

GCE

Classics: Classical Greek

Unit **F372**: Classical Greek Verse and Prose Literature

Advanced Subsidiary GCE

Mark Scheme for June 2015

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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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Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning
wavy line	in translation minor error; in margin full marks for section of answer; in essay good point in margin
straight line	in translation major error; in margin 0/2 on section of answer. + error in body of answer
omission	in translation omission=major error; in margin 1/2 on section of answer + use for omissions in body of answers
BP	blank page

Section A: Prescribed Prose Literature

Question	Indicative Content	Mark	Guidance
1a	He thought that sufficient time had passed [1] for Simon to forget about the boy [1] and be sorry for his earlier misdeeds [1]	[2]	ἐπειδὴ δὲ ὤμην ... πάλιν (lines 1–3 from Passage 1A): why did the speaker return to Athens? Maximum 2 marks
1b (i)	He summoned some of his friends [1]. allow 'associates' etc.	[1]	παρεκάλεσέ τινας ... αὐτόν (lines 6–8 from Passage 1A): what did Simon do?
1b (ii)	They put guards on the roof; they were eating and drinking [2] so that they could grab the boy when he came out (of the house) [2]	[4]	what did his friends do, and why?
1c	οὔτοι δ' ἤδη μεθύοντες ἐκπηδῶσιν ἐφ' ἡμᾶς: early position of ἤδη μεθύοντες; choice tense and position of ἐκπηδῶσιν οἱ μὲν τινες: some of Simon's friends were not prepared to συναμαρτεῖν which suggests they knew he was in the wrong Σίμων δὲ οὕτωσιν καὶ Θεόφιλος καὶ Πρώταρχος καὶ Αὐτοκλήης: very specifically points the finger at those responsible; there are four of them against one boy εἶλκον τὸ μειράκιον: tense (imperfect) and choice of εἶλκον ὁ δὲ ῥίψας τὸ ἱμάτιον ὄχετο φεύγων the boy escapes and runs away, suggesting he is the victim (and that the jurors are invited to be pleased that he has escaped) ἐκείνων μὲν ἐκφεύξεσθαι, τούτους δ', ἐπειδὴ τάχιστα ἐντύχοιεν ἄνθρωποις, αἰσχυνομένους ἀποτρέψεσθαι: the speaker contrast what he expected to happen to the boy and to the attackers; he highlights the shameful nature of their act (αἰσχυνομένους) ἐτέραν ὁδὸν ὄχόμεν ἄπιών: rather than seek conflict, the speaker goes away by another route.	[8]	οὔτοι δ' ... ὄχόμεν ἄπιών (lines 10–16 from Passage 1A): how does the speaker present what happened in a manner that favours his case? 1 mark for quotation of Greek 1 for discussion up to 8: Maximum 6 if only content/style discussed. Misunderstanding/mistranslation of the Greek negates the mark for the Greek phrase.

	Indicative translation	Marks	Guidance	Levels of response
1d		[15]		
Section				
(i)	οὕτω σφόδρ' αὐτοὺς ἐφυλαττόμην, καὶ πάντα τὰ ὑπὸ τούτων γιγνόμενα μεγάλην ἐμαυτῶ συμφορὰν ἐνόμιζον I was watching out for them so carefully and I considered everything done by these men (them) a great misfortune for myself	[5]	The passage has been divided into three sections, each worth 5 marks. (i) allow 'sought to avoid'/ allow variations on 'everything...' 'I avoided'-minor error. allow variations on 'misfortune'	5-mark grid [5] Correct translation (as agreed at standardisation) with one minor error allowed. [4] One serious error or two minor errors, otherwise the meaning is conveyed. [3] Most of the meaning conveyed, but several errors. [2] Half the meaning conveyed, the rest seriously flawed [1] A minority of meaning conveyed.
(ii)	κάνταῦθα μὲν, ἵνα φησὶ Σίμων τὴν μάχην γενέσθαι, οὔτε τούτων οὔτε ἡμῶν οὐδεὶς οὔτε κατεάγη τὴν κεφαλὴν οὔτε ἄλλο κακὸν οὐδὲν ἔλαβεν And there, where Simon says the fight took place, no one from their party or ours had his head broken or suffered any other damage,	[5]	(ii) allow 'mine or our'/ allow 'had their head cut open'/ allow variations on 'damage' (iii) if any candidates to include 'of these things' give credit. 'Ωs' must be translated	
(iii)	ὥs ἐγὼ τοὺς παραγενομένους ὑμῖν παρέξομαι μάρτυρας. so (as) I will provide for you those who were present as witnesses.	[5]		

	Indicative translation	Marks	Guidance	Levels of response
1e	The boy fled into a fuller's shop [1]; his pursuers grabbed him there and took him off forcefully [1], while he shouted and cried out to the bystanders [1]	[2]	What happened immediately after the end of the passage?	Any two points.
1f	<p>ὕμεις: the speaker addresses the jurors.</p> <p>τὰ δίκαια ψηφίζεσθε: he reminds them of their duty; imperative and prohibition; τὰ δίκαια emphasises what is at stake here</p> <p>μὴ περιύδητε: he appeals to the jury because of the threatened penalty (ἐκ τῆς πατρίδος ἀδίκως ἐκπεσόντα); suggests negligence if the jurors vote against him</p> <p>ὑπὲρ ἧς: the speaker stresses his services for the city</p> <p>πολλοὺς κινδύνους κεκινδύενυκα καὶ πολλὰς λητουργίας λελητούργηκα: repetition of πολλ-, parallel phrasing with the two perfects and cognate accusatives</p> <p>κακοῦ μὲν αὐτῇ οὐδενὸς αἴτιος: position of οὐδενὸς; balance of κακοῦ and ἀγαθῶν</p> <p>δὲ πολλῶν (l. 4)</p> <p>οὐδὲ τῶν ἐμῶν προγόνων οὐδεῖς: emphasises his family's benefactions; reinforcing negatives</p>	[8]	ὧν ὑμεῖς ... καταστῆναι (lines 1–6 from Passage 1B): in what ways is this a powerful conclusion to the speech?	<p>1 mark for quotation of Greek 1 for discussion up to 8:</p> <p>Maximum 6 if only content/style discussed.</p> <p>Misunderstanding/mistranslation of the Greek negates the mark for the Greek phrase.</p>

	Indicative translation	Marks	Guidance	Levels of response
	<p>ὥστε δικαίως ἂν ὑφ' ὑμῶν καὶ ὑπὸ τῶν ἄλλων ἐλεηθείην: draws attention to his need for pity</p> <p>οὐ μόνον εἶ τι πάθοιμι ὧν Σίμων βούλεται: emphasises the personal nature of the vendetta</p> <p>ὅτι ἠναγκάσθην ἐκ τοιούτων πραγμάτων εἰς τοιούτους ἀγῶνας καταστῆναι: emphasises the personal humiliation of the trial; repetition of τοιούτων and τοιούτους</p>			
1g	<p>Candidates may concentrate exclusively on the speaker and Simon, though credit attempts to include other individuals such as Theodotos. They should draw on a range of examples from the set text which are designed to bring out the contrasting characters of the individuals selected. Candidates may wish to argue about the success of this presentation, and the extent to which the speech may be deceptive. Answers may include:</p> <ul style="list-style-type: none"> • In the introductory chapters (§1-4) the speaker presents himself as a laughable figure; • The contrasting presentation of the relationship enjoyed by both men with Theodotos (the speaker kind, Simon aggressive); • The behaviour of Simon at the speaker's house (§6-8); 	[10]	<p>In the sections of <i>Against Simon</i> you have read, how effectively does Lysias contrast the characters of the speaker and Simon? Essays should make specific reference to examples which illustrate the points chosen. Candidates may use paraphrase or selected short quotations to demonstrate their knowledge of the text. There is no requirement to refer to the Greek text, though candidates may choose to do so, and credit should be given where they do so appropriately: this will particularly be the case where they deal with issues of style, and it is appropriate for them to use the passages on the paper to illustrate this. Comment for credit should be confined to the set portion of Lysias, though some credit can be allowed where material outside the set</p>	<p>AO2 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 6 – 8</p> <p>Level 3 4 – 5</p> <p>Level 2 2 – 3</p> <p>Level 1 0 – 1</p> <p>The detailed levels descriptors for these questions can be found in Appendix 1</p>

	Indicative translation	Marks	Guidance
	<ul style="list-style-type: none"> • The embarrassment of the speaker about the prospect of public humiliation when his relationship with Theodotos became known (§9); • The unprovoked and drunken assault on Theodotos and the attempts by the speaker to rescue the boy (yet avoid confrontation)(§11-19); • The use of humour (Simon’s stone hitting one of his own friends (§8); • Simon’s lies (§22-31); • Simon’s character shown elsewhere (§44-5); • The speaker’s good services to the state (§46-8). 		<p>text is used to illuminate the set text. Credit any other reasonable point.</p>

Section B: Prescribed Verse Literature

Question 2

Question	Indicative Content	Mark	Guidance
2a	Hector has hurled a spear at Achilles, which rebounded from the shield [2]; Hector asks Deïphobos for another, but Deïphobos was not near him.[2]	[3]	What has happened just before Hector speaks (line 1)? Maximum of 3.
2b	He realises that the gods summoned him to death [2]; he realises that he was mistaken about the presence of Deïphobos[1]; who is within the walls [1] and Athene has deceived him [1].	[4]	ὦ πόποι ἦ ... Ἀθήνη (lines 2–4 from Passage 2A): what does Hector now understand?
2c	<p>νῦν δὲ δὴ ἐγγύθι μοι θάνατος κακός: νῦν and ἐγγύθι stress the imminence of θάνατος κακός and Hector's frank awareness of his situation</p> <p>οὐδ' ἔτ' ἀνευθεν: reinforces νῦν δὲ δὴ ἐγγύθι, just as οὐδ' ἀλέη reinforces θάνατος κακός; two negatives</p> <p>ἦ γὰρ ῥα πάλαι τό γε φίλτερον: Hector's bitter realisation of the gods' abandonment of him</p> <p>Ζηνί τε καὶ Διὸς υἱὲ κηβόλω: picks up the reference before the passage to θεοὶ</p> <p>οἷ μὲ πάρος γε πρόφρονες εἰρύατο: emphasises the change in Hector's fortune</p> <p>νῦν αὖτέ με μοῖρα κιχάνει: short recapitulation of line 5 (mini ring composition)</p> <p>μὴ μὰν ἀσπουδί γε καὶ ἀκλειῶς ἀπολοίμην: Hector accepts</p>	[6]	<p>νῦν δὲ δὴ ... πυθέσθαι (lines 5–10 from Passage 2A): how does Homer's language convey Hector's thoughts and feelings in this passage?</p> <p>1 mark for quotation of Greek 1 for discussion up to 6: Maximum 4 if only content/style discussed.</p>

Question	Indicative Content	Mark	Guidance
	<p>his fate, but wants it to be not ἀσπουδί γε καὶ ἀκλειῶς; change of tone, showing a heroic determination to go down fighting; highly spondaic; repetition of alpha privative</p> <p>μέγα ῥέξας τι καὶ ἔσσομένοισι πυθέσθαι: Hector here shows his determination to achieve a noble death, to be remembered in the future.</p>		
2d	<p>εἰρύσσατο φάσγανον ὄξύ: shows he is determined to die fighting</p> <p>μέγα τε στιβαρόν τε: draws attention to his sword's size and weight (as befits a hero)</p> <p>οἴμησεν δὲ ἀλεις: Hector as a man of action</p> <p>ὥς τ' αἰετὸς ὑψιπετής: simile comparing Hector to an eagle</p> <p>ἀρπάξων ἢ ἄρν' ἀμαλὴν ἢ πτώκα λαγῶν: emphasises the hunting prowess of the eagle; the prey are very different from the hero Hector now faces</p>	[4]	<p>ὥς ἄρα φωνήσας ... φάσγανον ὄξύ (lines 11–16 from Passage 2A): what impression of Hector does Homer convey in these lines?</p> <p>1 mark for quotation of Greek 1 for discussion up to 4.</p> <p>'dark clouds... (death)' on its own, only limited credit</p>

	Indicative translation	Marks	Guidance	Levels of response
2e		[15]		
Section				
(i)	<p>ὠρμήθη δ' Ἀχιλεὺς, μένεος δ' ἐμπλήσατο θυμὸν ἀγρίου Achilles charged and filled his spirit (heart) with savage fury</p>	[5]	<p>The passage has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a total out of 15, to be written in the right-hand margin. Ring the total.</p> <p>(i) insert 'savage'. allow 'his spirit filled with (full of)...' 'might' or 'strength'-minor error. allow 'filling'. variations on 'charged' must indicate motion/aggression</p> <p>(ii) must have some sense of covering or protection; just 'held'-minor error. allow 'helmet nodded...', allow 'holding'. 'nodded helmet' minor error</p> <p>(iii) 'plume' or 'mane' minor error. allow 'let hang' and variations on 'thick'. allow 'on both sides of'. allow variations on 'were tossed about' as long as similar in meaning e.g. 'shook/waved'</p>	<p>5-mark grid</p> <p>[5] Correct translation (as agreed at standardisation) with one minor error allowed. [4] One serious error or two minor errors, otherwise the meaning is conveyed. [3] Most of the meaning conveyed, but several errors. [2] Half the meaning conveyed, the rest seriously flawed [1] A minority of meaning conveyed.</p>
(ii)	<p>πρόσθεν δὲ σάκος στέρνοιο κάλυψε καλὸν δαιδάλεον, κόρυθι δ' ἐπένευε φαεινῇ τετραφάλῳ In front of his chest he put his beautiful ornamented shield for protection, and he nodded with his gleaming, four-crested (horned)(plated) helmet;</p>	[5]		
(iii)	<p>καλαὶ δὲ περισσεῖοντο ἔθειραι χρύσειαι, ἅς Ἡφαιστος ἴει λόφον ἀμφὶ θαμειάς. And the beautiful golden (horse) hairs were tossed about, which Hephaistos put thick around the crest.</p>	[5]		

	Indicative translation	Marks	Guidance
2f	<p>ἔκτοθι μίμνε πυλάων: this draws attention to what is happening outside the city and reminds the audience that Andromache is unaware of this</p> <p>ἴστον ὕφαινε μυχῶ δόμου ὑψηλοῖο: Andromache performs a traditional task for wives in part of their house; δίπλακα πορφυρέην, ἐν δὲ θρόνα ποικίλ' ἔπασσε: emphasis on domestic detail; strong contrast with what has happened outside the walls of Troy</p> <p>στῆσαι τρίποδα μέγαν: another task appropriate for a wife</p> <p>Ἔκτορι θερμὰ λοετρὰ μάχης ἐκ νοστήσαντι: but of course Hector will not return from battle; irony</p> <p>τῆλε λοετρῶν: draws attention to the contrast between the domestic scene and the battle</p> <p>χερσὶν Ἀχιλλῆος δάμασε γλαυκῶπις Ἀθήνη: Hector's enemies include both a man and a goddess</p> <p>κωκυτοῦ δ' ἤκουσε καὶ οἰμωγῆς ἀπὸ πύργου: the noise arrives before any ἐτήτυμος ἄγγελος</p> <p>τῆς δ' ἐλελίχθη γυῖα, χαμαὶ δέ οἱ ἔκπεσε κερκίς: Andromache immediately understands what it means, and drops her shuttle – she does not need a ἐτήτυμος ἄγγελος</p>	[8]	<p>ἄλοχος δ' οὐ πῶ ... κερκίς (lines 1-12 from Passage 2b): what makes this passage so effective?</p> <p>1 mark for quotation of Greek 1 for discussion up to 8: Maximum 6 if only content/style discussed.</p> <p>'returning from battle' only one mark without reference to 'baths'</p> <p>'poor girl' possible to score full marks with only this word if development suggests 'delusion'</p>

Question	Answer	Marks	Guidance	Levels of Response
2g	<p>Candidates will need to use examples from the set text to show how Homer presents the different stages of the confrontation and its aftermath, including the reaction of the Greeks and Trojans to Achilles' success. Credit discussion of the powerful combat scene and the strong emotions evoked both during the combat and afterwards.</p> <p>Answer may include:</p> <ul style="list-style-type: none"> • The first exchange between Hector and Achilles, including Hector's attempt to arrange proper treatment of the loser's body; • The forceful refusal by Achilles; • The first exchange of spears, and Hector's realisation that the gods are against him; • The final charge of Hector, and Achilles' response; • The reference to the armour of Achilles, stripped from the body of Patroclus; • The final exchange between Hector and Achilles, and Hector's reference to Achilles' death; • The reaction of the Greeks, and especially Achilles, with his decision to desecrate the body; • The reactions of Priam, Hekabe and Andromache. 	[10]	<p>From the lines of <i>Iliad</i> XXII that you have read, how does Homer make his narrative powerful and moving?</p> <p>Essays should make specific reference to examples which illustrate the points chosen. Candidates may use paraphrase or selected short quotations to demonstrate their knowledge of the text. There is no requirement to refer to the Greek text, though candidates may choose to do so, and credit should be given where they do so appropriately: this will particularly be the case where they deal with issues of style, and it is appropriate for them to use the passages on the paper to illustrate this. Comment for credit should be confined to the set portion of Homer's <i>Iliad</i>, though if reference beyond this develops further the discussion of the set text, this can be credited.</p> <p>a good answer can concentrate largely on one aspect of the story in detail. e.g. direct speech between the heroes/ reactions of family</p>	<p>AO2 = 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>The detailed levels descriptors for these questions can be found in Appendix 1</p>

APPENDIX 1

Use this space for a generic mark scheme grid that applies across the question paper

Section	A	B	TOTAL
AO1 Recall and deploy relevant knowledge and understanding of literary, cultural or historical sources or linguistic forms in their appropriate contexts.	24	22	46
AO2 (a) Analyse evaluate and respond to classical sources (literary, cultural, historical or linguistic) as appropriate. AO2 (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.	26	28	54
TOTAL	50	50	

Level Descriptors

[9-10] Comprehensive answer covering most or all of the points in the mark scheme; highly perceptive response with detailed reference to the rest of the prescription; argument incisive, very well structured and developed; technical terms accurately and effectively used; sustained control of appropriate form and register; legible, fluent and technically very accurate writing.

[6-8] Answer covering some of the points of the mark scheme; perceptive response with some reference to the rest of the prescription; argument well structured and developed; technical terms accurately and effectively used; good control of appropriate form and register; legible and technically accurate writing, conveying meaning well.

[4-5] A few valid points but some significant omissions; limited reference to the rest of the prescription; argument coherent if cumbersome or under-developed; some technical terms accurately used; basically sound control of appropriate form and register; legible and generally accurate writing, conveying meaning clearly.

[2-3] Limited response; little or no meaningful reference to the rest of the prescription; argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; basic control of appropriate form and register; legible and generally accurate writing; clarity not obscured.

[0-1] Work in this band may meet some of the criteria for the band above, but on balance falls below the standard defined for the higher band; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher band.

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