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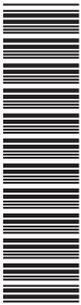
# A Level Classical Greek H444/04 Verse Literature

Sample Question Paper

Version 1.1

## 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



### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Sections A, B and C: Answer **one** question from each of these sections.
- 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 **75**.
- 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 **16** pages.

## Section A

Answer **one** question from this section.

1 Read the following passage and answer the questions.

τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια:  
 'Ἄντινο', οὐ μὲν καλὸν ἀτέμβειν οὐδὲ δίκαιον  
 ξείνους Τηλεμάχου, ὅς κεν τάδε δῶμαθ' ἵκηται:  
 ἔλπεαι, αἶ χ' ὁ ξείνος Ὀδυσσῆος μέγα τόξον  
 ἐντανύσῃ χερσίν τε βίηφί τε ἤφι πιθήσας, 5  
 οἴκαδέ μ' ἄξεσθαι καὶ ἐὴν θήσασθαι ἄκοιτιν;  
 οὐδ' αὐτός που τοῦτό γ' ἐνὶ στήθεσσι ξολπε:  
 μηδέ τις ὑμείων τοῦ γ' εἵνεκα θυμὸν ἀχεύων  
 ἐνθάδε δαινύσθω, ἐπεὶ οὐδὲ μὲν οὐδὲ ἔοικεν.'  
 τὴν δ' αὖτ' Εὐρύμαχος, Πολύβου πάϊς, ἀντίον ἠΰδα: 10  
 'κούρη Ἰκαρίοιο, περίφρον Πηνελόπεια,  
 οὐ τί σε τόνδ' ἄξεσθαι οἴομεθ': οὐδὲ ἔοικεν:  
 ἀλλ' αἰσχυρόμενοι φάτιν ἀνδρῶν ἠδὲ γυναικῶν,  
 μή ποτέ τις εἴπησι κακώτερος ἄλλος Ἀχαιῶν  
 ἢ πολὺ χεῖρονες ἄνδρες ἀμύμονος ἀνδρὸς ἄκοιτιν 15  
 μνῶνται, οὐδέ τι τόξον ἐϋξοὸν ἐντανύουσιν:  
 ἀλλ' ἄλλος τις πτωχὸς ἀνήρ ἀλαλήμενος ἐλθὼν  
 ῥηϊδίᾳ ἐτάνυσσε βίον, διὰ δ' ἦκε σιδήρου.  
 ὡς ἐρέουσ', ἡμῖν δ' ἂν ἐλέγχεα ταῦτα γένοιτο.'  
 τὸν δ' αὖτε προσέειπε περίφρων Πηνελόπεια: 20  
 'Εὐρύμαχ', οὐ πως ἔστιν ἐϋκλείας κατὰ δῆμον  
 ἔμμεναι οἱ δὴ οἶκον ἀτιμάζοντες ἔδουσιν  
 ἀνδρὸς ἀριστῆος: τί δ' ἐλέγχεα ταῦτα τίθεσθε;  
 οὔτος δὲ ξείνος μάλα μὲν μέγας ἠδ' εὐπηγῆς,  
 πατρὸς δ' ἐξ ἀγαθοῦ γένος εὔχεται ἔμμεναι υἱός.' 25

Homer, *Odyssey* 21.311–335

- (a) Read lines 2–6 (Ἀντίνο'... ἄκοιτιν). Explain why Penelope addresses Antinous as she does. [4]
- (b) Read lines 7–9 (οὐδ' αὐτός ... οὐδὲ ἔοικεν). How does Penelope attempt to show authority in these lines? [3]
- (c)\* Read lines 10–19 (τὴν δ' αὖτ' Εὐρύμαχος ... γένοιτο). How does Homer bring out the character of the speaker in these lines? [15]
- (d) Translate lines 21–25 (Εὐρύμαχ' ... υἱός). [5]

## 2 Read the following passage and answer the questions.

Οιδίπους	ἐρῶ: σὲ γὰρ τῶνδ' ἐς πλέον, γύναι, σέβω: Κρέοντος, οἷά μοι βεβουλευκῶς ἔχει.	
Ἰοκάστη	λέγ', εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἐρεῖς.	
Οιδίπους	φονέα με φησὶ Λαΐου καθεστάναι.	
Ἰοκάστη	αὐτὸς ξυνειδῶς ἢ μαθὼν ἄλλου πάρα;	5
Οιδίπους	μάντιν μὲν οὖν κακοῦργον εἰσπέμψας, ἐπεὶ τό γ' εἰς ἑαυτὸν πᾶν ἐλευθεροῖ στόμα.	
Ἰοκάστη	σύ νυν ἀφεις σεαυτὸν ὧν λέγεις πέρι ἐμοῦ 'πάκουσον, καὶ μάθ' οὐνεκ' ἐστὶ σοι βρότειον οὐδὲν μαντικῆς ἔχον τέχνης. φάνῳ δέ σοι σημεῖα τῶνδε σύντομα. χρησμός γὰρ ἦλθε Λαΐῳ ποτ', οὐκ ἐρῶ Φοίβου γ' ἅπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἄπο, ὡς αὐτὸν ἔξοι μοῖρα πρὸς παιδὸς θανεῖν, ὅστις γένοιτ' ἐμοῦ τε κακείνου πάρα. καὶ τὸν μὲν, ὥσπερ γ' ἠ φάτις, ξένοι ποτὲ λησται φονεύουσ' ἐν τριπλαῖς ἀμαξιτοῖς: παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι τρεῖς, καὶ νιν ἄρθρα κείνος ἐνζεύξας ποδοῖν ἔρριψεν ἄλλων χερσὶν ἄβατον εἰς ὄρος. κάνταυθ' Ἀπόλλων οὐτ' ἐκεῖνον ἠνυσεν φονέα γενέσθαι πατρὸς οὔτε Λαΐον τὸ δεινὸν οὐφοβεῖτο πρὸς παιδὸς θανεῖν. τοιαῦτα φῆμαι μαντικαὶ διώρισαν, ὧν ἐντρέπου σὺ μηδέν: ὧν γὰρ ἂν θεὸς χρείαν ἐρευνᾷ, ῥαδίως αὐτὸς φανεῖ.	10 15 20 25
Οιδίπους	οἷόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι, ψυχῆς πλάνημα κἀνακίνησις φρενῶν.	
Ἰοκάστη	ποιίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις;	
Οιδίπους	ἔδοξ' ἀκοῦσαι σοῦ τόδ', ὡς ὁ Λαΐος κατασφαγεῖη πρὸς τριπλαῖς ἀμαξιτοῖς.	30

Sophocles, *Oedipus*, 700–730

- (a) Read lines 1–7 (ἐρῶ: ... στόμα). With reference to these lines, explain how Oedipus shows that he is suspicious of those around him. **[4]**
- (b)\* Read lines 8–20 (σύ νυν ἀφείς ... εἰς ὄρος). How does Sophocles make these lines dramatically effective? **[15]**
- (c) Read lines 24–26 (τοιαῦτα ... φανεῖ). Explain what Jocasta says to Oedipus in these lines. **[3]**
- (d) Translate lines 27–31 (οἶόν ... ἀμαξιτοῖς). **[5]**

## Section B

Answer **one** question from this section.

3 Read the following passage and answer the questions.

ἦος ὁ ταῦθ' ἄρμαινε κατὰ φρένα καὶ κατὰ θυμόν,  
 ἐκ δ' Ἑλένη θαλάμοιο θυώδεος ὑψορόφοιο  
 ἦλυθεν Ἀρτέμιδι χρυσηλακάτῳ εἰκυῖα.  
 τῇ δ' ἄρ' ἄμ' Ἀδρήστη κλισίην εὐτυκτον ἔθηκεν,  
 Ἀλκίππη δὲ τάπητα φέρεν μαλακοῦ ἐρίοιο, 5  
 Φυλῶ δ' ἀργύρεον τάλαρον φέρε, τόν οἱ ἔθηκεν  
 Ἀλκάνδρη, Πολύβοιο δάμαρ, ὃς ἔναι ἐνὶ Θήβης  
 Αἰγυπτίης, ὅθι πλεῖστα δόμοις ἐν κτήματα κεῖται:  
 ὃς Μενελάφ δῶκε δὴ ἀργυρέας ἀσαμίνθους,  
 δοιοὺς δὲ τρίποδας, δέκα δὲ χρυσοῖο τάλαντα. 10  
 χωρὶς δ' αὖθ' Ἑλένη ἄλοχος πόρε κάλλιμα δῶρα:  
 χρυσέην τ' ἠλακάτην τάλαρόν θ' ὑπόκυκλον ὄπασσεν  
 ἀργύρεον, χρυσῶ δ' ἐπὶ χεῖλεα κεκράαντο.  
 τόν ῥά οἱ ἀμφίπολος Φυλῶ παρέθηκε φέρουσα  
 νήματος ἀσκητοῖο βεβυσμένον: αὐτὰρ ἐπ' αὐτῶ 15  
 ἠλακάτη τετάνυστο ἰοδνεφές εἶρος ἔχουσα.  
 ἔζετο δ' ἐν κλισίῳ, ὑπὸ δὲ θρηῆνυς ποσὶν ἦεν.  
 αὐτίκα δ' ἦ γ' ἐπέεσσι πόσιν ἐρέεινεν ἕκαστα:  
 ἴδμεν δῆ, Μενέλαε διοτρεφές, οἳ τινες οἶδε 20  
 ἀνδρῶν εὐχετόωνται ἱκανέμεν ἡμέτερον δῶ;  
 ψεύσομαι ἢ ἔτυμον ἐρέω; κέλεται δέ με θυμός.  
 οὐ γάρ πώ τινά φημι εἰκότα ᾗδε ἰδέσθαι  
 οὔτ' ἄνδρ' οὔτε γυναῖκα, σέβας μ' ἔχει εἰσορόωσαν,  
 ὡς ὄδ' Ὀδυσσηὺς μεγαλήτορος υἱὸς εἰκοι, 25  
 Τηλεμάχῳ, τὸν ἔλειπε νέον γεγαῶτ' ἐνὶ οἴκῳ  
 κείνος ἀνήρ, ὅτ' ἐμεῖο κυνώπιδος εἶνεκ' Ἀχαιοὶ  
 ἦλθεθ' ὑπὸ Τροίην πόλεμον θρασὺν ὀρμαίνοντες.  
 τὴν δ' ἀπαμειβόμενος προσέφη ξανθὸς Μενέλαος:  
 'οὔτῳ νῦν καὶ ἐγὼ νοέω, γύναι, ὡς σὺ εἰσκεις:  
 κείνου γὰρ τοιοῖδε πόδες τοιαῖδε τε χεῖρες 30  
 ὀφθαλμῶν τε βολαὶ κεφαλῆ τ' ἐφύπερθέ τε χαῖται.  
 καὶ νῦν ἦ τοι ἐγὼ μεμνημένος ἀμφ' Ὀδυσῆι  
 μυθεόμην, ὅσα κείνος οἰζύσας ἐμόγησεν  
 ἀμφ' ἐμοί, αὐτὰρ ὁ πικρὸν ὑπ' ὀφρύσι δάκρυον εἶβε,  
 χλαῖναν πορφυρέην ἄντ' ὀφθαλμοῖν ἀνασχών.' 35

Homer, *Odyssey*, 4.120–154

- (a) Read lines 2–8 (ἐκ δ' Ἑλένη ... κεῖται). How do these lines suggest that Sparta is wealthy? [4]
- (b) Translate lines 9–13 (ὅς ... κεκράαντο). [5]
- (c)\* Read lines 14–27 (τόν ῥά ... ὀρμαίνοντες). How effectively does Homer hold the interest of the audience through these lines? [15]
- (d) Read lines 29–35 (οὕτω ... ἀνασχών). Explain how Menelaus' response to Helen follows up what she has said. [4]

## 4 Read the following passage and answer the questions.

Ἴερεὺς	<p>ἀλλ' ἀσφαλεία τήνδ' ἀνόρθωσον πόλιν:  ὄρνιθι γὰρ καὶ τὴν τότε αἰσίῳ τύχην  παρέσχεες ἡμῖν, καὶ τανῦν ἴσος γενοῦ.  ὡς εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,  ξὺν ἀνδράσιν κάλλιον ἢ κενῆς κρατεῖν:</p>	5
Οἰδίπους	<p>ὦ παῖδες οἰκτροί, γνωτὰ κοῦκ ἄγνωτά μοι  προσήλθεθ' ἰμείροντες: εὖ γὰρ οἶδ' ὅτι  νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγὼ</p>	10
	<p>οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ.  τὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἓν ἔρχεται  μόνον καθ' αὐτὸν κοῦδέν' ἄλλον, ἢ δ' ἐμῇ  ψυχῇ πόλιν τε καὶ μέ καὶ σ' ὁμοῦ στένει.  ὥστ' οὐχ ὑπνω γ' εὐδοντά μ' ἐξεγείρετε,</p>	15
	<p>ἀλλ' ἴστε πολλὰ μὲν με δακρύσαντα δῆ,  πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις:  ἦν δ' εὖ σκοπῶν ἠύρισκον ἴασιν μόνην,  ταύτην ἔπραξα: παῖδα γὰρ Μενοικέως  Κρέοντ', ἐμαυτοῦ γαμβρόν, ἐς τὰ Πυθικὰ</p>	20
	<p>ἔπεμψα Φοίβου δώμαθ', ὡς πύθοιθ' ὅτι  δρῶν ἢ τί φωνῶν τήνδε ῥυσαίμην πόλιν.  καὶ μ' ἤμαρ ἤδη ξυμμετρούμενον χρόνῳ  λυπεῖ τί πράσσει: τοῦ γὰρ εἰκότος πέρα  ἄπεστι πλείω τοῦ καθήκοντος χρόνου.</p>	25
	<p>ὅταν δ' ἴκηται, τῆνικαῦτ' ἐγὼ κακὸς  μὴ δρῶν ἂν εἶην πάνθ' ὅσ' ἂν δηλοῖ θεός.</p>	
Ἴερεὺς	<p>ἀλλ' εἰς καλὸν σύ τ' εἶπας οἶδε τ' ἀρτίως  Κρέοντα προσστείχοντα σημαίνουσί μοι.</p>	
Οἰδίπους	<p>ᾧναξ Ἄπολλον, εἰ γὰρ ἐν τύχῃ γέ τω  σωτῆρι βαίη λαμπρὸς ὥσπερ ὄμματι.</p>	30
Ἴερεὺς	<p>ἀλλ' εἰκάσαι μὲν, ἠδύς: οὐ γὰρ ἂν κάρα  πολυστεφῆς ᾧδ' εἶρπε παγκάρπου δάφνης.</p>	

Sophocles, *Oedipus*, 51–83

- (a) Translate lines 1–5 (ἀλλ'... κρατεῖν). [5]
- (b)\* Read lines 8–24 (ὦ παῖδες οἰκτροί ... πράσσει). What impression of Oedipus does Sophocles convey in these lines? [15]
- (c) Read line 29 (Κρέοντα ... μοι). Explain how this is a significant moment in the plot of *Oedipus*. [5]
- (d) In lines 30–33 (ἄναξ ... δάφνης), explain why Oedipus and the priest believe that Creon may have good news. [3]

## 5 Read the following passage and answer the questions.

Ξανθίας	<p>ἄλλως φλυαρεῖτ' : οὐ γὰρ ἐξευρήσετε.  εἰ δὴ 'πιθυμεῖτ' εἰδέναι, σιγᾶτε νῦν.  φράσω γὰρ ἤδη τὴν νόσον τοῦ δεσπότου.  φιληλιασθῆς ἐστὶν ὡς οὐδεὶς ἀνήρ,  ἐρᾶ τε τούτου, τοῦ δικάζειν, καὶ στένει 5  ἦν μὴ 'πὶ τοῦ πρώτου καθίζηται ξύλου.  ὑπνου δ' ὄρᾳ τῆς νυκτὸς οὐδὲ πασπάλην.  ἦν δ' οὖν καταμύση κἄν ἄχνην, ὅμως ἐκεῖ  ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλεψύδραν.  ὑπὸ τοῦ δὲ τὴν ψῆφόν γ' ἔχειν εἰωθέναι 10  τοὺς τρεῖς ξυνέχων τῶν δακτύλων ἀνίσταται,  ὥσπερ λιβανωτὸν ἐπιτιθεὶς νομηνία.  καὶ νῆ Δί' ἦν ἴδη γέ που γεγραμμένον  υἰὸν Πυριλάμπους ἐν θύρᾳ Δῆμον καλόν,  ἰὼν παρέγραψε πλησίον 'κημὸς καλός.' 15  τὸν ἀλεκτρονόνα δ', ὃς ἦδ' ἀφ' ἐσπέρας, ἔφη  ὄψ' ἐξεγείρειν αὐτὸν ἀναπεπεισμένον,  παρὰ τῶν ὑπευθύνων ἔχοντα χρήματα.  εὐθύς δ' ἀπὸ δορπηστοῦ κέκραγεν ἐμβάδας,  κᾶπειτ' ἐκεῖσ' ἐλθῶν προκαθεύδει πρῶ πάνυ, 20  ὥσπερ λεπὰς προσεχόμενος τῷ κίονι.  ὑπὸ δυσκολίας δ' ἅπασι τιμῶν τὴν μακρὰν  ὥσπερ μέλιττ' ἢ βομβυλιὸς εἰσέρχεται  ὑπὸ τοῖς ὄνουσι κηρὸν ἀναπεπλασμένος.  ψῆφων δὲ δείσας μὴ δεηθεῖη ποτέ, 25  ἴν' ἔχοι δικάζειν, αἰγιαλὸν ἔνδον τρέφει.  τοιαῦτ' ἀλύει: νουθετούμενος δ' ἀεὶ  μᾶλλον δικάζει. τοῦτον οὖν φυλάττομεν  μοχλοῖσιν ἐνδήσαντες, ὡς ἂν μὴ ἕξιη.</p>
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Aristophanes, *Wasps*, 85–113

- (a) ἄλλως φλυαρεῖτ' (line 1). Explain why Xanthias says this. [2]
- (b) Read lines 3–9 (φράσω γὰρ ... κλειψύδραν). In what ways is Philocleon like someone who is in love? [6]
- (c)\* Read lines 10–24 (ὑπὸ τοῦ δὲ ... ἀναπεπλασμένος). How does Aristophanes make these lines humorous? [15]
- (d) Translate lines 25–29 (ψηφῶν δὲ ... μὴ ἕξιη). [5]

**Section C**

Answer **one** question from this section.

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

- 6\*** How effectively does Homer portray Telemachus' development in the books of the *Odyssey* you have read? **[20]**
- 7\*** 'An arrogant and over-confident bully.' Is it possible to feel any sympathy for Oedipus? **[20]**
- 8\*** 'Fantasy and absurdity are at the heart of Aristophanic comedy.' Do you think this is true of *Wasps*? **[20]**

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## Summary of updates

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Date	Version	Details
September 2021	1.1	Updated copyright acknowledgements.

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### Copyright Information:

Homer, *Odyssey* 21.311–335. From Homer. *The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes.* Loeb Classical Library 105, Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919. Accessed via the Perseus Project, [www.perseus.tufts.edu](http://www.perseus.tufts.edu)

Sophocles, *Oedipus*, 700–730. 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)

Homer, *Odyssey*, 4.120–154. 21.311–335. From Homer. *The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes.* Loeb Classical Library 105, Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919. Accessed via the Perseus Project, [www.perseus.tufts.edu](http://www.perseus.tufts.edu)

Sophocles, *Oedipus*, 51–83. 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)

Aristophanes. *Aristophanes Comœdiae*, ed. F.W. Hall and W.M. Geldart, vol. 1. F.W. Hall and W.M. Geldart. Oxford. Clarendon Press, Oxford. 1907. Reproduced with permission from Oxford University Press [www.oup.com](http://www.oup.com)

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**...day June 20XX – Morning/Afternoon**

**A Level Classical Greek**

**H444/04** Verse Literature

**SAMPLE MARK SCHEME**

**Duration: 2 hours**

**MAXIMUM MARK 75**

**DRAFT**

**This document consists of 24 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 “slight” errors would be:

- 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 “major” errors would be:

- 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’ errors 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 15-mark extended response**

This question focuses on candidates' ability to select relevant examples of content and language from the passage and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

<b>15-mark grid for the extended response question</b>		<b>A03 = 15 marks = Critically analyse, evaluate and respond to literature</b>
<b>Level</b>	<b>Marks</b>	<b>Characteristics of performance</b>
<b>5</b>	<b>13–15</b>	<ul style="list-style-type: none"> <li>• very good engagement with the question</li> <li>• expresses a range of perceptive points, with very good development, leading to convincing conclusions, based on a range of well selected, accurate and precise examples from the passage.</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
<b>4</b>	<b>10–12</b>	<ul style="list-style-type: none"> <li>• good engagement with the question</li> <li>• expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage.</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
<b>3</b>	<b>7–9</b>	<ul style="list-style-type: none"> <li>• some engagement with the question</li> <li>• expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage.</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• limited engagement with the question</li> <li>• expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• very limited engagement with the question</li> <li>• expresses points which are of little relevance and supported with little evidence from the passage</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

## MARK SCHEME

Question	Answer	Marks	Guidance
1 (a)	the contest of the bow has been set up (1) Penelope acknowledges the right of the beggar to take part (1) and claims that it would not be just to deny this (1) or to speak inappropriately to any visitor (1)	AO2 4	Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
1 (b)	she comments 'I suppose' (1) use of an imperative (1) statement of 'any one of you' (1) judgement about what is appropriate (1)	AO2 3	
1 (c)*	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• tactful: addresses Penelope respectfully and with tact (line 11 - περίφρον)</li> <li>• superior: dismissive of beggar as someone who would not be fitting for Penelope (line 12: ἄξεσθαι οἰόμεθ' : οὐδὲ ἔοικεν:); refers to others as χείρονες (line 15)</li> <li>• concerned about how people – both men and women (αἰσχυρόμενοι-line 13), especially those below him (κακώτερος – line 14) will think of him and his companions, if the beggar were to string the bow (12-16)</li> <li>• concerned about the beggar's actions bringing shame on him (line 19)</li> </ul>	AO3 15	Answers should focus on detail from the passage, and choose a range of examples from the set lines to exemplify their points.

Question	Answer	Marks	Guidance
1 (d)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>‘Εὐρύμαχ’, οὐ πῶς ἔστιν ἐὺκλείας κατὰ δῆμον  ἔμμεναι οἱ δὴ οἶκον ἀτιμάζοντες ἔδουσι  ἀνδρὸς ἀριστῆος: τί δ’ ἐλέγχεα ταῦτα τίθεσθε;  οὗτος δὲ ξείνος μάλα μὲν μέγας ἦδ’ εὐπηγῆς,  πατρὸς δ’ ἐξ ἀγαθοῦ γένος εὐχεταὶ ἔμμεναι υἱός.’</p> <p><b>Suggested translation:</b>  ‘Eurymachus, men who dishonour and eat their way through the household of a noble man cannot gain a good reputation among the people: why would you hold these things as a disgrace? This guest is indeed a rather great and well built man, and he claims to be the son of a good father.’</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a ‘slight’ and ‘major’ error.</p> <p>Individual slight errors:</p> <ul style="list-style-type: none"> <li>• omission of a translation of πῶς</li> <li>• why would you hold these things as bad? (wrong translation of ἐλέγχεα, but meaning is close enough not to count as a major error)</li> </ul> <p>Individual major errors:</p> <ul style="list-style-type: none"> <li>• why would you hold these things as honourable? (wholly wrong translation of ἐλέγχεα, all meaning lost)</li> <li>• and they say that he is the son of a good father. (γένος not translated)</li> </ul>

Question	Answer	Marks	Guidance
2 (a)	Oedipus suggests that Creon has been plotting against him (1), by saying that he is the murderer of Laius (1) he calls Teiresias an evil-doing prophet (1) and claims that Jocasta has sent Teiresias (as such) to him (1)	AO2 4	
2 (b)*	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Candidates should show how Sophocles makes these lines dramatically effective. Answers might include:</p> <ul style="list-style-type: none"> <li>• direct address to Oedipus σὺ and use of second person verbs λέγεις and imperative 'πάκουσον (lines 8-9)</li> <li>• Jocasta's logical response to the situation: direction to Oedipus to listen and learn (lines 8-9)</li> <li>• the revelation of the oracle about Oedipus (lines 11ff), step by step</li> <li>• use of the indefinite to refer to her offspring when she is in fact speaking about Oedipus (dramatic irony): ὅστις γένοιτ' ἔμοῦ (line 15)</li> <li>• dramatic narration of what happened to Oedipus (116ff): specific details including the λησταὶ and ἐν τριπλαῖς ἀμαξιοῖς but indefinite on time ποτὲ (lines 16-17)</li> <li>• details of what happened to her child including the verb ἔρριψεν and the location on a mount (ἄβατον εἰς ὄρος) but with the possibility of an 'error' in ἄλλων χερσὶν (lines 18-20)</li> <li>• the 'removal' of the threat against Laius as described as τὸ δεινὸν οὐφοβεῖτο.</li> </ul>	AO3 15	Answers should focus on detail from the passage, and choose a range of examples from the set lines to exemplify their points.
2 (c)	the words of prophets have led to the idea of that Oedipus killed Laius (1) but that he should not be troubled by this (1) because whenever a god wants something, he will just get it himself (1)	AO2 3	Credit should be given to reference to the preceding lines as their content is referred to by τοιαῦτα. Accept alternative interpretations of χρεῖαν ἐρευνᾶ such as what a need/desire and 'on the track of'.

Question	Answer	Marks	Guidance
2 (d)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>Οιδίππους οἷόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,  ψυχῆς πλάνημα κἀνακίνησις φρενῶν.</p> <p>Ἰοκάστη ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις;</p> <p>Οιδίππους ἔδοξ' ἀκοῦσαι σοῦ τόδ', ὡς ὁ Λαῖος  κατασφαγεῖη πρὸς τριπλαῖς ἀμαξιτοῖς.</p> <p><b>Suggested translation:</b>  Oedipus: Lady, what restlessness of the soul, what tumult, takes me since I have heard you speak  Jocasta: What do you mean, by what sort of thought have you been struck?  Oedipus: I seemed to hear you say this, that Laius was killed at the meeting of three roads.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>Individual slight errors:</p> <ul style="list-style-type: none"> <li>• ...takes me about to hear you just now. (single error with verb)</li> </ul> <p>Individual major errors:</p> <ul style="list-style-type: none"> <li>• Lady, what restlessness of the soul, and what tumult, take me since... (φρενῶν not translated)</li> <li>• You seemed to say this, that Laius... (slight error with verb, but this leads to a loss of detail in the resulting paraphrase of ἀκοῦσαι σοῦ τόδ'. 'You seemed to hear you say this' would conversely have been an individual slight error.)</li> </ul>

Question	Answer	Marks	Guidance
3 (a)	The bedroom from which Helen comes is clearly well-appointed (1) and the fact that Helen is compared to Artemis suggests grandeur (1); she has a number of serving maids (1): Adreste draws up an elegant chair (1), Alcippe brings a rug of soft wool (1) Phylo brings a silver work-basket (1); there is also a connection with Thebes in Egypt, from whence many things have come (1)	AO2 4	
3 (b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>ὄς Μενελάω δῶκε δύ' ἀργυρέας ἀσαμίνθους, δοιοὺς δὲ τρίποδας, δέκα δὲ χρυσοῖο τάλαντα. χωρὶς δ' αὖθ' Ἑλένη ἄλοχος πόρε κάλλιμα δῶρα: χρυσέην τ' ἠλακάτην τάλαρόν θ' ὑπόκυκλον ὄπασσεν ἀργύρεον, χρυσῶ δ' ἐπὶ χεῖλεα κεκράαντο.</p> <p><b>Suggested translation:</b> He gave to Menelaus two silver bath-tubs, two tripods and ten talents of gold. Apart from this his wife gave Helen beautiful gifts: she gave her a gold distaff and a basket that ran on wheels made of silver and which they had finished with gold on the rim.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>Individual slight errors:</p> <ul style="list-style-type: none"> <li>• They gave to Menelaus... (slight error with verb)</li> <li>• ...two silver basins... (slight error of vocabulary)</li> </ul> <p>Individual major errors:</p> <ul style="list-style-type: none"> <li>• ...two silver wine-cups... (completely wrong vocabulary)</li> <li>• And his wife gave Helen... (χωρὶς unaccounted for)</li> </ul>

Question	Answer	Marks	Guidance
3 (c)*	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• the actions of Phylo, including the yarn and wool – vivid</li> <li>• detail of where Helen sat (line 17)</li> <li>• direct speech from Helen to Menelaus, asking who the visitors are;</li> <li>• drama of Helen knowing who Telemachus is (lines 21ff)</li> <li>• intelligence of Helen in recognising Telemachus (lines 22 ff), and her emphasis on this idea with οὐτ' ἄνδρ' οὐτε γυναῖκα</li> <li>• Helen is described as κυνώπιδος (line 26) – perhaps surprising given what has happened</li> <li>• mention of the war at Troy, as seen from the perspective of one of its main leaders (lines 26-7)</li> </ul>	<b>AO3 15</b>	Answers should analyse the style of the passage in detail, and refer to examples throughout.
3 (d)	Menelaus picks up the idea that this is Telemachus (1) by describing how he looks like Odysseus in the details of his appearance (1) he then comments on Telemachus shedding a tear for Odysseus (1) and covering his eyes (1)	<b>AO2 4</b>	The points raised should be drawn directly from these lines.

Question	Answer	Marks	Guidance
4 (a)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>ἀλλ' ἀσφαλεία τήνδ' ἀνόρθωσον πόλιν:  ὄρνιθι γὰρ καὶ τὴν τότε αἰσίω τύχην  παρέσχεες ἡμῖν, καὶ τανῦν ἴσος γενοῦ.  ὡς εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,  ξὺν ἀνδράσιν κάλλιον ἢ κενῆς κρατεῖν:</p> <p><b>Suggested translation:</b>  But set this city right in safety. For you gave us our fortune then with a favourable bird: now become equal to that. As if you will rule this land, as you command it, it will be better with men than to rule somewhere that is empty.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>Individual minor errors:</p> <ul style="list-style-type: none"> <li>• But you will set this city right in safety. (single error with verb)</li> </ul> <p>Individual major errors:</p> <ul style="list-style-type: none"> <li>• But he has set this city right in safety. (multiple errors with verb)</li> <li>• As if this city will be ruled, as you command it (active and passive swapped with loss of agent)</li> <li>• It will be better to rule with men or empty. (structure incorrect)</li> </ul>
4 (b)*	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers might include:</p> <ul style="list-style-type: none"> <li>• calling his people pitiable children (ὦ παῖδες οἰκτροί) – superior</li> <li>• claiming to know about his people's suffering (lines 8-10) – in touch</li> <li>• claiming to be suffering like them (line 11 - ἐξ ἴσου)</li> <li>• claiming that the suffering comes to him personally more than anyone else (lines 12-14)</li> <li>• he is not being woken in his sleep (lines 15-16), and that he himself is crying (δακρῦσαντα)</li> <li>• he has been thinking about the issues a lot (line 17)</li> <li>• he has taken decisive action – the only course of action open to him as he sees it, and sent Creon to the oracle (line 18ff)</li> <li>• wants to set things right himself (line 22 - ὅσαίμην)</li> <li>• feels that he must do what the god commands (lines 26-27) or otherwise he will be evil (κακός)</li> </ul>	AO3 15	

Question	Answer	Marks	Guidance
4 (c)	The people of Thebes are looking to Oedipus for help in their difficult situation (1) Creon brings news that the murdered of Laius must be found (1) this leads to the summoning of Teiresias (1) and the realisation by Oedipus that he is that murderer (1) which leads to Oedipus blinding himself (1)	AO2 5	They may wish to include details from before the arrival.
4 (d)	Creon is shining in his face (1) and is wearing a garland (1) which is rich in quality (1)	AO2 3	

Question	Answer	Marks	Guidance
5 (a)	He believes that the ideas suggested by Sosias (1) and others about the trouble with Philocleon are nonsense (1)	AO2 2	reference should be made to the preceding dialogue with Sosias and the audience
5 (b)	He is suffering from a disease (1) he is a lover of trials (1) like no other man (1) he loves being on a jury (1) he groans (1) when he doesn't get to sit on the front bench (1)	AO2 6	
5 (c)*	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include the following, and should include some discussion of how each feature adds to the humour of the passage:</p> <ul style="list-style-type: none"> <li>• he is accustomed to holding his vote between his first three fingers (lines 10-11)</li> <li>• reference to Ppyrilampes' son – Ppyrilampes was a prominent individual in Periclean Athens</li> <li>• the 'pun' on Δῆμον καλόν and κημὸς καλός. in lines 14-15.</li> <li>• the jokes surrounding the cock in lines 15, with the old man complaining (contrary to common practice) that the cock was crowing far too late</li> <li>• the cock has been bribed - ἀναπεπεισμένον (line 17)</li> <li>• idea of the old man going out immediately after dinner (line 19 ἀπὸ δορπηστοῦ) to go to the law-court</li> <li>• analogy of the man to a limpet (λεπᾶς) on a pillar in the law-court</li> <li>• parodies of court procedure in the final lines (lines 22ff): awarding a long line (ie the more severe penalty) to all the accused</li> <li>• wax plastered under his nails (line 24).</li> </ul>	AO3 15	If candidates do not find the passage humorous, but discuss the details with appropriate precision, marks should still be awarded in line with the marking grid.

Question	Answer	Marks	Guidance
5 (d)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>ψήφων δὲ δέισας μὴ δεηθείη ποτέ,  ἵν' ἔχοι δικάζειν, αἰγιαλὸν ἔνδον τρέφει.  τοιαῦτ' ἀλύει: νοθετούμενος δ' αἰ  μᾶλλον δικάζει. τοῦτον οὖν φυλάττομεν  μοχλοῖσιν ἐνδήσαντες, ὡς ἂν μὴ ἕξίη.</p> <p><b>Suggested translation:</b>  (and) fearing that he might run out of pebbles at some point, he keeps enough at his home to cover a beach, so that he may cast his vote. Such is his frenzy: he is always being warned, but keeps on passing more judgments. Therefore we keep him under guard, having shut him in with bars, so that he can/does not go out.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>Individual slight errors:</p> <ul style="list-style-type: none"> <li>• he is always being warned, but they keep on passing more judgements (Single error with verb)</li> </ul> <p>Individual major errors:</p> <ul style="list-style-type: none"> <li>• fearing that he might run out of votes at some point (not the right choice of meaning in the context; the passage clearly implies which meaning should be chosen)</li> <li>• Therefore we keep him under guard, having shut him in with bars, just as if he does not go out. (structure incorrect)</li> </ul>

**Guidance on applying the marking grids for the 20-mark extended response**

**Two** Assessment Objectives are being assessed in Questions 6, 7, and 8 – **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 14 made up of AO2 = 11 and AO3 = 3.

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(s) as well as the social, historic and cultural context for the set text.

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>20-mark grid for the extended response question</b>		<b>AO2 = 10 marks = Demonstrate knowledge and understanding of literature</b> <b>AO3 = 10 marks = Critically analyse, evaluate and respond to literature</b>
<b>Level</b>	<b>Marks</b>	<b>Characteristics of performance</b>
5	17–20	<ul style="list-style-type: none"> <li>very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>an excellent response to the question containing a wide range of relevant points, which are very well-supported by examples selected with precision from the material studied, leading to cogent conclusions (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	13–16	<ul style="list-style-type: none"> <li>detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>a good response to the question containing a range of relevant points, which are well-supported by examples from the material studied, leading to appropriate conclusions (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>

3	9–12	<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 containing some relevant points, which are generally supported by examples from the material studied, leading to tenable conclusions (AO3)</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	5–8	<ul style="list-style-type: none"> <li>• a 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 containing some points, which may be narrow in scope, which are occasionally supported by examples from the material studied or are unsupported assertions, leading to a limited conclusion (AO3)</li> </ul> <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1–4	<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>• little or no engagement with the question and any points made are of little or no relevance (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
6*	<p><b><i>How effectively does Homer portray Telemachus' development in the books of the Odyssey you have read?</i></b></p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Arguments should focus on the “effectiveness” of the portrayal of Telemachus, and answers which argue for or against the proposition should be equally rewarded.</p> <p>The contrast between Telemachus' dealings with the suitors in book 1 and his increased confidence when he confronts them in 21 might be seen as an effective way of showing his development. The surprise of Penelope at his confidence and willingness to defend his rights might also be argued to be clear evidence of character development.</p> <p>Some candidates may feel that his development is not clearly shown as he is consistently supported by others throughout the book, rather than developing an ability to act independently. It is the presence of his father at the end of the work which gives him confidence, rather than his own character development and growing maturity.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Candidates should make reference to specific incidents in the prescribed books, both the sections which they have read in Greek and in English.</p> <ul style="list-style-type: none"> <li>• the opening scene with Athene visiting Telemachus in the palace: he is away from the suitors; she appears in disguise, encourages him to go to Sparta</li> <li>• the speeches which Telemachus makes in book 1 to the suitors, and their reaction to his actions</li> <li>• the plotting of the suitors against Telemachus – they see him as a threat</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>Examiners should look for the quality of argument and the use of evidence within the argument, as well as evidence for a clear range of relevant examples.</p> <p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Telemachus' arrival in Sparta – assistance of Athene, his lack of understanding of some customs and the support of Nestor's son</li> <li>• the welcome Telemachus receives in Sparta, and the comparison made by Helen between him and his father</li> <li>• Telemachus' interest in knowing about his father and in meeting the great Helen</li> <li>• the threat against Telemachus from the suitors, as outlined at the end of book 4</li> <li>• Telemachus' standing up against the suitors in book 21 and his plot with Odysseus</li> <li>• Telemachus' treatment of Penelope in book 21, and the authority which he believes that he has in the household and over the contest of the bow</li> <li>• Penelope's shock when Telemachus' stands up for that authority</li> <li>• the contest of the bow and Telemachus' role in supporting Odysseus in book 22</li> <li>• the killing of the suitors and Telemachus' role therein.</li> </ul>		

Question	Answer	Marks	Guidance
7*	<p><b><i>'An arrogant and over-confident bully.'</i> Is it possible to feel any sympathy for Oedipus?</b></p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Answers should include an evaluation of the statement in the question, specifically the issue of having “sympathy” for Oedipus. They may also possibly include a reasoned argument as to whether the description of Oedipus as ‘An arrogant and over-confident bully’ is accurate. The below is not an exhaustive list of approaches, any sensible response focused on the question should be credited.</p> <p>Candidates may argue that the statement that Oedipus is an arrogant and over-confident bully is either wholly or partially inaccurate, meaning that he is in fact a sympathetic character. Equally they may argue that whilst he is not the arrogant bully of the question, he still is undeserving of the audience’s sympathy due to other qualities; for example his suspicious and untrusting nature.</p> <p>Candidates may argue that whilst Oedipus is an over-confident bully it is still possible to feel sympathy for him as his troubles and the situation he finds himself in by the end of the play are so unpleasant and distressing as to be a harsh punishment for any man, even one accused of being a bully.</p> <p>Finally, candidates might feel that Oedipus doesn’t deserve the description contained in the question, and is fully deserving of our sympathy. It might be argued that his dogged determination to discover the truth appears to be bullying, but is in fact an understandable or defensible response to his situation.</p>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>Answers which argue for or against the proposition should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as evidence for a clear range of relevant examples.</p> <p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p>

Question	Answer	Marks	Guidance
	<p><i>Supporting evidence may include (AO2):</i></p> <p>Candidates should make reference to specific incidents in the prescribed books, both the sections which they have read in Greek and in English.</p> <ul style="list-style-type: none"> <li>• Oedipus' opening statements and offers of help</li> <li>• his suspicion of Creon from the beginning, and assumption that there was a plot against him</li> <li>• Oedipus' aggressive response to Teiresias, including trading of insults on blindness</li> <li>• Oedipus' treatment of the shepherd (possible discussion of the treatment of slaves in Athens should be credited but not expected)</li> <li>• Oedipus' determination to 'know' what happened and solve the problem of Thebes' sickness</li> <li>• The dialogue with Jocasta and his dogged determination to continue with his inquiries</li> <li>• The changes in Oedipus' understanding as the play unfolds, and his response to the knowledge of his own situation</li> <li>• Oedipus' response to the death of Jocasta, and his self-blinding</li> <li>• Creon's and the Chorus' final reflections on his 'fallen glory' and loss of position as a king.</li> </ul>		

Question	Answer	Marks	Guidance
<p>8*</p>	<p><b><i>‘Fantasy and absurdity are at the heart of Aristophanic comedy.’ Do you think this is true of Wasps?</i></b></p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Some candidates may consider whether fantasy and absurdity are indeed at the heart of Aristophanic comedy, or whether there is more to the comedy than this. Others may take this statement as true and assess its validity with regards to the <i>Wasps</i> specifically.</p> <p>Candidates may focus on aspects of humour or on the political and social messages in the play. Either approach would be valid, or a combination of both.</p> <p>Candidates may argue that the mundane focus on jury trials means that the statement is not true of the <i>Wasps</i>, however they may also argue that whilst the focus might be mundane, the idea of someone being so obsessed with serving on a jury crosses into the realms of the absurd.</p> <p>Candidates may discuss Aristophanes’ use of toilet humour, arguing perhaps that such humour does not lend itself to “fantasy and absurdity”.</p> <p>This is not an exhaustive list of responses, all well-reasoned approaches should be credited.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Candidates should make reference to specific incidents in the prescribed books, both the sections which they have read in Greek and in English.</p> <ul style="list-style-type: none"> <li>• The idea of someone being sick and obsessed with serving on a jury</li> <li>• The idea of a chorus of Wasps, and their symbolism within the play</li> <li>• The attempts to keep Philocleon in his house</li> </ul>	<p>20 made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>Answers which argue for or against the proposition should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as evidence for a clear range of relevant examples.</p> <p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"><li>• The mock trial in the house with household implements as witnesses in the trial, but still having a basis in the reality of an Athenian trial</li><li>• the use of various types of humour throughout the play, including toilet humour and the mockery of contemporary individuals</li><li>• the figure of Cleon in contemporary politics and his role in the action of the <i>Wasps</i></li><li>• engagement with the audience in the opening lines in particular, and the relevance of the play to contemporary Athenian society.</li></ul>		

## APPENDIX 1: ASSESSMENT OBJECTIVE GRID

Question	Distribution of marks for each Assessment Objective		
<b>Section A</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
1 a, b, d 2 a, c, d	–	12	–
1 c 2 b	–	–	15
3 a, b, d 4 a, c, d 5 a, b, d	–	13	–
3 c 4 b 5 c	–	–	15
6, 7 or 8	–	10	10
<b>TOTAL</b>	<b>–</b>	<b>35</b>	<b>40</b>

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