO1)</i></li> <li>○ <i>Xanthias appears to take charge when he appears, and knows more than Dionysus does about where they are (AO1)</i></li> </ul> </li> <li>• Dionysus may appear rude (AO2) <ul style="list-style-type: none"> <li>○ <i>Reference to the audience as murderers and perjurers (AO1)</i></li> <li>○ <i>insults traded with the Frogs (AO1)</i></li> </ul> </li> <li>• Some candidates might discuss the different responses of an ancient and modern audience to this depiction of Dionysus</li> </ul>		
7	<p><b>In which type of play was the Chorus more important: tragedy or comedy?</b>  <b>You may use Sources A and B as a starting point, as well as your own knowledge.</b></p> <p><u>AO1</u>  Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• evidence from the Basel Dancers source (Source A), Bird Chorus pot, Satyr Cast pot</li> <li>• the identity of Choruses; Frogs and Initiates in <i>Frogs</i>, Theban Elders in <i>Oedipus the King</i>, Bacchantes in <i>Bacchae</i>:</li> <li>• use in Tragedy <ul style="list-style-type: none"> <li>○ provides moral messages, comments on the action, gives background information</li> <li>○ interact with characters</li> </ul> </li> <li>• use in Comedy <ul style="list-style-type: none"> <li>○ provide additional humour</li> <li>○ comment on action and gives background information</li> <li>○ give the <i>parabasis</i></li> </ul> </li> </ul> <p><u>AO2</u></p>	<p style="text-align: center;"><b>8</b> <b>(AO1)</b></p> <p style="text-align: center;"><b>8</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 16-mark extended response.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>



	<p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• more important in Tragedy because: <ul style="list-style-type: none"> <li>○ moral messages in Choral Odes make the audience think about the issues of life</li> <li>○ comments on the action provide an insight into the characters' motives and actions</li> <li>○ information on events in the play give background to the plot and make it more accessible</li> <li>○ discussion with actors giving an extra character for the playwright to use</li> <li>○ Chorus has the final lines in the plays, showing their importance and key role</li> </ul> </li> <li>• more important in Comedy because: <ul style="list-style-type: none"> <li>○ addition of humour makes the audience laugh, which is the main aim in a comedy</li> <li>○ comment on the action summarises gives a different perspective for the audience</li> <li>○ information on events in the play gives background to the plot, and makes it more accessible because this understanding is crucial for much of the humour</li> <li>○ social/political comment makes the audience think about everyday issues and this understanding is crucial for much of the humour</li> <li>○ <i>parabasis</i> directly gives the audience the opinions of the author and is unique to comedy</li> </ul> </li> <li>• the different responses of different audiences might be discussed in the course of the response, for example the <i>parabasis</i> in comedy might be seen as less effective for a modern audience and so this role of the chorus is diminished</li> </ul>	<b>(AO2)</b>	
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**Guidance on applying the marking grids for the 16-mark extended response**

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	4	7–8	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources <i>the response is logically structured, with a well-developed and clear line of reasoning</i></li> </ul>
3	5–6	<ul style="list-style-type: none"> <li>• good knowledge and understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	3	5–6	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources <i>the response presents a line of reasoning which is mostly relevant and has some structure</i></li> </ul>
2	3–4	<ul style="list-style-type: none"> <li>• sound knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• a sound response to the question containing some relevant points leading to tenable conclusions</li> <li>• some points are supported by analysis, interpretation and evaluation of classical sources <i>the response presents a line of reasoning but may lack structure</i></li> </ul>
1	1–2	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation <i>the information is communicated in an unstructured way</i></li> </ul>
	0	No response or no response worthy of credit		0	No response or no response worthy of credit

Question	Indicative Content	Marks	Guidance
8	<p>Evaluate the importance of the search for the murderer of Laius in Sophocles' <i>Oedipus the King</i>.</p> <p><u>AO1</u> Candidates might show knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• details about Oedipus' search for the murderer of the former king Laius</li> <li>• the progression of Oedipus' character               <ul style="list-style-type: none"> <li>○ reversal of fortune from king to blind beggar</li> <li>○ he keeps searching, despite warnings</li> <li>○ pride results in his punishment</li> </ul> </li> <li>• the consequences of the discovery of the murderer Oedipus' self-blinding and Jocasta's death graphically described by the messenger</li> <li>• use of the Chorus, for example Choral odes stress the bad effects of <i>hubris</i></li> <li>• tragic concepts such as <i>hubris</i>, <i>peripeteia</i> etc</li> </ul> <p><u>AO2</u> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• It might be argued that the play focuses heavily on the mystery of who murdered Laius and this is therefore very important:               <ul style="list-style-type: none"> <li>○ the play slowly pieces together evidence until the final reveal, and this is the main source of dramatic tension</li> <li>○ other elements of the plot are shown as interfering with the investigation</li> </ul> </li> <li>• the most important elements of the play are those which relate to the tragic genre, rather than just the plot:               <ul style="list-style-type: none"> <li>○ tragic concepts such as <i>peripeteia</i> and <i>hamartia</i></li> <li>○ moral messages concerning factors such as the <i>hubris</i> of Jocasta</li> <li>○ tragic outcome of the quest to find the murderer provides <i>catharsis</i> as does the appearance of Oedipus and his daughters on stage reinforcing their horrible fate</li> </ul> </li> <li>• the interactions of the characters and how their relationships progress</li> </ul>	<p><b>10 (AO1)</b></p> <p><b>15 (AO2)</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 25-mark extended response.</i></p>

	<p>are more important for dramatic tension than the reveal of the murderer, especially as the audience know all along who the murderer is (although this creation of dramatic irony might be argued to be central to the play's success)</p> <ul style="list-style-type: none"><li>• The different priorities and expectations of ancient and modern audiences might be discussed, for example the tragic elements such as <i>hubris</i> might be more important and effective for an ancient audience than a modern one</li></ul>		
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### Guidance on applying the marking grids for the 25-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	13–15	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7–8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	10–12	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
	<b>0</b>	no response or no response worthy of credit		<b>0</b>	no response or no response worthy of credit



	<p>effective</p> <ul style="list-style-type: none"><li>○ have to get comic techniques right, timing and physicality could be difficult</li><li>○ conveying the fantastical setting of the underworld with limited scenery</li><li>○ the choreography of the Frogs might be considered harder to get right</li><li>○ all the dramatic scenes in <i>Bacchae</i> are described in speeches, not depicted on stage, which is easier</li><li>○ the setting of <i>Bacchae</i> is mundane and so easier to depict in the available theatre space</li></ul> <ul style="list-style-type: none"><li>● <i>Bacchae</i> harder to stage because:<ul style="list-style-type: none"><li>○ the characters and setting is more every day, and so harder to make look authentic with limited scenery</li><li>○ the descriptions of the horrific scenes off stage would be hard to make effective, much better to see something happen rather than hear it described</li><li>○ choreography of the wild and possessed Chorus might be considered hard to get right</li></ul></li></ul>		
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### Guidance on applying the marking grids for the 25-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation</li> </ul>	5	13–15	<ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	7–8	<ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation</li> </ul>	4	10–12	<ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></p>

<b>2</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>	<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>
<b>1</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>	<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>
	<b>0</b>	no response or no response worthy of credit		<b>0</b>	no response or no response worthy of credit

## Assessment Objective Grid

	AO1	AO2
1	2	1
2	1	
3	4	4
4	2	
5	1	1
6	4	4
7	8	8
8/9	10	15
Total	32	33

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