



GCE

Classical Greek

H444/04: Verse Literature

Advanced GCE

Mark Scheme for June 2019

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

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

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

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Annotations

Annotation	Meaning
√	Correct answer; valid point
X	Incorrect answer; invalid point
?	Point whose relevance is debatable or which is hard to understand
+	Additional credit, e.g. for well-developed and/or detailed point
BOD	Benefit of doubt
MR	Candidate has mistranslated or shown misunderstanding of text (though point may still be valid)
CON	Consequential error
REP	Repeated error
Highlighter	To highlight a specific word, phrase or section
Caret	To indicate omission
Extendable straight line	Major error
Extendable wavy line	Minor error
/	To divide sections of a translation, etc.
BP	Blank page

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 is 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 ‘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.

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right
1	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.

15-mark grid for the extended response question		AO3 = 15 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	13–15	<p>very good engagement with the question 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.</p> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	10–12	<p>good engagement with the question expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage.</p> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	7–9	<p>some engagement with the question expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage.</p> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	4–6	<p>limited engagement with the question expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage</p> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–3	<p>very limited engagement with the question expresses points which are of little relevance and supported with little evidence from the passage</p> <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question		Answer	Mark	Guidance
1	(a)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • Lots are taken to determine which group of men will undertake the reconnaissance mission: it is clearly not a desirable task, and Eurylochus is the one who 'draws the short straw'. • ἐκ δ' ἔθορε κλῆρος: the lot is given agency. • He and his men are weeping as they leave. • Those left behind are also lamenting, as if it were a suicide mission. • κλαίοντες ... γοόοντας: two present participles conveying lamentation in the same line. • Description of Circe's house and the animals thereabout. • We are told that Circe has put a spell on them and used κακὰ φάρμακα. • The animals behave in an atypically friendly way and stand on their hind legs. • A simile compares them to a domestic pet: strange and also perturbing. • ὡς ... σαίνωσ' ... ὡς ... σαῖνον. • The men are afraid (ἔδεισαν). • αἰνὰ πέλωρα. • Liminality of ἔσταν δ' ἐν προθύροισι. • θεᾶς καλλιπλοκάμοιο. • The men's first contact with Circe is hearing her supernaturally sweet voice. • Her web is described as ἄμβροτον, which is a word associated with the gods as well as being a wondrous fact in itself. • Comparison of Circe's work with that of the 	AO3 15	Answers should focus on detail from the passage, and choose a range of examples from the set lines to exemplify the points being made.

			goddesses (θεάων)... <ul style="list-style-type: none"> ... including polysyndetic λεπτά τε καὶ χαρίεντα καὶ ἀγλαά. 		
1	(b)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ἀλλ' ὅτε δὴ ἄρ' ἔμελλον ἰὼν ἱερὰς ἀνὰ βήσσας Κίρκης ἴξασθαι πολυφαρμάκου ἐς μέγα δῶμα, ἔνθα μοι Ἑρμείας χρυσόροαπις ἀντεβόλησεν ἐρχομένῳ πρὸς δῶμα, νεηνίῃ ἀνδρὶ εὐκῶς, πρῶτον ὑπηνήτη, τοῦ περ χαριστάτη ἦβη.</p> <p>Suggested translation: But when, as I was going through the sacred glens, I was about to arrive at the great house of Circe, the knower of many drugs, then Hermes of the golden wand met me as I came towards the house, looking like a young man who is getting a beard for the first time, and whose youth is most beautiful.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p> <ul style="list-style-type: none"> Assuming that βήσσας is part of βαίνω ('having gone', <i>vel sim.</i>). Assuming that ἀντεβόλησεν is part of βάλλω ('he threw before/against', <i>vel sim.</i>). Confusing ἦβη with ἤδη or ἔβη. 	
1	(c)	<ul style="list-style-type: none"> Hermes clasps Odysseus by the hand... ... and addresses him personally. He has sympathy for him (δύστηνε). He is concerned about his wandering alone without any local knowledge. He tells him what has happened to his comrades. He warns him that he shall suffer the same fate (if he goes blundering in unprepared). He is reassuring: 'I shall free you from harm and save you.' He offers him practical help: a gives him a herb which will prevent him from being turned into a pig... 	AO2 6	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>	

			<ul style="list-style-type: none">• ... and warns him what Circe will do (lines 15-16, 19)...• ... and tells Odysseus exactly what he should do (lines 20-21).		
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Question		Answer	Mark	Guidance
2	(a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>σὺ δ', ἢ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον τρῆφων δὺ' ἄτα κἀπαναστάσεις θρόνων, φέρ', εἰπέ δή μοι, καὶ σὺ τοῦδε τοῦ τάφου φήσεις μετασχεῖν, ἢ ἕξομη τὸ μὴ εἰδέναι;</p> <p>Suggested translation: You, who escaped my notice as you drained me lurking secretly in the house like a viper – nor did I learn that I was bringing up a pair of ruins and subverters of the throne – come, tell me indeed, do you admit to having a share in this burial, or will you swear ignorance?</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p> <ul style="list-style-type: none"> Only translating one of ὑφειμένη and λήθουσά. <p>μ' ἐξέπινες: allow 'draining my life-blood', etc.</p> <p>κἀπαναστάσεις: allow 'as subverters', 'to subvert', etc.</p>
2	(b)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> References to stichomythia. Ismene boldly asserts δέδρακα τοῦργον, even though she did not... ... though she defers to her sister with εἶπερ ἤδ' ὀμορροθεῖ. Pleonastic ξυμμετίσχω καὶ φέρω emphasises her willingness to take the blame. Antigone vehemently denies Ismene's claim (οὐκ ἔασει τοῦτό γ' ἡ δίκη σ') and with a similar pleonasm (οὐτ' ἠθέλησας οὐτ' ἐγὼ κοινωσάμην) emphasises her lack of involvement. N.B. personification of δίκη. 	AO3 15	<p>Answers should focus on detail from the passage, and choose a range of examples from the set lines to exemplify the points being made.</p>

		<ul style="list-style-type: none"> • Ismene uses a nautical metaphor (ξύμπλουν, another verb with ξυμ- prefix, as ξυμμετίσχω above) to assert her willingness to share Antigone's troubles. Cf. σὺν σοὶ in line 15. • Antigone subverts this by stating that Hades and the dead are the ξυνίστορες of whose responsibility the deed is. • She accuses Ismene of claiming love in words alone, the point being emphasised by position of λόγοις and cognate φιλοῦσαν ... φίλην, together with contrasting οὐ στέργω. • Ismene emphasises their relationship (κασιγνήτη) (Antigone only refers to her as 'you' in this passage) ... • ... and asserts her desire to join with her in giving Polynices due burial, interweaving contrasting ἀτιμάσης ... ἀγνίσαι and cognate θανεῖν ... θανόντα. • Antigone, also using the vocabulary of death (θάνης ... θνήσκουσ'), tells Ismene not to share in her death (μή μοι θάνης σὺ κοινὰ, cf. ἴκοινωσάμην in line 9). • She accuses her of claiming credit for something she has not done (vivid ἴθιγες, 'put a hand to'). • ἀρκέσω θνήσκουσ' ἐγώ, with emphatic placement of ἐγώ. • Ismene does not want a life without Antigone (τίς βίου μοι σοῦ λελειμμένη πόθος;) • Antigone brusquely implies that Ismene cares more about Creon (Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών). • Ismene asks why Antigone is so keen to cause her distress, with no apparent benefit to herself. 		
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			<ul style="list-style-type: none"> Antigone clarifies her position by stating that if her mockery hurts Ismene, then she regrets it (ἀλγοῦσα μὲν δῆτ', εἰ γελῶ γ', ἐν σοὶ γελῶ). 		
2	(c)		<ul style="list-style-type: none"> Creon is happy for his son's bride to be killed (γὰρ = 'yes, for...')... ... on the grounds that there are other 'furrows to be ploughed', a rather sexist and sexually objectifying metaphor. Ismene states that any other match would not be as suitable, but Creon, using generalising plurals, classifies Antigone as an 'evil wife' (κακὰς ... γυναικάς). He says that Ismene is causing him pain, i.e. her words are 'doing his head in'... ... and he refers to 'your marriage', i.e. 'the marriage you keep prattling on about'. He is happy to use Hades to prevent the marriage, just as Antigone earlier cited Hades as a reason for her actions. The final two lines are very telling of the 'appropriate' status and behaviour of women. Creon tells his servants to take the women 'inside' (εἴσω), where they belong and states that from now on they must be women, i.e. behave as women should... ... and not be 'on the loose'. 	AO2 6	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

Question		Answer	Mark	Guidance
3	(a)	<ul style="list-style-type: none"> • Polyphemus' heart is 'pitiless'/' • He gives no verbal response to Odysseus, just springs up... • ... and lays hands on Odysseus' companions. • He is strong enough to seize two at the same time. • He dashes them on the ground... • ... 'like puppies'! • Graphic description of their brains flowing out on the ground and soaking the earth. • <i>He cuts them limb from limb...*</i> • <i>... and thus prepares his dinner.*</i> • As he eats them, he is compared with a mountain lion. • He leaves nothing: entrails, flesh, bones and marrow, all are eaten. 	AO2 5	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p> <p><i>*Line 291 has unaccountably been omitted from the Bloomsbury OCR Anthology, and so is omitted from the passage on the QP, but it is possible that candidates may have been using another, more accurate, text, and so may be familiar with the line.</i></p>
3	(b)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ἡμεῖς δὲ κλαίοντες ἀνεσχέθομεν Διὶ χειῖρας, σχέτλια ἔργ' ὀρόωντες· ἀμηχανίη δ' ἔχε θυμόν. αὐτὰρ ἐπεὶ Κύκλωψ μεγάλην ἐμπλήσατο νηδὺν ἀνδρόμεα κρέ' ἔδων καὶ ἐπ' ἄκρητον γάλα πίνων, κεῖτ' ἔντοσθ' ἄντροιο τανυσσάμενος διὰ μῆλων.</p> <p>Suggested translation: And weeping / wailing we held up our hands to Zeus, on seeing (these) cruel deeds, and helplessness held our hearts. But when the Cyclops had filled his huge belly (by) eating human flesh and then/also/thereafter [ἐπ'] drinking pure milk, he lay down inside the cave, stretched out amongst his sheep.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <ul style="list-style-type: none"> • Not translating ἐπ', which is easy to miss. <p>Individual major errors:</p>

3	(c)	<ul style="list-style-type: none"> • He forms a plan (βούλευσα), referencing his reputation as πολυμήτις. • He refers to his μεγάλητορα θυμὸν. • The plan involves stealth and daring, and is reasonably thought out – he considers how he is going to find the right spot to stab. • However, he has second thoughts, and realises a flaw in the plan. • He is able to think ahead to how his comrades and he will get out of the cave after Polyphemos has been killed. • So he has to wait until dawn (which unfortunately will entail the deaths of another two of his comrades: patience? pragmatism? ruthlessness?). • He and his men are described as wailing, which might seem unheroic to our modern sensibilities. 	AO2 4	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
3	(d)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • The phrase Κριὲ πέπτον, however it is translated, seems to indicate a degree of affection on Polyphemos' part towards the ram, which perhaps makes him a more sympathetic figure. • His description of the ram's usual behaviour (lines 2-6) again betokens affection, and also emphasises that Polyphemos lives and works as a shepherd, with a shepherd's knowledge of his flock. • The rhetorical enhancements of this description, e.g. the anaphora of πρώτος and contrast with πανύστατος, emphasise the close relationship he has with his ram and the pathos of this moment. • However he also falls for the pathetic fallacy, and assumes that the ram's slowness is caused by 	AO3 15	<p>Answers should focus on detail from the passage, and choose a range of examples from the set lines to exemplify the points being made.</p>

		<p>sorrow for its master's blindness.</p> <ul style="list-style-type: none"> • We hear about recent events from Polyphemos' point of view, if that's not an unfortunate choice of phrase (ἀνήρ κακὸς ἐξάλαωσε σὺν λυγροῖς ἐτάροισι δαμασσάμενος φρένας οἴνω), which perhaps enables us to sympathise with him a little. • His reference to Οὗτις reminds us of his naïveté / stupidity. • A more threatening tone comes in again with ὄν οὐ πῶ φημι πεφυγμένον ἔμμεν ὄλεθρον. • Lines 10-11 combine a desire for vengeance with a yearning for a closer form of union with his ram! • μένος in line 11 and the gruesome imagery of lines 12-13 (enhanced by the cognate ἄλλυδις ἄλλη) remind us once more of the violent side of Polyphemos' character. • κ' ἐμὸν κῆρ λωφήσειε κακῶν, τὰ μοι οὐτιδανὸς πόρην Οὗτις again invites us to see Polyphemos' predicament sympathetically. 		
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Question		Answer	Mark	Guidance
4	(a)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • Creon is afflicted by a degree of paranoia. He says there are people murmuring against him. • They have been doing it <i>καὶ πάλαι</i> ('for a long time'? 'from the very start' = 'since the edict was issued?') • They are <i>μόλις φέροντες</i>. • They are doing it in secret. • They are shaking their heads... • ... and not submitting to the yoke as justice (in Creon's eyes) demands. The metaphor he uses is an insight into his view of his subjects. • He wants them to love / accept cheerfully / put up with, etc. (<i>στέργειν</i>) him. • And of course the corpse-buriers will not have any noble motives for their action: they have been bribed by the rebels. • 'I know well', <i>ἔξεπίσταμαι καλῶς</i>. • Creon shows an obsession with the evils of money: <ul style="list-style-type: none"> • There is no institution (<i>νόμισμ'</i>, punning on its other sense of 'coinage') more evil for men than money. • It destroys cities and drives people from their homes, according to Creon. • It corrupts good minds and turns them towards evil deeds. Creon cannot accept that anyone who defies him might have good motives for so doing. • Money shows people how to play the villain or be impious in every action. This is a complete over-reaction. 	AO3 15	Answers should focus on detail from the passage, and choose a range of examples from the set lines to exemplify the points being made.

			<ul style="list-style-type: none"> The excerpt ends with the threat that those who have buried Polynices – for money, of course – will in time pay the penalty. He is determined that he is right and anyone who disagrees is worthy of punishment. 		
4	(b)	(i)	<ul style="list-style-type: none"> Zeus did not make the proclamation. Nor did Justice establish such laws among men. Creon's proclamations do not have the strength to overrule those of the gods. His are mortal, while theirs are unwritten and unending. The gods' ordinances are not ephemeral like Creon's; they have been around since time immemorial and will go on for ever. 	AO2 5	1 mark per point Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
4	(b)	(ii)	<ul style="list-style-type: none"> Antigone knows that she is destined to die anyway – Creon did not have to make his proclamation for that. She counts dying before her time as a gain. Alive, she is surrounded by troubles, so death is a boon to her. Dying does not bring her any pain/grief. 	AO2 4	1 mark per point Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
4	(c)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p style="text-align: center;">ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς μητρὸς θανόντ' ἄθραπτον ὄντ' ἠνεσχόμεν, κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι. σοὶ δ' εἰ δοκῶ νῦν μῶρα δρωῶσα τυγχάνειν, σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω.</p> <p>Suggested translation: But if I had endured the son of my own mother dying and being unburied, I would have felt pain at those things; but I am not distressed by such things (as</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p> <p>Parts of this passage are difficult to translate into good English whilst remaining literal; so markers should exercise some discretion here.</p> <p>'Such things': i.e., dying before her time in a good cause.</p>

			these). But if I seem to you to happen to be doing foolish things, I am, one might say, found guilty of foolishness by a fool.		'One might say' literally = 'almost'.
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Question		Answer	Mark	Guidance
5	(a)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • Dicaeopolis says his brows have never since his first wash (Aristophanes spends the first line establishing the time-frame) been as soap-stung as they are now, a hyperbolic metaphor for his current dissatisfaction. • The real cause for complaint is then established: it is time for a meeting of the Assembly, but the Pnyx is empty. • Comic picture of everyone gossiping (onomatopoeic λαλοῦσι) in the agora... • ... while they run about dodging (κᾶνω καὶ κάτω ... φεύγουσι) the ruddled rope which is intended to herd them there lest they incur a fine. • The Presidents are not even there! • When they do come, late, they will be fighting with each other for the best seats – an amusingly undignified image, reinforced by πῶς δοκεῖς, ἀθρόοι καταρρέοντες. • ‘But that there shall be a peace they care not at all’ – the nub of his complaint, emphasised by word order, enjambement and προ- prefix. • Mock-tragic ὦ πόλις πόλις. • ἐγὼ δ’ ἀεὶ πρότιστος εἰς ἐκκλησίαν νοστῶν κάθημαι – Dicaeopolis is a picture of keenness, the adjective contrasting with πρώτου three lines above to mark his different priorities. • In lines 14-15 there is an amusing list of the various ways in which Dicaeopolis tries to kill time 	AO3 15	Answers should focus on detail from the passage, and choose a range of examples from the set lines to exemplify the points being made.

			<p>while he is waiting, including farting (πέροδομαι)...</p> <ul style="list-style-type: none"> ... which becomes more serious as he gazes at the (ravaged) countryside and longs for peace. Chiastic line 17 emphasises his feelings about town and country (city and deme). Lines 18-20: Dicaeopolis complains how now he has to buy (at presumably exorbitant rates) everything he needs, which he could just produce himself back in his deme, when there was peace. The excerpt ends with an untranslatable pun on 'the person who says "buy"' and a saw. 		
5	(b)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>νῦν οὖν ἀτεχνῶς ἦκω παρεσκευασμένος βοᾶν ὑποκρούειν λοιδορεῖν τοὺς ῥήτορας, ἐάν τις ἄλλο πλὴν περὶ εἰρήνης λέγη. ἀλλ' οἱ πρυτάνεις γὰρ οὐτοῖ μεσημβρινοί. οὐκ ἠγόρευον; τοῦτ' ἐκεῖν' οὐγὰρ 'λεγον· ἐς τὴν προεδρίαν πᾶς ἀνήρ ὥστίζεται.</p> <p>Suggested translation: So now I have come completely prepared to shout, interrupt and abuse the speakers, if anyone speaks about anything other than peace. But here are the Presidents / Prytaneis, at noon! Did I not declare it? It's just as I said: every man is jostling for the front seat.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>
5	(c)	(i)	<ul style="list-style-type: none"> He knows the ways in which country folk act... ... they are delighted when they and the city are eulogised by some fraud... ... and so they can be bought and sold without realising it... ... while the old men cannot see beyond 'biting' 	AO2 4	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

			<p>with their jury ballots.</p> <ul style="list-style-type: none"> • He sees the above factors as militating against a good reception for his speech. 		
5	(c)	(ii)	<ul style="list-style-type: none"> • Dicaeopolis is (unusually, at this point in the play) acting as the mouthpiece of Aristophanes. • Cleon made an attempt to prosecute Aristophanes over his comedy <i>Babylonians</i>, produced at the previous year's City Dionysia.... • ... on the grounds that he was 'slandering the city in the presence of foreigners'. • Cleon is compared with the Cycloborus, a notably noisy stream in Attica. 	AO2 3	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
5	(c)	(iii)	<ul style="list-style-type: none"> • He wants to increase the chance of a sympathetic reaction from his audience... • ... so he goes to the poet Euripides... • ... to borrow some rags. 	AO2 2	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

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.

20-mark grid for the extended response question		AO2 = 10 marks = Demonstrate knowledge and understanding of literature AO3 = 10 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	17–20	<p>very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>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)</p> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>

4	13–16	<p>detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>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)</p> <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	9–12	<p>some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>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)</p> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	5–8	<p>a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>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)</p> <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1–4	<p>very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>little or no engagement with the question and any points made are of little or no relevance (AO3)</p> <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><i>How heroic is Odysseus in Odyssey IX and X?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Most candidates will see two sides to this question, as Odysseus does not always portray himself in a flattering light in Books IX and X, though he often does. However, as always, it does not matter greatly to what conclusion a candidate comes, so long as the argument is both coherent and supported by an appropriate number of examples ranging across the material studied (both in English and in Greek).</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Odysseus admits to feeling sorry for himself (IX.12-15), though this is not necessarily regarded as an unheroic thing. • He acknowledges his far-flung reputation for craftiness (IX. 19-20). • He rejected the charms of Calypso and Circe out of loyalty to his native land and his parents (IX.29-36). • He divides spoils equally amongst his men (IX.42). • He gives sensible orders (IX. 43-44). • However, they are not always obeyed (IX.44), which may say something about his qualities as a leader. • IX.64-65 show piety towards the dead. • He indulges his sorrow (<i>passim</i>, e.g. IX.74-75). • He takes sensible military decisions such as sending out scouts (IX.88-90). • He rescues his men from the Lotus-eaters (IX.98-99) – not that they wanted to be rescued – and, sensibly, makes a quick getaway (IX.100-102). • He acknowledges receiving help from the gods (e.g. IX.142-143). 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>Answers which argue for or against, or for <i>and</i> against, Odysseus' heroism should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as 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, as detailed in the 'Guidance on applying the marking grids' section above.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • He reports receiving the honour of an extra goat (IX.159-160). • He takes sensible precautions by only sending one ship to reconnoitre the land of the Cyclopes (IX.171-176). • It is his own ship: an example of leading from the front (IX.173-174). • He exercises further caution in IX.193-196. • He refers to an earlier pious action and the rewards he received for it (IX.196-205). • IX.212-215 imply that Odysseus has uncanny prescience –he felt that he might meet a savage man whom he would need to get drunk! • In IX.224-230 Odysseus admits to letting his curiosity get the better of him and ignoring his comrades' advice – to their cost. • In IX.236, 256-257 and 396 he admits to feeling fear. • Nevertheless in IX.259-271 Odysseus makes a good speech emphasising the rights of suppliants and strangers. • Odysseus directly refers to his own cunning in IX.281-282, and in his subsequent speech he pretends that he has no ship. • In IX.294-295 he admits to wailing and helplessness. Along with his men, he wails as he waits for the dawn in IX.306 and IX.436. • Odysseus forms a plan <i>κατὰ μεγάλητορα θυμὸν</i> to kill Polyphemus but thinks better of it, because he does not want them to be trapped in the cave. He has the sense to play a waiting game (IX.299-306)... • ... Even though it means the deaths of two more men (IX.310-311). • In IX.316-7 Odysseus depicts himself as a deviser of plans, as vengeful and as a glory-seeker. • IX.318: 'This to my mind seemed to me to be the best plan.' And it certainly works (IX.319ff). • Odysseus draws lots to see which of his men will be the eye-piercers, although he admits to having decided whom he wanted already (IX.331-334)! • He joins them voluntarily (IX.332, 335). • IX.345-353: he manages to persuade the Cyclops to drink his wine. • IX.364-367: he shows further cunning by calling himself 'Noman'. • A god breathes courage into him and his comrades (IX.381). 		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • He takes delight in the success of his cunning (IX.413-414), and he refers to himself as cunning again in IX.445. • IX.420-424: Odysseus comes up with the plan of escape from the cave. Note that he does not seem to have thought about this part of the proceedings before, and note that although he describes himself as 'weaving all kinds of tricks and counsel', he sees this as natural in a life or death situation. • IX.431-436: unlike his comrades, Odysseus travels out of the cave underneath the best ram, using his hands to cling on. • IX.462-472: Odysseus engineers a successful escape and makes sure that his comrades do not waste time mourning their dead. • On the other hand, he rashly mocks the Cyclops, who throws a mountain-peak at his ship, which drives it ashore (IX.473-486), although it is Odysseus who gets the ship moving again (IX.487-490). • He then mocks the Cyclops again, going against the sensible advice of his comrades, and goes so far as to tell him his real name, thereby enabling the Cyclops to curse him (which will mean that Odysseus will only reach Ithaca belatedly, after losing all his men, and in a ship not his own) and almost crush his ship with another rock (IX.491-542). • Nevertheless, he is felt by his comrades to qualify for the honour of the ram (IX.550-551). • Given the circumstances, it is probably wise that he sacrifices it to Zeus, albeit to no avail (IX.551-555). • X.31-49: strictly speaking, it is Odysseus' men who let Aeolus' winds out of the bag and prevent their homecoming, but one should bear in mind that this is happening under the stipulations of Polyphemus' curse, and that Odysseus might also have managed the situation better by not falling asleep at a crucial moment and/or by inspiring more trust in his men. • X.49-54: Odysseus despairs, contemplates suicide, then snaps out of it and endures. • He is a marked man, however: Aeolus wants nothing to do with someone who is clearly hated by the gods (X.72-75). • X.76-77: Odysseus is groaning and grieving again. 		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • X.79: he includes himself in the phrase 'our folly'. • X.95-96: Odysseus exhibits caution in where he chooses to moor <i>his own</i> ship (not the others!)... • ... And also in his sending of scouts (X. 100-102). • X.126-129: Odysseus as quick-reacting man of action. • X.140-141: caution again shown, with divine guidance. • X.142-143: more weariness and sorrow for Odysseus and his men. • X.145-155: here we see prudent curiosity, a change from a less to a more cautious plan, and, possibly, a willingness to risk his comrades' lives before his own! • X.158-172: Odysseus exhibits hunting skill, practical skill, strength and stamina in this episode. • X.172-176: Odysseus describes his ability to make stirring speeches. • X.189-202: however, his next speech is something of a mood-killer. • X.203-209: a fair or a cowardly action? • X.251: 'glorious Odysseus'. • X.261-263: Odysseus as man of action again. • X. 270-273: compassion for Eurylochus, a sense of responsibility for his men. • X.274-308: Odysseus is handed both the strategy and the physical means for overcoming Circe on a plate by the god Hermes. There is no sense that Odysseus had any plan of his own. On the other hand, the help of the gods shows that he has favoured status amongst mortals. • X.309: he is not a gung-ho hero here. • X.325-335: Circe's speech is flattering to Odysseus in several ways. • X.337-344: Odysseus exhibits caution in making Circe swear an oath before they have sex – yet we should remember that this was what Hermes told him to do. • X.360-373: Odysseus is pampered by Circe and her handmaids... • X.373-376: but he still broods. • X.382-387: He persuades Circe to release his men from their pignood. • X.397-399: their reaction is very flattering to Odysseus... • ... As is the reaction of his other men at X.410-420. 		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • X.431-437: Eurylochus rebels against Odysseus for wanting to return to Circe, and calls him 'reckless'. • X.438-448: Odysseus exhibits anger, mercy and an ability to inspire fear in his men. • X.467-475: Odysseus needs a reminder from his men (one year later!) that he is meant to be returning to Ithaca! • X.496-502: Odysseus again becomes despairing and suicidal at the prospect of another deviation from his homeward journey. • it is Circe who tells him how to fulfil his mission (X. 504-540). • X.546-550: more rousing words from Odysseus. • X.551-560: 'Not I could not lead my companions unscathed even from there' – though Elpenor's death is largely accidental. • X.561-568: here comes the mood-killer again! • During the Circe episode, to what extent is Odysseus personally responsible for saving his men, or would he be nowhere without the advice and physical assistance of the gods? <p>Candidates should make reference to specific incidents and speeches in the prescribed books, from both the sections which they have read in Greek and those they have read in English.</p>		

Question	Answer	Marks	Guidance
7	<p><i>For whom do you have more sympathy in Antigone: Creon or Antigone?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may consider the rightness or wrongness of each character's actions (burying / not burying the corpse of Polynices), and the character traits displayed by each. This may generate a multiplicity of conclusions. However, as always, it does not matter greatly to what conclusion a candidate comes, so long as the argument is both coherent and supported by an appropriate number of examples ranging across the material studied (both in English and in Greek).</p> <p><i>Supporting evidence may include (AO2):</i></p> <p><u>Creon</u></p> <ul style="list-style-type: none"> • Discussion of whether Creon's decree is too heavy-handed, or even necessary. • Creon's stubbornness and failure to listen to other opinions. • Creon's paranoiac reactions towards those who express any degree of dissent. • Quotations which suggest a degree of misogyny on Creon's part (e.g., line 525). • The fact that by the end of the play both popular opinion and the will of the gods are against him. • Creon's personal attitude towards Antigone, which extends even to when he has changed his mind, and he deals with Polynices' corpse before going to free her. <p><u>Antigone</u></p> <ul style="list-style-type: none"> • Discussion of whether Antigone is right to oppose Creon, despite her 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>Answers which argue for Antigone or for Creon, or which are sympathetic towards both or neither, should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as 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, as detailed in the 'Guidance on applying the marking grids' section above.</p>

Question	Answer	Marks	Guidance
	<p>personal beliefs.</p> <ul style="list-style-type: none">• Discussion of whether Antigone is, at least to a certain extent, opposing Cleon just for the sake of it. Does she have a martyr complex?• Discussion of whether Antigone places inordinate importance upon her relationship with her brother.• Discussion of Antigone's character and her treatment of Ismene and Haemon.• Discussion of the conclusion that Sophocles seems to be bringing his audience toward as the play approaches its end. <p>Candidates should make reference to specific incidents and speeches in the prescribed play, from both the sections which they have read in Greek and those they have read in English.</p>		

Question	Answer	Marks	Guidance
8	<p><i>Looking at Dicaeopolis in Acharnians, what would you say were the characteristics of the Aristophanic hero?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>The Aristophanic hero is not necessarily a ‘hero’ in the conventional sense, and can be quite an average person (Dicaeopolis is a good example), maybe self-centred or even a little crooked (cf. Strepsiades in <i>Clouds</i>); but s/he will be faced with some kind of problem or quest to motivate the action of the play. S/he will have a grand idea for putting things right or achieving his/her goal, either just for himself/herself (as Dicaeopolis, Strepsiades) or for the wider world (as Lysistrata). There will be obstacles before the plan is successfully realised, such as conflict with the chorus and/or an agon, and one can draw conclusions about the nature of an Aristophanic hero from the way s/he overcomes these obstacles. The realisation of the hero’s scheme may come relatively early, after the agon, for example, but the hero will then face various characters responding to the consequences of the scheme’s success, which also provide opportunities for analysing the behavior and nature of the Aristophanic hero.</p> <p>It is important with this essay that Examiners bear in mind that maximum marks should be achievable solely on a discussion of the play <i>Acharnians</i>, assuming that there is an appropriate depth of analysis and quantity of pertinent supporting detail. This is because many of the candidates may have a wider background knowledge and may be able to make comparisons or draw contrasts with other heroes and/or heroines in Aristophanes, or with epic or tragic or other heroes or heroines. This may make for some interesting essays which should be rewarded appropriately, so long as they remain relevant to the</p>	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>All approaches towards this question should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as 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, as detailed in the ‘Guidance on applying the marking grids’ section above.</p>

Question	Answer	Marks	Guidance
	<p>question and so long as responses limited in focus to <i>Acharnians</i> itself do not receive less credit for that reason. It does not matter greatly to what conclusion a candidate comes, so long as the argument is both coherent and supported by an appropriate number of examples ranging across the material studied (both in English and in Greek).</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Dicaeopolis' actions throughout the play. • His motivations. • His character. • The way he reacts to other characters and to the situations in which he finds himself. • The attitudes expressed by him. • The content and tone of the parabasis. • The merging of character and author. • The way in which Dicaeopolis handles the succession of different characters in the last section of the play, representing both the victims of war and its exploiters. For example, how 'heroic' is his treatment of the Megarian and his daughters? or of Lamachus? • Comparison/contrast with the heroes and heroines of other plays by Aristophanes. • Comparison/contrast with other types of 'hero', e.g. epic or tragic. <p>Candidates should make reference to specific incidents and speeches in the prescribed play, from both the sections which they have read in Greek and those they have read in English.</p>		

APPENDIX 1: ASSESSMENT OBJECTIVE GRID

Question	Distribution of marks for each Assessment Objective		
Section A	AO1	AO2	AO3
1 b, c or 2 a, c	–	11	–
1 a or 2 b	–	–	15
3 a, b, c or 4 b, c or 5 b, c	–	14	–
3 d or 4 a or 5 a	–	–	15
6, 7 or 8	–	10	10
TOTAL	–	35	40

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