

Yr 12 A Level Classical Civilisations – Greek Theatre

Drama and the theatre in ancient Athenian society	R	A	G
<ul style="list-style-type: none"> • Role and significance of drama and the theatre in ancient Athenian society, including, the religious context of the dramatic festivals • the organisation of the City Dionysia, including the make up and involvement of the theatre audience • structure of the theatre space, and how this developed during the 5th and 4th centuries BCE including: <ul style="list-style-type: none"> ◦ machinery associated with the theatre; the crane and the wheel platform, and how they contributed to the staging of Greek drama • the representation in visual and material culture of theatrical and dramatic scenes 			

Prescribed Literary Sources	R	A	G
<ul style="list-style-type: none"> • The origins of tragedy and how it developed during the 5th century BCE • the contribution of Aeschylus, Sophocles, and Euripides • use of actors and the Chorus • use of masks, costumes, and props • common themes of tragedy • the relationship between the cultural context and subject matter of the plays • Aristotle's theories about tragedy, including <i>peripeteia</i> (reversal of fortune), <i>hamartia</i> (tragic mistake), <i>catharsis</i> (purging of emotion) 			

Literary techniques, structure, and dramatic conventions	R	A	G
<ul style="list-style-type: none"> • With reference to all the set plays: <ul style="list-style-type: none"> ◦ plot structure ◦ plot devices, including messenger speeches, <i>agon</i>, <i>parabasis</i> ◦ use and choice of language, literary devices, and descriptive techniques (including imagery and dramatic irony) ◦ characterisation, including the role of the chorus. ◦ styles and techniques of the different playwrights 			

Nature of (old) comedy	R	A	G

<ul style="list-style-type: none"> the origins of comedy and how it developed during the 5th century BCE, including the contribution of Aristophanes use of actors and the Chorus use of masks, costumes, and props types of humour, comic techniques, and effects. the common themes of comedy the relationship between the cultural context and subject matter of the plays 			
Prescribed Literary Sources: Sophocles' <i>Oedipus Rex (the King)</i>, Euripides' <i>Bacchae</i>, and Aristophanes' <i>Frogs</i>	R	A	G
<ul style="list-style-type: none"> ways in which writers shape meanings in classical texts ways in which classical texts might be interpreted by different audiences in both modern and ancient contexts. ways in which classical texts relate to historical, social, political, religious, and cultural contexts in which they are written and received. ways in which classical texts relate to literary traditions and genres of the classical world. 			

Prescribed Visual/Material Sources: Theatre of Dionysus at Athens; Theatre of Thorikos, a coastal deme of Attica; Volute krater by the "Pronomos" painter, depicting team of actors celebrating with costumes, masks, aulos player, playwright and Dionysus; Bell krater by McDaniel Painter, "Cheiron Vase"; Red-figure column krater in mannerist style, "Basel Dancers"; Black-figure chous depicting two chorus members dressed as birds, c.480 BC in British Museum (B509); Red-figure bell krater by Schiller Painter, depicting scene with wine-skin & boots from Women at the Thesmophoria (Thesmophoriazusae); The death of Pentheus, red-figure kylix attributed to Douris, c.480 BC; Krater "Choregos Vase" or "Comic Angels", choregoi with Aegisthus and Pyrrhios; Calyx krater fragment by Capodarso painter, depicting Jocasta and Oedipus the King; Red-figure calyx krater depicting Medea's escape; Pelike by Phiale painter depicting tragic actors	R	A	G
--	---	---	---

<p> dressing; Red-figure ‘maenad’ stamnos by Dinos Painter; Red-figure vase fragment Single actor possibly playing Perseus and 2 audience members/judges </p>			
<ul style="list-style-type: none"> the appearance, style, content, and original location (as applicable) of the sources what the sources can tell us about the classical world, and what they can not the ways in which the social, political, religious, and cultural context of the production impacts on the creation of visual/material culture appropriate methods analysis and interpretation, including issues of purpose, production, and form. the range of possible interpretations of visual/material culture when looked at from different perspectives, in an ancient and modern context 			

There are two Assessment Objectives in OCR’s A Level in Classical Civilisation, detailed below.

	Assessment Objective
AO1	<p>Demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> literature, visual/material culture and classical thought how sources and ideas reflect, and influence, their cultural contexts possible interpretations of sources, perspectives and ideas by different audiences and individuals
AO2	<p>Critically analyse, interpret and evaluate literature, visual/material culture, and classical thought, using evidence to make substantiated judgements and produce coherent and reasoned arguments.</p>