

Classical Greek

Advanced GCE 2981-2990

Literature 3 (Commentary and Essay) HOMER

Mark Scheme for June 2010

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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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Section A: Commentary

Marking Grids

The following grids should be used, in conjunction with the question-specific marking scheme, in awarding marks for questions in A2 Greek Literature 3 (Units 2981-2990). These are generic marking grids and indicate the levels of response expected of candidates at each band.

The bands are not intended to correspond exactly with the final grade boundaries, which are determined at the awarding meeting, although their utility depends on some degree of closeness of fit. A working assumption is that grade boundaries will approximate to the grade thresholds of the Uniform Mark Scale (A – E = 80% – 40% in 10% steps).

When placing an answer in a particular band, examiners should be aware that an answer which matches closely the band descriptors should be placed at or close to the midpoint of the band. There is flexibility in placing marks higher or lower in a band according to the degree of correspondence to the band descriptors. Examiners should seek best fit, not exact match. Full marks should be awarded to answers which, in the examiner's view, are as good as could reasonably be expected at this level.

Quality of Written Communication

10% of marks awarded for this unit are assigned to quality of written communication (Assessment Objective AO2 (iii)). Examiners should use the following bands in awarding these marks:

	Assessment Objective 2 (iii)
Band 1	[4] Expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
Band 2	[3] Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
Band 3	[2] Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
Band 4	[1] Serious weaknesses in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.

Grid 1

18-mark questions

	Assessment Objectives 2 (i) and (ii)	
Band 1	[16-18]	Intelligent and thorough knowledge and understanding of Greek text (including historical and literary context, where appropriate), well directed at question. Well-chosen and wide range of examples cited, with clear and perceptive discussion. Correct use of rhetorical and other appropriate technical terms.
Band 2	[13-15]	Good grasp of text (including historical and literary context, where appropriate). Wide range of examples cited, with coherent discussion, but less sophisticated and wide-ranging, or fewer examples, than a Band 1 answer.
Band 3	[10-12]	Sound grasp of text and question (including historical and literary context, where appropriate). A range of examples cited, but discussion lacks depth and coherence, or may be limited in scope. Possibly some misunderstanding of Greek text.
Band 4	[7-9]	Basic grasp of text. Some examples cited, but discussion is brief and shows little ability to relate examples to overall picture. Examples may not be particularly well chosen.
Band 5	[4-6]	Insecure grasp of text. Few, and not always appropriate, examples cited; discussion is very brief with little or no understanding of overall picture.
Band 6	[1-3]	Little or no knowledge of text. Little or no citation of text, and discussion is minimal or wholly absent.

Grid 2

9-mark questions

	Assessment Objectives 2 (i) and (ii)	
Band 1	[8-9]	Intelligent and thorough knowledge and understanding of Greek text (including historical and literary context, where appropriate), well directed at question. Well-chosen range of examples cited with clear and perceptive discussion. Correct use of rhetorical and other appropriate technical terms.
Band 2	[7-8]	Good grasp of text (including historical and literary context, where appropriate). A range of examples cited, with coherent discussion, but less sophisticated and wide-ranging, or fewer examples, than a Band 1 answer.
Band 3	[4-6]	Sound grasp of text and question (including historical and literary context, where appropriate). Some citation of text, but discussion lacks depth and coherence, or may be limited in scope. Possibly some misunderstanding of Greek text.
Band 4	[3-4]	Insecure grasp of text. Little, and not always appropriate, citation of text; discussion is very brief with little or no understanding of overall picture.
Band 5	[1-2]	Little or no knowledge of text. Little or no reference to text, and discussion is minimal or wholly absent.

General Remarks on Final Mark Schemes

The points listed in the Final Mark Schemes are not necessarily the only points that could be made, and a candidate should be given full credit for any point which serves as an appropriate response to the question. Nor is it essential, of course, that a candidate make every point – or even the majority of points – suggested in the question-specific Final Mark Scheme, so long as the requirements of the question have been fulfilled to the standards agreed upon at the standardisation meeting. The question-specific Final Mark Scheme is for guidance only.

At A2 level, candidates should be more aware of *stylistic* subtleties than at AS, and an examiner should not award full marks for an answer which contents itself with the elucidation of content/meaning and does not make appropriate comment on the nuances added by the style.

Individual Questions

A1 = Q.1 in Papers 2981, 2982, 2983 and 2984.
 A2 = Q.2 in Papers 2981, 2982, 2983 and 2984.
 B1 = Q.1 in Papers 2985, 2986 and 2987, Q.3 in Paper 2982.
 B2 = Q.2 in Papers 2985, 2986 and 2987, Q.4 in Paper 2982.

C1 = Q.1 in Papers 2988 and 2989, Q.3 in Papers 2983 and 2986.
 C2 = Q.2 in Papers 2988 and 2989, Q.4 in Papers 2983 and 2986.
 D1 = Q.1 in Paper 2990, Q.3 in Papers 2984, 2987 and 2989.
 D2 = Q.2 in Paper 2990, Q.4 in Papers 2984, 2987 and 2989.

HOMER: *Iliad* XXIV

A1(a) *The main point to be made here is that Homer's gods argue amongst themselves and behave in flawed, human ways. Candidates may refer to some of the following:*

- 1-4: Apollo's treatment of Hector's corpse. He keeps the flesh undefiled because he pities (ἐλεαίρων, l. 3) him, even though he is dead (καὶ τεθνηότα περ), covering him with his golden aegis (αἰγίδι ... χρυσεῖη, N.B. position).
 - 6: τὸν ... ἐλεαίρεσκον.
 - 6: μάκαρες θεοὶ.
 - 7: Hermes ordered to steal Hector's corpse.
 - 8: ἄλλοις μὲν πᾶσιν ἐήνδανεν ...
 - 8-9: οὐδέ ποθ' Ἥρη οὐδὲ Ποσειδάων οὐδὲ γλαυκῶπιδι Κούρη.
 - 10: ἀλλ' ἔχον ὥς – suggests lack of development.
 - 10: σφιν ... ἀπήχθετο Ἴλιος ἱρή despite – why should gods be annoyed by a city like this? (Petitiness.)
 - 11: καὶ Πρίμος καὶ λαὸς – no one is spared.
 - 11: Ἀλέξανδρου ἔνεκ' ἄτης – it was just one man who caused this resentment.
 - 12-13: the Judgment of Paris is behind their anger – a trivial reason for such bloodshed.
 - 13: ἥ ... ἀλεγεινὴν – not a flattering description of Aphrodite.

[18]

(b) *Candidates may refer to some of the following:*

- 2-3: Zeus expresses gratitude to Thetis for coming despite her grief:
 - 2: recognition of status in θεά.
 - 2: κηδομένη περ – recognition of suffering #1.
 - 3: πένθος ... φρεσίν – recognition of suffering #2, coloured by ἄλαστον.
 - 3: οἶδα καὶ αὐτός – recognition of suffering #3.

- 4-7: explanation of situation, including:
 - 5: ἐννῆμαρ ('We've spent nine days on this!').
 - 8: Zeus spins this into showing how he wants to honour Achilles. (Strong contrast of αὐτὰρ ἐγώ.)
 - 9: he wishes to retain Thetis' αἰδῶ καὶ φιλότητα.
 - 10: urgency of αἶψα and imperatives ἐλθέ and ἐπίτειλον, N.B. also μάλ'.
- 11-14: 'stick':
 - 11: the gods are angry with Achilles (σκούζεσθαι) ...
 - 11: N.B. further imperative, εἰπὲ.
 - 11-12: ... especially Zeus himself (ἔξοχα πάντων ἀθανάτων κεχολῶσθαι).
 - 12-13: the reason for this anger, belittling Achilles' motivations with φρεσὶ μαινομένῃσιν.
 - 14: tactic #1, to make Achilles release the body through fear of Zeus (less desirable for Achilles / Thetis).
- 15-17: 'carrot':
 - 15-16: tactic #2, to tell Iris to order Priam to ransom Hector ...
 - 17: δῶρα δ' Ἀχιλλῆϊ φερέμεν (more desirable for Thetis / Achilles).
 - 17: τά κε θυμὸν ἰήνῃ ('which shall gladden [Achilles'] heart', a desirable outcome for Thetis).

[18]

A2(a) Candidates may refer to some of the following:

- 2: μή πω μ' ἐς θρόνον ἵζε (forceful imperative though in enemy territory).
- 2-3: ὄφρα ... ἀκηδής – no rest for Priam while Hector lies uncared for (emotive ἀκηδής).
- 3-4: forceful τάχιστα λῦσον.
- 4: ἴν' ... ἴδω – eagerness to see his son.
- 4: urgent σὺ δὲ δέξαι ἄποινα ...
- 5: emphatic (due to its delay in position) πολλά to describe the ransom, enticingly.
- 5: σὺ δὲ τῶνδ' ἀπόναιο – wishing Achilles well
- 5-6: ἔλθοις σὴν ἐς πατρίδα γαίαν – and again.
- 21: after Priam and Achilles have finished gazing at each other, Priam is first to speak (πρότερος προσέειπε).
- 22: having achieved his object, Priam is now – and only now – eager to sleep (λέξον νῦν με τάχιστα).
- 24-25: this is the first time 'his eyes have closed underneath their eyelids' since Hector died.
- 26: αἰεὶ στενάχω καὶ κήδεα μυρία πέσσω ...
- 27: αὐλῆς ἐν χόρτοισι κυλινδόμενος κατὰ κόπρον – extreme self-abasement while Hector's body was being maltreated, reinforced by alliteration of κ-.
- 28-29: now Priam has eaten and drunk, but πάρος γε μὲν οὐ τι πεπάσμεν.

[18]

(b) Candidates may refer to some of the following:

- 8: ὑπόδρα ἰδὼν.
- 9: μηκέτι νῦν μ' ἐρέθιζε, γέρον – forceful language.
- 9-10: stressing (νοέω ... καὶ αὐτὸς) that it his decision to return Hector, uninfluenced by Priam's nagging.
- 10: Διόθεν – stressing that the order came from Zeus, not Priam ...
- 10-11: ... and that his own mother was the messenger (emphatically positioned μήτηρ, tautologous ἥ μ' ἔτεκεν).
- 11: θυγάτηρ ... γέροντος – Thetis' pedigree emphasised.

- 12-13: insistence (correct, as it happens), that Priam must have had divine help in getting there.
- 14-15: no mortal would dare (N.B. emphatic choice and positioning of vocabulary)...
- 14: ... οὐδὲ μάλ' ἥβων.
- 15-16: continues to argue that a god had to be involved.
- 17: μή μοι μάλλον (N.B. alliteration) ... θυμὸν ὀρίνης.
- 17: ἐν ἄλγεσι – a reminder of Achilles' own sorrows.
- 18-19: threat against Priam, though he is old and a suppliant (μή σε, γέρον, οὐδ' αὐτὸν ... καὶ ἰκέτην περ ἑόντα).
- 19: hint that he would even dare to disobey Zeus – Διὸς ... ἐφετμάς.
- 20: Achilles' capacity to create fright and obedience within Priam.

[18]

PLATO: *Phaedo***B1(a) Argument**

Purification of the mind – which is the aim of philosophy – is achieved by separating body and soul, so far as is possible, and training the soul to collect itself together and live alone, freed from the body. The release of the soul from the body is what we call death. The true philosopher aims to separate the soul from the body, which is a state very close to death, so it would be ridiculous for him not to welcome death. True philosophers practise dying, and fear death less than others.

Language

Candidates may refer to some of the following:

- 1: κάθαρσις ... συμβαίνει – clear, strong opening remark, expressed as question expecting the answer 'Yes', κάθαρσις at very beginning.
- 1-2: ὅπερ πάλαι ... λέγεται – insistence that this idea is already long accepted by the interlocutors.
- 2, 4: ὅτι μάλιστα, echoed by κατὰ τὸ δυνατόν in l. 4.
- 2: choice of χωρίζειν, ἐθίσαι.
- 3, 5: αὐτὴν καθ' αὐτήν, echoed by μόνην καθ' αὐτήν in l. 5.
- 3: πανταχόθεν.
- 3-4: synonymous συναγείρεται τε καὶ ἀθροίζεσθαι.
- 4-5: καὶ ἐν τῷ παρόντι καὶ ἐν τῷ ἔπειτα – emphatic way of saying 'always'.
- 5: ἐκλυομένην ὥσπερ δεσμῶν.
- 7: οὐκοῦν ... γε – emphatically expressed question.
- 7: overlapping λύσις and χωρισμός.
- 7-8, 12: repeated phrase λύσις ... σώματος.
- 10: προθυμοῦνται.
- 10: ἀεὶ μάλιστα καὶ μόνοι.
- 10-11: οἱ φιλοσοφοῦντες ὀρθῶς (cf. l. 18).
- 11: τὸ μελέτημα.
- 11: αὐτὸ τοῦτό.
- 12: ἢ οὐ;
- 14: ὅπερ ἐν ἀρχῇ ἔλεγον.
- 14: γελοῖον ἂν εἶη.
- 15: ἐν τῷ βίῳ ... τοῦ τεθνάναι ... ζῆν.
- 15: ὅτι ἐγγυτάτω ὄντα.
- 16: ἤκοντος αὐτῷ.
- 16: ἀγανακτεῖν.
- 18: τῷ ὄντι ἄρα.

- 18: οἱ ὀρθῶς φιλοσοφούντες (cf. I. 13).
- 18-19: ἀποθνήσκειν μελετῶσι.
- 19: ἥκιστα αὐτοῖς ἀνθρώπων.
- 19: φοβερόν.

[18]

(b) Candidates may refer to some of the following:

- 20: εἰ ... διαβέβληνται ... τῷ σώματι (cf. I. 24).
- 20: πανταχῇ.
- 20-21: αὐτὴν ... καθ' αὐτήν.
- 21: ἐπιθυμοῦσι.
- 21: τούτου δὴ γιγνομένου.
- 21-22: φοβοῖντο καὶ ἀγανακτοῖεν.
- 22: οὐ πολλὴ ἂν ἀλογία εἴη (question expecting agreement; also cf. I. 33).
- 22: εἰ μὴ ἄσμενοι.
- 22-23: ἐκεῖσε ἴοιεν, οἱ ἀφικομένοις
- 23: ἐλπίς ἐστιν.
- 23: οὐ ... ἥρων τυχεῖν.
- 23: διὰ βίου.
- 23: parenthetical ἥρων δὲ φρονήσεως reinforces argument.
- 24: ᾧ ... διεβέβληντο.
- 24: τούτου ἀπηλλάχθαι συνόντος αὐτοῖς.
- 24-27: analogy ἢ ἀνθρωπίνων ... συνέσεσθαι.
- 24-25: ἀνθρωπίνων ... παιδικῶν καὶ γυναικῶν καὶ υἱῶν.
- 25: πολλοὶ.
- 25: ἐκόντες.
- 26: colourful εἰς Ἄιδου ἐλθεῖν.
- 26: ὑπὸ ταύτης ἀγόμενοι τῆς ἐλπίδος – emphatic choice and arrangement of words.
- 26-27: τοῦ ὄψεσθαι τε ... καὶ συνέσεσθαι.
- 27: ὧν ἐπεθύμουν.
- 27-30: φρονήσεως ... αὐτόσε; – question expecting the answer 'no'.
- 27-28: φρονήσεως ... τις τῷ ὄντι ἐρῶν.
- 28: λαβὼν σφόδρα (cf. I. 31).
- 28: τὴν αὐτὴν ταύτην ἐλπίδα.
- 28-29: μηδαμοῦ ἄλλοθι ... ἀξίως λόγου ἢ (cf. II. 31-32).
- 29: ἀγανακτήσει.
- 30: οὐχ ἄσμενος.
- 30: αὐτόσε.
- 30: οἶεσθαί γε χρή.
- 30-31: ἐὰν τῷ ὄντι γε ἢ ... φιλόσοφος.
- 31: σφόδρα ... αὐτῷ ταῦτα δόξει (cf. I. 28).
- 31-32: μηδαμοῦ ἄλλοθι ... ἀλλ' ἢ ἐχεῖ.
- 31-32: καθαρώς ἐντεύξεσθαι φρονήσει (cf. II. 28-29).
- 32-33: ὅπερ ἄρτι ἔλεγον.
- 33: οὐ πολλὴ ἂν ἀλογία εἴη (cf. I. 22).
- 33: εἰ φοβοῖτο τὸν θάνατον.
- 33: delayed ὁ τοιοῦτος;

[18]

B2(a) First argument

Souls have a previous existence outside the human body, and they possess (independent) intelligence, claims Socrates. Simmias suggests that we might acquire our knowledge at birth. Socrates argues that this would mean – absurdly – that we lose our knowledge at the moment we receive it, since it has already been agreed that we are not born with it, and we know that it is soon lost.

[9]

Second argument

If the Beautiful and the Good and all the other Forms/Ideas exist, against which we compare all our sensations, and we find that these Forms/Ideas existed previously and are now ours, it must be the case that, just as these Forms/Ideas exist, our souls also existed before we were born. Conversely, if the Forms/Ideas do not exist, then neither did our souls.

[9]

[2 x 9 = 18]

(b) Candidates may refer to some of the following:

- 17: ὑπερφύως.
- 17-18: δοκεῖ μοι ἡ αὐτὴ ἀνάγκη εἶναι.
- 18: εἰς καλόν γε καταφεύγει ὁ λόγος.
- 18: εἰς τὸ ὁμοίως.
- 18-19: the restatement of Socrates' conclusions shows Simmias' confidence in them.
- 19: ἦν σὺ ... λέγεις suggests confidence in Socrates' words.
- 19-20: οὐ ... ἔχω ἔγωγε οὐδὲν οὕτω μοι ἐναργές ὃν ὡς τοῦτω – a very long-winded expression of certainty.
- 20-21: τὸ πάντα τὰ τοιαῦτ' εἶναι – confident in the universality of these conclusions (cf. ll. 21-22).
- 21: ὡς οἶον τε μάλιστα.
- 21: καλόν τε καὶ ἀγαθόν – restates Socrates' examples to confirm acceptance.
- 21-22: τὰλλα πάντα ἃ σὺ νυνδὴ ἔλεγες – willing to accept all of Socrates' examples wholesale (cf. ll. 20-21).
- 22: ἔμοιγε ἱκανῶς ἀποδέδεικται.
- 24: ἱκανῶς, ... ὡς ἔγωγε οἶμαι – Simmias even feels able to speak for Cebes!
- 24-25: καίτοι καρτερώτατος ἀνθρώπων ἐστὶν πρὸς τὸ ἀπιστεῖν τοῖς λόγοις – very strong statement of how sceptical Cebes normally is ...
- 25-26: yet Cebes is quite convinced (says Simmias) of Socrates' conclusion that the soul exists before birth –
- 25-26: οὐκ ἐνδεῶς τοῦτο πεπεῖσθαι.
- 25-26: restatement of idea to indicate acceptance of it.

[18]

EURIPIDES: *Medea*

C1(a) Candidates may refer to some of the following:

- 1: rhetorical νῦν ποὶ τράπωμαι;
- 1-4: expansion of this question into two alternatives (πότερα ... ἢ), neither of which are tenable.
- 1-2: she cannot go back to her father's house, for she betrayed (προδοῦσα) it and her country (πάτριν) for the sake of Jason (σοι), emphatically placed.

- 3-4: she cannot go to the daughters of Pelias – the wrong she has done them is hinted at by *ταλαίνας*, then explicitly stated in *ὧν πατέρα κατέκτανον*. Ironic *καλῶς γ' ἂν οὖν δέξαιντό μ' οἴκοις* also shows that it is not a possibility.
- 5: abrupt, forceful *ἔχει γὰρ οὕτω*.
- 5-6: almost paradoxical *τοῖς ... οἴκοθεν φίλοις ἐχθρὰ καθέστηχ'* (N.B. 'juxtaposition', though on two separate lines, of the two contrasting words).
- 6: alliteration of gutturals *κ* and *χ*, showing Medea's annoyance/distress.
- 6-7: *οὐδ' ... μ' οὐκ ἐχρῆν κακῶς δρᾶν ...*
- 7: *... σοὶ χάριν φέρουσα ...*
- 7: *... πολεμίους ἔχω*.
- 8-9: sarcastic *τοιγάρ ... ἀντὶ τῶνδε* – 'it is in return for these favours that you have made me blessed (*μακαρίαν*) in the eyes of many Greek women (*πολλαῖς ... Ἑλληνίδων*).'
- 9-10: sarcastic description of Jason as *θαυμαστὸν ... πόσιν καὶ πιστὸν*.
- 10: alliteration of *π*, *σ*, *ν* and *τ*, showing Medea's annoyance/distress.
- 10: *ἡ τάλαιν' ἐγώ*.
- 11-12: description of the trials she is to undergo – flee the country in exile (*ἐκβεβλημένη*), deprived of friends (*φίλων ἔρημος*), 'abandoned with her abandoned children' (as Kovacs suggests for *σὺν τέκνοις μόνη μόνοις* – N.B. polyptoton, difficult to render adequately in English).
- 13: sarcastic/paradoxical *καλὸν ... ὄνειδος*.
- 13: description of Jason as *τῷ νεωστὶ νυμφίῳ*.
- 14: *πρωχοῦς ἀλάσθαι παῖδας ...*
- 14: *... ἢ τ' ἔσσωσά σε* (N.B. sibilance, forcefully reminding reader/listener of earlier use of phrase in l. 476).

[18]

(b) *Candidates may refer to some of the following:*

Content of Jason's response

- 21-24: not really an answer, more an insult to Medea.
- 25-27: Aphrodite, not Medea, saved his expedition; not very convincing, since we know that Medea helped him, whatever her motives.
- 28-30: Jason admits that Medea is clever, but it was Eros that forced her to save Jason. Specious.
- 31-32: he feels it necessary to make qualifications to what he has said, for the sake of credibility, one assumes.
- 33-34: Medea has benefited from the situation ...
- 35-37: ... she now lives in Greece, which is civilised, and is civilising her! Specious.

Expression

- 21: *δεῖ μ' ... μὴ κακὸν φῦναι λέγειν* (he does not live up to this).
- 22-24: tortured naval simile.
- 24: *τὴν σὴν στόμαργον ... γλωσσαλγίαν* – N.B. -*αργον/-αλγίαν* root (Medea is being 'a pain').
- 25: *λίαν πύργοις χάριν* – N.B. metaphor in *πύργοις* ('you build up sky-high').
- 26: *Κύπριν νομίζω ... σώτειραν ...*
- 27: *... θεῶν τε κἀνθρώπων μόνην*.
- 28: *σοὶ ... λεπτός*.

- 28-30: a weird kind of praeteritio, stating that Eros deserves the credit for forcing Medea to save him.
- 28-29: ἐπίφθονος ... διελθεῖν.
- 29: Ἔρως σ' ἠνάγκασεν.
- 30: τόξοις ἀφύκτοις.
- 31: οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν – hardly surprising, since it is such a bad point!
- 32: paltry concessions of ὅπη ... ὥνησας and οὐ κακῶς ἔχει.
- 33: emphatic μείζω.
- 34: εἴληφας ἢ δέδωκας – you gained (more) than you gave.
- 34: ὥς ἐγὼ φράσω – promises to prove his thesis.
- 35: πρῶτον, 'first' – it is debatable whether he gets as far as a 'second'.
- 35: Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς – Greece is better than Colchis!
- 36: δίκην ἐπίστασαι ...
- 37: ... νόμοις τε χρῆσθαι ...
- 37: ... μὴ πρὸς ἰσχύος χάριν.

[18]

C2(a) Candidates may refer to some of the following:

- 1: She is now the δέσποινα, not Medea.
- 1: ἦν νῦν ἀντὶ σοῦ θαυμάζομεν – she has usurped Medea's entitlement to affection/respect from the servants.
- 2: πρὶν ... τέκνων σῶν εἰσαδεῖν ξυνωρίδα (ominous).
- 3: πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα – as might be expected of a bride to be.
- 4-5: her reaction to the sight of Medea's children.
- 6: μυσυχθεῖς.
- 7: ὀργάς ... καὶ χόλον (N.B. tautology) νεάνιδος.
- 13: ὥς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο – she cannot resist a nice dress!
- 14: ἦνεσ' ἀνδρὶ πάντα – she is depicted as rather shallow.
- 14-16: she cannot wait to try on the new dress.
- 16-18: ποικίλους ... χρυσοῦν ... λαμπρῶ – not describing the princess as such, but these adjectives seem to shed light on her personality, her fascination with pretty things.
- 17-18: she fiddles with her crown and hair.
- 19: ἄψυχον – this description of her reflection seems to foreshadow the horror to come.
- 19: προσγελῶσα – smiling at herself, vanity.
- 20-21: she struts about the room like a catwalk model.
- 21: ἀβρὸν βαίνουσα.
- 21: παλλεύκῳ ποδί – obviously not a labourer in the fields.
- 22: δώροις ὑπερχαίρουσα.
- 22-23: πολλὰ πολλάκις ... σκοπούμενη – vanity again ...
- 23: ... τένοντ' ἐς ὀρθὸν.

[18]

(b) Candidates may refer to some of the following:

- 24: τοῦνθένδε μέντοι indicating dramatic contrast to follow.
- 24: δεινὸν ἦν θέαμ' ἰδεῖν.
- 25: χροῖαν ... ἀλλάξασα.
- 25-26: λεχρία πάλιν χωρεῖ.
- 26: τρέμουσα κῶλα.
- 26-27: μόλις φθάνει ... μὴ χαμαὶ πεσεῖν.

- 27: θρόνοισιν ἐμπεσοῦσα.
- 27: cognate ἐμπεσοῦσα ... πεσεῖν.
- 29: the princess seems possessed by a god.
- 30: ἀνωλόλυξε – the old servant's mistaken reaction ...
- 30: πρίν γ' ὄρᾳ – until she sees the horrible truth.
- 30-31: unpleasant image of διὰ στόμα χωροῦντα λευκὸν ἀφρόν ...
- 31-32: ... and ὀμμάτων ... ἄπο κόρας στρέφουσιν ...
- 32: ... and αἶμα ... οὐκ ἐνὸν χροῖ.
- 33-34: εἶτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν κωκυτόν.
- 34: εὐθὺς.
- 34-37: ἡ μὲν ... ἡ δὲ ... ἅπασα δὲ στέγη – sudden widespread reaction to events.
- 35: ὥρμησεν, emphatically enjambed.
- 35: pathos of πρὸς τὸν ἀρτίως πόσιν.
- 36: νύμφης συμφοράν – pathetic juxtaposition.
- 36-37: ἅπασα ... στέγη ... ἐκτύπει ...
- 37: ... πυκνοῖσιν ... δραμήμασιν.

[18]

ARISTOPHANES: *Acharnians*

D1(a) Candidates may refer to some of the following:

- 1: Chorus-leader unwilling even to listen to Dicaeopolis.
- 1: μακροῦς.
- 2: ὅστις ἐσπείσω Λάκωσιν.
- 2: τιμωρήσομαι.
- 3: ὦγαθοι.
- 3: τοὺς ... Λάκωνας ἐκποδὼν ἐάσατε.
- 4: τῶν ... ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς ἐσπεισάμην.
- 5: Chorus-leader quotes καλῶς back at Dicaeopolis.
- 5-6: 'How can you say well, εἴπερ ἐσπείσω γ' ἅπαξ ... ;'
- 6: polysyndeton to convey Spartans' untrustworthiness.
- 7: οἶδ' ἐγὼ.
- 7: καὶ τοὺς Λάκωνας.
- 7: οἷς ἄγαν ἐκκείμεθα.
- 8: οὐχ ἀπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων.
- 9: οὐχ ἀπάντων thrown back at Dicaeopolis.
- 9: ὦ πανοῦργε.
- 9: ταῦτα δὴ τολμᾶς λέγειν ... ;
- 10: ἐμφανῶς, ἤδη and πρὸς ἡμᾶς all add extra emphasis to the question in previous line.
- 10: indignant/sarcastic question εἶτ' ἐγὼ σου φείσομαι;
- 11: Dicaeopolis twice repeats οὐχ ἀπάντων.
- 11: ἐγὼ λέγων ὁδὶ – emphatic assertion of his desire to be heard.
- 12: ἂν ἀποφῆναιμ' – confident that he would prove his case.
- 12: πόλλ' (emphatic position) ... ἐκείνους ἔσθ' ἃ κἀδικουμένους – bold claim.
- 13: τοῦτο τοῦπος δεινὸν ἤδη ...
- 13: ... καὶ ταραξικάρδιον ...
- 14: εἰ σὺ τολμήσεις ...
- 14: ... ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.
- 15-16: Dicaeopolis willing to put his life on the line – also allusion to Telephus.
- 15: κἄν γε μὴ λέγω δίκαια ...

- 15: ... μηδὲ τῷ πλήθει δοκῶ ...
- 16: ὑπὲρ ἐπιζήνου ἑλελήσω τὴν κεφαλὴν ἔχων λέγειν.
- 17-18: hostile rhetorical question.
- 17: εἰπέ μοι ... ὦ δημόται ...
- 17: ... τί φειδόμεσθα τῶν λίθων ...
- 18: ... μὴ οὐ καταζαίνειν τὸν ἄνδρα τοῦτον ... – carding metaphor.
- 18: ... εἰς φοινικίδα; – military cloak, appropriately red in colour.

[18]

(b) *Candidates may refer to some of the following:*

- 19: οἶον αὖ μέλας τις ὑμῖν θυμάλωψ (pun on θύμος) ἐπέζεσεν.
- 20: οὐκ ἀκούσεσθ'; repeated with ἐτεόν.
- 20: flattering but fabricated patronymic ὠχαρνικοί.
- 21-23: antilabe.
- 21: οὐκ ἀκουσόμεσθα δῆτα – they seem intractable.
- 21: δεινά γ' ἄρα πείσομαι.
- 22: ἐξολοίμην, ἣν ἀκούσω – still intractable.
- 22: μηδαμῶς, ὠχαρνικοί.
- 23: threatening ὡς τεθνήξων ἴσθι νυνί.
- 23: threatening δῆξομάρ' ὑμᾶς ἐγώ.
- 24: ἀνταποκτενῶ ... ὑμῶν τῶν φίλων τοὺς φιλάτους – N.B. repetition of φιλ- root – dramatic: what has Dicaeopolis got up his sleeve?
- 25: ὡς ἔχω γ' ὑμῶν ὁμήρους – how might this be?
- 25: οὐδ' ἀποσφάξω λαβόν – dramatic violent threat.
- 26: εἰπέ μοι ... ἄνδρες δημόται.
- 26: τί τοῦτ' ἀπειλεῖ τοῦπος.
- 27-28: μὴν ἔχει τοῦ παιδίου τῶν παρόντων ἔνδον εἶρξας; – question expecting (or hoping for) the answer 'no'.
- 28: ἢ πὶ τῷ θρασύνεται.
- 29: βάλλετ', εἰ βούλεσθ' – a seemingly reckless invitation.
- 29: ἐγὼ γὰρ τουτονὶ διαφθερῶ.
- 30: εἴσομαι δ' ὑμῶν τάχ' ὅστις ... τι κήδεται.
- 30: ἀνθράκων – the joke is revealed; he has a basket of coals. *Telephus* parody ensues.
- 31: ὡς ἀπωλόμεσθ' – comic over-reaction, given that the threat is to a basket of coals.
- 31: ὁ λάρκος δημότης ὅδ' ἔστ' ἐμός – the coal-obsessed Acharnians can recognise from which deme it comes.
- 32: μὴ δράσης ὅ μέλλεις.
- 32: μηδαμῶς, ὦ μηδαμῶς.
- 33: ὡς ἀποκτενῶ.
- 33: κέκραχθ'.
- 33: ἐγὼ γὰρ οὐκ ἀκούσομαι – a reversal of the situation in l. 21.
- 34: ἀπολεῖς ἄρ' ὁμήλικα τόνδε φιλανθρακέα; – comically anthropomorphic description of the coal.

[18]

D2(a) *Candidates may refer to some of the following:*

- 1: entry of Lamachus – amusing appearance of Lamachus in his (no doubt OTT) battle-gear.
- 1-3: series of questions – πόθεν ... ποῖ ... ποῖ ... τίς ... ;
- 1-2: 'epic' language.
- 3: idea of Gorgon being 'aroused from her case' – actually a Gorgon device on Lamachus' shield.
- 4: ὦ Λάμαχ' ἥρως – mock-admiration (also at l. 8).
- 4: pun of τῶν λόφων καὶ τῶν λόχων.
- 7: οὗτος – comic address of Dicaeopolis.
- 7: σὺ τολμᾷς πτωχὸς ὃν λέγειν τάδε; (Dicaeopolis is still dressed as a beggar from the Euripides scene).
- 8: ὦ Λάμαχ' ἥρως – mock-admiration (also at l. 4).
- 8: συγγνώμην ἔχε.
- 9: εἰ πτωχὸς ὢν (picking up from l. 7) εἰπὼν τι κάσσωμολάμην.
- 10: τί δ' εἶπας ἡμᾶς; οὐκ ἐρεῖς;
- 10-11: Dicaeopolis claims that he does not remember because he's giddy from the fear of Lamachus' armour.
- 12: he begs Lamachus to take away 'the bogey man' (τὴν μορμόνα), thereby disparaging Lamachus' Gorgon.
- 13-15: comic business over three split lines as Dicaeopolis gets Lamachus to reverse his shield, lay it down, and take a plume from his helmet.
- 15: πτίλον – inappropriate word for large helmet-feather.
- 15-16: insulting bathos of τῆς κεφαλῆς νῦν μου λαβοῦ, ἵν' ἐξεμέσω.
- 16: insulting explanation βδελύττομαι γὰρ τοὺς λόφους.
- 17: οὗτος – 'that man' again.
- 17-18: πτίλω ... πτίλον.
- 18-19: Dicaeopolis imagines from what sort of bird this feather might have come. He suggests a κομπολακύθος, derived from κομπολάκειν, 'to prattle'. (The root κομπο- refers to boasting.)
- 20: Lamachus' immediate response is limited to a blunt οἶμ' ὡς τεθνήξεις.
- 21-22: obscene joke. Dicaeopolis invites Lamachus either to circumcise him (ἀπεσώλησας), for which task Lamachus is well-equipped (εὖοπλος), because he has a sword; or to sodomise him while fondling his penis (second sense of ἀπεσώλησας, retracting the foreskin), for which he is also well-equipped, as he has his comic actor's phallus.

[18]

(b) *Candidates may refer to some of the following:*

- 24: Dicaeopolis now seems offended to be addressed as πτωχός, though he deliberately disguised himself as such – he may remove his disguise at this point.
- 25-27: N.B. elaborate patterning of these lines. All three end with a noun in -ίδης. The first is a slang word for someone who seeks political office. The second and third are coined using the first as a model, describing Dicaeopolis and Lamachus respectively. N.B. repetition of phrase ἐξ ὅτου περ ὁ πόλεμος, highlighting the contrast.
- 28: idea of Lamachus being elected by three cuckoos.
- 29: βδελυττόμενος.
- 30: old men fighting in the ranks.
- 31: young men like Lamachus dodging in every direction.
- 32: some being paid three drachmas on the Thracian Coast.
- 33: examples of notorious twisters, given as compound proper nouns.

- 33, 35: N.B. comic portmanteau names made, in the case of each line, from three real names plus, in the first instance, Πανουργ- (busybody, twister) and, in the second instance, ἀλαζών (braggart).
- 34: Chares, known to be a stupid man.
- 34: others among the Chaonians – pun on χάος/χάσκειν.
- 35: three more examples presented as two compound names, as in l. 33.
- 36: others elsewhere. Καταγέλα is imaginary, taking its cue from Gela, which sounds like γελῶς, 'laughter'.

[18]

Section B: Essay

Examiners will look always for good detail, good argument, and good expression. The detail will have to be relevant, even if at only a basic level, to the requirements of the question. With argument, examiners should not be too demanding. The important point is that candidates should be aware what the question demands and make an attempt to confront it.

There may not be a standard answer to an essay question: examiners should be flexible, and particularly responsive to the merits of essays which do not adopt a standard approach. While detail is important, essays where depth of analysis has limited the inclusion of factual detail should be treated sympathetically. In such cases, the examiner must look for evidence of knowledge, though the text may be treated more allusively and fleetingly than in more pedestrian essays, and reward it accordingly, while remaining on guard against memorised classwork and wide-ranging allusion designed to shore up faltering knowledge.

Essays will be marked in accordance with the following scheme, in conjunction with any other specific points that may be made in the individual Final Mark Schemes.

	Assessment objectives 2(i) & (ii)	Assessment objective 2 (iii)
Band 1	[31-36] Intelligent and thorough knowledge of the text(s), well expressed, and well directed at the question. Do not hesitate to use the higher marks for obviously articulate, knowledgeable and thoughtful candidates.	[4] Expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
Band 2	[27-30] Obvious quality in understanding of the text, sensibly and convincingly applied to the question. Some weaknesses in the overall answer: there may be excellent analysis, but insufficient detail to convince the examiner of thorough knowledge; there may be copious detail but no discussion; or the treatment of the text/question may not have struck quite the right balance.	[3] Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
Band 3	[23-26] Competent throughout. Knowledge sound, and some evidence of a thoughtful approach, but this not very consistently maintained; or insufficient detail despite reasonable depth of analysis.	
Band 4	[19-22] Essays in this band will be seriously lacking in either detail or discussion. The structure of the answer may well be shaky, and the scope narrow or one-sided.	[2] Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
Band 5	[14-18] Some argument and detail from the texts, but detail not well selected; little evidence of understanding; knowledge limited, and/or the question not confronted.	
Band 6	[7-13] Little attempt to confront the question. Detail not well applied to the requirements of the question. Relevant knowledge largely absent.	[1] Serious weaknesses in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.
Band 7	[1-6] Little or no detail and argument. In this band, an essay is likely to be significantly shorter than usual. The higher marks here will apply when there are from time to time some glimmerings of better things.	[0] Wholly lacking sense of logic and/or scores 0 under the other criteria.

Remarks on Individual Essay Questions

A = Q.1 in Papers 2981, 2982, 2983 and 2984.

B = Q.1 in Papers 2985, 2986 and 2987, Q.2 in Paper 2982.

C = Q.1 in Papers 2988 and 2989, Q.2 in Papers 2983 and 2986.

D = Q.1 in Paper 2990, Q.2 in Papers 2984, 2987 and 2989.

N.B. For assessment objectives 2(i) and (ii), award a maximum of 30 marks (i.e. no higher than Band 2) if no attempt has been made to address both 'halves' of the set text).

- A Homer** Candidates might argue that the gods add texture and richness to the poem, and/or emphasise the heroism/tragedy of the human characters because their indestructibility, jealousies and squabbling contrast with it. Alternatively, candidates may choose to argue that these qualities detract from the poem. Does the assistance that the gods give to certain humans (in Book 24, Hermes to Priam) devalue the courage of the latter? Do the humans show petty sides to their characters, also? What effect does the extra layer of causation have?
- [36 + 4 = 40]
- B Plato** Expect a well-balanced survey of the main ideas and arguments of the *Phaedo*, but be aware that candidates will need to be selective to meet the time constraints. There are numerous points in the argument where one could claim that Socrates makes an unwarranted assumption or forces it along the channels he wants, and it is hoped that candidates will have noticed some if these.
- [36 + 4 = 40]
- C Euripides** Candidates usually enjoy arguing a case for or against a character, and there is plenty of scope with Medea for debating the rights and wrongs of her actions – and those of the other characters, which will have a bearing on her own degree of culpability. Her own character is also important, as are the thought processes which lead her to do what she does.
- [36 + 4 = 40]
- D Aristophanes** All of the usual forms of humour are present in *Acharnians*: political satire, comment on current affairs, caricature of contemporary figures, comic fantasy, word play, literary parody, slapstick, obscene jokes, etc. Reward specific examples; be less generous with vague unsubstantiated references to different kinds of humour.
- [36 + 4 = 40]

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