



GCE

Classics: Classical Civilisation

Advanced Subsidiary GCE

Unit F384: Greek Tragedy in its context

Mark Scheme for June 2013

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

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
✓	worthy of credit
F	errors of fact
S(p)	misspellings
P	errors of punctuation
E	errors of grammar and expression
▲	omissions
R	irrelevant material;
?/!	improbable or confused statements
REP	conspicuous repetition
L?	illegible words
.....	Highlight

Question		Answer	Marks	Guidance											
				Content	Levels of response										
1	(a)	<p>Briefly describe the events in the play between the suicide of Ajax and the start of this passage.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • his body is found by Tecmessa and the Chorus; • she mourns his death; • Teucer returns and prepares to bury the body; • Menelaus comes in and tries to stop Teucer from burying the body; • after Menelaus' departure, Tecmessa brings Ajax' son in to take part in the funeral; • Agamemnon enters to prevent the burial and argues with Teucer; • Odysseus comes in and attempts to persuade Agamemnon to allow the burial to take place. 	10	<p>These are the main details – credit anything of relevance, and reward in accordance with the grid descriptors.</p>	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1
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(b)		<p>What are Agamemnon's feelings towards Ajax in this passage? How effectively does Sophocles make these feelings clear in what both Odysseus and Agamemnon say?</p> <p>Answers might include:</p> <p>Attitude</p> <ul style="list-style-type: none"> • Agamemnon hates Ajax; • he wants him to rot unburied; • revenge should go beyond death. <p>Odysseus says of Agamemnon</p> <ul style="list-style-type: none"> • leave him to rot unburied; • treat him with contempt; • you hate him; • against justice to lift your hand against a good man dead. <p>Agamemnon says</p> <ul style="list-style-type: none"> • good reason to tread on him now he is dead; • a worthless cause; • mad to revere him. <p>Effective</p> <ul style="list-style-type: none"> • use of language; • Odysseus putting words into Agamemnon's mouth; • argument between Odysseus and Agamemnon; • Agamemnon's refusal to see Odysseus' point of view. 	20	<p>For good AO2 marks, candidates must not only pick out examples from the text, but need to explain their effectiveness.</p> <p>AO1 = 10</p> <p>Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1</p> <p>AO2 = 10</p> <p>Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1</p>	

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(c)		<p>How is Odysseus portrayed in this passage? How consistent is this with his portrayal elsewhere in the play?</p> <p>Answers might include:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • Odysseus admits that he and Ajax were enemies; • he argues that, despite this, Ajax should still be buried; • he discounts Agamemnon's suggestion that he gloats over the dead Ajax; • he is concerned with keeping the gods' laws. <p>Elsewhere in the play:</p> <ul style="list-style-type: none"> • he always maintains the hatred between him and Ajax; • once Ajax is dead, he considers the matter closed; • he feels pity for Ajax in his madness, rather than gloating; • he persuades Agamemnon to allow Ajax' body to be buried; • he withdraws from the funeral when requested by Teucer. <p>Sophocles portrays Odysseus with a variety of qualities such as nobility, fairness, respect and pity.</p>	25	<p>There needs to be a reasonable balance between events in the scene, and the rest of the play.</p>	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14–15</td> </tr> <tr> <td>Level 4</td> <td>10–13</td> </tr> <tr> <td>Level 3</td> <td>6–9</td> </tr> <tr> <td>Level 2</td> <td>3–5</td> </tr> <tr> <td>Level 1</td> <td>0–2</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1	Level 5	14–15	Level 4	10–13	Level 3	6–9	Level 2	3–5	Level 1	0–2
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2	(a)	<p>Briefly describe the events in the play since Jason's first entry on stage.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Jason arrives and is accused by Medea of abandoning her; • he defends himself, saying he did it for the benefit of the whole family; • they argue over this and Medea's banishment; • Jason leaves; • Aegeus arrives returning from the oracle; • Medea promises to cure his childlessness in return for sanctuary; • after he leaves, Medea sends the Nurse to summon Jason; • she reveals her plans to kill Glauce and her sons to the Chorus; • Jason enters and Medea pretends she has come round to his way of thinking. 	10	<p>These are the main details – credit anything of relevance, and reward in accordance with the grid descriptors.</p>	AO1 = 10 Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1
	(b)	<p>How does Euripides make this passage dramatically effective? In your answer, you should include discussion of the situation on stage and the language used.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Medea is pleading with Jason; • the sons are on stage, and the gifts are given to them as they leave; • tension is created by the audience wondering if the plan will succeed; • there is a change in pace in the speeches; • there is a lot of dramatic irony (multiply her happiness, what your mother longs for ...); • references to the gifts and their origin (the Sun); • Jason's patronising manner. 	20	<p>For good AO2 marks, candidates must not only pick out examples from the text, but need to explain their effectiveness.</p>	AO1 = 10 Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1 AO2 = 10 Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1

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(c)		<p>How is the relationship between Medea and Jason portrayed in this passage? How typical is this of her relationship with the other male characters in the play?</p> <p>Answers might include:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • Medea is tricking Jason into thinking she has given in; • she uses her speaking skills to gain what she wants; • Jason is completely fooled by her, as she uses his weak points (smugness, his feelings of superiority). <p>Elsewhere in the play:</p> <ul style="list-style-type: none"> • Medea manipulates all the male figures; • she gains what she wants from them (a day's grace from Creon, sanctuary from Aegeus); • she uses each man's weakness against him (Creon's feelings as a father, Aegeus' lack of children); • she makes Aegeus swear an oath to protect her. <p>Medea is able to fool all the male figures in the play. In every case, she portrays herself as a weak and helpless woman to gain their sympathy, but is clever enough to appeal to different aspects of their character.</p>	25	<p>There needs to be a reasonable balance between events in the scene, and the rest of the play.</p>	<p>AO1 = 10</p> <table> <tr> <td>Level 5</td> <td>9–10</td> </tr> <tr> <td>Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>5–6</td> </tr> <tr> <td>Level 2</td> <td>2–4</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table> <p>AO2 = 15</p> <table> <tr> <td>Level 5</td> <td>14–15</td> </tr> <tr> <td>Level 4</td> <td>10–13</td> </tr> <tr> <td>Level 3</td> <td>6–9</td> </tr> <tr> <td>Level 2</td> <td>3–5</td> </tr> <tr> <td>Level 1</td> <td>0–2</td> </tr> </table>	Level 5	9–10	Level 4	7–8	Level 3	5–6	Level 2	2–4	Level 1	0–1	Level 5	14–15	Level 4	10–13	Level 3	6–9	Level 2	3–5	Level 1	0–2
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3		<p>'Characters in Aeschylus' <i>Agamemnon</i> have no control at all over their own fate.' How far do you agree with this statement?</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • all the major characters have a degree of freedom over their actions; • there are external factors which influence their actions. <p>Agamemnon:</p> <ul style="list-style-type: none"> • had to choose whether to sacrifice his daughter; • he 'put on the yoke of necessity' because he thought that the alternative was even worse; • he should have controlled his army at Troy; • he did not have to walk on the tapestries. <p>Clytaemnestra:</p> <ul style="list-style-type: none"> • killed Agamemnon as revenge for her daughter's death; • killed Cassandra from jealousy; • she could have ignored the sacrifice; • she claimed she was acting as the embodiment of the Furies of the House of Atreus. <p>Cassandra:</p> <ul style="list-style-type: none"> • was brought back as Agamemnon's slave; • foresaw her death, but still entered the palace. <p>Aegisthus:</p> <ul style="list-style-type: none"> • influenced by revenge for his father's and brothers' treatment by Atreus. <p>All of the characters seem to have had some freedom of choice over their actions. The only exception seems to be Cassandra.</p>	45	<p>Credit references to other characters and the Chorus.</p> <p>AO1 = 20</p> <table> <tr> <td>Level 5</td> <td>18–20</td> </tr> <tr> <td>Level 4</td> <td>14–17</td> </tr> <tr> <td>Level 3</td> <td>9–13</td> </tr> <tr> <td>Level 2</td> <td>5–8</td> </tr> <tr> <td>Level 1</td> <td>0–4</td> </tr> </table> <p>AO2 = 25</p> <table> <tr> <td>Level 5</td> <td>22–25</td> </tr> <tr> <td>Level 4</td> <td>17–21</td> </tr> <tr> <td>Level 3</td> <td>12–16</td> </tr> <tr> <td>Level 2</td> <td>6–11</td> </tr> <tr> <td>Level 1</td> <td>0–5</td> </tr> </table>	Level 5	18–20	Level 4	14–17	Level 3	9–13	Level 2	5–8	Level 1	0–4	Level 5	22–25	Level 4	17–21	Level 3	12–16	Level 2	6–11	Level 1	0–5	
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4		<p>'Nothing but a savage condemnation of war.' How far would you agree with this description of Euripides' <i>Trojan Women</i>?</p> <p>Answers might include:</p> <p>War</p> <ul style="list-style-type: none"> the play shows the suffering caused by war; there are acts of brutality, such as the death of Astyanax; the women are shipped off as slaves, having lost their families; the play ends with the destruction of Troy. <p>Other Themes</p> <ul style="list-style-type: none"> the play shows the subordinate position of women; the Greeks' <i>hybris</i> and punishment to come are discussed by the gods; human culpability and the role of the gods/Fate come into the trial of Helen, as does justice. 	45	<p>AO1 = 20</p> <table> <tr><td>Level 5</td><td>18–20</td></tr> <tr><td>Level 4</td><td>14–17</td></tr> <tr><td>Level 3</td><td>9–13</td></tr> <tr><td>Level 2</td><td>5–8</td></tr> <tr><td>Level 1</td><td>0–4</td></tr> </table> <p>AO2 = 25</p> <table> <tr><td>Level 5</td><td>22–25</td></tr> <tr><td>Level 4</td><td>17–21</td></tr> <tr><td>Level 3</td><td>12–16</td></tr> <tr><td>Level 2</td><td>6–11</td></tr> <tr><td>Level 1</td><td>0–5</td></tr> </table>	Level 5	18–20	Level 4	14–17	Level 3	9–13	Level 2	5–8	Level 1	0–4	Level 5	22–25	Level 4	17–21	Level 3	12–16	Level 2	6–11	Level 1	0–5
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5		<p>How far do you agree that women are always portrayed as victims in Greek Tragedy?</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • women are shown as suffering at the hands of men; • but they are also shown as the aggressors; • at times, women are the victims of other women. <p>Agamemnon:</p> <ul style="list-style-type: none"> • Clytaemnestra loses her daughter at her husband's hands; • Cassandra is brought from Troy as Agamemnon's slave and killed; • Iphigeneia is sacrificed by Agamemnon; <p>But</p> <ul style="list-style-type: none"> • Clytaemnestra gets revenge by killing Agamemnon and Cassandra. <p>Ajax:</p> <ul style="list-style-type: none"> • Tecmessa is Ajax' slave; • she is dismissed by him and cannot stop him from killing himself; • she is left to look after Eurysaces; <p>But</p> <ul style="list-style-type: none"> • she is left alive, looked after by Teucer. <p>Medea:</p> <ul style="list-style-type: none"> • Medea is abandoned by Jason for another woman; • Glauce is killed by Medea; <p>But</p> <ul style="list-style-type: none"> • Medea gets her revenge on Jason by killing Glouce and her sons. 	45	<p>Accept different interpretations of the role of women in the plays.</p>	AO1 = 20 Level 5 18–20 Level 4 14–17 Level 3 9–13 Level 2 5–8 Level 1 0–4	AO2 = 25 Level 5 22–25 Level 4 17–21 Level 3 12–16 Level 2 6–11 Level 1 0–5

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		<p>Trojan Women:</p> <ul style="list-style-type: none"> the Trojan Women are victims of war; they are assigned as slaves of the Greeks; Andromache loses her son; Cassandra is assigned to Agamemnon; Helen is found guilty of starting the war; Hecabe sees her family and city destroyed; <p>But</p> <ul style="list-style-type: none"> Hecabe persuades Menelaus to punish Helen. <p>While women are victims in all the plays, they often survive and gain revenge for their wrongs.</p>			

APPENDIX 1

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.		
Level 5	9–10	18–20	9–10	14–15	22–25
	<ul style="list-style-type: none"> • A very good collection/range of detailed factual knowledge; • Fully relevant to the question; • Well-supported with evidence and reference where required; • Displays a very good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Thorough analysis of evidence/issues; • Perceptive evaluation with very thoughtful engagement with sources/task; • Very well structured response with clear and developed argument; • Fluent and very effective communication of ideas; • Very accurately written with effective use of specialist vocabulary/terms. 		
Level 4	7–8	14–17	7–8	10–13	17–21
	<ul style="list-style-type: none"> • A good collection/range of detailed factual knowledge; • Mostly relevant to the question; • Mostly supported with evidence and reference where required; • Displays a good understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Good analysis of evidence/issues; • Sound evaluation with thoughtful engagement with sources/task; • Well structured response with clear argument; • Mostly fluent and effective communication of ideas; • Accurately written with use of specialist vocabulary/terms. 		
Level 3	5–6	9–13	5–6	6–9	12–16
	<ul style="list-style-type: none"> • A collection/range of basic factual knowledge; • Partially relevant to the question; • Partially supported with evidence and reference where required; • Displays some understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Some analysis of evidence/issues; • Some evaluation with some engagement with sources/task; • Structured response with some underdeveloped argument; • Generally effective communication of ideas; • Generally accurately written with some use of specialist vocabulary/terms. 		
Level 2	2–4	5–8	2–4	3–5	6–11
	<ul style="list-style-type: none"> • Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Occasional analysis of evidence/issues; • Limited evaluation or engagement with sources/task; • Poorly structured response with little or no argument; • Occasionally effective communication of ideas; • Occasionally accurately written with some recognisable specialist vocabulary/terms. 		
Level 1	0–1	0–4	0–1	0–2	0–5
	<ul style="list-style-type: none"> • Little or no factual knowledge; • Rarely relevant to the question; • Minimal or no supporting evidence; • Displays minimal or no understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • Very superficial analysis of evidence/issues; • Little or no evaluation or engagement with sources/task; • Very poorly structured or unstructured response; • Little or no effective communication of ideas. • Little or no accuracy in the writing or recognisable specialist vocabulary/terms. 		

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CB1 2EU

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