

**GCSE (9–1)**

*Candidate Style Answers*

# **CLASSICAL GREEK**

**J292**

For first teaching in 2016

## **J292/02–05 Literature**

Version 1

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# Introduction

OCR has produced this resource to support teachers in interpreting the assessment criteria for the new GCSE (9–1) Latin and Classical Greek specifications and to bridge the gap between new specification release for first teaching from September 2016 and availability of exemplar candidate work following first examination in summer 2018.

The passages and questions in this resource have been taken from the B403 and B404 Literature papers sat in June 2015 which can be found on the OCR website. The answers in this resource have been written by students in Year 11 under exam conditions. They are supported by an examiner commentary to illustrate how the new marking criteria might be applied for the 4/6-mark point-by-point analysis question, the 8-mark passage analysis question and the 10-mark mini essay question.

As these responses have not been through full standardisation ahead of formal grade setting for the new specification, they have not been graded. There are instead, indications of what a high level response might include, in accordance with the mark scheme.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers

## 4-mark 'analysis' question – Greek Prose

### Passage A2

ἄλλως νυν οὐκ ἐφράζετο δυνατὸς εἶναι ὑποχειρίαν αὐτὴν ποιῆσαι εἰ μὴ ἑαυτὸν  
 λωβησάμενος αὐτομολήσειεν εἰς αὐτούς. ἐνταῦθα, ἐν ἐλαφρῷ ποιησάμενος, ἑαυτὸν  
 λωβᾶται λώβην ἀνήκεστον· ἀποτεμῶν γὰρ ἑαυτοῦ τὴν ῥῖνα καὶ τὰ ὦτα, καὶ τὴν κόμην  
 κακῶς περικείρας, καὶ μαστιγώσας ἑαυτὸν ἦλθε παρὰ Δαρεῖον.

Tales from Herodotus, XI. *Captures of Babylon, B. Second Capture, by Darius* 2.9–22

In these lines from Passage A2, how does Herodotus' style of writing emphasise the horrific nature of Zopyrus' actions?

You should make **two** points and refer to the Greek.

[4]

### Candidate answer

- He describes the mutilation to be "grievous" [sic] – 'λωβην' and he contrasts this to "making light of it" - ἐν λαφρῷ. It stresses the horror of it
- The long list of what he did to mutilate himself expresses the extent of it. The variety of actions he takes emphasises how horrific the mutilation was – having cut off his nose and his ears, having whipped himself and having shaved his hair like a criminal.

### Examiner commentary

2/4 – two valid points here but neither supported by the necessary Greek. The text quoted in the first point is inaccurate: ἀνήκεστον is missing and the second phrase is both misspelled and omits ποιησάμενος. The second point has no supporting Greek.

## 4-mark ‘analysis’ question – Greek Verse

“Εὐρύμαχ’ οὐ πως ἔστιν ἐὺκλειῆς κατὰ δῆμον  
 ἔμμεναι οἱ δὴ οἶκον ἀτιμάζοντες ἔδουσιν,  
 ἀνδρὸς ἀριστῆος; τί δ’ ἐλέγχεα ταῦτα τίθεσθε;  
 οὔτος δὲ ξεῖνος μάλα μὲν μέγας ἢδ’ εὐπηγῆς,  
 πατρὸς δ’ ἐξ ἀγαθοῦ γένος εὐχεται ἔμμεναι υἱός.  
 ἀλλ’ ἄγε δότε τόξον εὐξοον, ὄφρα ἴδωμεν.”

*Odyssey XXI, lines 331–336*

How does the language in this passage help reinforce what the speaker is saying?

You should make **two** points and refer to the Greek in your answer.

[4]

### Candidate answer

- ‘ἔμμεναι...ἀτιμάζοντες’ meaning ‘acting dishonourably’ shows how Penelope believes the suitors are acting, not the stranger.
- ‘ἄγε’ is imperative, as is ‘δότε’ (‘give’) which shows Penelope’s authority and reinforces that she is right.

### Examiner commentary

2/4 – one mark for each point. Translation of ἔμμεναι... ἀτιμάζοντες is inaccurate but there is enough information about the suitors’ behaviour to earn a content mark; second point correctly identifies two imperatives but no context is given.

## Analysis of a passage – Greek Prose

### Passage A4

ὁ δὲ αὐτοῖς ἠγόρευεν ὡς εἶη τε Ζώπυρος καὶ αὐτομολοίη εἰς ἐκείνους. ἦγον δὴ αὐτὸν οἱ πυλωροί, ταῦτα ὡς ἤκουσαν, ἐπὶ τὰ κοινὰ τὰ τῶν Βαβυλωνίων, καταστὰς δ' ἐπ' αὐτὰ κατακτίζετο, φὰς ὑπὸ Δαρείου πεπονθέναι ἅ ἐπεπόνθην ὑφ' ἑαυτοῦ, παθεῖν δὲ ταῦτα διότι συμβουλεύσειεν αὐτῷ ἀπανιστάναι τὴν στρατιάν, ἐπεὶ δὴ οὐδεὶς πόρος φαίνοιτο τῆς ἀλώσεως. “Νῦν τε,” ἔφη λέγων, “ἐγὼ ὑμῖν, ὦ Βαβυλώνιοι, ἤκω μέγιστον ἀγαθόν, Δαρείω δὲ καὶ τῇ στρατιᾷ καὶ Πέρσας μέγιστον κακόν· οὐ γὰρ δὴ ἐμέ γε ὧδε λωβησάμενος καταπροΐξεται· ἐπίσταμαι δὲ αὐτοῦ πάσας τὰς διεξόδους τῶν βουλευμάτων.”

Tales from Herodotus, XI. *Captures of Babylon. B. Second Capture, by Darius* 4.5–16

How does Herodotus show Zopyrus putting on a convincing act in front of the Babylonians?

In your answer you may wish to consider:

- the untruths Zopyrus tells;
- the confidence he displays and inspires.

You must refer to the **Greek** and discuss any stylistic features such as choice, sound and position of words.

[8]

## Candidate answer

Zopyrus is made to be very convincing through his confidence and his lies. The main reason that Zopyruses [sic] lies are so convincing is because he had been mutilated greviously [sic] and his lies about being mutilated by Darius seem convincing given the horrific nature of the mutilation as they would have thought it to be unlikely that he would perform such deeds on himself and his lies about the reason for the mutilation being due to advising the army to withdraw as they have no apparent means of capturing the city emphasise that Zopyrus does not want to attack them and the fact that he was mutilated for that reason stresses how strongly he believes this making it seem highly likely that he is deserting to them as an ally. Zopyru's [sic] speech displays confidence and his choice of words helps to persuade [sic] the Babylonians such as the juxtaposition of "μεγιστον αγαθον" – very great good in contrast to "μεγιστον κακον" – very great evil. He speaks with great determination and he shows enthusiasm for his following actions "ου... καταπροιξεται" – he will not go unpunished. His confidence and certainty with his knowledge of "πασας" – all the ins and outs of Darius' plan emphasises how convincing he is and his certainty shows great leadership, helping to persuade [sic] the Babylonians and in this way, Heroditus [sic] makes Zopyrus very convincing.

## Examiner commentary

In the new spec, a shorter stimulus passage might omit the first sentence and the second bullet point might ask about 'the confident tone of Zopyrus' words'.

There are three good points made in this answer but the limited Greek quotation in this passage, and the lack of attention to the first two lines mean that on a 'best fit' approach the response would be located at the top of Level 2.

## Analysis of a passage – Greek Verse

ἀτὰρ πολύμητις Ὀδυσσεύς,  
 αὐτικ' ἐπεὶ μέγα τόξον ἐβάστασε καὶ ἶδε πάντη  
 ὡς ὅτ' ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ ἀοιδῆς  
 ῥηϊδίως ἐτάνυσσε νέῳ περὶ κόλλοπι χορδήν,  
 ἄψαυς ἀμφοτέρωθεν εὐστρεφὲς ἔντερον οἴος,  
 ὡς ἄρ' ἄτερ σπουδῆς τάνυσεν μέγα τόξον Ὀδυσσεύς.  
 δεξιτερῇ δ' ἄρα χειρὶ λαβῶν πειρήσατο νευρῆς·  
 ἢ δ' ὑπὸ καλὸν ἄεισε. χελιδόνι εἰκέλη αὐδήν.

*Odyssey XXI, lines 404–411*

How does Homer convey Odysseus' skill at stringing the bow?

In your answer you may wish to consider:

- The details of Odysseus' handling of the bow;
- The simile of the lyre player.

You must refer to the **Greek** and discuss any stylistic features such as choice, sound and position of words.

[8]

## Candidate answer

Odysseus is described as “πολυμητις”, much scheming, which indicates that he is wise and will know what to do with the bow. This is reinforced as Homer describes him having handled the bow and “ἶδε παυτη” looked at it from every angle. Clearly he is being meticulous here, showing his audience his vast knowledge of this bow. The bow is also described as “μεγα”, great, which helps the reader visualise Odysseus inspecting the bow and gets across that it is no ordinary bow, fitting for its owner Odysseus who is anything but ordinary. Homer then describes how he strings the bow as a man: “φορμιγγος ἐπισταμενος και ἀοιδης” – skilled in lyre and singing. This at first may seem like a bizarre simile, however, here Homer is showing that there is art in what Odysseus is doing, indicating that he is performing this task with skill. Furthermore the image of a musician and a lyre contrasts nicely to what Odysseus is, a warrior with a bow, however Homer is implying that both are equally skilled in their crafts. Homer then continues the metaphor: ῥηδιως ἐτανυσσε νεω περι-κολλοπι χορδην” easily pulls a string round a new peg. ῥηδιως – easily, is emphatically placed at the start of the line and is emphasised by enjambment to show how easily Odysseus is able to string the bow. Homer then states that in this way “σπουδης” without effort, Odysseus strings the bow, further reinforcing the sense of ease with which Odysseus can perform this task, in contrast to the failed efforts of the suitors earlier in the story, thus Odysseus must be supremely skilled. Also in this line the bow is again described as “μεγα τοξον” – a great bow, repeated from earlier in the extract, just to get across how skilled Odysseus must be to string it. Homer then describes how Odysseus tests the string and what happens as a result: “ἦ δ’ ὑπο καλον ἀειδε” it sang sweetly. Here the string is personified poetically to help the reader picture the scene. Also “καλον” – sweetly or beautifully shows how skilled Odysseus must be to produce such a sound. This is also related to the simile of the lyre player as one would expect such a description to be used in relation to a lyre being played. However once again this contrasts with the bow and Odysseus’ intentions. Finally we see Homer continue to describe the aural qualities of the bow: “χελιδονι ἐκελη αὐδην” in sound sweet like a swallow. This a lovely simile using positive imagery to once again show the reader how skilled Odysseus is and also contrasts again with the gruesome motives he has.

## Examiner commentary

This question, following a 7 ½ line stimulus passage, would not be out of place in the new spec.

Despite the unconvincing opening points, this answer is easy to locate in Level 4: it tackles the passage in order, with developed discussion of literary style and very good engagement with the question.

## Summative essay – Greek Prose

Do your sympathies lie with the Babylonians, the Persians or both sides in Herodotus' story 'Second Capture (of Babylon), by Darius'?

In your answer you should refer to the parts of the story you have read, and you may also refer to the passages printed in the question paper. [10]

### Candidate answer

The Babylonians could be considered cruel and stupid. At the start, they kill most of the women so they do not eat the food which shows how uncaring and inconsiderate [sic] they are towards women. Then they go up onto the ramparts and poke fun at Darius and his army and this complacency [sic] and over confidence suggests that they deserve to be besieged for it is expressed that they cared nothing about the siege [sic]. Their gullability [sic] and stupidity by accepting and giving Zopyrus control of an army expresses how we should not sympathise with them but it was a cruel trick and that makes us sympathise further. However we show less sympathy given Darius' mercy towards the inhabitants by restoring the city for the citizens to live in. We should feel sympathy for the nature of the betrayal and the trust and the power given to Zopyrus was abused and led [sic] to their destruction. But their confidence and complacency for example saying they will only capture Babylon when mules give birth makes us not like them. The Persians could be felt sympathy for as they were frustrated and could not besiege the Babylonians for a long time. Furthermore, Zopyrus slaughters 7,000 men mindlessly to gain the trust of the Babylonians and the waste of the lives of the Persians makes you sympathise with them however as they are overall victorious you sympathise less with them. I sympathise more with the Babylonians as despite their complacency, ignorant attitudes to women and gullability, the trick was very unfortunate and they were vulnerable to it. While the Persians ended up victorious and despite the large numbers of unnecessarily slaughtered men.

### Examiner commentary

AO2: lots of detail from across the whole prescription – 5 or 6 pieces of evidence, linked explicitly to the question.

AO3: no introduction, but a reasoned conclusion. Good engagement with the question. Some weaknesses in structure and organisation of the answer: additional evidence for Babylonians' complacency crops up unexpectedly; lack of paragraphing. Bottom of Level 5.

## Summative essay – Greek Verse

How does Homer create tension and suspense in *Odyssey XXI*?

You should make at least **two** points, supported by examples. In your answer you should refer to the parts of *Odyssey XXI* you have read, and you may also refer to the passages printed in the question paper. **[10]**

### Candidate answer

Towards the beginning of *Odyssey XXI* we see Antinous, one of the suitors, insulting Odysseus (who he believes to be a beggar), calling him things such as “a wretched stranger”. This builds tension as the audience very much wants Antinous to be punished for his actions, thus they must wait throughout the story.

Homer also creates a great deal of tension in the dialect and actions of the characters as they interact with one another. For example, Penelope, Odysseus’ wife takes on two of the suitors, dismissing what they say and demanding the bow be given to the stranger. Not only does this create suspense but it is also shocking to the audience as in ancient Greek society women were very much second class citizens compared to the men. This creates suspense as we wait to see the outcome of her bravery.

Another example of tension in *Odyssey XXI* is the dispute between Telemachus and his mother. He asserts his authority proclaiming that his is the authority in the house and that no one shall restrain him against his will. This is accentuated by his references to the surrounding areas such as Ithaca and the islands towards Elis and how not one of the men who rules there shall command him. As Telemachus has remained passive for the majority of this scene this creates suspense as we wait to see the reactions of the suitors, who had previously planned to kill him.

Yet another tense moment is when Odysseus’ loyal swine herd is taking the bow to him. Homer describes how all the suitors rebuke him and give examples of what the suitors are saying. One of them claiming that soon he would be devoured by the hounds he raised amongst the swine and away from men. Cleverly, Homer does not name this suitor to give the impression of a faceless mob abusing him, thus increasing the tension.

Homer then adds to the suspense by delaying the inevitable moment when Odysseus exacts his revenge. He does this by describing the servants closing all the doors and giving a foreboding warning to the women about the groans and noises to come and how they are to remain inside. This makes the scene tense and suspenseful. Finally Homer goes into great detail over Odysseus’ inspection of the bow, further delaying the climax and then draws out the moment of him firing the bow, at last ending on a cliff hanger as he addresses Telemachus in a grand reveal, reinforcing the suspenseful nature of the scene.

### Examiner commentary

AO2: lots of relevant examples drawn from whole prescribed text, including sections not included in the QP (eg. Telemachus’ dismissal of his mother and the suitors’ rebuke of Eumaeus)

AO3: well-argued response with a sustained line of reasoning, although there is no introduction or conclusion. The phrasing of this question (‘How does Homer...’) invites a narrative rather than an evaluative response. In the new spec, in order to elicit analysis and evaluation, the wording might be ‘How **successfully** does Homer create tension and suspense in *Odyssey XXI*?’



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