

GCE

Classics: Classical Greek

Unit **F373**: Classical Greek Verse

Advanced GCE

Mark Scheme for June 2014

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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1. Annotations

These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Good response/positive
	Slash
	Unclear
	Benefit of doubt
	Consequential error
	Cross
	Extendable horizontal line - Major error
	Extendable horizontal wavy line – Minor error/ mistranslation
	Tick
	Omission mark

2. Subject-specific Marking Instructions

Subject specific marking instructions that apply across the whole question paper must appear here. These must be compatible with the OCR Marking Instructions above. Include here any instructions for marking when a candidate has infringed the rubric.

Section A

Question		Answer/Indicative content	Mark	Guidance	
				Content	Levels of response
1	a	Translate lines 1-10 from Passage 1 (Αἰγεῶδ . . . κακῆς) into English.	30	<p>The passage has been divided into 7 sections, each worth 4 marks. Award up to 4 marks per translated section according to the criteria in the column to the right. The translations to the left of this column are meant for guidance only and are not definitive. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line to indicate where each section ends. Add up the sectional marks to give a subtotal out of 28.</p> <p>At the end, award a further mark out of 2 for fluency of English according to the criteria in the column to the right.</p>	<p>Marks for each section:</p> <p>[4] All or almost all of the meaning conveyed (as agreed at standardisation)</p> <p>[3] Most of the meaning conveyed</p> <p>[2] Half of the meaning conveyed; the rest seriously flawed</p> <p>[1] Very little meaning conveyed, or isolated words known</p> <p>[0] No elements of meaning conveyed; no relation to Greek at all</p> <p>N.B. Consequential errors should not be penalised.</p> <p>Marks for fluency of English:</p> <p>[2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation</p> <p>[1] Occasional improvements on a literal translation</p> <p>[0] No or very little improvement on a literal translation</p>
	i	<p>Lines 1-2</p> <p>Αἰγεῦ, κάκιστός ἐστί μοι πάντων πόσις. τί φήης; σαφῶς μοι σὰς φράσον δυσθυμίας.</p> <p>Aegeus, my husband is the worst of all [men]. What do you say? Tell me clearly about your unhappiness.</p>	4		
	ii	<p>Lines 3-4</p> <p>ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθῶν. τί χρῆμα δράσας;</p> <p>Jason wrongs me although he has suffered nothing from me. What [thing] has he done?</p> <p><i>'Suffering' is fine. Translating the participle concessively is a discriminator of a good candidate, and should be taken into account when awarding the fluency mark.</i></p>	4		
	iii	<p>Lines 4-5</p> <p>φράζε μοι σαφέστερον. γυναῖκ' ἐφ' ἡμῖν δεσπότην δόμων ἔχει.</p> <p>Tell me more clearly. He has [another] woman over me as mistress of the house.</p>	4		

Question		Answer/Indicative content	Mark	Guidance	
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	iv	<p>Line 6 οὐ που τετόλμηκ' ἔργον αἰσχιστον τόδε;</p> <p>Surely he has not dared this most shameful act?</p> <p><i>που: 'somewhere' is a minor error, 'where' a major. α»sciston: if not translated as superlative, minor error.</i></p>	4		
	v	<p>Line 7 σάφ' ἴσθ' > ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.</p> <p>Know it well: we who were previously friends are dishonoured.</p>	4		
	vi	<p>Lines 8-9 πότερον ἐρασθεῖς² ἢ σὸν ἐχθαίρων λέχος; μέγαν γ' ἔρωτα></p> <p>Has he fallen into a passion, or does he hate your bed [i.e., marriage to you]? A great passion.</p>	4		
	vii	<p>Lines 9-10 πιστὸς οὐκ ἔφυ φίλοις. ἴτω νυν, εἶπερ, ὡς λέγεις, ἐστὶν κακός.</p> <p>He has not been faithful to his friends. Let him go, [then,] if, as you say, he is bad.</p> <p><i>>fu: allow 'is'. nun: allow 'now' despite lack of accent. e»per: 'since' or 'even if' are minor errors.</i></p>	4		

Question		Answer/Indicative content	Mark	Guidance	
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	b	<p>Line 11 from Passage 1 (ἀνδρῶν ... λαβεῖν): what revelation does Medea make in this line?</p> <ul style="list-style-type: none"> • That Jason wants to <i>marry</i> [as opposed to merely having as a mistress] ... (1) • ... a king's daughter [generalising plural referring to Creon's daughter] (1) 	2	Add up points to a maximum of 2. Give 1 for a version that is literally correct but which does not actually explain in good English what Medea means.	
	c	<p>Write out the Greek of lines 12-13 from Passage 1 (δίδωσι ... Κορινθίας) and scan these lines.</p> <p> v - v - - - v - v - v v δίδωσι δ' αὐτῶ τίς; πέραινέ μοι λόγον. </p> <p> v - v - - - v - v - v - Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας. </p>	4	Accept long or short on διδ-. Accept long or short or anceps on last syllable of a line.	[4] Eleven or twelve feet correct [3] Between eight to ten feet correct [2] Between five to seven feet correct [1] Between two to four feet correct [0] One or no feet correct
	d	<p>Line 14 from Passage 1 (συγγνωστὰ ... γύναι): how does Aegeus react to what Medea has just told him?</p> <ul style="list-style-type: none"> • He says that it is pardonable/understandable ... (1) • ... that she is distressed / hurt / annoyed / grieved (1) <p><i>lupe¹sqai: 'wronged' is not correct.</i></p>	2	Add up points to a maximum of 2.	

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	e	<p>Line 15 from Passage 1 (καὶ πρὸς ... χθονός): what further revelation does Medea make in this line?</p> <ul style="list-style-type: none"> That she is being exiled [from the country]. <p><i>Accept 'was exiled', 'has been'.</i></p>	1		
	f	i	<p>What question does Aegeus ask Medea: in line 16 from Passage 1 (πρὸς τοῦ)?</p> <ul style="list-style-type: none"> By whom [is she being exiled]? <p><i>Accept 'on whose order'.</i></p>	1	
		ii	<p>in line 18 from Passage 1 (ἐᾶ δ' Ἰάσων;)?</p> <ul style="list-style-type: none"> Does Jason allow / accept / agree [to this]? 	1	
	g	<p>Line 19 from Passage 1 (λόγω ... βούλεται): what is Medea's answer to the second question?</p> <ul style="list-style-type: none"> He says not ... (1) ... but he is willing to put up with / endure it. (1) 	1	Accept either answer.	

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	h	<p>Lines 20-24 from Passage 1 (ἀλλ' ... ἐφείστιον): during these lines, how does Medea use language and actions to create pity for her in Aegeus? Make four points, and in each case quote and translate the Greek to illustrate the point.</p> <ul style="list-style-type: none"> • She supplicates herself to him: 'I beg you by your beard and knees and I become your suppliant.' (<i>Accept either all or a significant portion of this quotation.</i>) • Repetition of οἰκτιρον, 'have pity'. • She calls herself 'unfortunate me'. • She will be ὀρμημον ('desolate', 'lonely', 'solitary') [when she is exiled]. • Emotive verb εἶς·δῆϊ ('look upon') for 'allow'. • Pairing of κάρσ' κα, δῆμοις ('in your land and house'). • Choice of ἐφείστιον ('at one's fireside'). 	8	<p>Broadly speaking, award 1 mark for each point made, and 1 mark for the relevant quotation and translation, if correct.</p> <p>Half-developed points may be awarded 1 mark.</p> <p>Points based on words which have been glossed on the paper might not be able to attract 2 marks.</p> <p>Add up marks gained to a maximum of 8.</p>	

Section B

Question		Answer/Indicative content	Mark	Guidance	
				Content	Levels of response
2	a	<p>How does Sophocles bring out Oedipus' self-disgust in Passage 2A?</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> • 1-3: Apostrophe, addressed to the non-sentient Mount Cithaeron, the mountain where he was abandoned as a baby. • 1: Self-piteously, Oedipus asks Mount Cithaeron why it sheltered him. • 1-2: In fact, why did Cithaeron not slay him as soon as (εἰσῆλθῆς) it received him? • 1-2: Repetition of τ· μ', with second person singular verb (ἴδῃσθαι/ἴδῃσθαι) and/or virtually synonymous ἴδῃσθαι and λαβῆναι. • 2-3: 'So that I might never have revealed...' • 3: Darkly vague reference to Oedipus' parentage as >νγεν ἄ γεγάς, as if he cannot bring himself to say 'parents'. • 4-5: New triple apostrophe to Polybus (his supposed father), Corinth (his supposed home-city) and 'the ancient house of his fathers'. • 5: Extent of deception emphasised by παλαιῶν, 'ancient', though undercut by λήθη, 'in word', 'supposed'. • 5-6: 'How you nurtured ...', 'what sort of beauty you in nurtured'. • 5-6: μετὰ κῆλον ('a fair object', 'a fair surface'). • 6: κακῶν ὀφθαλμῶν ('festering ills below'). • 5-6: Contrast between κῆλον and κακῶν emphasised by juxtaposition and alliteration. • 7: Polyptoton of κακῶν ... κακῶν, picking up on κακῶν of previous line, 'evil and of evil birth'. 	25	<p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Examiners will be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points is in the column to the left. It should be stressed that no candidate is required to mention all, or even most, of these points, although the passage should receive reasonable coverage overall. It is also quite possible that candidates may come up with other valid points of their own, for which credit should be given.</p>	<p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

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		<ul style="list-style-type: none"> • 7: nōn ... eīr·skomai, 'now I am found' – as if he had been deliberately hiding (although he had not). • 8-9: Now he is apostrophising the place where he met and murdered his real father. • 8: kekrumm™nh, though describing a valley or glen, seems to continue the theme of hiding/revelation. • 10-11: Vampiric image emphasising the horror that occurred there. • 10: Polypoton of ÷mēn ... ÷mān, 'my blood from my hands'. • 10-11: Double possessor (÷mēn, patrÇj) of tē aāma emphasises the crime of patricide. • 11: Question ^r} ... m™mnhsq™ ('do you remember?'). Depending on text studied, ti adds note of bitterness ('at all?', 'perchance?'). • 12: 'What deeds I did'. • 12: ĩm, n, 'for you to see' (Jebb). • 12-13: 'Then, coming here, what deeds I did again' – refers obliquely to the incestuous relationship with Jocasta. Logic is overwhelmed by the power of the language, for surely the place where Oedipus killed his father (even if it had eyes) could not have followed him back to the palace of Thebes. N.B. how Ēpo¹' >prasson picks up on oÀ' >rga dr} saj of previous line. • 13-18: Now Oedipus apostrophises 'marriage-rites'. • 13: repetition of g}moi. • 14-15: Cognate words ÷fĐsaq' and futeĐsantej and the phrase p}lin {ne¹te tautēn sp™rma emphasise that Jocasta was involved in both Oedipus' creation and his reproduction. • 15-17: 'You brought forward fathers, brothers, (and) sons as kindred blood, brides, wives and mothers' – use of asyndeton and apposition creates a chaotic tangled web of 			

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		<p>words which mirrors the relationship paradoxes created by the act of incest which it describes. (Apologies for the prosaic and inadequate translation.)</p> <ul style="list-style-type: none"> • 17-18: 'As many most shameful works as there are among men' – ἄποΐσα, superlative αἰσίστα and ἄν {νῆραποῖσιν all emphasise the singular horror of what has happened. • 19: Almost gnomic 'It is not fair to say what it is not fair to do' – οἴμῃδ᾽ plus infinitive, καλῶν doing double duty. • 20: Urgency of ἴπῳ τίστα. • 20: Appealing πρὸς θεῶν. • 20-22: In his self-loathing, Oedipus suggests appropriately horrible fates for himself. N.B. word choice, word order, assonance of aorist imperatives. • 20-21: 'Hide me somewhere outside [Thebes]...' • 21: 'Or kill me...' • 21-22: 'Or hurl me out into the sea...' • 22: 'Where you will never see me again' - >τι emphasising μέποτε. 			

Question		Answer/Indicative content	Mark	Guidance	
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2	b	<p>‘Oedipus is so hot-tempered and so offensive towards other characters that it is difficult to feel much sympathy for him.’ Do you agree? In your answer you should refer both to Passage 2B and to the rest of the play.</p> <p>The question invites candidates to pick out from the text examples of Oedipus being hot-tempered or offensive – and/or counter-examples which mitigate or give the lie to this assessment of his character – and to discuss whether or not our sympathy for his plight is compromised by our perceptions of his character, actions and words.</p> <p><i>King Oedipus 532-539:</i></p> <ul style="list-style-type: none"> In this passage Oedipus accuses Creon in no uncertain terms of conspiring against him. <p><i>Play in general:</i></p> <p>Oedipus’ character and actions – are these hot-headed? If so, are they forgivably/understandably so, or beyond redemption?</p> <ul style="list-style-type: none"> Various lines expressing Oedipus’ single-mindedness and determination (such as lines 135-136) often combined with dramatic irony (such as lines 137-141). (See also, e.g., lines 224-272.) Various passages wherein other characters urge Oedipus to drop his investigation (e.g. lines 320-321) and Oedipus keeps on pressing. Various passages when other characters say something designed to allay Oedipus’ concerns but which prompt him into further enquiry (e.g. lines 707 ff.). He has a character which is prone to fly off the handle, and he acts hastily. (Cf. Creon’s assessment of him in lines 673-675.) 	25	<p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Examiners will be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points is in the column to the left. It should be stressed that no candidate is required to mention all, or even most, of these points, although the play (including parts read only in English) should receive reasonable coverage overall. It is also quite possible that candidates may come up with other valid points of their own, for which credit should be given.</p> <p>Good answers will give an overall assessment of the extent to which Oedipus fits the description quoted in the question (AO2 evaluation),</p>	<p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

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		<ul style="list-style-type: none"> • He at first fails to realise that he is the killer of Laius, which he may conceivably have realised on more measured reflection. • He unwittingly curses himself. • He refuses to believe Teiresias, and accuses him of corruption in an extremely offensive way, ironically even commenting upon his blindness. • Although Oedipus is wrong to insult Teiresias, suddenly to hear that one is one's father's murderer and one's mother's bedfellow is quite a hard thing to bear with equanimity. • Oedipus is relentless in pursuit despite (or maybe because of) his misgivings (lines 747-748). • He accuses Creon – again, very bluntly – of wanting power, despite Creon's very convincing arguments to the contrary. • He assumes that Jocasta is just being snobbish about his (imagined) humble origins, even though, perhaps, he should have worked out the truth by that point. • Is the self-blinding a hot-headed action, or an appropriate one? Perhaps Oedipus should be admired for 'honouring his curse'. <p><i>Other factors:</i></p> <ul style="list-style-type: none"> • The oracle of Apollo foretold that Laius would be killed and Jocasta married by their son. On one level, therefore, Oedipus is just a pawn of fate, and a degree of sympathy may be appropriate whatever his behaviour. (Lines 280-281, 'No man can force the gods to what they do not want.' Line 341, 'The future will come on its own, even if I cover it in silence.') 		<p>as well as the extent to which other factors (the actions and words of other characters, fate and the gods) are relevant (AO2 evaluation). Answers should show a detailed knowledge of the speeches, dialogue, plot and events of the play and use them effectively to answer the question (AO1/AO2 analysis).</p>	

Question		Answer/Indicative content	Mark	Guidance	
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3	a	<p>Show how, in Passage 3A, Aristophanes derives humour from the way in which he portrays Socrates and the students.</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> 1: 'I liked the gecko shitting on Socrates' (when he was gazing at the moon – lines 171-173, just before the printed passage): lavatorial humour juxtaposed with the 'intellectual' activities of a supposedly dignified figure. 2-6: The student tells another anecdote with which he intends to illustrate Socrates' intelligence, although it also implies that the philosophers are rather other-worldly, for they have not made proper provision for their sustenance (line 2), and it ends up being a vehicle for an obscene pun, which hardly does Socrates credit as his method of providing for his students is to seduce a boy, rob him, and sell his cloak to buy food (lines 4-5). 3: Juxtaposition of impressive, possibly poetic, \divpalamfsato with mundane prÈj t„lfita. 4: Aristophanes conflates the ideas of sprinkling flour as one commences to make bread and giving a geometry lesson in the dust. Normally one would be drawing diagrams in the dust on the ground, but this lesson takes place on a table as it is a substitute for a dinner. 5: Socrates bends a spit – presumably it is not needed for its normal purpose as the philosophers cannot afford meat – and bends it to make it into a pair of compasses. 5: A pun on two senses of diabËthj – 'taking the compasses' and 'picking up a leg-spreader' (a sexual meaning). 6: The context provided by 'from the wrestling-school' helps the transition from geometrical to sexual subject matter. 	25	<p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Examiners will be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points is in the column to the left. It should be stressed that no candidate is required to mention all, or even most, of these points, although the passage should receive reasonable coverage overall. It is also quite possible that candidates may come up with other valid points of their own, for which credit should be given.</p>	<p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

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	<ul style="list-style-type: none"> • 6: qom}tion ĩfe·leto – a ridiculous accusation to make of Socrates. • 7: Ironic (though sincerely meant by its speaker, as the following lines make clear) comparison of this sordid escapade with the great theoretical and practical philosopher Thales. • 8-10: Humour provided by Strepsiades' undignified/boyish enthusiasm to enter the 'Thinkery'/'Reflectory': „noige is used twice in line 8, then again with ton qĐran in line 10; nĐsaj in line 8 = 'get a move on'; 'show me Socrates' in line 9; àj t}cista in line 9; maqhtiã = 'I'm hot to learn' in line 10; reinforcement of third „noige by {11} in line 10. • 11: At this point the +kkĐklhma is used, or a screen removed, to reveal the Thinkery and its denizens. Laughs are no doubt to be had here from the details of the set and the physical appearances and attitudes (cf. lines 14 and 18) of the philosophers. • 11: Strepsiades clearly finds their appearance bizarre, with both è \Hr}kleij and taut, podap~ t~ qhr·a; • 12: The student's surprise at Strepsiades' reaction ('Why are you surprised? What do you think they look like?') feeds Strepsiades' next line. • 13: 'Like those captured at Pylos, the Laconians.' Topical: these hostages would at the time of the play's original performance have been living in chains in Athens for two years. No doubt the prisoners would indeed be looking rather pale and emaciated by now. The students' similar appearance is, however, down to their indoors lifestyle and poor diet. Aristophanes is also, one presumes, trading on the 'feelgood factor' that the acquisition of these hostages, from a nation not accustomed to surrender, had engendered in Athens. • 14: Some of the philosophers are bending down comically. • 15-16: Impressive sounding 'These ones are inquiring into matters under the earth' is misinterpreted by Strepsiades as 			

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	<p>'They are searching for onions [vel sim.]'</p> <ul style="list-style-type: none"> • 16-17: Bathos of 'Well, don't give that another thought – for I know where there are nice big ones.' • 18: Another group of students is bent right over (as line 20 graphically makes clear). • 19: Grand-sounding 'They are exploring the underworld [lit., 'scrutinising Erebus'] below Tartarus' – deeper than the realm of Hades. • 20: The previous line is punctured by Strepsiades' crude question 'Then why are their arseholes looking at the sky?' There is an obvious answer to the previous question ('Because their heads are right down'), but this line is feeding another joke ... • 21: '... Because <i>they</i> [the anuses] are learning astronomy.' • 22: The student tells the other philosophers to go inside (it is irrelevant whether the previous staging has implied that we are now in the Thinkery – the play is being performed in an open-air theatre) 'lest <i>he</i> [i.e. Socrates] chance upon you.' This line prepares the way for the joke in lines 25-26. • 23-24: These lines are also essentially a feed for the joke in lines 25-26, as one might think that Strepsiades would want to take his problem straight to Socrates rather than tell these students about it – cf. line 9. There is an unusual enjambement involving $\frac{1}{2}$na. • 25-26: After a large build-up comes the joke that the students are not allowed to spend too much time in the air outside (philosophy being comically stereotyped as an unhealthy indoor pursuit). 			

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3	b	<p>‘Throughout the <i>Clouds</i>, Aristophanes argues for the superiority of the old over the new.’ Do you agree? In your answer you should refer both to Passage 3B and to the rest of the play.</p> <p>Expect candidates to show detailed knowledge of the various ways in which the theme of the old versus the new, or age versus youth, is manifested in the play. The printed passage will give them some examples, and they should make judicious use of this in their answers, but they will need to show a wider knowledge of the play as well.</p> <p><i>Clouds</i> 961-968:</p> <ul style="list-style-type: none"> The ‘Better’ or ‘Right’ Argument refers to the ‘old education’ (line 1), associating it with justice and decency (line 2). The details which follow in lines 3-8 advocate strict discipline for the young, including singing in the mode handed down by their fathers (line 8). However, it is clear that Aristophanes is comically subverting this message by ironically portraying the Better Argument as being obsessed with boys (lines 5-6). <p><i>Play in general:</i></p> <p>It is clear that the main business of Aristophanes is to be funny rather than to promote social conservatism or reformation. Although, as often in Aristophanes, the older generation portrays itself as virtuous and austere, here (as elsewhere) there is no unambiguous siding with the old over the young, with fathers over sons (or vice versa). However, some examples which can be said to address the theme follow.</p> <ul style="list-style-type: none"> Strepsiades associates Pheidippides’ spendthrift ways with a spoilt upbringing, e.g. lines 68-74. However, his own motivation for becoming Socrates’ pupil 	25	<p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Examiners will be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points is in the column to the left. It should be stressed that no candidate is required to mention all, or even most, of these points, although the play (including parts read only in English) should receive reasonable coverage overall. It is also quite possible that candidates may come up with other valid points of their own, for which credit should be given.</p> <p>Candidates may well combine following through the argument with commenting on how it is reinforced, or do the two things separately.</p>	<p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer/Indicative content	Mark	Guidance	
	<p>(debt-avoidance) is hardly admirable.</p> <ul style="list-style-type: none"> • Strepsiades' contention that filial love is manifested in obedience, e.g. lines 82-90. Cf. the 'Better' Argument's lines 993-994, 998-999, the Chorus at 1391-1396. • Pheidippides' claim that his new-fangled education means that he can show that it is right to punish his father (1403-1405) leads to a debate (lines 1408-1446) about physical punishment practised on the young by Strepsiades' generation and whether it is right for the young to treat the elderly in the same way. • The association <i>passim</i> of philosophers and the 'Reflectory' or 'Thinkery' with new-fangled ideas. • The Clouds' greeting of Strepsiades in line 358 and the contrast they make between Socrates and 'present-day celestial experts' in line 360. • References to the usurpation of the Olympian gods by, e.g., 'Vortex' (line 380, lines 1469-1474), and other sceptical remarks (e.g. lines 398-402). • Association <i>passim</i> of old age with difficulty in learning, e.g. in 476-477 and 512-517, and in the fact that Strepsiades has to give up and make Pheidippides take his place. • When discussing comedy in the parabasis Aristophanes espouses originality and novelty (e.g. 547-548, 561-562). • Association <i>passim</i> of the 'Better' Argument with old ways and the older generation (e.g., negatively, line 908, 916, 984, positively in lines 985-986, 1028-1029), and the 'Worse' Argument with new ways and the younger generation (e.g. 896-898, 912-914, 916-9, 943-944, 987, 1003, 1015ff.). (Cf. also 935-938.) 		<p>Good answers will give a broad and detailed assessment of the ways in which the theme of the old versus the new and/or age versus youth is portrayed in Clouds (AO1/AO2 analysis), and will show an appreciation of whether Aristophanes might be said to favour one side over the other, or whether anything serious is actually being said at all (AO2 evaluation).</p>	

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