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## AS Level Classical Greek

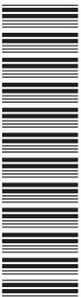
### H044/02 Literature

Sample Question Paper

Version 3.5

## Date – Morning/Afternoon

Time allowed: 2 hours



**You must have:**

- the OCR 12-page Answer Booklet (OCR12 sent with general stationery)

**Do not use:**

- a dictionary

**Other materials required:**

- None



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### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **one** question from Section A and **one** question from Section B.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

### INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [ ].
- Quality of extended response will be assessed in questions marked with an asterisk (\*).
- This document consists of **12** pages.

Answer **one** question from Section A and **one** question from Section B

### Section A: Prose Literature

Answer **either** Question 1 **or** Question 2.

**1** Read the following passages and answer the questions.

οἱ δὲ στρατηγοί, μάλιστα δὲ Τυδεὺς καὶ Μένανδρος, ἀπιέναι αὐτὸν ἐκέλευσαν: αὐτοὶ γὰρ νῦν στρατηγεῖν, οὐκ ἐκεῖνον. Λύσανδρος δ', ἐπεὶ ἦν ἡμέρα πέμπτη ἐπιπλέουσι τοῖς Ἀθηναίοις, εἶπε τοῖς παρ' αὐτοῦ ἐπομένοις, ἐπὶ κατίδωσιν αὐτοὺς ἐκβεβηκότας καὶ ἐσκεδασμένους κατὰ τὴν Χερρόνησον, 5 ὅπερ ἐποίουν πολὺ μᾶλλον καθ' ἐκάστην ἡμέραν, τά τε σιτία πόρρωθεν ὠνούμενοι καὶ καταφρονοῦντες δὴ τοῦ Λυσάνδρου, ὅτι οὐκ ἀντανῆγεν, ἀποπλέοντας τοῦμπαλιν παρ' αὐτὸν ἄραι ἀσπίδα κατὰ μέσον τὸν πλοῦν. οἱ δὲ ταῦτα ἐποίησαν ὡς ἐκέλευσε. Λύσανδρος δ' εὐθύς ἐσήμηνε τὴν ταχίστην πλεῖν: 10 συμπαρήει δὲ καὶ Θώραξ τὸ πεζὸν ἔχων. Κόνων δὲ ἰδὼν τὸν ἐπίπλου, ἐσήμηνεν εἰς τὰς ναῦς βοηθεῖν κατὰ κράτος. διεσκεδασμένων δὲ τῶν ἀνθρώπων, αἱ μὲν τῶν νεῶν δίκροτοι ἦσαν, αἱ δὲ μονόκροτοι, αἱ δὲ παντελῶς κεναί: ἡ δὲ Κόνωνος καὶ ἄλλαι περὶ αὐτὸν ἑπτὰ πλήρεις ἀνήχθησαν ἀθρόαι καὶ ἡ 15 Πάραλος, τὰς δ' ἄλλας πάσας Λύσανδρος ἔλαβε πρὸς τῇ γῆ. τοὺς δὲ πλείστους ἀνδρας ἐν τῇ γῆ συνέλεξεν: οἱ δὲ καὶ ἔφυγον εἰς τὰ τειχύδρια.

Xenophon, *Hellenica* 2.1.26–28

- (a) οἱ δὲ ... ἐπομένοις (lines 1–4): translate these lines. [5]
- (b) ἀποπλέοντας ... πλοῦν (lines 8–9): what two commands does Lysander give? [2]
- (c) οἱ δὲ ταῦτα ... τειχύδρια (lines 9–18): how does Xenophon emphasise Lysander's advantage in the battle?  
Make **three** points and support your answer with reference to the Greek text. [6]
- (d) What happens to Conon and his ships after this battle? [2]

ἐν δὲ ταῖς Ἀθήναις τῆς Παράλου ἀφικομένης νυκτὸς ἐλέγετο ἡ  
 συμφορά, καὶ οἰμωγὴ ἐκ τοῦ Πειραιῶς διὰ τῶν μακρῶν τειχῶν  
 εἰς ἄστῦ διῆκεν, ὁ ἕτερος τῶ ἐτέρῳ παραγγέλλων: ὥστ' ἐκείνης  
 τῆς νυκτὸς οὐδεὶς ἐκοιμήθη, οὐ μόνον τοὺς ἀπολωλότας  
 πενθοῦντες, ἀλλὰ πολὺ μᾶλλον ἔτι αὐτοὶ ἑαυτοὺς, πείσεσθαι 5  
 νομίζοντες οἷα ἐποίησαν Μηλίους τε Λακεδαιμονίων ἀποίκους  
 ὄντας, κρατήσαντες πολιορκία, καὶ Ἰστιαίας καὶ Σκιωναίους  
 καὶ Τορωναίους καὶ Αἰγινήτας καὶ ἄλλους πολλοὺς τῶν  
 Ἑλλήνων. τῇ δ' ὕστεραία ἐκκλησίαν ἐποίησαν, ἐν ἣ ἔδοξε τοὺς  
 τε λιμένας ἀποχωῶσαι πλὴν ἑνὸς καὶ τὰ τεῖχη εὐτρεπίζειν καὶ 10  
 φυλακὰς ἐφιστάναι καὶ τᾶλλα πάντα ὡς εἰς πολιορκίαν  
 παρασκευάζειν τὴν πόλιν. καὶ οὗτοι μὲν περὶ ταῦτα ἦσαν.

Xenophon, *Hellenica* 2.2.3–4

- (e) Why had Lysander chosen to give safe conduct to Athenians as far as Piraeus? [1]
- (f) ἐν δὲ ταῖς ... Ἑλλήνων (lines 1–9): how does Xenophon make his description emotionally moving?  
 Make **four** points and support your answer with reference to the Greek text. [8]
- (g) τῇ δ' ὕστεραία ... ἦσαν (lines 9–12): what did the Athenians decide at the public assembly? [4]
- (h) Explain why, after this passage, Lysander sails to Lesbos. [2]
- (i)\* What impression of Lysander is given by Xenophon?  
 In your response you are expected, where relevant, to draw on material from those parts of the text that you have studied in English, as well as those parts you have read in Greek. [10]

Do **not** answer this question if you have already answered Question 1.

**2** Read the following passages and answer the questions.

βούλονται γὰρ εὐθύς ἐξ ἀρχῆς πάσχειν τι τοὺς παῖδας αὐτῶν  
 πρὸς δόξαν, ἀλγυνομένους τε τοῖς ψόγοις καὶ μεγαλυνομένους  
 ὑπὸ τῶν ἐπαίνων: ὁ δὲ ἀπαθὴς καὶ ἀκίνητος ἐν τούτοις ὡς  
 ἀφιλότιμος πρὸς ἀρετὴν καὶ ἀργὸς καταφρονεῖται. τὸ μὲν οὖν  
 φιλότιμον αὐτῷ καὶ φιλόνεικον ἐκ τῆς Λακωνικῆς παρέμεινε 5  
 παιδείας ἐγγενόμενον, καὶ οὐδὲν τι μέγα χρῆ τὴν φύσιν ἐν  
 τούτοις αἰτιᾶσθαι: θεραπευτικὸς δὲ τῶν δυνατῶν μᾶλλον ἢ  
 κατὰ Σπαρτιάτην φύσει δοκεῖ γενέσθαι, καὶ βάρος ἐξουσίας διὰ  
 χρεῖαν ἐνεγκεῖν εὐκόλος: ὁ πολιτικῆς δεινότητος οὐ μικρὸν  
 ἔνιοι πολοῦνται μέρος. Ἀριστοτέλης δὲ τὰς μεγάλας φύσεις 10  
 ἀποφαίνων μελαγχολικάς, ὡς τὴν Σωκράτους καὶ Πλάτωνος  
 καὶ Ἡρακλέους, ἱστορεῖ καὶ Λύσανδρον οὐκ εὐθύς, ἀλλὰ  
 πρῶτον ὄντα τῇ μελαγχολίᾳ περιπεσεῖν. ἴδιον δὲ αὐτοῦ  
 μάλιστα τὸ καλῶς πενίαν φέροντα, καὶ μηδαμοῦ κρατηθέντα  
 μηδὲ διαφθαρέντα χρήμασιν αὐτόν, ἐμπλήσαι τὴν πατρίδα 15  
 πλούτου καὶ φιλοπλουτίας καὶ παῦσαι θαυματομένην ἐπὶ τῷ  
 μὴ θαυμάζειν πλοῦτον.

Plutarch, *Lysander*, 2.2–4

- (a) βούλονται ... καταφρονεῖται (lines 1–4): translate these lines. [5]
- (b) τὸ μὲν ... αἰτιᾶσθαι (lines 4–7): explain why, according to Plutarch, these aspects of Lysander's character should not be criticised. [2]
- (c) θεραπευτικὸς ... περιπεσεῖν (lines 7–13): How does Plutarch emphasise that Lysander is unusual?  
 Make **three** points and support your answer with reference to the Greek text. [6]
- (d) ἴδιον δὲ ... πλοῦτον (lines 13–17): what contradictory achievement of Lysander does Plutarch set out here? [4]

ἐπεὶ δὲ ὁ μὲν Ἀλκιβιάδης εἰς Φωκαίαν ἐκ Σάμου διέπλευσεν ἐπὶ τοῦ στόλου καταλιπὼν Ἀντίοχον τὸν κυβερνήτην, ὁ δὲ Ἀντίοχος οἶον ἐφυβρίζων τῷ Λυσάνδρῳ καὶ θρασυνόμενος ἐπέπλευσε δυοὶ τριήρεσιν εἰς τὸν λιμένα τῶν Ἐφεσίων καὶ παρὰ τὸν ναύσταθμον γέλωτι καὶ πατάγῳ χρώμενος σοβαρῶς 5 παρήλαυνεν, ἀγανακτήσας ὁ Λύσανδρος καὶ κατασπάσας τὸ πρῶτον οὐ πολλὰς τῶν τριήρων ἐδίωκεν αὐτόν, ἰδὼν δὲ αὐτοὺς Ἀθηναίους βοηθοῦντας ἄλλας ἐπλήρου, καὶ τέλος ἐναυμάχουν συμπεσόντες. ἐνίκα δὲ Λύσανδρος, καὶ πεντεκαίδεκα τριήρεις λαβὼν ἔστησε τρόπαιον. ἐπὶ τούτῳ τὸν Ἀλκιβιάδην ὁ μὲν ἐν 10 ἄστει δῆμος ὀργισθεὶς ἀπεχειροτόνησεν, ὑπὸ δὲ τῶν ἐν Σάμῳ στρατιωτῶν ἀτιμαζόμενος καὶ κακῶς ἀκούων ἀπέπλευσεν εἰς Χερρόνησον ἐκ τοῦ στρατοπέδου. ταύτην μὲν οὖν τὴν μάχην, καίπερ οὐ μεγάλην τῇ πράξει γενομένην, ἢ τύχη δι' Ἀλκιβιάδην ὀνομαστήν ἐποίησεν. 15

Plutarch, *Lysander*, 5.1–2

- (e) Why, up to this point, had Lysander avoided a sea battle? [1]
- (f) ὁ δὲ Ἀντίοχος ... τρόπαιον (lines 2–10): how does Plutarch make his description of these events exciting? [8]  
Make **four** points and support your answer with reference to the Greek text.
- (g) ἐπὶ τούτῳ ... ἀπεχειροτόνησεν (lines 10–11): what was the Athenians' reaction to these events? [2]
- (h) ταύτην ... ἐποίησεν (lines 13–15): what is Plutarch's concluding observation about this battle? [2]
- (i)\* To what extent does Lysander come across as a strong Spartan leader? [10]  
In your response you are expected, where relevant, to draw on material from those parts of the text that you have studied in English, as well as those parts you have read in Greek.

## Section B: Verse Literature

Answer **either** Question 3 **or** Question 4.

**3** Read the following passages and answer the questions.

ὡς εἰπὼν εἰσηλθε δόμους εὖ ναιετάοντας:  
 ἔζετ' ἔπειτ' ἐπὶ δίφρον ἰών, ἔνθεν περ ἀνέστη:  
 ἐς δ' ἄρα καὶ τῷ δμῶε ἴτην θείου Ὀδυσῆος.  
 Εὐρύμαχος δ' ἤδη τόξον μετὰ χερσὶν ἐνώμα,  
 θάλπων ἔνθα καὶ ἔνθα σέλα πυρός: ἀλλὰ μιν οὐδ' ὡς 5  
 ἐντανύσαι δύνατο, μέγα δ' ἔστενε κυδάλιμον κῆρ:  
 ὀχθήσας δ' ἄρα εἶρος τ' ἔφατ' ἔκ τ' ὀνόμαζεν:  
 'ὦ πόποι, ἦ μοι ἄχος περὶ τ' αὐτοῦ καὶ περὶ πάντων:  
 οὐ τι γάμου τοσσοῦτον ὀδύρομαι, ἀχνύμενός περ:  
 εἰσὶ καὶ ἄλλαι πολλαὶ Ἀχαιῖδες, αἱ μὲν ἐν αὐτῇ 10  
 ἀμφιάλω Ἰθάκῃ, αἱ δ' ἄλλησιν πολιέσσιν:  
 ἀλλ' εἰ δὴ τοσσόνδε βίης ἐπιδευέες εἰμὲν  
 ἀντιθέου Ὀδυσῆος, ὅ τ' οὐ δυνάμεσθα τανύσσαι  
 τόξον: ἐλεγχεῖν δὲ καὶ ἐσσομένοισι πυθέσθαι.'  
 τὸν δ' αὖτ' Ἀντίνοος προσέφη, Εὐπείθεος υἱός: 15  
 'Εὐρύμαχ', οὐχ οὕτως ἔσται: νοέεις δὲ καὶ αὐτός.  
 νῦν μὲν γὰρ κατὰ δῆμον ἐορτὴ τοῖο θεοῖο  
 ἀγνή: τίς δέ κε τόξα τιταίνοιτ' ;'

Homer, *Odyssey* 21, 245–262

- (a) Immediately before this passage, what instructions had Odysseus given to the women? [3]
- (b) ὡς εἰπὼν ... πυρός (lines 1–5): translate these lines. [5]
- (c) ἀλλὰ ... πυθέσθαι (lines 5–14): how does Homer convey the emotional state of Eurymachus in these lines?  
 Make **four** points and support your answer with reference to the Greek text. [8]
- (d) νῦν ... τιταίνοιτ' (lines 17–18): what argument does Antinous make to reassure Eurymachus? [2]

ἀτὰρ πολύμητις Ὀδυσσεύς,  
 αὐτίκ' ἐπεὶ μέγα τόξον ἐβάστασε καὶ ἶδε πάντη,  
 ὡς ὅτ' ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ ἀοιδῆς  
 ῥηϊδίως ἐτάνυσσε νέῳ περὶ κόλλοπι χορδῆν,  
 ἄψαυ ἀμφοτέρωθεν εὐστρεφὲς ἔντερον οἴος, 5  
 ὡς ἄρ' ἄτερ σπουδῆς τάνυσεν μέγα τόξον Ὀδυσσεύς.  
 δεξιτερῇ ἄρα χειρὶ λαβῶν πειρήσατο νευρῆς:  
 ἢ δ' ὑπὸ καλὸν ἄεισε, χελιδόνι εἰκέλη αὐδήν.  
 μνηστήρσιν δ' ἄρ' ἄχος γένετο μέγα, πᾶσι δ' ἄρα χρῶς  
 ἐτράπετο: Ζεὺς δὲ μεγάλ' ἔκτυπε σήματα φαίνων: 10  
 γήθησέν τ' ἄρ' ἔπειτα πολύτλας δῖος Ὀδυσσεύς.  
 ὅττι ῥά οἱ τέρας ἦκε Κρόνου πάϊς ἀγκυλομήτεω:  
 εἶλετο δ' ὠκὺν οἰστόν, ὃ οἱ παρέκειτο τραπέζῃ  
 γυμνός: τοῖ δ' ἄλλοι κοίλης ἔντοσθε φαρέτρης  
 κείατο, τῶν τάχ' ἔμελλον Ἀχαιοὶ πειρήσεσθαι. 15

Homer, *Odyssey* 21, 404–418

- (e) ἀτὰρ ... Ὀδυσσεύς (lines 1–6): explain the comparison that Homer makes here. [4]
- (f) δεξιτερῇ ... πειρήσεσθαι (lines 7–15): how does Homer create a sense of tension and excitement in these lines?  
 Make **four** points and support your answer with reference to the Greek text. [8]
- (g)\* In the lines of *Odyssey* 21 that you have read, what impression of the suitors is given by Homer?  
 In your response you are expected, where relevant, to draw on material from those parts of the text that you have studied in English, as well as those parts you have read in Greek. [10]

Do **not** answer this question if you have already answered Question 3.

4 Read the following passages and answer the questions.

ΤΕΙΡΕΣΙΑΣ      σὺ καὶ δέδορκας κού βλέπεις ἴν' εἶ κακοῦ,  
οὐδ' ἔνθα ναίεις, οὐδ' ὄτων οἰκεῖς μέτα.  
ἄρ' οἶσθ' ἀφ' ὧν εἶ; καὶ λέληθας ἐχθρὸς ὧν  
τοῖς σοῖσιν αὐτοῦ νέρθε κάπι γῆς ἄνω,  
καί σ' ἀμφιπλήξ μητρός τε καὶ τοῦ σοῦ πατρὸς      5  
ἐλαῖ ποτ' ἐκ γῆς τῆσδε δεινόπους ἀρά,  
βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον.  
βοῆς δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμήν,  
ποῖος Κιθαιρῶν οὐχὶ σύμφωνος τάχα,  
ὅταν καταίσθῃ τὸν ὑμέναιον, ὃν δόμοις      10  
ἄνορμον εἰσέπλευσας, εὐπλοίας τυχῶν;  
ἄλλων δὲ πλήθος οὐκ ἐπαισθάνει κακῶν,  
ἄ σ' ἐξισώσει σοί τε καὶ τοῖς σοῖς τέκνοις.  
πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμὸν στόμα  
προπηλάκιζε: σοῦ γὰρ οὐκ ἔστιν βροτῶν      15  
κάκιον ὅστις ἐκτριβήσεταιί ποτε.

Sophocles, *Oedipus*, 413–428

- (a) What specific accusation has Oedipus just made against Teiresias? [1]
- (b) σὺ καὶ ... ἄνω (lines 1–4): translate these lines. [5]
- (c) καί σ' ... τέκνοις (lines 5–13): how does Sophocles make Teiresias' speech particularly powerful?  
Make **four** points and support your answer with reference to the Greek text. [8]
- (d) πρὸς ... ποτε (lines 14–16): what specific threat does Teiresias make against Oedipus here? [2]

ΟΙΔΙΠΟΥΣ.	ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι;	
ΙΟΚΑΣΤΗ	τί δ' ἐστὶ σοι τοῦτ', Οιδίπους, ἐνθύμιον;	
ΟΙΔΙΠΟΥΣ..	μήπω μ' ἐρώτα: τὸν δὲ Λαΐον φύσιν τὶν' ἤλθε φράζε, τίνα δ' ἀκμὴν ἤβης ἔχων.	
ΙΟΚΑΣΤΗ.	μέγας, χνοάζων ἄρτι λευκανθὲς κάρα, μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολύ.	5
ΟΙΔΙΠΟΥΣ.	οἴμοι τάλας: ἔοικ' ἐμαυτὸν εἰς ἀράς δεινὰς προβάλλον ἀρτίως οὐκ εἰδέναι.	
ΙΟΚΑΣΤΗ.	πῶς φῆς; ὀκνῶ τοι πρός σ' ἀποσκοποῦσ', ἄναξ.	
ΟΙΔΙΠΟΥΣ.	δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ἦ: δείξεις δὲ μᾶλλον, ἦν ἐν ἐξείπης ἔτι.	10
ΙΟΚΑΣΤΗ.	καὶ μὴν ὀκνῶ μέν, ἃ δ' ἂν ἔρη μαθοῦσ' ἐρῶ.	
ΟΙΔΙΠΟΥΣ.	πότερον ἐχώρει βαιὸς ἢ πολλοὺς ἔχων ἄνδρας λοχίτας, οἷ' ἀνὴρ ἀρχηγέτης;	
ΙΟΚΑΣΤΗ.	πέντ' ἦσαν οἱ ξύμπαντες, ἐν δ' αὐτοῖσιν ἦν κῆρυξ: ἀπήνη δ' ἦγε Λαΐον μία.	15

Sophocles, *Oedipus*, 738–753

- (e) According to Jocasta, in her speech before this passage, when did Laius die? [2]
- (f) ὦ Ζεῦ ... ἐρῶ (lines 1–12): how does Sophocles convey the emotional states of Oedipus and Jocasta in these lines?  
Make **four** points and support your answer with reference to the Greek text. [8]
- (g) πότερον ... ἀρχηγέτης (lines 13–14): what question does Oedipus ask of Jocasta here? [2]
- (h) πέντ' ... μία (lines 15–16): what is Jocasta's answer? [2]
- (i)\* 'Oedipus is consistently passionate in his reactions, and therefore a consistently understandable character.' Is this a fair description of Oedipus in the lines that you have read?

In your response you are expected, where relevant, to draw on material from those parts of the text that you have studied in English, as well as those parts you have read in Greek.

[10]

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## Summary of updates

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Date	Version	Details
September 2021	3.5	Updated copyright acknowledgements.

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Plutarch, *Lysander*, 2.2-4. From Plutarch. *Plutarch's Lives*. with an English Translation by. Bernadotte Perrin. Loeb Library, Cambridge, MA. Harvard University Press. London. William Heinemann Ltd. 1916. Accessed via the Perseus Project, [www.perseus.tufts.edu](http://www.perseus.tufts.edu)

From Plutarch, *Lysander*, 5.1-2. From Plutarch. *Plutarch's Lives*. with an English Translation by. Bernadotte Perrin. Loeb Library, Cambridge, MA. Harvard University Press. London. William Heinemann Ltd. 1916. Accessed via the Perseus Project, [www.perseus.tufts.edu](http://www.perseus.tufts.edu)

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Sophocles, *Oedipus Rex*, 738-753. From Sophocles. *Sophocles. Vol 1: Oedipus the king. Oedipus at Colonus. Antigone*. With an English translation by F. Storr. The Loeb classical library, 20. Francis Storr. London; New York. William Heinemann Ltd.; The Macmillan Company. 1912. Accessed via the Perseus Project, [www.perseus.tufts.edu](http://www.perseus.tufts.edu)

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**AS Level Classical Greek**

**H044/02 Literature**

**SAMPLE MARK SCHEME**

**Duration: 2 hours**

**MAXIMUM MARK 80**



**This document consists of 28 pages**

**Guidance on applying the marking grids for set text translation**

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved.

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Greek – the crucial consideration being the extent to which every Greek word is satisfactorily rendered in some way in the English.

The determination of what a “slight” error is only necessary when it is the only error in a section; this distinction will then determine whether a mark of 5 or 4 is appropriate. Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the only consideration. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits in the context of the passage and the section.

The sort of errors that we would generally expect to be considered as a “slight” error are:

- a single mistake in the translation of a verb, for example incorrect person or tense;
- vocabulary errors that do not substantially alter the meaning
- omission of particles that does not substantially alter the meaning (although in certain cases the omission of a particle may not count as an error at all, most especially with  $\mu\epsilon\nu\dots\delta\epsilon$ )

The sort of errors that we would generally expect to be considered as a “major” error are:

- more than one slight error in any one verb
- vocabulary errors that substantially alter the meaning
- omission of a word or words, including alteration of active to passive if the agent is not expressed
- missed constructions
- alteration in word order that affects the sense

The final decisions on what constitutes a “slight” and “major” error will be made and communicated to assessors via the standardisation process (after full consideration of candidates’ responses) and these decisions will be captured in the final mark scheme for examiners and centres.

<b>Marks</b>	<b>Description</b>
<b>5</b>	Accurate translation with one slight error allowed
<b>4</b>	Mostly correct
<b>3</b>	More than half right
<b>2</b>	Less than half right
<b>1</b>	Little recognisable relation or meaning to the Greek

0 = No response or no response worthy of credit.

**Guidance on applying the marking grids for the 10-mark extended response question**

**Two** Assessment Objectives are being assessed in Questions 1(i), 2(i), 3(g) and 4(i) – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text as well as the social, historic and cultural context for the set text. For the highest level, candidates are expected, where relevant, to bring in knowledge and understanding from the material they have read in English.

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

<b>10-mark grid for the extended response question</b>		
<b>AO2 = 5 marks = Demonstrate knowledge and understanding of literature</b> <b>AO3 = 5 marks = Critically analyse, evaluate and respond to literature</b>		
<b>Level</b>	<b>Marks</b>	<b>Characteristics of performance</b>
5	9–10	<ul style="list-style-type: none"> <li>• detailed knowledge and excellent understanding of the material studied in Greek including, where appropriate, the social, cultural and historic context <b>and</b>, where relevant, material studied in translation (AO2)</li> <li>• well-argued response to the question which is supported by a range of well-selected examples (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7–8	<ul style="list-style-type: none"> <li>• good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• a good response to the question which is supported by some well-selected examples (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>

3	5–6	<ul style="list-style-type: none"> <li>• some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• a reasonable response to the question which is supported by some points from the set text (AO3)</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3–4	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• a limited response to the question which is occasionally supported by reference to the set text (AO3)</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> <li>• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• a very limited response to the question with very limited reference to the set text (AO3)</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question	Answer	Marks	Guidance						
1 (a)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>οἱ δὲ στρατηγοί, μάλιστα δὲ Τυδεὺς καὶ Μένανδρος, ἀπιέναι αὐτὸν ἐκέλευσαν: αὐτοὶ γὰρ νῦν στρατηγεῖν, οὐκ ἐκεῖνον.</p> <p>Λύσανδρος δ', ἐπεὶ ἦν ἡμέρα πέμπτη ἐπιπλέουσι τοῖς Ἀθηναίοις, εἶπε τοῖς παρ' αὐτοῦ ἐπομένους</p> <p><b>Suggested translation:</b> But the generals, and especially Tydeus and Menander, told him to depart, saying that they were the generals now, not him. But Lysander, when it was the fifth day that the Athenians sailed out, said to those following on from him.</p>	AO2 5	<p>The below are intended as examples of “slight” and more serious “major” errors, others may be identified at standardisation.</p> <p><b>Slight</b> <i>omission of but and/or and be away for depart</i> <i>omission of saying that then for when</i></p> <p><b>Major</b> <i>ordered them to be generals after the Athenians had sailed out</i> <i>said that they had followed on from him</i></p>						
1 (b)	They should sail back to him (1) and when in mid-voyage hoist a shield (1)	AO2 2							
1 (c)	<p>Accept any <b>three</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="331 1011 1279 1321"> <tbody> <tr> <td data-bbox="331 1011 421 1136">2</td> <td data-bbox="421 1011 1279 1136">expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="331 1136 421 1260">1</td> <td data-bbox="421 1136 1279 1260">expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td> </tr> <tr> <td data-bbox="331 1260 421 1321">0</td> <td data-bbox="421 1260 1279 1321">Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Answers may include:</p>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	AO3 6	Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek								
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0	Point is not valid, or none are drawn								

Question	Answer	Marks	Guidance						
	<ul style="list-style-type: none"> <li>• εὐθύς / ταχίστην, extreme speed</li> <li>• Thorax's simultaneous attack on land</li> <li>• ἰδὼν τὸν ἐπίπλουν, Conon taken by surprise</li> <li>• κατὰ κράτος, responding "with all their power", swiftly followed by ...</li> <li>• διεσκεδασμένων, men at a disadvantage spread out</li> <li>• δίκροτοι / μονόκροτοι / κεναί, impression of disarray emphasised with αἱ μὲν... αἱ δὲ... αἱ δὲ</li> <li>• ἑπτὰ πλήρεις, a pitiable number against τὰς δ' ἄλλας πάσας</li> <li>• ships captured πρὸς τῇ γῆ: they didn't even make it to the water</li> </ul>								
<b>1 (d)</b>	<p><b>Accept any two of:</b>  they escaped (1)  to Abarnis / Lampsacus (1)  and then to refuge with Evagoras / in Cyprus (1)  while the Paralus went to Athens (1)</p>	<b>AO2</b> <b>2</b>							
<b>1 (e)</b>	Because the more men there were in Athens (and Piraeus), the sooner the provisions would run out	<b>AO2</b> <b>1</b>							
<b>1 (f)</b>	<p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="331 1042 1279 1353"> <tbody> <tr> <td data-bbox="331 1042 421 1166">2</td> <td data-bbox="421 1042 1279 1166">expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="331 1166 421 1292">1</td> <td data-bbox="421 1166 1279 1292">expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td> </tr> <tr> <td data-bbox="331 1292 421 1353">0</td> <td data-bbox="421 1292 1279 1353">Point is not valid, or none are drawn</td> </tr> </tbody> </table>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	<b>AO3</b> <b>8</b>	Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek								
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Question	Answer	Marks	Guidance
	<p>Answers may include:</p> <ul style="list-style-type: none"> <li>• συμφορά, delayed to end</li> <li>• νυκτὸς, low-key arrival at night</li> <li>• οἰμωγή, emotional outburst</li> <li>• ἕτερος τῷ ἑτέρῳ, news spreading from person to person</li> <li>• οὐδείς ἐκοιμήθη, nobody able to sleep</li> <li>• grief for the dead but greater grief for the living, emphasised by οὐ μόνον... ἀλλὰ πολὺ μᾶλλον</li> <li>• νομίζοντες, imagining the terrible things to come</li> <li>• οἷα ἐποίησαν, such as they themselves had brought upon others</li> <li>• Μηλίους... Αἰγινήτας, listing of such examples to emphasise the change in fortune</li> </ul>		
1 (g)	<p>to block up all the harbours except for one (1)  to prepare the walls for defence (1)  to station guards around (1)  to make all other preparations for a siege (1)</p>	<p><b>AO2</b>  <b>4</b></p>	
1 (h)	<p>To arrange the government / affairs (1) of Mitylene / cities of Lesbos (1)</p>	<p><b>AO2</b>  <b>2</b></p>	
1 (i)*	<p><b>What impression of Lysander is given by Xenophon?</b></p> <p><b>Assess against criteria in the 10-mark essay grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Xenophon gives a range of impressions of Lysander, candidates may argue that Lysander appears cruel, fair, careful, brave (or something completely different) and should support this with their discussion. There is no “right answer”, all arguments put forward by students should be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than</p>	<p><b>10</b> made up of  <b>AO2 = 5</b>  <b>&amp;</b>  <b>AO3 = 5</b></p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Greek prescription that a candidate brings into their answer.</p>

Question	Answer	Marks	Guidance
	<p>whether the examiner agrees with the conclusion.</p> <p>Students may touch upon the difference between modern responses to Lysander’s actions and those contemporary to Xenophon; what we may consider “cruel” might have struck the original audience as “brave”, “pragmatic” or a demonstration of military strength.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> <li>• the assault on Cedrae, enslaving the inhabitants</li> <li>• the assault on Lampsacus, plundering its supplies, but releasing all free-born people, in discussing this students may show understanding contemporary conventions of slavery and freedom</li> <li>• the convoluted strategy at Lampsacus/Aegospotami against the Athenians: a confusing approach, carried out carefully (no disembarking before the lookouts return) and repeated for four days; in discussing this candidates may show knowledge of ancient procedures of battle</li> <li>• holding his nerve against Athenian challenges</li> <li>• convening the allies to consider how to treat the Athenian prisoners, perhaps acknowledging the context of such discussions where modern “conventions” are absent</li> <li>• the treatment of Philocles</li> <li>• the safe-conduct of Athenians to intensify the siege, maybe including knowledge of contemporary warfare</li> <li>• further effective action at Mitylene and across Lesbos, Aegina etc</li> </ul>		

Question	Answer	Marks	Guidance						
2 (a)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>βούλονται γὰρ εὐθὺς ἐξ ἀρχῆς πάσχειν τι τοὺς παῖδας αὐτῶν πρὸς δόξαν, ἀλγυνομένους τε τοῖς ψόγοις καὶ μεγαλυνομένους ὑπὸ τῶν ἐπαίνων: ὁ δὲ ἀπαθὴς καὶ ἀκίνητος ἐν τούτοις ὡς ἀφιλότιμος πρὸς ἀρετὴν καὶ ἀργὸς καταφρονεῖται</p> <p><b>Suggested translation:</b> For they want their boys, right from the outset, to be sensitive towards public opinion, distressed by criticisms, and buoyed up by praise; and someone who is unaffected and unmoved by these things is looked down upon as lacking ambition for excellence, and lazy.</p>	AO2 5	<p>The below are intended as examples of “slight” and more serious “major” errors, others may be identified at standardisation.</p> <p><b>Slight</b> <i>omission of for</i> <i>omission of right</i> <i>singular criticism</i> if he is <i>for</i> someone who</p> <p><b>Major</b> the boys themselves <i>for</i> their boys meanwhile <i>for</i> by these things so that he may look down on <i>for</i> is looked down on as</p>						
2 (b)	Because the Spartans expect (1) this of their youths (1)	AO2 2							
2 (c)	<p>Accept any <b>three</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="331 1050 1317 1361"> <tbody> <tr> <td data-bbox="331 1050 421 1177">2</td> <td data-bbox="421 1050 1317 1177">expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="331 1177 421 1305">1</td> <td data-bbox="421 1177 1317 1305">expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td> </tr> <tr> <td data-bbox="331 1305 421 1361">0</td> <td data-bbox="421 1305 1317 1361">Point is not valid, or none are drawn</td> </tr> </tbody> </table>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	AO3 6	Any valid answer to the question will be given due credit.
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	Answers may include: <ul style="list-style-type: none"> <li>• θεραπευτικός, promoted</li> <li>• μᾶλλον ἢ κατὰ Σπαρτιάτην, contrast with normal Spartan state</li> <li>• οὐ μικρὸν... μέρος, litotes emphasises how important this ability is</li> <li>• reference to Aristotle's comparison with Socrates et al: Lysander is in elite company</li> </ul>								
2 (d)	<b>Accept any four of:</b> Although he bore his own poverty well (1) and was not ruled by money (1) or corrupted by money (1); he filled his country with wealth (1) and filled his country with the love of wealth (1) and stopped it from being admired for not admiring wealth (1)	<b>AO2</b> <b>4</b>							
2 (e)	Fear of Alcibiades	<b>AO2</b> <b>1</b>							
2 (f)	Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below. <table border="1" data-bbox="331 890 1317 1201" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 5%; text-align: center;">2</td> <td>expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td style="text-align: center;">1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td> </tr> <tr> <td style="text-align: center;">0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> Answers may include: <ul style="list-style-type: none"> <li>• οἶον ἐφυβρίζων, taunting of Lysander</li> <li>• θρασυνόμενος, Antiochus showing his courage</li> <li>• καὶ παρὰ τὸν ναύσταθμον, they pass right by</li> </ul>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	<b>AO3</b> <b>8</b>	Any valid answer to the question will be given due credit.
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Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• γέλωτι καὶ πατάγω... σοβαρῶς, raucous provocative behaviour, vivid description</li> <li>• ἀγανακτήσας, Lysander stirred to anger</li> <li>• exciting build-up to the battle: Lysander is at first reserved and launches just a few ships (πρῶτον οὐ πολλὰς) but then launches more (ἄλλας)</li> <li>• escalation as the Athenians come to the rescue (Ἀθηναίους βοηθοῦντας), seen from Lysander's point of view</li> <li>• final surge into general engagement (τέλος... συμπεσόντες)</li> <li>• large (and specific) scale of Lysander's victory: 15 triremes captured in all</li> <li>• conclusion with Lysander setting up a trophy (τρόπαιον) as last word</li> </ul>		
<b>2 (g)</b>	They grew angry (1) and deposed Alcibiades (1)	<b>AO2 2</b>	
<b>2 (h)</b>	It was not in fact a great battle (1) but what happened to Alcibiades made it noteworthy (1)	<b>AO2 2</b>	
<b>2 (i)*</b>	<p><b>To what extent does Lysander come across as a strong Spartan leader?</b></p> <p><b>Assess against criteria in the 10-mark essay grid (see above).</b></p> <p><i>Arguments may include (AO3):</i> Plutarch shows positive and negative traits of Lysander, both personally and in action as a leader. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p>Candidate answers will need to demonstrate an understanding of what the Spartans deemed to be a "strong" leader, and the required characteristics to be one, in order to determine to what extent Lysander comes across as one.</p>	<p><b>10</b> made up of</p> <p><b>AO2 = 5</b> <b>&amp;</b> <b>AO3 = 5</b></p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Greek prescription that a candidate brings into their answer.</p>

Question	Answer	Marks	Guidance
	<p>Candidates are likely to argue that Lysander does come across as a strong Spartan leader pointing towards his victory over the Athenians as evidence of military prowess. They may also discuss how “Spartan” his attitude toward things such as wealth and trade was.</p> <p>Some candidates may construct a more nuanced argument looking at whether Lysander was a strong leader by anyone’s standards, or whether his particular prowess/strengths are those which would be appreciated by the Spartans alone.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> <li>• origins in poverty</li> <li>• his unusual temperament</li> <li>• his odd relationship with money and the change in the Spartan attitude towards wealth in the context of our (possibly biased) other sources for Spartan attitudes</li> <li>• the apparent hypocrisy over the Sicilian tunics</li> <li>• Spartan confidence in appointing Lysander to take on Alcibiades</li> <li>• his effective actions to stimulate trade at Ephesus</li> <li>• his persuading of Cyrus to pay the sailors better (and the resulting exodus of sailors from enemy ships), perhaps demonstrating knowledge of the context of the complexities of staffing an army/navy in a cosmopolitan society</li> <li>• the victory at Ephesus</li> <li>• his clever sowing of discontent in the context of a society where reputation rests upon clever management of a large population with low literacy and slow communication</li> <li>• his (deliberate or otherwise) undermining of Callicratidas, especially regarding the Persian money, and leaving Callicratidas stranded</li> </ul>		

Question	Answer	Marks	Guidance
3 (a)	<p><b>Accept any three of:</b>            Close the doors of the apartment (1)            (If they hear any noise,) do not come out (1)            Keep quiet (1)            Stay where they are (1)            Keep working (1)</p>	<p><b>AO2</b>  <b>3</b></p>	
3 (b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>ὡς εἰπὼν εἰσηλθε δόμους εὖ ναιετάοντας:            ἔζετ' ἔπειτ' ἐπὶ δίφρον ἰών, ἔνθεν περ ἀνέστη:            ἐς δ' ἄρα καὶ τῷ δμῶε ἴτην θείου Ὀδυσῆος.            Εὐρύμαχος δ' ἤδη τόξον μετὰ χερσὶν ἐνώμα,            θάλπων ἔνθα καὶ ἔνθα σέλα πυρός</p> <p><b>Suggested translation:</b>            Speaking thus he went into the well-appointed house; then he went and sat on his seat that he had left; and also in went the two servants of godlike Odysseus. But Eurymachus was now holding the bow in his hands, warming it here and there by the heat of the fire...</p>	<p><b>AO2</b>  <b>5</b></p>	<p>The below are intended as examples of “slight” and more serious “major” errors, others may be identified at standardisation.</p> <p><b>Slight</b>            when he had spoken <i>for</i> speaking thus  <i>omission of</i> went and            slaves <i>for</i> servants  <i>omission of</i> but</p> <p><b>Major</b>            then he stood up <i>for</i> which he had left  <i>omission of</i> two            arrow <i>for</i> bow</p>

Question	Answer	Marks	Guidance						
3 (c)	<p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="331 344 1317 651"> <tr> <td data-bbox="331 344 421 472">2</td> <td data-bbox="421 344 1317 472">expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="331 472 421 593">1</td> <td data-bbox="421 472 1317 593">expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td> </tr> <tr> <td data-bbox="331 593 421 651">0</td> <td data-bbox="421 593 1317 651">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="331 730 1272 1181" style="list-style-type: none"> <li>• μέγα, emphasising, promoted</li> <li>• ὀχθήσας, promoted</li> <li>• ὀχθήσας / ἄχος / ὀδύρομαι / ἀχνύμενός, range of emotional vocabulary</li> <li>• ὦ πόποι, direct speech, exclamation of grief</li> <li>• περί τ' αὐτοῦ καὶ περὶ πάντων, wide scope of his frustration</li> <li>• ἀχνύμενός περ, "even though it grieves me" - weighing grievances against each other</li> <li>• ἐλεγχεΐη, in strong position after enjambement, emotional climax, strengthened by καὶ</li> <li>• ἐσσομένοισι, concern for future reputation</li> </ul>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	AO3 8	Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek								
1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek								
0	Point is not valid, or none are drawn								
3 (d)	It is the festival of Apollo (1) and therefore it is not a day for stringing bows (1)	AO2 2							
3 (e)	Odysseus is compared to a man skilled at the lyre (1) / at poetry (1) The (stringing of the) bow (1) is compared to the (stringing of the) lyre (1)	AO2 4							

Question	Answer	Marks	Guidance						
3 (f)	<p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="331 347 1317 659"> <tr> <td data-bbox="331 347 421 475">2</td> <td data-bbox="421 347 1317 475">expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="331 475 421 603">1</td> <td data-bbox="421 475 1317 603">expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td> </tr> <tr> <td data-bbox="331 603 421 659">0</td> <td data-bbox="421 603 1317 659">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="331 730 1317 1072" style="list-style-type: none"> <li>• testing of the string, a prelude to its use as a weapon</li> <li>• simile: sound of the string like song of a sparrow</li> <li>• μνηστῆρσιν δε, promoted, change of focus</li> <li>• ἄχος μέγα, strong emotion</li> <li>• suitors change colour</li> <li>• sign from Zeus</li> <li>• Odysseus pleased: all going to plan</li> <li>• detailed description of the drawing of the bow: tension</li> <li>• ἔμελλον, pointing forward to the imminent deaths of the suitors</li> </ul>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	<b>AO3</b> <b>8</b>	Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek								
1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek								
0	Point is not valid, or none are drawn								

Question	Answer	Marks	Guidance
3 (g)*	<p><b>In the lines of <i>Odyssey</i> 21 that you have read, what impression of the suitors is given by Homer?</b></p> <p><b>Assess against criteria in the 10-mark essay grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>There is no “right answer”: the depiction of the suitors is multifaceted, although Homer’s depiction is generally uncomplimentary. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p>It is likely that students will make reference to the fact that particular actions of the suitors, such as their disregard for the conventions of <i>xenia</i>, would have been particularly negative in the eyes of Homer’s contemporary audience. Some students may draw out the fact that because a modern audience doesn’t always hold the same values we may respond differently to the portrayal.</p> <p>Some students may defend the suitors, pointing out that Ithaca needs a male authority figure in the absence of Odysseus, as Telemachus is too young and Penelope a woman. The suitors are, fundamentally, simply taking advantage of a power vacuum. If Penelope had done as expected and taken a new husband, this issue would have been solved. Also their revilement of Odysseus is, in context, understandable as they believe him to be a poor beggar, not an important man.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> <li>• Antinous: complacent (about the festival day, and the axes)</li> <li>• gluttonous: asking for Melanthius’s best goats, large amounts of wine</li> <li>• swift to anger when Odysseus asks to string the bow</li> <li>• Antinous: insults Odysseus in detail</li> <li>• implying Odysseus should not be given an equal share of food, nor be allowed to hear their conversation</li> </ul>	<p><b>10</b> made up of</p> <p><b>AO2 = 5</b> <b>&amp;</b> <b>AO3 = 5</b></p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Greek prescription that a candidate brings into their answer.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• direct threats against Odysseus if he strings the bow</li> <li>• Eurymachus: shows great insecurity about how the suitors would be viewed if a beggar is successful</li> <li>• threats (invoking Apollo and the other gods) against Eumaeus</li> <li>• laughing at Telemachus</li> <li>• snide remarks while Odysseus examines the bow</li> <li>• fear and concern when Odysseus strings the bow</li> </ul> <p>Most points can be related to knowledge and understanding of the context of guest-friendship (or xenia), as protected by Zeus, which the suitors constantly violate: in their wanton abuse of their host's generosity, in their lack of respect for their host and especially for Odysseus in both his disguised and candid appearance.</p>		

Question	Answer	Marks	Guidance						
4 (a)	(Plotting against Oedipus) in league with Creon	AO2 1							
4 (b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>σὺ καὶ δέδορκας κού βλέπεις ἴν' εἶ κακοῦ, οὐδ' ἔνθα ναίεις, οὐδ' ὅτων οἰκεῖς μέτα. ἄρ' οἴσθ' ἀφ' ὧν εἶ; καὶ λέληθας ἐχθρὸς ὧν τοῖς σοῖσιν αὐτοῦ νέρθε κἀπὶ γῆς ἄνω</p> <p><b>Suggested translation:</b> You both have sight, and cannot see in what disaster you are, nor where you are living, nor with whom. Do you know who you come from? And, unwittingly, being an enemy to your own people, both those beneath and above the ground.</p>	AO2 5	<p>The below are intended as examples of “slight” and more serious “major” errors, others may be identified at standardisation.</p> <p><b>Slight</b> <i>omission of both (line 1 and/or 4)</i> where you come from <i>for</i> who you come from</p> <p><b>Major</b> in order that <i>for</i> in what then <i>for</i> where after whom <i>for</i> with whom how did I know <i>for</i> do you know</p>						
4 (c)	<p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="331 1011 1279 1321"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Answers may include:</p>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	AO3 8	Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek								
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Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• ἀμφιπλήξ, ominous word to describe the curse</li> <li>• μητρός τε καὶ τοῦ σοῦ πατρὸς, emphasising the details of the wrongdoing</li> <li>• δεινόπους, vivid word (and possible play on Oedipus's own name)</li> <li>• βλέποντα νῦν μὲν... ἔπειτα δὲ σκότον, chiasmic arrangement of the journey from sight to blindness</li> <li>• βοῆς, vivid word, promoted</li> <li>• series of rhetorical questions, negated for emphasis</li> <li>• σύμφωνος, emphasising sound</li> <li>• ὑμέναιον, sudden reference specifically to Oedipus's marriage to Jocasta</li> <li>• εἰσέπλευσας / εὐπλοίας, sailing metaphor, heightened with poetic variation</li> <li>• ἄλλων... κακῶν, hyperbaton</li> <li>• πλῆθος, vast number of ills</li> <li>• ills shall not be limited to Oedipus but will pass to his children</li> </ul>		
<b>4 (d)</b>	He shall suffer/be punished (1) worse than any other mortal (1)	<b>AO2 2</b>	
<b>4 (e)</b>	Shortly before (1) Oedipus became ruler of Thebes (1)	<b>AO2 2</b>	

Question	Answer	Marks	Guidance						
4 (f)	<p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="331 347 1279 659"> <tr> <td data-bbox="331 347 421 475">2</td> <td data-bbox="421 347 1279 475">expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="331 475 421 603">1</td> <td data-bbox="421 475 1279 603">expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td> </tr> <tr> <td data-bbox="331 603 421 659">0</td> <td data-bbox="421 603 1279 659">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <p><b>Oedipus:</b></p> <ul data-bbox="331 802 1111 1090" style="list-style-type: none"> <li>• ὦ Ζεῦ, anguished cry to Zeus and (rhetorical?) question</li> <li>• ducks Jocasta's question but asks another himself</li> <li>• οἶμοι τάλαια, exclamation</li> <li>• δεινάς, later δεινῶς, strong vocabulary, promoted</li> <li>• ἀρτίως, all happening very fast for him</li> <li>• ἀθυμῶ, emotional vocabulary</li> <li>• ἐν, sense that everything hinges on this one question</li> </ul> <p><b>Jocasta:</b></p> <ul data-bbox="331 1169 1211 1321" style="list-style-type: none"> <li>• τί δ' ἐστὶ / πῶς φήεις; brief questions "what is it? / what are you saying?", showing concern</li> <li>• σοι τοῦτ' ἐνθύμιον, she sees his emotional state</li> <li>• ὀκνῶ, emotional vocabulary, repeated</li> </ul>	2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	<p><b>AO3</b> <b>8</b></p>	<p>If only one character is discussed, the maximum mark will be 6.</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Greek								
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0	Point is not valid, or none are drawn								

Question	Answer	Marks	Guidance
4 (g)	Did Laius have a few or many (1) attendants (1)	AO2 2	
4 (h)	<p><b>Accept any two of:</b></p> <p>There were five altogether (1)</p> <p>One was a herald (1)</p> <p>Laius was in a wagon (1)</p>	AO2 2	
4 (i)*	<p><b>‘Oedipus is consistently passionate in his reactions, and therefore a consistently understandable character.’ Is this a fair description of Oedipus in the lines that you have read?</b></p> <p><b>Assess against criteria in the 10-mark essay grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>There is no “right answer”: many of Oedipus’s reactions can be interpreted as passionate, but at times he is cautious, measured or intellectual. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p>Candidates are likely to argue that Oedipus is a passionate figure at least for part of the text. It is likely, however, that the word “consistently” will be unpacked, with some arguing that rather than passion being his response all the time, other emotions and sentiments characterize some of his actions/responses. Others might argue that in fact all of his responses can be considered “passionate” (albeit perhaps in different ways) and so would agree with the statement.</p> <p>The degree to which Oedipus is “understandable” should also be explored. Candidates may have different views on what “understandable” means in this context; predictable, acceptable, coherent etc. It is likely that they will discuss the different reactions of an ancient and modern audience to a “passionate” figure such as Oedipus; due to the different attitudes and expectations of each.</p>	<p><b>10</b> made up of</p> <p><b>AO2 = 5</b> <b>&amp;</b> <b>AO3 = 5</b></p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Greek prescription that a candidate brings into their answer.</p>

Question	Answer	Marks	Guidance
	<p><i>Supporting evidence may include (AO2):</i></p> <p>With Teiresias:</p> <ul style="list-style-type: none"> <li>• responds with concern to Teiresias's negative opening</li> <li>• interprets Teiresias's reticence as unpatriotic (on the assumption that Teiresias's advice will help Thebes)</li> <li>• swiftly moves to insults, though only once Teiresias has pledged silence</li> <li>• but continues to try to persuade Teiresias to help Thebes</li> <li>• suddenly accuses Teiresias of planning the assassination, without evidence</li> <li>• does not even briefly consider that Teiresias's accusation against him might be true</li> <li>• insults Teiresias's ability as a prophet, and makes comparison with his own ability to solve the Sphinx's riddle</li> <li>• again without evidence or prompting, moves to accuse Creon</li> <li>• insults Teiresias for his disabilities, simultaneously making a veiled physical threat</li> </ul> <p>With Jocasta:</p> <ul style="list-style-type: none"> <li>• at first, persists in his accusations of Creon and Teiresias</li> <li>• pays attention to the memories that Jocasta's speech inspires, and pursues the details</li> <li>• rapidly turns to concern, despite the minimal evidence against him (e.g. the physical description of Laius: not exactly detailed)</li> <li>• immediately sends for the servant to interrogate him</li> <li>• keeps quiet about his suspicions until he can find out more</li> </ul> <p>All points may be discussed in the context of a society that places high value on the sayings of prophets and oracles, and treats them with respect; and also with awareness of the vague/contradictory nature of oracles and the doubts that may therefore arise. Discussion may also be helped by reference to the 'historical' events that led to Oedipus becoming King of Thebes, and the nature of ancient monarchy and society.</p>		

Question	Answer	Marks	Guidance
	Knowledge of the Greek expectations of a leader and likely audience response to Oedipus' passionate outbursts will also be likely inclusions.		

**APPENDIX 1: Assessment Objective Grid**

Question	Distribution of marks for each Assessment Objective		
	AO1	AO2	AO3
1 a, b, d, e, g, h	–	16	–
1 c, f	–	–	14
1 i	–	5	5
<b>or</b>			
2 a, b, d, e, g, h	–	16	–
2 c, f	–	–	14
2 i	–	5	5
<b>and</b>			
3 a, b, d, e	–	14	–
3 c, f	–	–	16
3 g	–	5	5
<b>or</b>			
4 a, b, d, e, g, h	–	14	–
4 c, f	–	–	16
4 i	–	5	5
<b>Total</b>	<b>–</b>	<b>40</b>	<b>40</b>

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