



**General Certificate of Education
June 2011**

Classical Civilisation 2021
Greek Tragedy
A2 Unit 3C

Final

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2011 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723) and a registered charity (registered charity number 1073334). Registered address: AQA, Devas Street, Manchester M15 6EX.

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the candidate uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

Information in round brackets is not essential to score the mark.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the ‘best fit’ rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Candidates are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the candidate’s ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

Level 4	Demonstrates	
	<ul style="list-style-type: none">• accurate and relevant knowledge covering central aspects of the question• clear understanding of central aspects of the question• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion• ability generally to use specialist vocabulary when appropriate.	8-10
Level 3	Demonstrates	
	<ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to use specialist vocabulary when appropriate.	5-7
Level 2	Demonstrates either	
	<ul style="list-style-type: none">• a range of accurate and relevant knowledge	
	or	
	<ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-4
Level 1	Demonstrates either	
	<ul style="list-style-type: none">• some patchy, accurate and relevant knowledge	
	or	
	<ul style="list-style-type: none">• an occasional attempt to make a relevant comment with no accurate knowledge to support it.	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

Level 5	Demonstrates	
	<ul style="list-style-type: none">• well chosen, accurate and relevant knowledge covering most of the central aspects of the question• coherent understanding of the central aspects of the question• ability to sustain an argument which• has an almost wholly analytical and/or evaluative focus,• responds to the precise terms of the question,• effectively links comment to detail,• has a clear structure• reaches a reasoned conclusion• is clear and coherent, using appropriate, accurate language and• makes use of specialist vocabulary when appropriate.	19-20
Level 4	Demonstrates	
	<ul style="list-style-type: none">• generally adequate, accurate and relevant knowledge covering many of the central aspects of the question• understanding of many of the central aspects of the question• ability to develop an argument which<ul style="list-style-type: none">has a generally analytical and/or evaluative focus,is broadly appropriate to the question,mainly supports comment with detail andhas a discernible structureis generally clear and coherent, using appropriate, generally accurate language andgenerally makes use of specialist vocabulary when appropriate.	14-18
Level 3	Demonstrates	
	<ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	9-13
Level 2	Demonstrates	
	<ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	5-8
Level 1	Demonstrates	
	<ul style="list-style-type: none">• either some patchy, accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 40 MARKS

These essays form the **synoptic assessment**. Therefore, the descriptors below take into account the requirement in the Subject Criteria for Classics and Specification that candidates should, in a **comparative** analysis, **draw together** their knowledge and skills to demonstrate understanding of the **links** between central elements of study in the context of the cultural, religious, social and political **values** of the classical world.

Level 5 Demonstrates

- well chosen, accurate and relevant knowledge from different sources which thoroughly covers the central aspects of the question
 - coherent and perceptive understanding of the links between the central aspects of the question and the values of the classical world
 - ability to sustain an argument which
 - is explicitly comparative,
 - has an almost wholly analytical and/or evaluative focus,
 - responds to the precise terms of the question,
 - fluently links comment to detail,
 - has a clear and logical structure
 - reaches a reasoned conclusion
 - is clear and coherent, using appropriate, accurate language and
 - makes use of specialist vocabulary when appropriate.
- 37-40

Level 4 Demonstrates

- generally adequate, accurate and relevant knowledge from different sources which covers many of the central aspects of the question
 - sound understanding of many of the central aspects of the question, including the values implicit in the material under discussion
 - ability to develop an argument which
 - makes connections and comparisons,
 - has a generally analytical and/or evaluative focus,
 - is broadly appropriate to the question,
 - mainly supports comment with detail and
 - has a discernible structure
 - is generally clear and coherent, using appropriate, generally accurate language and
 - generally makes use of specialist vocabulary when appropriate.
- 27-36

Level 3	Demonstrates	
	<ul style="list-style-type: none">• a range of accurate and relevant knowledge from different sources• some understanding of some aspects of the question, including some awareness of classical values• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	17-26
Level 2	Demonstrates	
	<ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	8-16
Level 1	Demonstrates	
	<ul style="list-style-type: none">• either some patchy, accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-7

Mark Scheme
Unit 3C Greek Tragedy

Section One

Option A

01 To whom is Creon speaking and in what circumstances? Make five points.

Creon is addressing the Chorus [1] and of course the audience [1]. He has passed an edict [1] which forbids the burial [1] of Polyneices [1]; Antigone has been caught in the act [1]. Creon is justifying his intention of punishing her [1] as he intended to deal with any offender [1].

(5 marks)

02 How justified do you consider Creon's attitude to Antigone and Ismene?

Factually, we have seen Ismene try to persuade Antigone not to try to defy Creon's edict, and the upshot has been that Antigone rejects any possibility of future help from Ismene. Ismene tries to persuade A. at least not to publicise her actions, and A. says that on the contrary she will shout it from the rooftops. Ismene retires to the palace, and the Sentry's report of what he saw confirms that she was not present. The discussion should focus on Creon's attitude as highlighted in the speech quoted here and may note that

- he implies that he is paying off old scores as well as punishing Antigone's breach of the edict
- he feels humiliated by her behaviour
- he objects to what he perceives as a gender-rôle reversal
- he explicitly denies the implications of family ties
- he implicates Ismene, despite the clear evidence that she was not present

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

03 How far is the portrayal of Creon in this scene consistent with his character and behaviour in the rest of the play?

The major characterising elements of this scene e.g.

- fear of mockery
- status-consciousness
- insecurity about masculinity
- preparedness to disregard kinship ties
- brutality
- paranoia

can be developed via comparison with the scenes with e.g.

- Haemon, where the father-son relationship becomes (for Creon) a ganging-up against Antigone, despite her engagement to Haemon,
- the sentry, in which he seizes on the sentry's own insecurities to get the story which will damn Antigone
- Antigone herself, in which the clash between their ideologies and characters are most explicit, and whom he condemns outright

- Tiresias, whom he bullies, and then regrets it
- Creon's behaviour in the exodus section which differs from earlier manifestations

These are possible examples, but not an exhaustive or prescriptive list. Other relevant points should be credited.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

04 In what circumstances does Hippolytus make this speech to the Nurse? Make five points.

Phaedra is sick [1]; she [1] has told the Nurse [1] of her passion for Hippolytus [1] and made the Chorus aware that something is seriously amiss [1]. The Nurse responds equivocally to Phaedra's request for confidentiality [1], and against her wishes [1], informs Hippolytus [1] offstage [1] of Phaedra's passion [1]. Phaedra overhears the conversation [1]. Hippolytus storms on stage [1], reacting strongly [1].

(5 marks)

05 How far is the whole speech typical of the way in which Hippolytus is presented throughout the play?

The major elements of this speech, e.g.,

- emphasis on purity and virtue
- misogyny
- impulsiveness
- devotion to particular gods
- sense of entrapment
- conviction of importance of family honour
- personal insecurities
- arrogance

can be developed drawing on e.g.

- the opening hunt scene, in which he expresses the priority of his relationship with Artemis over anyone's with Aphrodite
- his reassertion of that devotion at the end, in Artemis' presence
- the dialogue with the Nurse, in which he denies a confidentiality oath and rushes to an extended negative rant on women in general, in terms of the honour and family codes they should observe
- the exchange with Theseus, who (like father like son) has accepted what he hears at face value, and condemned Hippolytus, who is devastated

These are possible examples, but not an exhaustive or prescriptive list. Other relevant points should be credited.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

06 How far do you sympathise with the Nurse and Phaedra in *Hippolytus*?

Major points for discussion include e.g.

- the nurse's attitude to the situation – acceptance of the situation
- her sense that it has a pragmatic solution, which will prove severely mistaken
- her outsider status in terms of race, class, blood ties
- her lack of an honour code, also status-related
- the extent to which her position matches Phaedra's

- Phaedra's adherence to the aristocratic honour code, despite the conflict with her emotional priorities
- her sense of her position as a foreign import
- her obligations as a trophy wife
- her actual reaction to rejection by Hippolytus, and its consequences
- her treatment of the Nurse on discovering what she has done

Good answers should tackle many of these elements in an analysis of the behaviours and attitudes of both women. These are possible examples, but not an exhaustive or prescriptive list. Other relevant points should be credited.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section Two

Option C

07 Greek tragedies were usually presented with no more than three speaking characters and the Chorus in any one scene. How far do you think that this convention helped to create or spoil dramatic tension and variety in the performance of the plays? Support your answer by reference to *King Oedipus*, *Antigone*, *Hippolytus* and *Medea*.

A way of using the set texts in a discussion of problems of narrative and dramaturgy in the context of 5th century tragedy.

Issues to discuss, though these are not exhaustive or prescriptive, might include:

- the limitations the convention imposes on the dramatist:

e.g. what would happen if the serial scenes involving Hippolytus and the Nurse and Phaedra and the Nurse involved all three characters at once? Does the *Oedipus* scene with the shepherd and the messenger work better? Would it be even better if it could have had Jocasta as well?

- its effect on characterisation:

this obviously evolves via dialogue both with (usually) one or two other characters and sometimes the Chorus, but also often via extended speeches by single characters. Do we learn more about e.g. Medea from dialogue and report than we do from her own extended arias?

- its effect on plot:

what are the major tools for moving the story on? Are they characters reacting to the stimulus another provides (*Antigone* might be a successful example), or do we depend on interventions or narrative from the Chorus or a single appearance by the messenger (the dénouement of *Hippolytus*)?

- how far interaction between a small number of characters can enhance or intensify the drama:

e.g. Creon's interchanges with others in *Antigone*, the gradual build up of tension in *Oedipus*

- what the chorus can do alone or with the characters:

how far could we do without them – what is it that they add to any of the four plays, alone or in dialogue? What are the advantages and disadvantages of the collective character? Could e.g. *Medea* do without them?

- why do we need the messenger convention?

does the use of the messenger e.g. provide an opportunity for plot-advancement, reflection on hitherto unrevealed facts about a character or a relationship, or bring about the dénouement or resolution? All four plays could provide examples.

A good answer should use examples from all four plays to explore these and/or other relevant themes and conventions, and with some sense of both positive and negative results.

Apply Levels of Response at beginning of Mark Scheme.

(40 marks)

Option D

08 How varied is the treatment of the family theme in the tragedies you have studied? Support your answer by reference to *King Oedipus*, *Antigone*, *Hippolytus* and *Medea*.

Here the candidate is being asked to deal with a theme and variations central to all four plays, via discussion of the functioning and dysfunctional family relationships we see in them, exemplified in the major issues of e.g.

- family cohesion (*Oedipus*, *Antigone*)
- honour, religious or political (*Antigone*, *Hippolytus*, *Medea*)
- curses and their outcomes (*Oedipus*, *Hippolytus*)
- breakdown of formal and emotional relationships (*Hippolytus*, *Antigone*)
- gender division (*Medea*, *Antigone*)
- power structures, formally acceptable or not (*Antigone*, *Medea*)
- father/son relationships (*Oedipus* (by implication), *Hippolytus*, *Antigone*)
- state versus *oikos* (*Antigone*, but also *Medea*)

to name but a few. How the theme is handled is quite as important as the choice of thematic content, and a good answer may not use all these points, but should apply some of them in discussion of all four plays

Apply Levels of Response at beginning of Mark Scheme.

(40 marks)

Assessment Objectives Grid
Unit 3C Greek Tragedy

Either
Option A

	AO1	AO2	TOTAL
01	5		5
02	4	6	10
03	8	12	20
TOTAL	17	18	35

Or
Option B

	AO1	AO2	TOTAL
04	5		5
05	4	6	10
06	8	12	20
TOTAL	17	18	35

Section Two

Either
Option C

	AO1	AO2	TOTAL
07	16	24	40
TOTAL	16	24	40

Or
Option D

	AO1	AO2	TOTAL
08	16	24	40
TOTAL	16	24	40

OVERALL

	AO1	AO2	TOTAL
TOTAL	33	42	75
%	44%	56%	100%

UMS conversion calculator www.aqa.org.uk/umsconversion