



GCE

Classics: Classical Civilisation

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

Advanced Subsidiary GCE

Mark Scheme for June 2017

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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.

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These are the annotations, (including abbreviations), including those used in RM Assessor, which are used when marking:

Annotation	Meaning of annotation
	Blank Page – this annotation must be used on all blank pages within an answer booklet 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

SUBJECT SPECIFIC MARKING INSTRUCTIONS

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual unit:

AO1 50% Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material, historical sources or linguistic forms in their appropriate contexts.

AO2 50% Analysis, Evaluation and Presentation

- AO2(a) analyse, evaluate, and respond to Classical sources (literary, cultural, material historical or linguistic) as appropriate;
- AO2(b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. You are required to identify a candidate's performance under each assessment objective and award marks accordingly.

Marking Scripts:

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are **indicative content only** and offer some question specific guidance.

Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

QUERIES ON UNEXPECTED ANSWERS? Consult your Principal Examiner.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

DO USE ticks to draw attention to anything worthy of credit [even single words].

DO NOT USE ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Highlighting: use highlighting as directed by your Principal Examiner.

QUALITY OF WRITTEN COMMUNICATION

- There are no separate weightings for AO2(a) and AO2(b).
- Guidelines stipulate that all three strands of Quality of Written Communication must be explicitly addressed. For further information, see the specification grids.
- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Principal Examiner.

Question			Answer	Marks	Guidance	
					Content	Levels of response
1	(a)		Describe the events in the play from the first entry on stage of Creon to the start of this passage. Answers might include: • Creon proclaims victory in the war and the safety of the state. • He announces the burial of Eteocles, and forbids Polynices' burial. • The sentry reports that the body has been buried. • Creon blames the sentry. • he claims the sentry has been bribed and threatens him with death if he can't produce the culprit. • The sentry returns with Antigone, stating he caught her burying the body again. • Antigone proudly admits that she buried Polynices. • Creon orders Ismene to be brought out, as he thinks she took part in the burial. • Creon and Antigone argue over the rights and wrongs of the burial. • Ismene is brought out and admits her guilt.	10	These are the main details – credit anything of relevance, and reward in accordance with the grid descriptors.	AO1 = 10 Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1

Question			Answer	Marks	Guidance	
					Content	Levels of response
	(b)		How does Sophocles make this passage dramatically effective? In your answer, you should include discussion of the language used and the situation on stage. Situation on Stage • three actors on stage • Antigone and Ismene possibly in chains • the presence of guards. Language • quick-fire dialogue • slight change in pace at the end • Ismene's passionate pleading (<i>reject, care for life, why abuse me</i>) • Antigone's cold rejection (<i>never share, ask Creon, save yourself</i>) • Antigone's obsession with death (<i>my death I chose to die, gave myself to death</i>) • Creon's interjection (<i>they're both mad</i>) • his belief that both are guilty (<i>chose to commit your crimes</i>) • the reference to Antigone's proposed marriage • Creon's indifference to Haemon's bride (<i>other fields for him to plow</i>).	20	For good AO2 marks, candidates must not only pick out examples from the text, but need to explain their effectiveness.	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

Question			Answer	Marks	Guidance	
					Content	Levels of response
	(c)		‘Antigone is a selfish martyr who cares nothing for other people.’ Using this passage as a starting point, explain how far you agree with this statement. Answers might include: Passage • Antigone is determined to die • she refuses to allow Ismene to die with her • she insults her sister and rejects her support. Elsewhere • she buries the body twice • she boasts of her actions • she rejects her sister when she refuses to help her bury Polynices • her speech to the Chorus when she is being led to her death • her comments about loving the dead • her comments about glory • she shows no concern for Haemon or her forthcoming marriage to him • her attitude towards Creon. However • she does bury her dead brother • she wants her sister to live • she expresses her love for her father and mother. In Antigone’s behaviour, there seems to be a certain amount of care for others. What candidates will need to decide is how much this care is determined by selfish motives, rather than genuine care.	25		AO1 = 10 Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1 AO2 = 15 Level 5 14–15 Level 4 10–13 Level 3 6–9 Level 2 3–5 Level 1 0–2

Question			Answer	Marks	Guidance	
					Content	Levels of response
2	(a)		Describe the events in the play from the entry on stage of the Old Man to the start of this passage. Answers might include: • The Old Man claims that Orestes has returned. • He has seen a lock of his hair and footprints by Agamemnon's tomb. • Electra mocks him for these ideas. • Orestes and Pylades come out of the hut. • The Old Man recognises Orestes by his scar. • They plot the deaths of Aegisthus and Clytemnestra. • Orestes, Pylades and the Old Man go off. • Electra hears a cry and, thinking the plan has gone wrong, prepares to commit suicide. • A Messenger comes in and describes the death of Aegisthus. • Orestes and Pylades come in with Aegisthus' head and body.	10	These are the main details – credit anything of relevance, and reward in accordance with the grid descriptors.	AO1 = 10 Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1
	(b)		What is Electra's opinion of Orestes and Pylades in this passage? How justified do you feel she is in her opinion? Orestes • Electra is overjoyed that Orestes has killed Aegisthus. • He has succeeded in the mission. • she has waited for years to see Aegisthus dead • Orestes stood up to Aegisthus' bodyguard • when Electra seems reluctant to insult the dead Aegisthus, she is persuaded by Orestes. But • Electra ignores the way Orestes killed Aegisthus. • Orestes blasphemously killed Aegisthus at a sacrifice. • He violated the hospitality he had received. • He stabbed Aegisthus in the back, hardly brave. • The comparison with Agamemnon and his achievements serves to reinforce Orestes' cowardice (worthy son?).	20		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

Question			Answer	Marks	Guidance	
					Content	Levels of response
			• He had been told by the Old Man that the bodyguard would welcome him. Pylades • Pylades accompanied Orestes on his mission, and stood by him • he is the son of an honourable father, who looked after Orestes in his exile. But • he actually did nothing in the murder (equal partner?).			

Question			Answer	Marks	Guidance	
					Content	Levels of response
	(c)		How is Electra portrayed in this passage? How consistent is this portrayal with her portrayal in the rest of the play? Answers might include: Passage • Electra's reaction to Orestes • Electra hates Aegisthus. • She greets his death with great joy. • She worries about her reputation amongst the people of Argos, but • she insults Aegisthus' head, which shows cowardice and hypocrisy. • She did not dare to speak to Aegisthus like this when he was alive. Elsewhere • She bemoans her status, blaming her mother and Aegisthus for her life. • She constantly shows her hatred of Clytemnestra and Aegisthus throughout the play. • She sees Orestes as a brave heroic figure. • She urges Orestes to kill Aegisthus. • She claims the murder of her mother for herself. • She flaunts her condition in front of the Chorus to gain their pity. • She is cunning in planning to trap her mother. • After the killing of Clytemnestra, she has a partial change of heart.	25		AO1 = 10 Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1 AO2 = 15 Level 5 14–15 Level 4 10–13 Level 3 6–9 Level 2 3–5 Level 1 0–2

Question			Answer	Marks	Guidance	
					Content	Levels of response
3			'Omens and prophecies are the most important factor in the success of Aeschylus' <i>Agamemnon</i>.' Explain how far you agree with this statement. In your answer, you should • consider the use of omens and prophecies in the play • analyse the importance of omens and prophecies, and other factors, in the success of the play • use evidence from Aeschylus' <i>Agamemnon</i>. Answers might include: Omens and Prophecies • the Eagles and the Hare omen • Calchas' interpretation of the omen • Cassandra's vision of the past of the House of Atreus • her description of the death of Agamemnon • her prediction of the arrival of Orestes. The use of omens and prophecies adds to the success of the play. • supernatural element • the role of the gods and Fate • vivid use of language • giving information about previous events • foreshadowing events within the play, and in the rest of the trilogy. Other factors • characterisation of Clytaemnestra and her plotting • Agamemnon and his death • other characters • the Chorus and their odes • the use of language • the plot and storyline. All of these factors add to the success of the play. How far omens	45		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

Question			Answer	Marks	Guidance	
					Content	Levels of response
			and prophecies are the most important reason for the success of the play is up to each individual candidate. The use of evidence from the play should be the basis of the argument.			

Question			Answer	Marks	Guidance	
					Content	Levels of response
4			'In Euripides' <i>Medea</i>, the bad in people outweighs the good.' Explain how far you agree with this statement. In your answer, you should • consider what a range of characters say and do in the play • analyse whether what they say and do is more bad than good • use evidence from Euripides' <i>Medea</i>. Answers might include: Medea • murders Creon, Glauce and her children • manipulates Creon and Jason • refuses to allow Jason to bury his sons • tricks Aegeus into offering her a refuge after her actions. Jason • abandons Medea for a new marriage • does nothing to prevent her and his sons' exile • is misogynistic and selfish. Creon • accepts Jason as his son-in-law • exiles Medea. Glauce • is vain and shallow. Nurse and Tutor • love to gossip. Chorus • do nothing to prevent Medea from committing her murders. But • Medea does show some love for her sons • she makes comments about the double standards of the time • Jason loves his sons • he offers Medea help in her exile • Creon does allow Medea an extra day • he tries to rescue his daughter	45		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

Question			Answer	Marks	Guidance	
					Content	Levels of response
			• Glauce accepts Jason's sons • the Nurse and Tutor are concerned for Medea and her sons • the Chorus advise Medea to abandon her plans and not to kill her sons • Aegeus is a kind man who sympathises with Medea and offers her help. Candidates will need to decide whether bad traits outweigh good ones, not necessarily in individual characters. They should consider a range of characters.			

Question			Answer	Marks	Guidance	
					Content	Levels of response
5			How far, in your opinion, was the main aim of writers of Greek tragedy to educate their audience? In your answer, you should - consider a range of messages found in the plays you have studied - analyse whether these messages are the most important element in the plays - use evidence from at least two of Aeschylus' <i>Agamemnon</i>, Sophocles' <i>Antigone</i>, and Euripides' <i>Medea</i> and <i>Electra</i>. Answers might include: All Greek tragedies had a message for the audience designed to make them think about the issues raised. Agamemnon - the nature and consequences of <i>hybris</i> and defying the gods - the relative importance of state and family - the nature of justice and revenge - the position of women. Antigone - divine law versus state law - the importance of burial - the relative importance of state and family. Medea - the importance of family - excessive emotion versus moderation - the position of women - the position of foreigners. Electra	45	Accept any details, as long as they are based on the texts.	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

Question			Answer	Marks	Guidance	
					Content	Levels of response
			- the importance of family - the consequences of excessive emotion - the nature of justice and revenge - the moral correctness of divine orders. But All tragedies were written for other purposes - entertain the audience – Choral odes and dances, graphic use of language and imagery, stage machinery, interpretation of plot - honour the gods as part of the dramatic festival - win first prize for the author and <i>choragus</i>.			

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
	• 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.		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
	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.		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
	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.		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
	Limited factual knowledge; Occasionally relevant to the question; Occasionally supported with evidence; Displays limited understanding/awareness of context, as appropriate.		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
	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.		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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