

GCSE Classical Civilisations Revision Programme 2017-2018 AQA - 4022

In June you will sit a paper for each of the three topics you have studied during your two year study of Classical Civilisation – Athens and Sparta (40201), Greek Tragedy and Drama Festivals (40202) and Virgil's Aeneid. It is essential that you make a real effort with the revision of these topics if you are to perform well in your exams. Use it as a guide and under each area of content make notes. Do not simply read through your text and notes for each topic as this is not effective revision. Plan your revision time well and approach your studies with diligence.

Unit 1: Greece and Rome: Stories and Histories (40201) Topic 1C Athens and Sparta

We have studied society in both Athens and Sparta. In your exam you will be expected to show an understanding of the roles and responsibilities of individuals in each society and to be able to evaluate and analyse any similarities or differences. It should be noted that it is also permissible to draw comparisons between Athenian and Spartan societies and the present day.



Education

Athens - schools, *paidagogos*, Sophists, higher education (cultural/academic)

Sparta – *agoge*, treatment of boys, *paidonomos*, militaristic

Focus Questions:

- What happened to newborn babies in Athens?
- What was childhood like?
- What role did the *paidagogos* perform?
- What were Athenian schools like?
- What were Athenian teachers like?
- What did the *grammatistes* teach?
- Why were academic studies important?
- What did the *kitharistes* teach?
- Why were music studies important?
- What did the *paidotribes* teach?
- Why was physical education important?
- What was higher education?
- Who were the Sophists?
- Why was the study of rhetoric important?
- What happened to newborn babies in Sparta?
- What was the structure of the Spartan education system?
- What was the aim of the Spartan education system?
- What were they taught from age 7-12?
- What were they taught from age 14-18?



- What were they taught from age 18-19?
- What was the significance of the *krypteia*?

James Renshaw, *In Search of the Greeks*, Gerald Duckworth & Co Ltd pp.135-143 (Athens); 240-3 (Sparta)

Women – Upbringing, marriage, education, role/position

Focus Questions:

- What was childhood like?
- What religious roles did women fulfil?
- What was the purpose of marriage and the dowry?
- What were the key features of an Athenian wedding?
- What was the role of the *kyria*?
- What effect did marriage and childbirth have on the status of women?
- What was the role of women in Athenian society?
- What were the restrictions placed upon women?
- What was the Thesmophoria, provide an outline and why was it important?
- What was Spartan childhood like for girls?
- What were Spartan girls educated in?
- What was Spartan marriage like?
- What was the role of Spartan women?
- How did women contribute to Spartan society?
- What was the Greek view of Spartan women?



James Renshaw, *In Search of the Greeks*, Gerald Duckworth & Co Ltd pp. 150-162 (Athens); 247-252 (Sparta)

Everyday life in Athens - Houses, clothing, dinner parties

Focus Questions:

- What was the *oikos*?
- What did private homes look like?
- What materials were used to build them?
- What was the *andron*?
- What was the *gynaikon*?
- What does the layout of the house tell us about life in Athens for men and women?
- What was domestic religion?
- How did the Athenians dress?
- What did the Athenians eat and drink?
- What were the preparations for *symposia*?
- Who was the *Symposiarch* and what did he do?
- What did *symposia* involve?
- What did the guests eat and drink?
- How were they entertained?
- What were the purpose of *hetaira*?



James Renshaw, *In Search of the Greeks*, Gerald Duckworth & Co Ltd pp. pp. 129-134 (house), 143-150 (dinner parties)
 Amos and Lang, *These were the Greeks*, Gerald Duckworth & Co Ltd, pp. 141-146 (dress; food and drink)

The Spartan army - Mess clubs, Weapons, Uniform

Focus Questions:

- What was the function and significance the *syssition*?
- Describe the phalanx.
- Why were Spartans so successful in warfare?
- Which groups of people made up the Spartan army?
- What was the Spartan attitude to death?
- What did Spartan's wear in battle?
- What weapons did they use?
- Outline the Battle of Thermopylae.
- Why was the Battle of Thermopylae the epitome of Spartan heroism?



of

James Renshaw, *In Search of the Greeks*, Gerald Duckworth & Co Ltd pp. pp. 246-7 (*syssition*), 253-260 (Spartan Army)

Athens - citizens, Metics, Slaves

Sparta - *Spartiatatai*, *Perioikoi*, Helots

Focus Questions:

- How did someone in Athens qualify for citizenship?
- What were the duties and privileges of a citizen?
- What type of work did Athenian citizens do?
- What work did they look down upon?
- What was the function of the Boule, the prytany system, the Ekklesia, the magistrates and the strategoi?
- What was the status of the metics?
- What type of work did metics do?
- Where slaves come from?
- What type of work did slaves do?
- How were slaves treated (reflect on good and the bad)?
- What was the status of the *perioikoi*?
- What types of jobs did the *perioikoi* do?
- What was the status of the helots?
- What were the duties of a helot?
- How and why did Sparta control the helots?
- What was the status of a Spartiate or *homoioi*?
- What were the duties of a Spartiate?
- What were the function, rights and duties of the kings, the *ephors*, the *gerousia* and the *ekklesia/damos*?



the

James Renshaw, *In Search of the Greeks*, Gerald Duckworth & Co Ltd pp. 163-168 (Slavery), pp. 200-212 (Institutions of Democracy), pp.143-6 (Citizens work)

James Renshaw, *In Search of the Greeks*, Gerald Duckworth & Co Ltd pp. 230-2 (Lykourgos) pp. 235-239 (Social Structure), pp. 243-7 (Spartan citizens), pp. 261-5 (Spartan Government)

Athens and Sparta Keywords

<u>Places & People</u>	Freeborn	Tyrtaeus
----------------------------	----------	----------

Hellenes/ Hellas/ Hellenic	Ephebe	Black broth
Aegean	Kyrios	Kleros
Peloponnese	Gymnasium	Eirens
Laconia	Agora	Laconic
Messenia	Kerameikos	Syssition
Attica	Metoikos/ metics	
Pireaus	Prostates	<u>Education</u>
Polis/poleis	Drachma	Amphidromia
Barbarian	Hoplite	Aesops Fables
	Choregia	Schole
<u>Athenian Politics</u>	Hetaira/i	Paidagogos
Politics	Obel	Grammatistes
Demos kratos	Thracian	Stylus
Ekklesia	Scythian Archers	Iliad
Rhetoric	Talent	Odyssey
Rhetores	Pais	Palaestra
Boule	Laureion	Kitharistes
Prytany	Hearth	Kithara
Epistates	Eleusian Mysteries	Aulos
Tholos	Wet nursing	Lyre
Magistrates	Homoioi	City Dionysia
Strategoï	Perioikoi	Paidotribes
	Helots	Gymnasium/ a
<u>Work</u>	Agoge	Sophist
Tribe	Festival of Gymnopaediae	Apothetae
Deme	Choral contests	Mt Taygetos
Agoge	Medimnos	Skolia
Eirens	Thesmophoria	Kottabos
Paidonomos	Thesmophorion	Platonic love

Eurotas	Pnyx	Hetaira
Artemis Orthia	Thigh-flashers	Aspasia
Krypteia	Promiscuous	Deipnon
Sophrone	Kleros	Aryballos
	Eugenics	
<u>Women</u>	Secret liaisons	
Arktoi	Gorgo	<u>Spartan Army</u>
Arrephoroi	Leonidas	Phalanx
Ergastinai	Lysistrata	Hoplite
Kanephoroi	Kyniska	Command structure
Epikleros		Regiment
Engue	<u>Everyday Life</u>	Fear factor
Proaulia	Oikos	Mystique Greaves
Gamos	Andron	Tunic
Loutrophoros	Gynaikon	Cloak
Libation	Zeus Herkeios	Plumed helmet
Epaulia	Zeus Ktesios	Corselet
Kyria	Hearth	Hoplion
Parthenos	Herm	Dory
Nymphe	Symposium	Xiphos
Gyne	Chios	Kopis
Gynaikon	Lesbo	Thermopylae
Chiton	Symposium	Xerxes
Himation	Symposiarch	Leonidas
Phoenicia	Krater	Ephialtes
Hagnodike	Aulos	

Past Paper Questions

AO1 Knowledge (8 marks = 10 minutes)

Specimen

- 9 (a) (i) In what ways did the life of a Spartan girl differ from that of an Athenian girl?
9 (b) (i) In what ways did the responsibilities of citizenship differ in Athens and Sparta?

June 2010

- 9 (a) (i) Describe the appearance of an Athenian house and the materials used to build it.
9 (b) (i) Who were metics and what contribution did they make to the city of Athens?

June 2011

- 9 (a) (i) Describe the treatment of Spartan boys from their birth until they went to school.
9 (b) (i) What were the duties of an Athenian wife?

June 2012

- 9 (a) (i) Who were sophists and what did they teach?
9 (b) (i) Describe the weapons and uniform of a hoplite in the Spartan army.

June 2013

- 9 (a) (i) Who taught an Athenian boy and what did he learn?
9 (b) (i) What were the main duties of an Athenian citizen who was a *kyrios* (head of household)?

June 2014

- 9 (a) (i) Describe the arrangements and preparations for a wedding in Athens in the 5th century BC. Do **not** write about the ceremony itself.
9 (b) (i) What was a phalanx and how did Spartan soldiers fight in it?

June 2015

- 9 (a) (i) What were the duties of an Athenian wife in the 5th century BC?
9 (b) (i) What arrangements needed to be made to hold a drinking party (symposium)?

June 2016

- 9 (a) (i) What did Athenian boys learn between the ages of 7 and 14?
9 (b) (i) How did people become slaves in Athens in the fifth century BC **and** what determined their price?

AO2 Understanding (8 marks = 10 minutes)

Specimen

- 9 (a) (ii) Explain why their lives differed so much.
9 (b) (ii) Why was the navy so important to the Athenians? Explain your answer.

June 2010

- 9 (a) (ii) What do the design of the house and the daily life within it show us about the position and role of women in Athenian society?
9 (b) (ii) What were the main differences between how the Athenians carried out trades and occupations and how they are carried out today? Do **not** write about modern inventions such as computers.

June 2011

9 (a) (ii) How did the daily lives of male Spartans over the age of 20 help make them into good soldiers?

9 (b) (ii) What aspects of Athenian marriage show us that their society was dominated by men? (8 marks)

June 2012

9 (a) (ii) Why did the Athenians consider music and physical education to be an important part of their education?

9 (b) (ii) Why was the Spartan army so successful in warfare?

June 2013

9 (a) (ii) Explain who served in the *krypteia* (secret police) and what purpose it served in Sparta.

9 (b) (ii) How important were the *perioikoi* (neighbours) in Sparta and the *metics* (resident foreigners) in Athens?

June 2014

9 (a) (ii) Why might an Athenian girl in the 5th century BC find her wedding day scary?

9 (b) (ii) Explain how the *agoge* (Spartan school) trained boys for military service.

June 2015

9 (a) (ii) Explain how male citizens, metics and slaves all had a part to play in the life of the city of Athens.

9 (b) (ii) Explain why drinking parties (*symposia*) were so popular in Athens.

June 2016

9 (a) (ii) Explain why young Athenian men studied under sophists but young Spartan men joined the *krypteia*.

9 (b) (ii) Explain how **and** why the Helots were harshly treated.

AO3 Evaluation (10 marks = 15 minutes)

Specimen

9 (a) (iii) Do you approve of the way married women were treated in ancient Athens? Give reasons for your answer.

9 (b) (iii) 'The lives of metics and slaves in ancient Athens were not all bad.' Do you agree with this statement? Give your reasons.

June 2010

9 (a) (iii) What would you have liked and disliked about attending a *symposium* (dinner party)?

9 (b) (iii) What do you consider the best **and** worst aspects of working as a slave in Athens?

June 2011

9 (a) (iii) If a modern day school inspector was transported back in time to a Spartan school, what comments do you think he would make about what he saw there?

9 (b) (iii) What do you think were the advantages **and** disadvantages of the lives of Athenian **and** Spartan women?

June 2012

9 (a) (iii) Would you prefer to attend a school run like those in Athens in the 5th century BC or a modern school? Give reasons for your answer.

9 (b) (iii) What aspects of an adult male Spartan's life would you have liked and what would you have disliked? Give reasons for your answer.

June 2013

9 (a) (iii) What would you have liked and disliked about attending an *agoge* (Spartan school)?

9 (b) (iii) What do you think were the advantages of living in Athens in the 5th Century BC for making money through business and trade?

June 2014

9 (a) (iii) What do you think were the advantages **and** disadvantages of women's lives in Athens in the 5th century BC?

9 (b) (iii) Would you have preferred to be an adult male or an adult female Spartan? Give your reasons.

June 2015

9 (a) (iii) What hopes and fears do you think a male Spartan had from the age of 18?

9 (b) (iii) What would you have liked and disliked about the life of a male Athenian citizen? Give your reasons. Do **not** discuss attending symposia.

June 2016

9 (a) (iii) Do you think there is anything a modern school could use from studying the Spartan *agoge* system of education? Give your reasons.

9 (b) (iii) 'Slavery was not all bad in Athens in the fifth century BC.' To what extent do you agree with this statement? Give your reasons.

Unit 2 – Greece and Rome: Drama and Life (40202)

Topic 2A Greek Tragedy and Drama Festivals

In this unit candidates will study Euripides, *Medea* in translation. You will be expected to show awareness of the plot and assess Euripides' portrayal of the characters in the play. You must also be familiar with relevant information on the City Dionysia and the staging of tragedies to help in their greater understanding and appreciation of Greek Tragedy.

Drama Festivals:

Theatre buildings including their layout, design and purpose

Mechanical and other special effects such as the *ekkyklema* and *mechane*

The City Dionysia including preparations, *choregoi*, judging, preliminary rituals, processions, the programme and final review

The actors, their costumes, masks and props

The role and composition of the Chorus



Key Questions:

- What are the origins of Greek Drama?
- Why is Dionysus such a key figure in the establishment of Drama?
- How were Greek theatres designed, laid out and constructed?
- How did this enhance the experience of theatre?
- Describe the Theatre of Dionysus in Athens.
- What mechanical and special effects were in Greek theatre? Why was this so important to the viewer's experience?
- What was the festival of the City Dionysia?
- Outline the key events of the five days of events.
- What were the roles of the eponymous archon and the *choregos*?
- What civic, religious and artistic events took place during the City Dionysia?
- How were the plays judged?
- Why was the City Dionysia a key component in the experience of democratic Athens?
- What sorts of costumes were worn by the actors and chorus?
- What function did masks serve? Why were so important to the experience?
- How did the role of the actor evolve and what role did the actors assume?
- What were the origins and the role of the Chorus?
- What were the common themes of tragedy?
- Who were the famous tragedians and how did they develop the genre?
- What form did Greek plays take?
- What keywords/ concepts are associated with Greek Tragedy?



used to



they

James Renshaw, *In Search of the Greeks*, Gerald Duckworth & Co Ltd pp. 91-120

Greek Tragedy - Medea:

The characterisation of Medea

Justification for Medea's actions

The role of the Chorus in *Medea*

Comparison and contrast of the roles played by Jason, Creon and Aegeus
Contribution of the minor characters, e.g. the Nurse, the Tutor, the Messenger, to the action of the play

Key Questions:

- What is the context of the story (what happened before)?
- What is the outline of *Medea*?
- Who are the main characters in *Medea*?
- What role do the Chorus play in *Medea*?
- How far are the roles played by Jason, Creon and Aegeus the same in *Medea*? And to what extent do they differ?
- What do the roles of the minor characters in *Medea* bring to the play?
- How far is *Medea* connected to the role of women in Athenian society?
- Who is justified in their actions?
- 'Men are easily manipulated and deceived in *Medea*.'
- 'Medea is part woman, part witch.'
- 'Jason deserves what he gets.'
- 'Jason only cared for the children once they were killed'
- 'Euripides' main objective was to challenge Athenian ideals.'



Euripides, *Medea*, from *Medea and Other Plays*, translated by P. Vellacott, Penguin Classics, ISBN 978-0140441291



Medea Outline

Prologue:

The part of the play before the entrance of the chorus. In Euripides the prologue usually starts with a monologue telling us exactly where we are in the story and giving the background both historical and emotional; often the opening monologue is followed by a dialogue.

(1-130) – Nurse (monologue), Nurse and Paidagogos (in dialogue), Medea (inside) children

The nurse summarises the situation so far, Medea is heard grieving over her loss, and curses Jason and her children. The nurse fears what she might do to herself or her children. The children are brought in.

Parodos:

The entrance song of the chorus. The chorus enters the orchestra via the two long *parodoi* (sing. *paradoi*). This particular *parodos* is unusual in that it is an exchange between the chorus and characters on the stage.

(131-213) – Chorus, Nurse, Medea (inside)

The Nurse is at the door to receive the Chorus while Medea cries out her pain from inside; she says that Jason broke his oath. There is no progression in the plot. There is concern, sympathy for and response to Medea from the Chorus.

First Episode:

Episodes are the spoken parts between choral odes. Most tragedies have four or five episodes.

(214-409) – Medea and Chorus, Creon and Medea

Medea explains to chorus how women have it so hard when they have to go through childbirth and how she would rather die three times than give birth. After they have the child they are left with nothing. This is why she wants Jason to suffer, because he made her suffer. Medea wins over the chorus as a woman among women. Creon, fearing what Medea might do, punishes Medea by exiling her from Corinth. Medea pleads for one day's delay.

First Choral Ode:

A *stasimon* is a choral ode, consisting of strophes and antistrophes (stanzas and answering stanzas in which the chorus sings and dances a strophic pair in identical meter and steps).

(410-445) – Reversals of gender stereotypes

Medea wants to make Jason suffer like she has suffered; the chorus agrees that Jason should receive some kind of punishment.

Second Episode: (446-626) - Jason and Medea — betrayal

Jason arrives to confront Medea and explain himself. He believes he could not refuse the opportunity to marry a royal princess, as Medea is only a barbarian woman, but hopes to someday join the two families together. She reminds him that she left her own people for him, that she saved him and helped him with his adventures. Jason gives her advice and offer aid but Medea accepts none of his support and spurns him.

Second Choral Ode: (627-662) - love and exile

Chorus talks to Medea about wreckless love (the lack of *sophrosyne*). No goodness can come out of violent desires.

Third Episode: (663-823) - Aegeus and Medea; Medea — asylum > plans

Medea is visited by Aegeus who is aggrieved by his lack of children, unsatisfied by the advice of the oracle. Medea begs him to protect her, in return for her helping his wife conceive a child. Aegeus promises to give her refuge in Athens but he denies her safe passage. Medea plots out how she is going to kill Glauce and announces that after this she is going to kill her sons.

Third Choral Ode: (824-865) - Athens where it is always spring; child-murderess

Chorus warns her of violating the laws of human existence through her planned infanticide. At the moment of crisis, she will break down and give into her natural affections as a mother.

Fourth Episode: (866-975) - Jason and Medea — persuasion children

Medea begins to put her plan into action. She supplicates herself to Jason and feigns a reconciliation. She gives up the children to Jason and he dreams of them becoming warriors and having both marriages come together. Medea cries at intervals during their

exchange. Medea gives the poison dress to the children and they leave with the paidagogos.

Fourth Choral Ode: (976-1002) - loss of hope, the picture of the bride, sorrow

They sympathise with the princess, Jason, and Medea.

Fifth Episode: (1003-1080) - Medea and Paidagogos; Medea's farewell to her children

Glauce accepts the dress and the children are "retrieved from banishment." Medea is torn between her desire for revenge and the bond with her children. She decides to go on with the murder nonetheless.

Choral Interlude: (1081-1115) - the sorrows of being a parent

The chorus sings about the "unnecessary" burdens children bring to human life. Parents have to suffer caring for them.

Fifth Episode: (1116-1250) - Medea and messenger — deaths

A messenger comes and warns Medea of a murder that just killed Glauce and Creon, and that she should flee. She revels in the account of their deaths.

Fifth Choral Ode: (1251-1292) - the deaths of the children with their voices as part of the ode!

Medea is pleased with her revenge thus far, but resolves to carry it further: to utterly destroy Jason's plans for a new family, she will kill her own sons. She rushes offstage with a knife to kill her children. As the chorus laments her decision, the children are heard screaming.

Exodos: (1293-1414) - Medea (from the mechane) and Jason

Jason rushes to the scene to punish her for the murder of Glauce and learns that his children too have been killed. Medea then appears above the stage in the chariot of the sun god Helios. She confronts Jason, revelling in his pain at being unable to ever hold his children again. She escapes to Athens with the bodies and prophesies Jason's demise. The chorus is left contemplating the will of Zeus in Medea's actions.

Choral Tag: (1415-1419)

The gods work mysteriously and often bring events to a surprising ending.

Medea by Euripides in Quotations

Nurse, p17: "If only they had never gone!"

"Medea....mad with love for Jason"

"...coming as an exile,(to Corinth) she has earned the citizens' welcome; while to Jason she is all obedience – and in marriage that's the saving thing, when a wife obediently accepts her husband's will."

“But now her world has turned to enmity, and wounds her where her affection’s
p18: deepest. Jason has betrayed his own sons, and my mistress, for a royal bed, for alliance with the king of Corinth.”

“Poor Medea! Scorned and shamed, she raves...”

“She might be a rock or wave of the sea, for all she hears...”

“She hates her sons: to see them is no pleasure to her. I am afraid some dreadful purpose is forming in her mind. She is a frightening woman; no one who makes an enemy of her will carry off an easy victory.”

Tutor, p19: “Old love is ousted by new love. Jason’s no friend to this house.”

Nurse: “Children, do you hear what sort of father Jason is to you? My curse on
– No!
No curse; he is my master. All the same he is guilty: he has betrayed those near and dear to him.”

Tutor, p20: “These boys are nothing to their father: he’s in love.”

Nurse, p20: “..she’s in this dark mood; don’t let them go to her. I’ve watched her watching them, her eyes like a wild bull’s. There’s something that she means to do; and I know this:
She’ll not relax her rage till it has found its victim. God grant she strike her enemies and not her friends.”

Nurse, p20: “Her mood is cruel, her nature dangerous, her will fierce and intractable.”

“What will she do now, stung with insult?”

Medea, p20: “Do I not suffer? Am I not wronged? Should I not weep? Children, your mother is hated, and you are cursed: Death take you, with your father, and perish his whole house!”

p21: “The mind of a queen is a thing to fear. A queen is used to giving commands, not obeying them; and her rage once roused is hard to appease.”

Chorus, p21: “I heard that unhappy woman from Colchis still crying, not calm yet.”

“And my own heart suffers too when Jason’s house is suffering; for that is where my loyalty lies.”

Medea, p22: “Oh, how I hate living! I want to end my life, leave it behind, and die.”

Chorus, p22: “If your husband is won to a new love – the thing is common; why let it anger you?
Zeus will plead your cause. Check this passionate grief over you husband which wastes you away.”

Medea, p22: “Mighty Themis! Dread Artemis! Do you see how I am used....may I see Jason and his bride ground to pieces in their shattered palace for the wrong they have dared to do me, unprovoked!”

Chorus, p22: “I wish she would come out here and let us see her and talk to her...as a friend I am anxious to do whatever I can.....Go, nurse...tell her we are all on her side.”

“This passion of hers is an irresistible flood.”

Nurse, p23: “She glares at us like a mad bull or a lioness guarding her cubs.”

Medea, p24: “Women of Corinth, I would not have you censure me, so I have come.”

“I accept my place; but this blow that has fallen on me was not to be expected. It has crushed my heart. Life has no pleasure left, dear friends. I want to die. Jason was my whole life; he knows that well. Now he has proved himself the most contemptible of men.”

p25: “I’d rather stand three times in the front line than bear one child.”

“I am alone; I have no city; now my husband insults me. I was taken as plunder from a land at the earth’s edge. I have no mother, brother, nor any of my own blood to turn to in this extremity.”

Medea, p25: “So, I make one request. If I can find a way to work revenge on Jason for his wrongs to me, say nothing.”

“A woman’s weak and timid in most matters...but touch her right in marriage, and there’s

no bloodier spirit.

Creon, p25: "You there, Medea, scowling rage against you husband! I order you out of Corinth;
Take your sons and go into exile."

Medea,p25: "My enemies have spread full sail; no welcoming shore waits to receive and save me."

Creon, p25: "I fear you."

p26: "You're a clever woman, skilled in many evil arts; You're barred from Jason's bed,
and that enrages you.....you have uttered threats of revenge on Jason and his bride and his bride's father. I'll act first, then, in self-defence."

"Your words are gentle; but my blood runs cold to think what plots you may be nursing deep within your heart."

Medea, p27: "This one day let me stay, to settle some plan for my exile, make provision for my two sons..."

"Show some pity: you are a father too, you should feel kindly towards them."

Creon, p27: "My soft heart has often betrayed me; and I know it's foolish of me now; yet none the less, Medea, you shall have what you ask."

p28: "You can hardly in one day accomplish what I am afraid of."

Chorus, p28: "Medea, poor Medea! Your grief touches our hearts."

Medea, p28: "Do you think I would ever have fawned so on this man, except to gain my purpose, carry out my schemes? Not one touch, not one word: yet he – oh, what a fool!"

"I have in mind so many paths of death for them...."

"There is one fear: if I am caught entering the house , or in the act, I die and the last laugh goes to my enemies. The best is the direct way, which most suits my bent: to kill by poison."

p29: "In bitterness and pain they shall repent this marriage, repent their houses joined, repent my banishment."

“Come! Lay your plan, Medea...you must not invite laughter from Jason and his new allies.”

Medea, p29: “We were born women – useless for honest purposes, but in all kinds of evil skilled practitioners.”

Chorus, p29: “Tradition , order, all things are reversed: deceit is *men*’s device now...”

Medea, p31: “You filthy coward!you, my worst enemy, come to me!”
(to Jason)

p32: “O Zeus! Why have you given us clear signs to tell true gold from counterfeit; but when we need to know bad *men* from good, the flesh bears no revealing mark?”

Chorus, p32: “The fiercest anger of all, the most incurable, is that which rages in the place of dearest love.”

Jason, p32: “This hurricane of recrimination and abuse calls for good seamanship: I’ll furl all but an inch of sail, and ride it out.”

p33: “Your services, so far as they went, were well enough”

p34: “..you women...if all’s well with your sex-life, you’ve everything you wish for; but when that goes wrong, all that is best and noblest turns to gall.

“If only children could be got some other way, without the female sex! If women didn’t exist, human life would be rid of all its miseries.”

Chorus, p34: “Jason, you have set your case forth very plausibly, but to my mind – though you may be surprised at this – you are acting wrongly in thus abandoning your wife.”

Medea, p34: “..you’re an ageing man, and an Asiatic wife was no longer respectable.”

Medea, p35: “My choice? What did I do? Did I make you my wife and then abandon you?”

Jason, p35: “If there’s anything I can provide to meet the children’s needs or yours, tell me; I’ll gladly give whatever you want, or send letters of introduction, if you like, to friends who will help you. Listen: to refuse such help is mad.”

Chorus, p37: "Of all pains and hardships none is worse than to be deprived of your native land."

"You, Medea, have suffered the most shattering of blows; yet neither the city of Corinth nor any friend has taken pity on you....He shall be no friend of mine."

Medea, p40: "O Zeus! O Justice, daughter of Zeus! O glorious Sun! Now I am on the road to victory; now there's hope!"

"He (Aegeus) is a haven where I shall find safe mooring..."

Medea, p41: "What makes me cry with pain is the next thing I have to do. I will kill my sons. No one shall take my children from me. When I have left Jason's whole house a shambles, I will Corinth a murderess, flying from my darling children's blood. Yes, I can endure guilt, however horrible; the laughter of my enemies I will not endure."

P42: "Let no one think of me as humble or weak or passive; let them understand I am of a different kind: dangerous to my enemies, loyal to my friends."

Chorus, p42: "I tell you, you must not do this!"

Medea, p42: "No other thing is possible....you have not been treated as I have."

Chorus, p42: "But – to kill your own children" Can you steel your heart?"

Medea, p42: "This is the way to deal Jason the deepest wound."

Chorus, p43: "How will Athens welcome you, the child-killer whose presence is pollution?"

"Medea... we beseech you, do not slaughter your children!"

Medea, p44: "We women – I won't say we are bad by nature, but we are what we are."

Chorus, p44: "May the course of evil be checked now, go no further!"

Medea, p46: "One of you maids, go quickly, bring the dress and golden coronet. – They will multiply her happiness many times....these treasures which my father's father the Sun bequeathed to his descendants."

"Go! She will find them all that such a gift should be."

p47: "Go quickly; be successful, and bring good news back, that what your mother longs for
has been granted you."

Chorus, p47: "Now I have no more hope, no more hope that the children can live; they are walking to
murder at this moment. The bride will receive the golden coronet,
receive her merciless
destroyer; with her own hands she will carefully fit the adornment of
death round her
golden hair."

"She will enter a new home....among the dead."

"...unhappy Jason, ill-starred in marriage..."

"O wretched Jason! So sure of destiny, and so ignorant!"

(to Medea) "You, for jealousy of your marriage bed, will slaughter your children..."

Tutor, p48: "Mistress! These two boys are reprieved from banishment. ...Isn't that good news?
Why do you stand there thunderstruck?...Why stand there staring at the ground with
streaming eyes?"

Medea, p49: "Parted from you, my life will be all pain and anguish."
(to children)

"Oh, what am I to do? Women, my courage is all gone. Their young bright faces -
I can't do it. I'll think no more of it.....I won't do it. I won't think of it again."

"What is the matter with me? Are my enemies to laugh at me? Am I to let them off scot
free? I must steel myself to it....My hand shall not weaken."

"Oh, my heart, don't, don't do it! Oh, miserable heart, let them be!
Spare your children!"

p50: "No! No! No! By all the fiends of hate in hell's depths, no! I'll not leave sons of mine
to be victims of my enemies' rage. In any case there's no escape, the thing's done now."

"Go! Go away! I can't look at you any longer; my pain is more than I can bear."

"I understand the horror of what I am going to do; but anger ... masters my resolve."

(to Messenger)

p52: "Your news is excellent....Tell me, how did they die? You'll give me double pleasure if their death was horrible."

Messenger,

p55: "Happiness is a thing no man possesses. Fortune may come to one man, now to another, as prosperity increases; Happiness never,"

Medea, p55: "No cowardice, no tender memories; forget that you once loved them, that of your body they were born. For one short day forget your children; afterwards weep: though you kill them, they were your beloved sons. Life has been cruel to me."

Chorus, p56: "Heaven-born brightness, hold her, stop her, purge the palace of her, this pitiable bloody-handed fiend of vengeance!"

"O miserable mother, to destroy your own increase, murder the babes of your body! Stone and iron you are, as you resolved to be."

Jason, p57: "I've come to save my sons, before Creon's family murder them in revenge for this unspeakable crime of their mother's."

Medea, p58: "Stop! Be quiet. If you have any business with me, say what you wish. Touch us you cannot, in this chariot which the Sun has sent to save us from the hands of enemies."

Jason, p58: "You abomination!"

"No woman, but a tiger..."

Medea, p59: "You were mistaken if you thought you dishonour my bed and live a pleasant life and laugh at me."

"Hurl at me what names you please! I've reached your heart; and that is right."

"My pain's a fair price to take away your smile."

"O sons, your father's treachery cost you your lives."

p60: "I will bury them with my own hand, to ensure that none of my enemies shall violate or insult

their graves. And I will ordain an annual feast and sacrifice to be solemnised for ever by the people of Corinth, to expiate this impious murder.”

“You, as you deserve , shall die an unheroic death, your head shattered from a timber from the Argo’s hull.”

Chorus, p61: “Many are the fates which Zeus in Olympus dispenses; many matters the gods bring to surprising ends.”

Orchestra	Thespis	Parados	Skene
Theatron	Prohedria	Diazoma	Proskene

Ekkyklema	Mechane	Hyprocrites	Protagonistes
Chorus	Dithyramb	Maenad	Mask
Chiton	Himation	Kothornoi	Skenographia
ekstasis	Satyr	Deuteragonist	Tritagonist

Medea	Anagnorisis	Parados	Prologue
Creon	Glauce	Corinthian Women	Sophrosyne

Aegeus	Epilogue	Euripides	Catharsis
Hubris	Pathos	Hamartia	Nurse
Messenger speech	Exodus	Choral odes	Peripeteia
Stichomythia	Jason	Stasimon	Deus ex Machina

Satyr	Dionysos	Tragodoi	Eponymous Archon
Choregos	Choregia	Judges	Opening Ceremony

Komos	Tragedy	City Dionysia	Eisagoge
Proagon	Parade of Tribute	Theoric Fund	Parade of Orphans
Review	Proclamation of Honours	Pompe	Dithyrambic Contests

Past Paper Questions

AO1 Knowledge (8 marks = 10 minutes)

Specimen

3 (a) (ii) Describe the role of the Chorus in *Medea*.

3 (b) (ii) Describe what happened at Iolcus when Medea and Jason arrived there with the Golden Fleece, and explain why they had to leave.

June 2011

3 (a) (ii) To which groups of people did the Athenians give special seats in the theatre and why?

3 (b) (ii) In what ways did the Nurse, Tutor and other servants show their concern for the children of Medea?

June 2012

3 (a) (ii) What role did the Chief Archon have in the production of a Greek play at the City Dionysia?

3 (b) (ii) What did Medea do that showed that she was a cruel woman?

June 2013

3 (a) (i) How do Aegeus and the Chorus support Medea? (8 marks)

3 (b) (i) Other than performing in a Greek tragedy, in what other ways could an Athenian citizen have taken part in the City Dionysia? (8 marks)

June 2014

3 (a) (i) Describe what the Chorus do in *Medea*.

3 (b) (i) Describe the shape, stage and structure of an ancient Greek theatre

June 2015

3 (a) (i) Describe the help and support Medea receives throughout the play.

3 (b) (i) Describe the processions **and** sacrifices at the City Dionysia.

June 2016

3 (a) (ii) What evil acts does Medea commit?

3 (b) (ii) Apart from acting, in what ways could an Athenian citizen participate in the City Dionysia?

AO2 Understanding (8 marks = 10 minutes)

Specimen

3 (a) (ii) Explain the ways in which Jason uses people to his advantage in the play.

3 (b) (ii) What does the Nurse contribute to the action of *Medea*?

June 2011

3 (a) (ii) Explain how the Athenians made sure that the plays were judged fairly.

3 (b) (ii) Explain how and why Medea made use of her children.

June 2012

3 (a) (ii) Explain what skills and qualities the Choregos needed to make the production a success.

3 (b) (ii) Explain how Medea tricked Aegeus and escaped from Corinth.

June 2013

3 (a) (ii) Explain how Medea makes Creon and Jason do what she wants.

3 (b) (ii) How can we tell that the City Dionysia was important to the Athenians?

June 2014

3 (a) (ii) Explain how Medea outwits Jason throughout the play.

3 (b) (ii) Explain how the Athenians worshipped Dionysus at the City Dionysia.

June 2015

3 (b) (ii) How did the City Dionysia show off Athens and its citizens?

3 (a) (ii) Explain the emotions Medea feels during the course of the play.

June 2016

3 (a) (ii) Explain why Medea feels such hatred towards her enemies.

3 (b) (ii) What were the advantages **and** disadvantages of the design of the Theatre of Dionysus for the audience?

AO3 Evaluation (10 marks = 15 minutes)

Specimen

3 (a) (iii) Describe how you would have felt if you had witnessed what happened to Creon and his daughter, Glauce.

3 (b) (iii) What do you think of Medea's actions in the play? Give reasons for your answer.

June 2011

3 (a) (iii) Would you have enjoyed being a member of the audience at the Great Dionysia? Give reasons for your answer.

3 (b) (iii) 'Jason showed his care for his children only after they had been killed.' Do you agree? Give your reasons.

June 2012

3 (a) (iii) Would you prefer to have been the Chief Archon or the Choregos? Give your reasons.

3 (b) (iii) 'Part woman, part witch.' To what extent do you agree with this description of Medea? Give your reasons.

June 2013

3 (a) (iii) 'Jason deserves what he gets.' Do you agree? Give your reasons. (10 marks)

3 (b) (iii) Imagine you were an Athenian citizen at the City Dionysia. Would you have preferred the plays or the processions? Give your reasons. (10 marks)

June 2014

3 (a) (iii) 'Jason was a wicked man.' Do you agree? Give reasons for your answer.

3 (b) (iii) 'The plays were the best part of the City Dionysia.' Do you agree with this statement? Give reasons for your answer.

June 2015

3 (b) (iii) You have been chosen as a playwright for the City Dionysia. What difficulties would you face in producing your play?

3 (a) (iii) How much control over events in the play do you think Medea has?

June 2016

3 (a) (iii) Apart from Medea, which characters in the play do you like? Give reasons for your answer.

3 (b) (iii) Write a letter from an Athenian citizen to a friend telling him why he would enjoy the City Dionysia.

Unit 3: Greece and Rome – Conflict and Change (40203)

Topic 3B – Virgil, *Aeneid*

In this unit we have studied four books of the *Aeneid* to become familiar with the storyline, characters in order to analyse Virgil's portrayal of human and divine, the depiction of Fate and the Underworld, and literary techniques.

The character of Aeneas

- What does Virgil tell us about Aeneas' patriotism?
- How does he illustrate his loyalty to the gods?
- What relationship does he have with his family and his men?
- What are his weaknesses as a man and a leader?



The Fall of Troy

- What is the role of Fate in Book II?

- How are the gods involved?
- What part does Aeneas play?
- What advice is he given and does he listen to it?
- What does Laocoon predict and how is he punished?
- How important is Sinon's role in the Fall of Troy?
- What role does Cassandra play in Virgil's representation of war?
- What role does Coroebus play in the Fall of Troy?
- How do Priam's actions and reactions affect the events in Book II?
- How does he die?
- What role does Pyrrhus play? What impression do we get of him and the Greeks as a whole?



Dido

- Who is Dido?
- How has she suffered?
- What is her relationship with Aeneas?
- How does the character of Dido change throughout Book I - II?
- What are the reasons for her death?
- Where does the blame for her death lie?



Aeneas?
Dido
4?
death?
her

The characters of the gods and the reasons and consequences of their actions

- Which gods do we meet in the Aeneid?
- What roles do each of them play?
- How would you describe their characters?
- What are the consequences of their actions?
- To what extent are they able to alter Fate?

The portrayal of female characters both divine and human

- Which female characters do we meet in the Aeneid?
- What roles do they play?
- What are their characteristics?
- What are the consequences of their actions?

The portrayal of the Underworld

- How are Acheron, Charon and Cerberus represented?
- Which types of souls inhabit the Underworld?
- What is Tartarus like?
- What is Elysium like?
- Who does Aeneas meet there and what is the significance of their meeting?
- Why is prophecy used in Book VI?



The use of prophecy

- What Jupiter's speech in Book I illustrate?

- What do the ghosts of Hector and Creusa in Book II predict and what do they tell us about Aeneas' Fate?
- What information does Anchises give to Aeneas in Book VI, and why?

Virgil's narrative and literary techniques

- How does Virgil use speeches to bring the characters and events to life?
- Where and why does Virgil use first person narrative?
- Where and why does Virgil use flashback?
- Where and why does Virgil use similes and imagery?

Virgil, *Aeneid*, Books 1, 2, 4 and 6 (lines 264–853) as in *Selections from the Aeneid*, translated by G. Tingay, CUP, ISBN 978-0521288064

People and places

Gods

Jupiter	King of the gods
Juno	Queen of the gods, wife of Jupiter
Athene (Pallas)	Goddess of wisdom
Neptune	God of the sea
Ceres	Goddess of the harvest
Venus	Goddess of love; mother of Aeneas
Mars	God of war
Mercury	messenger of the gods
Apollo	God of the sun, prophecy
Diana	Goddess of the moon, hunting
Aeolus	king and keeper of the winds
Penates	family or community gods

Peoples

Argives	From Argos in Greece; used for Greeks as a whole.
Danaans	Danaus was a king of Argos, so see above.
Achaeans	Achaea was an area in Greece; used for Greeks as a whole.
Tyrians	People from Tyre in the middle east (modern Lebanon), Dido's

	original home.
Trojans	From Troy.
Teucrians	Teucer was an early Trojan king, hence = Trojans
Sons of Dardanus	Dardanus was an early Trojan king, hence = Trojans.

Individual characters

Acestes	King of Sicily, visited by Aeneas in Book 5
Achates	Faithful companion of Aeneas
Achilles	Great Greek hero, killer of Hector
Agamemon	Leader of the Greek expedition against Troy
Ajax	Great Greek Hero
Anchises	Father of Aeneas
Antenor	Trojan who escaped and founded a colony in Liburnia (modern Dalmatia)
Ascanius	son of Aeneas, also called IULUS
Cyclops	One-eyed giants who lived near Mount Etna
Dardanus	Mythical founder of Troy
Dido	Queen of Carthage
Diomede	Greek warrior with whom Aeneas had fought
Ganymede	Trojan youth, loved by Jupiter
Hector	Great Trojan hero, killed by Achilles
Helen	Wife of Menelaus, abducted by Paris, often cited as the cause of the Trojan War
Menelaus	Husband of Helen, brother of Agamemnon
Paris	son of Priam, abductor of Helen
Priam	King of Troy, father of Hector
Scylla	a sea monster who haunted the straits of Messina, half-woman, half-sea-snake
Teucer	Early king of Troy

Turnus	Rutulian prince, starts war with Aeneas
--------	---

Places

Aeolia	Home of Aeolus, king of the winds
Alba Longa	Settlement which preceded Rome, founded by Iulus
Argos	Greek city and area, home of Agamemnon, often stands for Greece as a whole
Carthage	Dido's city on the north coast of Africa
Cythera	Greek island, where Venus was much worshipped
Ilium	Troy
Latium	Area around the future site of Rome
Lavinium	Area in Italy near future site of Rome
Mycenae	Greek city, home of Agamemnon
Paphos	Greek island sacred to Venus
Phrygia	Area around Troy, often stands for Troy
Phthia	Birthplace of the Greek hero Achilles
Samos	Greek island, birthplace of Juno
Sidon	Phoenician city, original home of Dido (in modern Lebanon)
Tyre	Phoenician city
Tyrrhenian Sea	Mediterranean west of Italy

Past Papers

AO1 Knowledge (8 marks = 10 minutes)

Specimen

6 (a) (i) What had Dido achieved before she met Aeneas?

6 (b) (i) What did Aeneas do to look after his family in the books of the *Aeneid* you have read?

June 2011

6 (a) (i) Describe the Greeks' plan to defeat the Trojans after ten years of war.

6 (b) (i) How had the shipwrecked Trojans initially been received in Africa **and** what help did Dido give, or offer to give, to them and Aeneas while they were there?

June 2012

6 (a) (i) What did Jupiter tell Venus about the future of Aeneas and the Roman people in Book 1?

6 (b) (i) What did the Sibyl do to help Aeneas in the Underworld?

June 2013

6 (a) (i) What does Sinon tell the Trojans about himself and the Wooden Horse?

6 (b) (i) Why did Dido leave Tyre **and** how did she set about building her new city?

June 2014

6 (a) (i) How does Venus help Aeneas in Troy and Carthage?

6 (b) (i) What does Aeneas do that makes him a hero in the books of the Aeneid you have read?

June 2015

6 (a) (i) In Book 1, what does Jupiter tell Venus about the future of Aeneas and his descendants in Italy?

6 (b) (i) In Book 2 (the fall of Troy), what did Hector's ghost tell Aeneas in the dream **and** what did Aeneas do immediately after he woke up?

June 2016

6 (a) (i) Describe what gods and goddesses did to help and protect Aeneas after he left Troy.

6 (b) (i) Describe how Dido and her people treated Aeneas and the Trojans after they landed in Africa **and** in Carthage itself.

AO2 Understanding (8 marks = 10 minutes)

Specimen

6 (a) (ii) Why can Dido be criticised? You may refer to any of the books of the *Aeneid* you have read

6 (b) (ii) Explain why Aeneas can be criticised for his behaviour in general in the *Aeneid*.

June 2011

6 (a) (ii) Explain why the Trojans did not discover the Greeks' plan.

6 (b) (ii) Explain how Venus **and** Juno can be blamed for Dido's death.

June 2012

6 (a) (ii) Explain why Hector's ghost appeared to Aeneas in Book 2.

6 (b) (ii) Explain why Juno hated Aeneas and the Trojans **and** how she caused a problem for them in Book 1.

June 2013

6 (a) (ii) Explain how **and** why Iarbas causes trouble for Dido.

6 (b) (ii) Explain why Dido can be viewed as a bad queen.

June 2014

6 (a) (ii) Explain how Virgil makes the destruction of Troy terrifying.

6 (b) (ii) Explain how the gods make the Aeneid exciting. Do not write about Mercury in your answer.

June 2015

6 (a) (ii) In Book 2, how do other people and gods influence Aeneas' actions during the fall of Troy?

6 (b) (ii) Explain why the Trojans decided to take the wooden horse into Troy.

June 2016

6 (a) (ii) Explain why Juno hated Aeneas and the Trojans, **and** how she caused trouble for them.

6 (b) (ii) Explain how Venus **and** Juno are both partly to blame for Dido's death.

AO3 Evaluation (10 marks = 15 minutes)

Specimen

6 (a) (iii) Who would you blame for Dido's death?

6 (b) (iii) To what extent do you think Aeneas was helped by having Venus as his mother?

June 2011

6 (a) (iii) To what extent does Virgil make you feel sympathy for the Trojans from the moment the horse enters Troy until the city is destroyed?

6 (b) (iii) Do you think Venus was a good mother to Aeneas? Give your reasons.

June 2012

6 (a) (iii) Do you think that Aeneas deserved to be the founder of a new people? Give your reasons.

6 (b) (iii) Do you agree that Anna was to blame for her sister Dido's death? Give your reasons.

June 2013

6 (a) (iii) 'The male gods cause less trouble than the female goddesses.' To what extent do you agree with this statement? Refer to any of the books of the *Aeneid* you have read.

6 (b) (iii) To what extent do you like and/or dislike Aeneas' behaviour towards Dido?

June 2014

6 (a) (iii) To what extent do you think that Aeneas' journey into the Underworld was an awful experience? Give reasons for your answer.

6 (b) (iii) Other than Dido and Aeneas, do you think that Virgil creates interesting human characters in the Aeneid? Give reasons for your answer.

June 2015

6 (a) (iii) Do you think Aeneas was a good leader of his people **after** they escaped from Troy? Give reasons for your answer.

6 (b) (iii) How far do you feel sympathy for Aeneas and the Trojans during the fall of Troy? **Do not** refer to things that happened **before** the horse was brought through the gates.

June 2016

6 (a) (iii) Do you think Aeneas was a good choice to be the founder of a new nation? Give reasons for your answer.

6 (b) (iii) If you had been one of Dido's people at Carthage, would you have respected her as your queen? Give reasons for your answer.

Exam Advice for GCSE Classical Civilisation

Type of question	Assessment Criteria	Exam Advice
<p>AO1 (Knowledge)</p> <p>Recall, select and organise relevant knowledge of society and values of the classical world.</p> <p>Buzz Words: 'How...?', 'In what ways...?', 'Describe...'</p>	<p>A 8 mark answer does the following:</p> <p>An excellent, well-organised answer. Clear, relevant knowledge with good development. Classical terms used consistently. Spelling, punctuation and grammar are accurate and meaning is clear.</p>	<ul style="list-style-type: none"> • Spend no more than 10 minutes. • Write as many facts/pieces of evidence/knowledge which you can recall. • Make sure you develop and expand your answer using detailed information.
<p>AO2 (Knowledge + Explanation = Understanding)</p> <p>Demonstrate an understanding of society and values of the classical world.</p> <p>Buzz words: 'Explain why...?', 'Why?'</p>	<p>A 8 mark answer does the following: An excellent answer. Clear understanding with good development. Spelling, punctuation and grammar are accurate and meaning is clear.</p>	<ul style="list-style-type: none"> • Spend no more than 10 minutes on this question • Make sure that you answer the question directly. • It will ask you to combine your ability to recall information about a specific area of the topic and explain why it is important. • You need to write 3 PEEL paragraphs
<p>AO3 (Judgement + knowledge + explanation = Personal response)</p>	<p>A 10 mark answer does the following: An excellent answer addressing all aspects of the question. Clear evaluation and personal response, as required by the</p>	<ul style="list-style-type: none"> • Spend up to 15 minutes on this question • Make sure that you answer the question directly. • It will ask you to

<p>Interpret, evaluate and respond to society and values of the classical world.</p> <p>Buzz words: 'Do you agree with this statement?'</p>	<p>question. Form and style of writing are appropriate to answer question.</p>	<p>combine your ability to recall information about a specific area of the topic, explain why it is important and give your opinion about it</p> <ul style="list-style-type: none"> • INTRODUCTION outlines your argument. Do you agree with the statement? Why? • FOR argument – PEEL paragraphs x 2 • AGAINST argument – PEEL paragraphs x 2 • CONCLUSION further develops and supports your initial argument
--	--	--

Short Answer Questions

- Will be a mixture of **AO1**, **AO2** and **AO3** questions up to 4 marks per question
- The quote/ image which begins each section is just to 'set the scene' and doesn't always need to be used/ quoted to answer the questions
- Don't spend more than **10 minutes** on each of these sections.

AO1 (Knowledge)

Q. Who were the Chorus and what were their role?

The Chorus were a group of 15 male amateur actors who were employed for the City Dionysia. They were Athenian citizens and during the preparation and performance they were exempt from various civic responsibilities such as military service. Their role was very important and diverse. They were used as....

AO2 (Understanding)

Q. Explain why the Chorus was so important?

The role of the Chorus was both significant and diverse because it had a huge role to play in Greek drama. Part of their role was to set the scene which happened initially during the opening *parados* and throughout the choral odes. This was fundamental to Greek tragedy as scenography and special effects were rudimentary. This meant that the appearance of the set had to communicate orally by the Chorus which would have added greatly to the experience of Greek tragedy.

AO3 (Personal Response)

Q. Would you have enjoyed being a member of the Chorus at the City Dionysia?

- Remember to be **academic** – it's asking for your opinion and it wants you to set your answer in the context of the ancient world BUT does not want you to have an emotive opinion e.g. I would have liked it because I enjoy singing and dancing.
- Being a member of the chorus at the City Dionysia would have been an interesting experience for an Athenian citizen as the role was diverse, challenging, thrilling and it granted a certain amount prestige to the individual,

especially if your play was successful during the festival and the judging process.

Support, Develop and Challenge

Support – You agree with the statement and can explain why, with specific reference to the text

Develop – You think that the statement needs further explaining or clarification before you can fully agree with it

Challenge – You disagree with the statement and can explain why, with specific reference to the text

‘Jason showed his care for his children only after they had been killed.’

Support – *Jason was an opportunist who was ambitious for a royal position, he neglected his family and only cared for his children after they were killed by Medea.*

Develop – *Jason was a conflicted parent torn equally between his love for power and ‘a royal bed’ with his obligations as a father. He only showed practical care for his children throughout the play but only showed his love after they were dead.*

Challenge – *Jason was a positive role model in his children’s lives, his battle was against Medea and not the children. He showed care for his children throughout the play.*

Perfect 10 mark question including a PEEL paragraph

Introduction (decisive, engaging and opinionated THINK support, develop and challenge) e.g. Jason only showed real care for his children once his connections with the royal family had been destroyed, due to their horrific murder. This illustrates that despite their importance for practical necessity, the children are not cared for, in any emotional sense, by Jason.

- **POINT (make point making direct reference to the question):** e.g. Jason does not care for his children as he leaves them to set up home with the royal family.
- **EVIDENCE (use evidence to support your point):** Jason, despite being married to Medea and fathering two sons, who would provided him with a legacy, leaves his family for a ‘royal bride’.
- **EXPLANATION (explain how the evidence proves you point e.g. This shows, illustrates, highlights, demonstrates, proves, exemplifies, explains):** Jason justifies his actions by stating that he did this to allowing his sons to have ‘royal brothers’ and increase their social standing. However, this only transpires when Medea questions his motives. Reading deeper into the text we can see that Jason does this to ensure his own social standing.
- **LINK (make a clear value judgment about the point you have considered e.g. therefore, furthermore, and so, consequently, thus, hence):** Therefore, Jason does not care form his children throughout the play and shows himself to be completely self-serving.

Conclusion (Clear, decisive and concluding) e.g. **in conclusion, to conclude, overall:** Overall, Jason is opportunistic and uses his family, wives and the royal family to self his own interests as there is not much evidence for Jason caring emotionally for his children in the play.

**GCSE Classical Civilisation Practice Exam:
Athens and Sparta**

Short Answer Questions

/10

/10

Total:

/20



Comments

Essay Question

AO1:

/8

AO2:

/8

AO3:

/10

Total:

/26

Comments

Total:

/46

Positive Outcomes:

-
-
-

Areas for improvement:

-
-

GCSE Classical Civilisation Practice Exam: Athens and Sparta

Short Answer Questions

/10

/10

Total:

/20



Comments

Essay Question

AO1:

/8

AO2:

/8

AO3:

/10

Total:

/26

Comments

Total: /46

Positive Outcomes:

-
-
-

Areas for improvement:

-
-

GCSE Classical Civilisation Practice Exam: Greek Tragedy and Drama Festivals

Short Answer Questions

/10
/10
/20



Total:

Comments

Essay Question

AO1: /8
AO2: /8
AO3 /10
Total: /26

Comments

Total: /46

Positive Outcomes:

-
-
-



Areas for improvement:

-
-

GCSE Classical Civilisation Practice Exam: Greek Tragedy and Drama Festivals

Short Answer Questions

/10
/10
/20



Total:

Comments

Essay Question

AO1: /8
AO2: /8
AO3 /10
Total: /26

Comments

Total: /46

Positive Outcomes:

-
-
-



Areas for improvement:

-
-

GCSE Classical Civilisation Practice Exam: Virgil's Aeneid

Short Answer Questions

/10
/10
/20

Total:

Comments

Essay Question

AO1: /8
AO2: /8
AO3 /10
Total: /26

Comments

Total: /46

Positive Outcomes:

-
-
-



Areas for improvement:

-
-

GCSE Classical Civilisation Practice Exam: Virgil's Aeneid

Short Answer Questions

/10
/10
/20

Total:

Comments

Essay Question

AO1: /8
AO2: /8
AO3 /10
Total: /26

Comments

-
-
-
-
-
-

Skills:

-
-
-
-