



GCE

Classics: Classical Civilisation

Unit **F384**: Greek Tragedy in its context

Advanced Subsidiary GCE

Mark Scheme for June 2015

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.


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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2015

Annotations and abbreviations

Annotation	Meaning of annotation
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	H Wavy Line	to draw attention to something
	Highlight	as directed by PE
	REL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

Question			Answer	Marks	Guidance	
					Content	Levels of response
1	(a)		<p>Briefly describe the events from Agamemnon's entry into the palace to the start of this passage.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • Clytaemnestra tells Cassandra to enter the palace. • When she stays silent, Clytaemnestra goes in. • Cassandra has visions about the House of Atreus. • She also predicts Agamemnon's death and her own. • She enters the palace. • Agamemnon's screams are heard. • The Chorus debate what to do. • Clytaemnestra comes out of the palace with the bodies of Agamemnon and Cassandra. • She boasts about killing them. • The Chorus and Clytaemnestra argue. • Aegisthus enters and explains his role in the plot. 	10	These are the main points – reward fine detail in accordance with the grid descriptors.	<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
	(b)		<p>How effectively does Aeschylus make this passage a dramatic ending to the play? In your answer, you should include discussion of the situation on stage and the language used.</p> <p>Answers might include:</p> <p>Situation on stage</p> <ul style="list-style-type: none"> • Clytaemnestra standing over the bodies; • Aegisthus and his soldiers; • the Chorus confronting them. <p>Language</p> <ul style="list-style-type: none"> • change in pace with length of speeches; • contrast between Clytaemnestra's speeches and the insults between Aegisthus and the Chorus; • the insults themselves; • the mention of Orestes. <p>Ending</p> <ul style="list-style-type: none"> • tension with the threat of violence; • cliffhanger – will Orestes return; • Clytaemnestra having the last word in the play. 	20	<p>For good AO2 marks, candidates must not only pick out examples from the text, but need to explain their effectiveness. They must also deal with the passage as an ending, rather than just being dramatically effective.</p>	<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p> <p>AO2 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
	(c)		<p>‘Clytaemnestra completely dominates all the male characters in the play.’ How far do you agree with this statement?</p> <p>Answers might include:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • Clytaemnestra speaks softly to Aegisthus. • She persuades him not to attack the Chorus. • She suggests they are equal rulers. • The Chorus insult her, but can do nothing except mention Orestes. <p>Other male characters:</p> <ul style="list-style-type: none"> • The Watchman fears her and her masculinity. • She gives the Herald orders which he eventually obeys. • She persuades Agamemnon to enter the palace walking on the tapestries, against his better judgement. • She kills Agamemnon. • The Chorus don’t believe that Troy has fallen, but treat her with respect after her explanation. • They know that there is something wrong, but do not dare to warn Agamemnon. • They turn on her after Agamemnon’s death, but can do nothing. <p>Clytaemnestra dominates all the male characters, and controls their actions through a mixture of fear, respect and playing on their weaknesses.</p>	25	Credit reasonable counter argument which is based on the text.	<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p> <p>AO2 = 15</p> <p>Level 5 14–15</p> <p>Level 4 10–13</p> <p>Level 3 6–9</p> <p>Level 2 3–5</p> <p>Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
2	(a)		<p>Briefly describe the events in the play between the entry on stage of the Messenger and the start of this passage.</p> <p>Answers might include:</p> <ul style="list-style-type: none"> • The Messenger arrives and says Aegisthus is dead. • He describes how Orestes killed Aegisthus. • He leaves and Orestes and Pylades arrive. • Electra insults the head of Aegisthus. • She blames him for all her troubles. • Clytemnestra is seen approaching. • Orestes and Pylades hide in the house with Aegisthus' body. • Clytemnestra arrives. 	10	<p>These are the main points – reward fine detail in accordance with the grid descriptors.</p>	<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
	(b)		<p>In this passage, what reasons does Clytemnestra give for killing Agamemnon? How justified do you think she is?</p> <p>Answers might include:</p> <p>Reasons</p> <ul style="list-style-type: none"> the sacrifice of Iphigenia and Agamemnon's reasons for killing her; his deception of Clytemnestra; Cassandra being brought back; the Menelaus/Orestes scenario. <p>Convincing</p> <ul style="list-style-type: none"> hypocrisy and double standards of men; vengeance common and acceptable. <p>But</p> <ul style="list-style-type: none"> her own adultery with Aegisthus; her jealousy of Cassandra. 	20		<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p> <p>AO2 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
	(c)		<p>How is Clytemnestra portrayed in this passage? How consistent is this with Electra's opinion of Clytemnestra in the play?</p> <p>Answers might include:</p> <p>In the passage:</p> <ul style="list-style-type: none"> • Clytemnestra is reasonable and gives Electra the chance to state her case. • She is rational in her arguments. • She loves Iphigenia and loves Aegisthus. • She admits her weakness. • She cared enough to come to perform the sacrifice for Electra's 'baby'. <p>Elsewhere in the play:</p> <ul style="list-style-type: none"> • Electra hates her mother. • She blames Clytemnestra for the way she lives, while Clytemnestra lives in luxury off the spoils from Troy (like the slaves who came to the cottage with her). • She regards Clytemnestra as being like Helen, an adulteress. • She thinks Agamemnon's death was not deserved. • However, she does have pangs of conscience after Clytemnestra is killed. 	25		<p>AO1 = 10</p> <p>Level 5 9–10</p> <p>Level 4 7–8</p> <p>Level 3 5–6</p> <p>Level 2 2–4</p> <p>Level 1 0–1</p> <p>AO2 = 15</p> <p>Level 5 14–15</p> <p>Level 4 10–13</p> <p>Level 3 6–9</p> <p>Level 2 3–5</p> <p>Level 1 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
3			<p>'The real tragic hero of Sophocles' <i>Antigone</i> is Creon, not Antigone herself' How far do you agree with this statement?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> consider the words and actions of Creon and Antigone in Sophocles' <i>Antigone</i>; include an analysis of the reasons for their suffering; use evidence from Sophocles' <i>Antigone</i>. <p>Answers might include:</p> <p>Creon</p> <ul style="list-style-type: none"> Creon loses his wife and son to suicide. He is left broken with no family. He is told by Tiresias that he is responsible for offending the gods. <p>but</p> <ul style="list-style-type: none"> He was doing what he felt was right for the city. He could not go back on his decision just because his niece was caught. <p>Antigone</p> <ul style="list-style-type: none"> Antigone died in the cave. She suffered the deaths of both her brothers. She buried her brother. <p>but</p> <ul style="list-style-type: none"> She buried her brother twice. She defied Creon when caught. She committed suicide in the cave. <p>It does not matter which character the candidates choose, as long as they use the play as the basis for their decision.</p>	45		<p>AO1 = 20</p> <p>Level 5 18–20</p> <p>Level 4 14–17</p> <p>Level 3 9–13</p> <p>Level 2 5–8</p> <p>Level 1 0–4</p> <p>AO2 = 25</p> <p>Level 5 22–25</p> <p>Level 4 17–21</p> <p>Level 3 12–16</p> <p>Level 2 6–11</p> <p>Level 1 0–5</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
4			<p>‘Jason has no redeeming features and fully deserves everything that happens to him’. How far do you agree with this statement?</p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> • consider the character and behaviour of Jason; • include an analysis of the reasons for what he does and what happens to him; • use evidence from Euripides’ <i>Medea</i>. <p>Answers might include:</p> <p>Jason</p> <ul style="list-style-type: none"> • He is arrogant and self-satisfied. • He selfishly abandons Medea for status. • He does nothing to prevent Medea and his sons from being exiled. • He is misogynistic in his attitude to women. • He is xenophobic in his attitude to Medea as a foreigner. <p>But</p> <ul style="list-style-type: none"> • He is a product of his time, having attitudes and opinions prevalent in 5th century Athens. • His reasons for marrying Glauce for his family could be genuine, to secure his sons’ future. • He shows love and grief for his sons at the end. <p>Punishment</p> <ul style="list-style-type: none"> • His wife and father-in-law are killed. • Medea murders their sons. • He is left broken with no prospect of an heir. • Medea curses him and predicts his unheroic death. <p>Whether Jason has no redeeming features and whether his punishment is fully deserved is up to the candidates to decide.</p>			

Question			Answer	Marks	Guidance	
					Content	Levels of response
5			<p>'In Greek Tragedy, characters always allow their emotions to control their actions.' How far do you agree with this statement?</p> <p>In your answer, you should</p> <ul style="list-style-type: none"> • consider how characters behave in the plays; • include an analysis of why the characters behave as they do; • use evidence from at least two of the plays you have studied. <p>Answers might include:</p> <p>Agamemnon</p> <ul style="list-style-type: none"> • Clytaemnestra acts out of hatred for Agamemnon due to the sacrifice of Iphigeneia. • Her planning and execution are cool and rational. • She exults after the killing. • Cassandra raves against Apollo. • She goes inside to die of her own free will. • Aegisthus hates Agamemnon due to the Feast of Thyestes. • The other characters fear Clytaemnestra. <p>Antigone</p> <ul style="list-style-type: none"> • She breaks Creon's law due to her love for her brother. • She is proud of what she has done and goads Creon. • She kills herself. • Creon reacts to Antigone by sentencing her to starve in the cave. • He stubbornly refuses to listen to Tiresias until it is too late. 	45	Some candidates may use Ajax and Trojan Women – credit any correct references to these two plays.	<p>AO1 = 20</p> <p>Level 5 18–20</p> <p>Level 4 14–17</p> <p>Level 3 9–13</p> <p>Level 2 5–8</p> <p>Level 1 0–4</p> <p>AO2 = 25</p> <p>Level 5 22–25</p> <p>Level 4 17–21</p> <p>Level 3 12–16</p> <p>Level 2 6–11</p> <p>Level 1 0–5</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • Haemon threatens his father. • He and Eurydice commit suicide. • Ismene thinks about the situation and tries to dissuade Antigone from her course of action. <p>Medea</p> <ul style="list-style-type: none"> • Medea's vengeance is based on her emotions. • She is scathing of Jason when they first meet. • She carries out her revenge with planning and thought. • She has doubts about killing her sons, but her pride persuades her. • Jason seems rational in his decisions. • He shows emotion at the end. • Creon rationally banishes Medea, but is persuaded through pity to let her stay for a day. • He embraces Glauce when she is dying. • Aegeus' desire for children means he gives Medea sanctuary. <p>Electra</p> <ul style="list-style-type: none"> • Electra hates her mother and wants her dead. • Orestes comes back to kill Clytemnestra because of an oracle. • Other characters, such as the Old Man, hate Clytemnestra. • Clytemnestra herself, although killing Agamemnon through vengeance and jealousy, seems rational in the play. <p>In the plays, most characters are motivated by their emotions, but in many cases, it takes rational thought for their actions to be carried out.</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	14-15	26-30
	<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	10-13	20-25
	<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	6-9	14-19
	<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	3-5	6-13
	<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	0-2	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/term 	

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

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

© OCR 2015

