

Classical Greek

General Certificate of Secondary Education **1941-02**

Paper 2 Verse Literature

Mark Scheme for June 2010

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Section A

1. (a) They are preparing to sail [2] to Troy [2]. [4]

- (b) γυνή – isolated/emphasised at the beginning of the line [4]
 contrasts with a lengthy prepositional phrase including ἄνδρας [4]
 ἄσπίσιν πεφραγμένους – military vocabulary/context [4].

Two points. [8]

- (c) (i) It is socially unacceptable for a man to speak with an (unaccompanied) woman in public, let alone touch her. Achilles feels he would offend the husband, Agamemnon, by such behaviour.

Full marks for mention of inappropriate behaviour [2] and why [2]. [4]

- (ii) αἰσχρὸν δέ μοι – ‘it is unfitting for me’ [2] + explain [2]
 τί φεύγεις; – he turns to leave [2]
 ἐγὼ σοι δεξιάν; – expression of embarrassment [2] + explain [2]
 αἰδοίμεθ' ἄν ᾧ he feels a sense of shame [2] + explain [2]
 μή μοι θέμις – this is not right [2] + explain [2].

Two (explained) points. [8]

(d) Achilles [2] and Iphigenia [2]. [4]

- (e) (i) Thetis [2] [2]
 (ii) Agamemnon [2] and Menelaus [2]. [4]

(f) I am speechless/dumbstruck [2]. A more literal, accurate translation [1]. [2]

- (g) eg. Cl: This is natural for everyone, [2] to be embarrassed when meeting new friends and speaking of marriage. [5]
 Ach: I have never courted your daughter, lady, [3]

The mark awarded for each subsection will reflect the proportion of the translation acceptably correct. [10]

- (h) (i) – – / υ – / – – / υ – / υ – / υ x
 οὐδ' ἐξ Ἀτρειδῶν ἦλθέ μοι λόγος γάμων

6 correct feet = 4 marks, 5 = 3, 4 = 2, 3 = 1

- (ii) τί δῆτ' ἄν εἴη; – rhetorical question, no obvious answer [2]
 σὺ ... ἐμοὺς ... ἐμοὶ ... σοῦ – both are confused equally [2]
 θαύμαζ' ... θαύματ' – repetition + meaning [2].

Two points. [4]

- (i) Agamemnon intends to sacrifice Iphigenia/his daughter [3] to Artemis [1].
Calchas/oracle [1] has said this is necessary if the army is to sail to Troy [3]
to recover Helen [2] for Menelaus [1]. The marriage was a trick [2]
to get the daughter (and mother) to Aulis [2]. [10]

[Total: 60]

2. (a) Agamemnon: Shall I see you happily married [2], bringing me honour? [2]
 Iphigenia: Shall I welcome you in my home [2] when you are old [2]
 and repay you for my upbringing? [2]. Any three points. [6]

(b)(i) Don't kill/sacrifice me [2]. [2]

- (ii) Iphigenia invokes family ancestors Pelops & Atreus [2],
 emphasizing Atreus by adding πατρός [2];
 she appeals through Clytemnestra as a mother (μητρός) [2]
 who is present before Agamemnon (τῇσδε/τήνδε) [2]
 and who suffered for Iphigenia in childbirth [2]
 and who suffers now as her daughter is about to die [2].

Any four points. [8]

- (c) Yes. Iphigenia has nothing to do with Alexander/Paris and Helen [4].
 The expedition is for Menelaus' sake/to recover Helen [4],
 therefore one of *his* children should be sacrificed [4].

No. Agamemnon, as commander of the expedition, must shoulder the
 responsibility [4]. It is Artemis who demands her sacrifice [4].

Any two points. [8]

- (d) eg. Look at me, give me a glance and a kiss [3]
 so that I may have this at least as a remembrance of you when I die, [4]
 if you are not persuaded by my words. [3]

The mark awarded for each subsection will reflect the proportion of the translation
 acceptably correct. [10]

(e) Orestes [2]. [2]

- (f) She asks the child to share her tears [2]. She hopes that (like her) the child's
 innocence/vulnerability will affect Agamemnon (or something similar) [2].
 (n.b. she is **not** asking the child to speak on her behalf.) [4]

(g) awareness [2]. [2]

- (h) αἰδεσάι με καὶ κατοίκτιρον (line16) – repeated imperatives [2]
 = emphasis [2]; emphatic position [2] of βίου/life (line16) [2];
 πρὸς γενείου (line17) [2] – physical entreaty (reinforced by ναί) [2];
 ἀντόμεσθα (17) – vocab. 'we beg' [2];
 δύο φίλω (line17) – dual ('we two loved ones') [4];
 ὁ μὲν . . . ἡ δ' (line18) [2] – reinforces Orestes/Iphigenia link [2];
 line 20: reference to the sweetness of life [2] + compared to the 'nothingness'
 (οὐδέν – emphatic position [2]) of death [2];
 μαίνεται (line 21): emphatic vocab. [2] + position [2];
 κακῶς ζῆν κρείσσον ἢ καλῶς θανεῖν (line 22) – aphorism explained [4].

Any combination of points. [12]

- (i) Some answers might reasonably say something about κλέος and the heroic code (eg. Achilles, Ajax). Accept any well made points, even in a modern context – 2 marks per point or full marks for one longer point well presented/supported.

2 marks available for an accurate translation:

'It is better to live in dishonour than to die gloriously.'

[6]

[Total: 60]

[Final Total: 120÷2]

Section B

3. (a) Polyphemus/the Cyclops [2]. [2]

(b) Odysseus and (12) companions have entered the cave (of Polyphemus) [2]. (Against the wishes of his men [2]) Odysseus decides to wait and meet the owner [2]. Eventually the monster returns [2], closes off the entrance with a huge rock [2], and carries out various tasks [2] before spotting Odysseus and his men [2] cowering in a corner [2]. [8]

(c) eg. Are you wandering over the sea for trade
or at random, like roving pirates [6]
who risk their lives, bringing ruin on other people? [4]

The mark awarded for each subsection will reflect the proportion of the translation acceptably correct. [10]

(d) (Polyphemus') deep voice [2] and monstrous size [2]. [4]

(e) Aegean/Mediterranean [2]. [2]

(f) (i) - υ υ/-υ υ /- - /- - υ υ /- - υ υ /- - x
οἶκαδε ἰέμενοι, ἄλλην ὁδόν, ἄλλα κέλευθα

6 correct feet = 4 marks, 5 = 3, 4 = 2, 3 = 1

(ii) They long for home - οἶκαδε ἰέμενοι(οἶκαδε first for emphasis) [2];
anaphora of ἄλλην . . . ἄλλα - 'other' = 'wrong' course [2];
ὁδόν . . . κέλευθα - repetition of idea makes their journey seem
very long [2].

Two points. [4]

(g) **Either** to suggest that they are in the hands of the gods [2]
= more sympathy [2],
or to remind Polyphemus of Zeus' existence, his power, and even his role as
overseer of guest-friendship [2] = threat [2]. Either point. [4]

(h) (of) Agamemnon [0], son of Atreus [2]. [2]

(i) (i) '*greatest fame under heaven*' [4]

(ii) He sacked a great city/Troy [2] and destroyed many people [2]. [4]

(j) He will offer to eat Odysseus [2] last of all [2]. [4]

(k) Odysseus says "we have come to seek your hospitality . . . (line 266ff.) and talks about receiving a gift of hospitality (ξεινήϊον) as a right/due (θέμις) of strangers/guests. Zeus is the god who protects strangers/guests (line 270). Od. describes the wine as λoιβῆν, a drink-offering (line 349); *xenia* normally involves an exchange of gifts and at line 364ff. Od. offers to tell Polyphemus his name ('*Nobody*') in exchange for a gift ('*I will eat Nobody last*').

Expect something about the violation of *xenia* e.g. when the Cyclops asks questions of his visitors without inviting them to eat first (line 252ff.) – although they have already eaten some of the cheeses (line 231) – and Od. says of his behaviour (eating the men) “*You have not behaved rightly*” (line 352).

Award full marks for three good points (3 x 4 marks).

[12]

[Total: 60]

4. (a) Huge [2], green [2], of olive-wood [2]. Two points. [4]
- (b) He describes it as being as big as the mast [2] of a twenty-oared ship [2], a broad merchant ship [2] that sails the ocean [2]. Any three points. [6]
- (c) Two metres [2]. [2]
- (d) (i) It is smoothed down [2], sharpened to a point [2], hardened in the fire [2] and hidden under the dung [2]. Any three points. [6]
- (ii) οἱ δ' . . . ἐγὼ δ' [2]. No reference to Greek = [1]. [2]
- (e) Choose helpers by lot [2] to lift the pole [2] and twist it in the Cyclops' eye [2], while he's asleep [2]. Three points. [6]
- (f) eg. The lot fell on those whom I myself would have chosen, four, [4] and I counted myself the fifth with them [3].
In the evening he came herding his fine-woollen flocks [3].

The mark awarded for each subsection will reflect the proportion of the translation acceptably correct. [10]

- (g) (i) The (larger male) animals will save [2] Odysseus and his men later [2]. [4]
- (ii) He suspected something [2] or a god ordered him [2]. Both points. [4]
- (h) (i) He snatched up two men [2] and prepared his meal [2]. [4]
- (ii) Formulaic lines repeated from lines 244-5, 250:
mundane, everyday tasks indicative of tranquil domesticity eg.
ἤμελεν – *he milked*, πάντα κατὰ μοῖραν – *every one in turn*,
ὕπ' ἔμβρουον ἦκεν ἑκάστη – *to each mother he put the young one* (= caring).
This makes the change to violence all the more sudden, unexpected, shocking.
Some aspect of 'mundane' etc. with example [2];
identification of contrast/change in tone [2]. [4]
- (i) He takes responsibility [2] + example [2] (e.g. lines 7-11 ἐγὼν ἀπέκοψα
παραστάς, καὶ παρέθηχ' . . . ἐκέλευσα . . . ἐγὼ δ' ἐθώσα παραστάς . . .
λαβὼν ἐπυράκτεον . . . κατέθηκα κατακρύψας).
He is the leader who tells the others what to do [2] + example [2]
(eg. ἐκέλευσα and ἄνωγον).
Shrewd – the plan is cleverly thought through [2] + example (stake hidden under the
dung) [2].
Brave [2] + example [2] (e.g. he organises the drawing of lots, but has already
counted himself in).

Two points, well explained. [8]

[Total: 60]

[Final Total: 120÷2]

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