

GCSE

Classical Greek

Unit **B404** Verse Literature

General Certificate of Secondary Education

Mark Scheme for June 2015

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

Annotation	Meaning
	Good response/positive
	Unclear
	Benefit of doubt
	Major error
	Wrong translation/fact
	Minor error
	Harmful addition
	Good style point or correct point in short answers
	Omission mark

Subject-specific Marking Instructions that apply across the whole question paper to be included here.

MARK SCHEME

Question	Answer	Marks	Guidance
1	Odysseus is feasting at ease/ free from care/ quietly/unharmed [1] with proud/lofty/noble/honourable/important/superior/higher men [1]; he does not lack/ he has a share of the feast/food [1]; he can listen to their conversation [1].	[3]	Any three points. 'arrogant' for ὑπερφιάλοισι =0
2	Visitor/stranger/guest [1] and beggar [1].	[2]	'friend' for ξείνος = 0
3 (a)	μελιηδής [1] (honey-) sweet [1].	[2]	Allow 'honeyed'.
3 (b)	Wine harms <u>you</u> / does <u>you</u> no good [1]; wine harms <u>others</u> [1]; should be drunk in moderation [1] and not taken greedily [1].	[2]	Allow a translation of ὅς ἄν μιν χανδὸν ἔλη μηδ' αἴσιμα πίνειν for full marks.
4	e.g. Do you expect that, if the stranger bends/strings the great bow of Odysseus, trusting in (both) his hands and his strength, he will take me (to his) home and make me his wife? I think/certainly, in his heart he himself does not expect/hope for this.	[5]	Award up to 5 marks for the whole translation according to the 5-mark marking grid. [5] All of the meaning conveyed, with one minor error allowed [4] Most of the meaning conveyed with two errors (which may include a major error) or three minor errors allowed [3] Part of the meaning conveyed, but with two or more major errors or omissions allowed [2] A limited amount of the meaning conveyed [1] A very limited amount of the meaning conveyed [0] None of the meaning conveyed NB Consequential errors should not be penalised.

Question	Answer	Marks	Guidance
			'hope' for ἔλπει = minor Accept 'not even he' for οὐδ' αὐτός. Omission of που = major Omission of αὐτός = minor ἔολπε: allow past tense.
5	B.	[1]	
6	B, D, E.	[3]	
7	(They fear) what people may say [1] about the suitors being inferior [1] and defeated/beaten/ unable to string [1] by a beggar/tramp [1] when/if he strings the bow [1].	[3]	Any three points.
8	οὐ πως ἔστιν – strong negative opening [2]; ἀτιμάζοντες ἔδουσι – two reprehensible acts juxtaposed [2]; ἀνδρὸς ἀριστῆος – implied contrast with the suitors [2]; τί δ' ἐλέγχεα ταῦτα τίθεσθε; – rhetorical question with mocking tone [2]; ἀλλ' ἄγε οἱ δοτε – imperatives/instructions [2].	[4]	Any two points well made. Accept any other reasonable point. Answers must show an understanding of the Greek quoted.
9	Nurse (of Odysseus).	[1]	
10	Shut the door(s) [1] of the hall/women's quarters [1].	[2]	

Question	Answer	Marks	Guidance
11	<p>How does Homer convey O.'s skill at stringing the bow?</p> <ul style="list-style-type: none"> • details of Odysseus' handling of the bow ἴδε πάντη - he checked the bow all over; ἄτερ σπουδῆς τάνυσεν – he strung it without effort; πειρήσατο νευρῆς – he tested the string (with his right hand); ἦ δ' ὑπὸ καλὸν ἄεισε – the plucked string sang sweetly (like a swallow) at his touch. • simile of the lyre-player Homer chooses a simile from the very profession at which he himself is supremely skilled; φόρμιγγος ἐπιστάμενος – the minstrel is skilled in the lyre; ῥηϊδίως – he strings the lyre easily; ἐτάνυσσε νέω περὶ κόλλοπι χορδῆν, / ἄψας ἀμφοτέρωθεν ἐϋστρεφὲς ἔντερον οἴος – the details suggest intimate knowledge. • language emphatic positioning of key words e.g. πάντη, ῥηϊδίως; the name Ὀδυσσεύς frames lines 1-6, suggesting his overview and control of the bow-stringing; ἄεισε – (the bow) sang = personification; χελιδόνι εἰκέλη – assonance reflecting the pleasing sound. 	[10]	<p>The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded.</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <p>Level 4 9-10 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>
12	<p>He placed the arrow on the bridge/centre-piece (of the bow) [1], drew back the string and the notched end [1], and seated in/from his chair [1] shot the arrow with a straight aim/ he did not miss [1] through the rings of (all) the axes [1].</p>	[3]	Any three points.
13	A.	[1]	

Question	Answer	Marks	Guidance
14	<p>How does Homer create tension and suspense in <i>Odyssey XXI</i>?</p> <p>At the beginning of the prescription the suitors are furious with the beggar (Odysseus) for daring to ask for the bow, and Antinous' speech is full of insults ("<i>miserable intruder</i>") and threats ("<i>remember Eurytion</i>" and "<i>you will come to grief, I warn you</i>"). One wonders how Odysseus will react as the suitors seem to be unwittingly hastening their own destruction. Dramatic irony – their ignorance of his true identity – heightens tension throughout</p> <p>Homer cranks up the suspense by having Penelope interpose in an attempt to calm the situation ("<i>I don't believe he ever thought of such a thing himself, so do not let that spoil anyone's dinner here</i>"), only to reignite the tension (immediately after she is sent off to her room by Telemachus) when the focus shifts back to Eumaeus carrying the bow down the hall ("<i>protests rang out from the suitors in the hall</i>"). And there is further tension as Telemachus confronts the suitors and urges Eumaeus to defy them ("<i>bring the bow . . . you can't obey us all</i>").</p> <p>The suitors' mocking response – a brief respite from the growing tension – is cleverly juxtaposed with the final preparations for their slaughter as Homer describes the roles of Eurycleia and Philoetius in the master plan.</p> <p>Finally, with the bow, the instrument of death, in Odysseus' hands, Homer gives the reader some scornful reactions from the suitors ("<i>Quite the expert!</i>") before again building the suspense with a detailed description of the stringing and firing of the bow along with a lengthy simile (of a minstrel stringing a lyre).</p>	[8]	<p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <p>Level 4 7-8 Level 3 4-6 Level 2 2-3 Level 1 0-1</p>

Question	Answer	Marks	Guidance
15	C, D, F	[3]	
16	He was perplexed [1] whether (or not) to give [1] his daughter/Helen in marriage [1].	[2]	Any two points.
17	Swear an oath [1], clasp hands [1], pour libations [1] with burnt sacrifices [1] and take a pledge [1].	[3]	Any three points.
18	The words of the prophet/Calchas [1] that Iphigenia had to be sacrificed [1] to Artemis [1] for the voyage to happen [1] and for the Phrygians/Trojans to be defeated [1].	[2]	Any two points.
19	C.	[1]	
20	δεινά [1]; (the) terrible/dreadful/cruel (deed) [1].	[2]	
21 (a)	B.	[1]	
21 (b)	(Agamemnon told his wife/Clytemnestra) to send his/their daughter/Iphigenia [1] (to Aulis) to marry/be married to [1] Achilles [1].	[3]	
22	He praised Achilles' reputation [1] and said that Achilles refused to sail (with the Greeks/Achaeans) [1] unless a bride from Agamemnon's/his family [1] went to Phthia (with him) [1].	[3]	Any three points.

Question	Answer	Marks	Guidance
23	<p>e.g. How troubled you look in spite of being glad to see me. Many cares beset a man who is a king and a general. Be beside/ give yourself to me now, do not surrender yourself to cares/worries. But I am with you now entirely and nowhere else.</p>	[5]	<p>Award up to 5 marks for the whole translation according to the 5-mark marking grid.</p> <p>[5] All of the meaning conveyed, with one minor error allowed</p> <p>[4] Most of the meaning conveyed with two errors (which may include a major error) or three minor errors allowed</p> <p>[3] Part of the meaning conveyed, but with two or more major errors or omissions allowed</p> <p>[2] A limited amount of the meaning conveyed</p> <p>[1] A very limited amount of the meaning conveyed</p> <p>[0] None of the meaning conveyed</p> <p>NB Consequential errors should not be penalised. Omission of ὡς = major Omission of ἀνδρί = major Omission of ἀλλ' = minor</p>

Question	Answer	Marks	Guidance
24	<p>How does Agamemnon show his feelings for his daughter Iphigenia?</p> <ul style="list-style-type: none"> • his concerns for her fate ignorance is bliss – he envies (ζηλώ σέ) the fact that she is unaware of what is really happening while he is in mental anguish; ὀφθῆναι κόραις / πικρόν – his concern to play the protective father role; ὡς ἄχθος ὑμῖν ἐγένεθ' ἡ Φρυγῶν πόλις / Ἑλένη τε – she is an innocent victim. • the effect her departure has on him φίλημα δοῦσα δεξιάν τέ μοι – he craves some final physical contact; μέλλουσα δαρὸν πατρὸς ἀποικήσειν χρόνον – they will be apart for a long time; ὦ στέρνα καὶ παρῆδες, ὦ ξανθαὶ κόμαι, – one final look at his daughter before she is sacrificed; ταχεῖα γὰρ / νοτὶς διώκει μ' ὀμμάτων ψαύσαντά σου – he is overcome with tears. • language πικρόν (it is unpleasant) – emphatic position; φίλημα δοῦσα δεξιάν τέ μοι – he wants a kiss <i>and</i> her hand to comfort him n.b. μοι emphatic; effect of the stammering dentals; πατρὸς – middle of the line = centre of attention; ὦ στέρνα καὶ παρῆδες, ὦ ξανθαὶ κόμαι, - three aspects of Iphigenia's physical appearance, intensified by repeated ὦ; ὡς ἄχθος (what a sorrow) – emphatic position, intensified by ὡς; ταχεῖα γὰρ / νοτὶς διώκει μ' ὀμμάτων ψαύσαντά σου – emotive vocabulary as he touches her for the last time (ψαύσαντά σου end of line). 	[10]	<p>The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded.</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <p>Level 4 9-10 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer	Marks	Guidance
25 (a)	It is good/sweet [1] to be alive [1].	[2]	Accept “to see the light”.
25 (b)	The underworld.	[1]	
26	σ' ἐκάλεσα πατέρα καὶ σὺ παῖδ' ἐμέ – balance and contrast [2]; chiasmus; γόνασι σοῖσι σῶμα δοῦσ' ἐμὸν – balance and contrast [2]; lots of ‘s’ sounds; ἔδωκα κάντεδεξάμην – balance and contrast [2].	[4]	Any two points well made. Accept any other reasonable point. Answers must show an understanding of the Greek quoted.
27	<p>To what extent does Euripides make you think Agamemnon is right to sacrifice his daughter Iphigenia?</p> <p>The oath stipulated that “<i>if anyone ever took Helen from her home and carried her off, dispossessing her husband of his bride, they (Helen’s suitors) would make war on such a man and level his city</i>”. Thus Agamemnon, as leader of the Greek forces, is in no position to act otherwise, and so, in support of his brother Menelaus, he has to sacrifice his daughter to enable the fleet to sail.</p> <p>Agamemnon is also required by the goddess Artemis to sacrifice his daughter, and he is manipulated by his brother into sending a letter to trick Clytemnestra into bringing their daughter to Aulis.</p> <p>On the other hand, Agamemnon knows he is acting wrongly when he says “<i>never would I bring myself to kill my own daughter</i>” and he refers to the act as a “<i>dreadful deed</i>”.</p> <p>In Agamemnon’s first scene with Iphigenia, he expresses regret and sadness at what he is about to do, but he does not</p>	[8]	<p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <p>Level 4 7-8 Level 3 4-6 Level 2 2-3 Level 1 0-1</p>

Question	Answer	Marks	Guidance
	<p>explicitly say that he is acting wrongly: <i>“I wish Priam’s son Paris had never lived”</i> and <i>“my eyes grow wet with tears”</i>.</p> <p>In their second scene together, Iphigenia puts forward many reasons why it is wrong for her to be sacrificed – she is his eldest daughter and too young to die (<i>“do not destroy me before my time”</i>). When she was young, he promised her a marriage and in return she expressed the wish to look after him in his old age. Perhaps her most compelling argument is the fact that she has nothing <i>“to do with the marriage of Alexander (Paris) and Helen”</i>.</p>		

Marking grid for 10-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none">• Engagement with the question;• Selection and coverage of supporting points;• Choice and use of evidence from the Greek text;• Accuracy of writing;• Control of appropriate form and register;• Organisation of answer.
4	9-10	<ul style="list-style-type: none">• Good engagement with the question;• A range of relevant points, with development;• A good range of appropriate Greek quotation with relevant discussion;• Legible, fluent and very accurate writing, conveying meaning clearly;• Sustained control of appropriate form and register;• Argument well organised.
3	6-8	<ul style="list-style-type: none">• Some engagement with the question;• A range of relevant points, with some development;• Some appropriate Greek quotation with some relevant discussion;• Legible and accurate writing, conveying meaning clearly;• Some control of appropriate form and register;• Argument is organised.
2	3-5	<ul style="list-style-type: none">• Limited engagement with the question;• A few relevant points;• Limited Greek quotation with limited relevant discussion;• Legible and generally accurate writing, conveying meaning;• Limited control of form and register;• Argument apparent in places, even if underdeveloped.

1 0-2

- Little or no engagement with the question;
- Any points made are of little or no relevance;
- Very little or no appropriate Greek quotation or relevant discussion;
- Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear;
- Very limited control of form and register;
- Argument difficult to discern.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

Marking grid for 8-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none">• Engagement with the question;• Selection and coverage of supporting points;• Understanding and appreciation of the set text;• Accuracy of writing;• Control of appropriate form and register;• Organisation of answer.
4	7-8	<ul style="list-style-type: none">• Good engagement with the question;• A good range of relevant points with development;• A good understanding and appreciation of the set text;• Legible, fluent and very accurate writing, conveying meaning clearly;• Sustained control of appropriate form and register;• Argument well organised.
3	4-6	<ul style="list-style-type: none">• Some engagement with the question;• A range of relevant points, with some development;• A general understanding and appreciation of the set text;• Legible and accurate writing, conveying meaning clearly;• Limited control of appropriate form and register;• Argument organised.
2	2-3	<ul style="list-style-type: none">• Limited engagement with the question;• A few relevant points;• A basic understanding and appreciation of the set text;• Legible and generally accurate writing, conveying meaning;• Very limited control of form and register;• Argument apparent in places, even if underdeveloped.

1

0-1

- Little or no engagement with the question;
- Any points made are of little or no relevance;
- Very little understanding or appreciation of the set text;
- Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear;
- Little control of form and register;
- Argument difficult to discern.

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OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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Head office
Telephone: 01223 552552
Facsimile: 01223 552553

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