

GCSE

Classical Greek

Unit **B404** Verse Literature

General Certificate of Secondary Education

Mark Scheme for June 2016

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2016

Question	Answer	Marks	Guidance
1	<p>e.g.</p> <p>They set up the mast and unfurled/spread out the white sail(s), and the wind filled the middle of the sail(s), and the dark/purple/heaving/surging/bright/gleaming wave(s) sang/roared loudly around/at/on the front/stem of the ship('s keel) as it sped/moved along. It ran over the waves, accomplishing its journey.</p>	[5]	<p>Award up to 5 marks for the whole translation according to the 5-mark marking grid.</p> <p>[5] All of the meaning conveyed, with one minor error allowed</p> <p>[4] Most of the meaning conveyed with two errors (which may include a major error) or three minor errors allowed</p> <p>[3] Part of the meaning conveyed, but with two or more major errors or omissions allowed</p> <p>[2] A limited amount of the meaning conveyed</p> <p>[1] A very limited amount of the meaning conveyed</p> <p>[0] None of the meaning conveyed</p> <p>NB Consequential errors should not be penalised.</p>
2	<p>How does Thetis try to win the support of Zeus?</p> <ul style="list-style-type: none"> • Thetis' requests to Zeus <p>Ζεῦ πάτερ – appealing tone; εἶ ποτε – appealing tone; σε . . . ὄνησα – Thetis talks about pleasing/serving Zeus in the past; ἢ ἔπει ἢ ἔργω – emphatic all-inclusive; τόδε μοι κρήνην ἐέλδωρ – imperative etc.: 'grant me this wish'; τίμησόν μοι υἰόν – imperative; μοι . . . μοι – repetition; τίσον – imperative: 'honour him'; Ὀλύμπιε μητίετα Ζεῦ – triple address: 'all-wise, Olympian</p>	[10]	<p>The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded.</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>Suggested points included here. Candidates are not restricted to these.</p>

Question	Answer	Marks	Guidance
	<p>Zeus’; τίθει κράτος – imperative: ‘grant victory’;</p> <ul style="list-style-type: none"> • the treatment suffered by her son <p>Achilles is described as ὠκυμορώτατος ‘most short-lived’ and ἄλλων ‘more than others’ – two points; ἠτίμησεν – Agamemnon has dishonoured him; ἐλῶν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας – details of the dishonouring: ‘he has taken his prize (Briseis) and keeps it for himself’; υἱὸν ἐμὸν τίσωσιν ὀφέλλωσιν τέ ἐ τιμῇ – the Greeks/Achaean must ‘recompense my son and enrich him with honour’.</p>		<p>Level 4 9-10 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>
3	A, E, F.	[3]	
4	The old man of the sea/Nereus.	[1]	
5	Cutting/bitter/scornful etc.	[1]	Not ‘angry’.
6	B.	[1]	
7	<p>1st point: Zeus and Hera [1] quarrelling [1] over mortals [1]</p> <p>2nd point: causing/keeping up/maintaining/prolonging [1] wrangling/arguing [1] among the gods [1]</p>	[4]	<p>Two from each point. Accept ‘these dreadful deeds’ [2].</p>
8	<p>Zeus will scold/abuse Hera [1]. The (gods’) feast will be spoilt [1].</p>	[2]	Not ‘quarrel with’, ‘argue with’ etc.

Question	Answer	Marks	Guidance
9	<p>Zeus is described as ‘Olympian (i.e. god-like) sender of lightning’ (Ὀλύμπιος ἀστεροπητής) [2]. εἴ περ γάρ κ' ἐθέλησιν (‘if he should want to’) implies that Zeus has the power to do anything [2]. ἐξ ἑδέων στυφελίξαι (‘to dash us from our seats’) = violent/powerful vocabulary [2]. Zeus is described as πολὺ φέρτατός (‘by far the strongest’) [2]. Zeus has to be spoken to softly/gently (μαλακοῖσιν) if he is to act kindly (ἴλαος) [2].</p>	[4]	Any two points.
10	Zeus grabbed Hephaestus by the foot [1] and threw him from the threshold of the gods i.e. Olympus [1].	[2]	
11	A.	[1]	
12	(ἄμα δ') ἠελίῳ καταδύντι [1]. At sunset [1].	[2]	
13	He is bustling [1] through the palace. [1]	[2]	
14	<p>The feast lasted ‘all day long’/ ‘until sunset [1]. Everyone enjoyed an equal/fare/fitting share [1]. The gods were entertained by Apollo/(his) lyre/music [1] and by the singing/ (of) the Muses [1].</p>	[4]	

Question	Answer	Marks	Guidance
15	<p>What do we learn about the relationship between Zeus and Hera?</p> <p>Zeus regards Hera as an interfering wife who likes to know his business and influence his decision-making. The very first thing he says in answer to Thetis' request that he should help her son, Achilles, is: "This is a grievous business – you will set me at odds with Hera, when she stings me to anger with her taunts . . . she is always carping at me". = hen-pecked husband – "You are always suspecting" he says to Hera later.</p> <p>Hera has that womanly 'sixth sense' when things are not going to her liking. By simply looking at her husband "she could tell that plans had been laid". She speaks to him "with scornful words", she calls him 'crafty' and accuses him of keeping his plans secret from her.</p> <p>Hera is good at feigning the role of submissive wife: "I have not questioned you or enquired too closely in the past, but you are quite free to make whatever plans you wish." By pretending to give in to him, she thinks she can win him over.</p> <p>Zeus is not unwilling to assert authority over his wife with threats of physical violence. "Sit still and be quiet, and do as I tell you, or all the gods in Olympus will be no help to you, when I come close and lay my invincible hands on you." Zeus has scolded Hera before and he used physical force against Hephaestus when the latter tried to intervene for Hera in one of their quarrels. Hephaestus tells his mother to "have patience", otherwise he might find her 'beaten up'.</p> <p>Nevertheless, both Zeus and Hera seem ready to forgive and forget easily, since that night they lay down beside each other in their familiar bed.</p>	[8]	<p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <p>Level 4 7-8 Level 3 4-6 Level 2 2-3 Level 1 0-1</p>

Question	Answer	Marks	Guidance
16	C.	[1]	
17	(The suitor whose) words/feelings of love [1] either would 'carry her/Helen away' (literally) for marriage [1] or win her heart [1].	[2]	Accept something along the lines of 'a suitor falling in love with Helen' or <i>vice versa</i> .
18	(He expresses his disapproval of the marriage by saying) he wishes Menelaus [1] had never taken/married her/Helen [1].	[2]	
19	Paris.	[1]	Accept 'Alexander'.
20	Wearing bright(ly coloured) clothes [1]. Glittering with gold [1]. Wearing the trappings/finery of a foreigner [1].	[2]	Any two points.
21	A, D, E.	[3]	
22	<u>Either</u> Artemis is not allowing the winds to carry the fleet to Troy [2] <u>or</u> Agamemnon has to sacrifice his daughter (first) [2].	[2]	A partial explanation, e.g. 'Artemis is preventing them' = 1 mark out of 2 marks.
23	e.g. Where do they say that the Phrygians/Trojans live, father? Where I wish Paris, son of Priam, had never lived. You are making a long voyage, father, leaving me behind. O daughter, you will come to the same place as your father again (i.e. you will meet your father once again).	[5]	Award up to 5 marks for the whole translation according to the 5-mark marking grid. [5] All of the meaning conveyed, with one minor error allowed [4] Most of the meaning conveyed with two errors (which may include a major error) or three minor errors allowed [3] Part of the meaning conveyed, but with two or more major errors or omissions allowed [2] A limited amount of the meaning conveyed

Question	Answer	Marks	Guidance
			<p>[1] A very limited amount of the meaning conveyed</p> <p>[0] None of the meaning conveyed</p> <p>NB Consequential errors should not be penalised.</p>
24	<p>Show how Euripides uses double meaning and dramatic irony to build up the tension.</p> <ul style="list-style-type: none"> • Agamemnon's deliberately ambiguous remarks • Iphigenia's naïve responses <p>Agamemnon speaks (178) of a voyage (πλοῦς) which refers to Iphigenia's death/sacrifice and her journey to the Underworld, but she naively thinks he is talking about her post-marriage journey to Achilles' home. We feel pity for her as she anxiously asks (179) if she will be travelling alone or with her mother. Her making the journey alone is emphasised by μόνη, μονωθεῖσ' and ἀπὸ πατρὸς καὶ μητέρος.</p> <p>Agamemnon's love for his daughter (and hence his anguish at having to make the decision to sacrifice her) is emphasised by the repeated references to himself as πατρός 'father' (178 & 180) and this affection is reciprocated with Iphigenia's πάτερ (181; also 183).</p> <p>Just like an innocent new bride, Iphigenia is nervous about being sent off to a new husband/home (ironically the house of Hades), and Agamemnon replies (182) like a typically embarrassed father, telling her that young girls should not be asking such questions about married life – although for him τοιάδ' is another veiled reference to her real fate. The abrupt imperative ἔασον ('drop it/ask no more') illustrates Agamemnon's embarrassment.</p> <p>Agamemnon's reference to making a sacrifice θῦσαί με θυσίαν (184) reveals precisely what is preying on his mind, although Iphigenia naturally thinks he is referring to an appeal to the</p>	[10]	<p>The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded.</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <p>Level 4 9-10 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer	Marks	Guidance
	<p>gods for a safe and successful journey to Troy. Note also the irony when Iphigenia talks of her father θέμενος εὖ ‘arranging things well’ and the pathetic μοι (183). Iphigenia hastens her own death sentence by urging her father to make the necessary sacrifices – χρῆ ‘it is necessary’, plus two religious references: ἱεροῖς and τό εὐσεβές. Agamemnon’s remarks in l.186 seem especially cruel and heartless (emphasised by the terse εἶση σύ) when he says “You will know (all about the sacrifice) because you will be right there”.</p>		
25	B	[1]	
26	(εἰ) κατωκτίσθην (ἄγαν) [1]. (if) I grieve(d)/lament(ed) (too much) [1].	[2]	
27	The prospect of sending/giving his daughter/Iphigenia (away) [1] to another house/to be married/to Achilles/after taking trouble [1].	[2]	
28	She could persuade the rocks [1] to follow her [1] and charm (with her words) [1] anyone she wished [1].	[4]	
29	Her tears [1].	[1]	
30	<p>ἰκετηρίαν: emphatic 1st word – Iphigenia likens herself to ‘a suppliant’s olive-branch’ [2]. (γόνασιν) ἐξάπτω: graphic vocabulary, lit. ‘I fasten (my body to your knees)’ i.e. ‘I throw myself (at your knees)’ [2]. σέθεν . . . σοι: emphatic repetition [2]. ὄπερ ἔτικτεν ἧδε: emotional appeal – ‘whom my mother here bore’ [2]. μή μ’ ἀπολέσης: negative (aorist subjunctive imperative) ‘do not kill me’ [2]. ἄωρον: emphatic and pitiful ‘before my time’ [2].</p>	[4]	<p>Any two points well made. Accept any other well-made points.</p>

Question	Answer	Marks	Guidance
31	<p>What do you think are Iphigenia’s most attractive qualities?</p> <p>Iphigenia is very close to her father; they share a mutual love for each other. When Agamemnon hears that he can only secure favourable winds by sacrificing his daughter, he says “I could never bring myself to kill my own daughter”. She is very happy to see her father at Aulis: “What joy to see you after such a long time” and is concerned that he seems worried – “away with your frowning; smile”.</p> <p>Her youthful naivety is endearing: (a) she fails to grasp the irony in Agamemnon’s words – “Dearest father, I don’t understand why you are saying this” (b) she is nervous about her supposed marriage to Achilles – “Will my mother sail with me or must I go alone?” and “Have you found another home for me, father?” (c) she even looks forward to playing a part in the sacrifice – “Shall I lead the dance?”.</p> <p>In the final extract she pleads for her life. We might expect her to speak with anger and bitterness, but in fact she rises above such negative feelings and begs her father by appealing to the deep love between father and daughter (“I was the first to call you father and you were the first to call me child”). She is blatantly emotional (“My tears, the only skill in my power”) but at the same time her appeal is logical and compelling (“Don’t kill me, so young. It is good to be alive.”). We do not see how Agamemnon can fail to be moved to pity (“I implore you . . . don’t do this!”). Finally: “What have I got to do with the marriage of Paris and Helen?”</p>	[8]	<p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <p>Level 4 7-8 Level 3 4-6 Level 2 2-3 Level 1 0-1</p>

Marking grid for 10-mark questions

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

1 0-2

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

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

Marking grid for 8-mark questions

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

1

0-1

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

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

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2016

