

GCE

Classical Greek

H444/04: Verse Literature

Advanced GCE

Mark Scheme for November 2020

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 2020

Annotations

| Annotation | Meaning |
|---|---|
|  | Correct answer; valid point |
|  | 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 |
|  | Benefit of doubt |
|  | Candidate has mistranslated or shown misunderstanding of text (though point may still be valid) |
|  | Consequential error |
|  | Repeated error |
| Highlighter | To highlight a specific word, phrase or section |
|  | To indicate omission |
|  | Major error |
|  | Minor error |
|  | To divide sections of a translation, etc. |
|  | Blank page |

Subject Specific Marking Instructions**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>The sudden arrival of Iris as Achilles lies mourning Patroclus is particularly powerful and serves as a turning point in the text.</p> <p>Iris uses a combination of persuasive and forceful tactics to prompt Achilles to re-engage in the fighting to rescue Patroclus' body; there is no sense that Achilles will disobey her orders</p> <p>Through his use of language Homer is able to emphasise the force of the gods whilst also reminding his audience of their more mystical, immortal powers that enable them to influence the actions of men</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • ἀγχοῦ δ' ἴσταμένη (line 1): The immediacy and physicality of Iris' sudden presence at Achilles' side emphasises her divine power, and is stressed by the word positioning • Homer's use of language in the phrase ἔπεα πτερόεντα προσηύδα is consistent with Iris' role as divine messenger and the speed of her arrival and instant addressing of Achilles adds to a sense of her power – he cannot escape her • Iris uses two imperatives ὄρσεο (line 2) and ἐπάμυνον (line 3) which emphasise her power over mortals and a potential sense of frustration with Achilles' behaviour. In each case 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. |

| | | | |
|--|--|--|--|
| | | <p>imperatives are emphatic – ὄρσεο is the first word she says directly to Achilles, while ἐπάμυνον is followed by a caesura which adds to the impact of her words, rendered all the more personal because she calls Patroclus by name</p> <ul style="list-style-type: none"> • The way in which Iris addresses Achilles in line 2 is formal (she uses his patronymic) but could be seen almost as a reproach given his recent reluctance to fight πάντων ἐκπαγλότατ' ἀνδρῶν • Iris' description of the desperate situation by the ships shows that as a goddess she knows precisely what is happening in the mortal world and is prepared to describe it vividly in order to prompt Achilles to react accordingly. Lines 3, 4, 6, 7 & 8 all include enjambement which could indicate that she is speaking very fast and emphasises the horror of the fighting • Iris' focus on Patroclus in line 3 is stressed by the word order particularly by the central placement of οὔ (repeated with νέκυος in line 5) and may well be designed to provoke a reaction from Achilles' given his sense of guilt over Patroclus' death • νέκυος πέρι τεθνηῶτος the phrase is tautologous, perhaps as a means of fully reminding Achilles of the horror of the situation to rouse him from inaction • Iris describes the actions of both sides in the fighting, and the warriors' focus on Patroclus' corpse is stressed by the οἱ μὲν.../ οἱ δὲ (lines 5-6) showing her divine overview of the situation | |
|--|--|--|--|

| | | | |
|--|--|---|--|
| | | <ul style="list-style-type: none"> • The use of verbs conveys a sense of bloodthirsty desperation shown by the men that is particularly physical: ἐρύσασθαι ... ἐπιθύουσι (lines 6-7) • Ἰλιον ἠνεμόεσσαν (line 6): the epithet contributes to a sense of bleakness and is highlighted by its sibilance • The caesura in line 7 contrasts the behaviour of the Trojans with Hector, whom Iris builds up as φαίδιμος perhaps to goad Achilles into action. She names him, singling him out for the bloodthirstiness of his plans • Iris' description of Hector's wish to decapitate Patroclus' corpse and place his head on a spike is shocking, emphasised by the pathos of ἀπαλῆς ... δειρῆς and the word order that places the harsh consonants of πῆξαι ἀνὰ σκολόπεσσι at the start of line 9 • Her desire for Achilles to get up is shown in Iris' use of ἀλλ' ἀνα and a third imperative in line 10, μηδ' ἔτι κεῖσο • Iris continues to shame Achilles by using graphic, horrific images and in line 11 she describes Patroclus' corpse as being Τρωῆσι κυσὶν μέλπηθρα – 'sport for Trojan dogs', stressing the humiliation and denigration of Achilles as well as Patroclus at the hands of their enemies • She finally focuses on Achilles' own sense of pride, emphatically stating σοὶ λώβη (line 12), reinforcing the image of mutilation through the use of νέκυς ἠσχυμμένος | |
|--|--|---|--|

| | | | | | |
|--|--|--|--|--|--|
| | | | <ul style="list-style-type: none"> • Achilles' final response indicates the power of the gods to act at times of crisis – in this case sending Iris to convey an urgent message. • He also knows precisely who is speaking to him, as he addresses Iris by name even though she has not formally introduced herself. This suggests that the gods were instantly recognisable and that their intervention warrants a response • The epithet ποδήνεμος ἠκέα Ἴρις is used to demonstrate Iris' speed and power as a messenger, in a similar way to the epithet used in line 1 • The fact that only Hera knows about the message to Achilles demonstrates the independence and strength of mind that the gods possess, and also the very targeted, precise nature of the message • The use of the phrase Διὸς κυδρὴ παράκοιτις (line 16) emphasises the might of the immortals but at the same time contrasts Zeus' greatness with his ignorance of this particular situation. Hera is asserting her authority here. • The echoing phrase οὐδ' οἶδε (line 17) stresses Zeus' ignorance of the situation, and this is further emphasised by Iris' statement that no other gods know about the message either – this adds dramatic irony to the situation, and demonstrates the gods' ability to act according to their own whims • οἱ Ὀλυμπον ἀγάννιφον ἀμφινέμονται (line 18) suggests the mysticism surrounding the lives led by the immortals, contrasting them with the violent, abhorrent behaviour of the mortals on earth | | |
|--|--|--|--|--|--|

| | | | | |
|---|-----|--|------------------------|--|
| 1 | (b) | <ul style="list-style-type: none"> • Trojan charioteers are afraid • The divine flame blazing from Achilles' head terrifies them • Each time Achilles shouts across the trench, the Trojans reel in panic • Twelve of the best Trojan warriors were killed by their own confusion • They were killed by their own chariots (1) or spears (1) • Greeks are able to drag Patroclus' body away • They lay him on a bier • Greeks have the chance to mourn Patroclus | AO2 6 | 1 mark per point Accept any reasonable response which shows knowledge and understanding of the details included in these lines |
| 1 | (c) | <p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>... μετὰ δέ σφι ποδώκης εἶπετ' Ἀχιλλεύς δάκρυα θεορμὰ χέων, ἐπεὶ εἶσιδε πιστὸν ἑταῖρον κείμενον ἐν φέροτρῳ δεδαϊγμένον ὀξεῖ χαλκῷ, τόν ῥ' ἦτοι μὲν ἔπεμπε σὺν ἵπποισιν καὶ ὄχεσφιν ἔς πόλεμον, οὐδ' αὖτις ἐδέξατο νοστήσαντα.</p> <p>Suggested translation:</p> <p>Swift-footed Achilles followed them, weeping hot tears when he saw his loyal friend lying on the bier, cut through with sharp bronze whom he indeed had sent into war with his horses and chariot, and could not welcome back when he returned / on his return.</p> | AO2 5 | The following examples are intended to exemplify what might constitute a 'slight' or 'major' error. Individual slight errors: Individual major errors: |

| Question | Answer | Mark | Guidance |
|----------|--------|------|----------|
|----------|--------|------|----------|

| | | | | |
|---|-----|--|---------------------------------|--|
| 2 | (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"> • In her previous speech Medea has shown her desperation: stressing her vulnerability and begging Aegeus to help her find sanctuary. Perhaps the most persuasive element of her speech is her promise to help Aegeus have children (lines 716-718) • Aegeus' response and offer of help is almost instantaneous – this suggests that Medea is adept at identifying a person's fundamental weakness and appealing directly to it; her demeanour is such that both Aegeus and the audience are in no doubt about her skills at carrying out her promise • Aegeus seems weak in his fear of getting into trouble (line 3), stressing his need to be seen as innocent by others: this potentially serves to strengthen Medea's status by comparison • Medea is immediately decisive, and this is stressed by the pause ἔσται τὰδ' • She then takes her request further, no longer desperate for refuge but now demanding that Aegeus swears an oath to confirm his offer. Her use of the optatives in lines 4-5 (εἰ γένοιτό ... ἔχοιμ' ἄν) indicate the potential uncertainty of her request but there is no doubt that she is growing in confidence here • Use of words like πίστις and καλῶς are reassuring, designed to convey a positive tone that everything will be fine • Medea is able to allay Aegeus' immediate concern (line 6) by delivering a fairly lengthy (7 | <p>AO3 15</p> | <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>line) explanation of her reason for asking him to swear the oath. Her words are well-argued, authoritative and sound professional. The audience can also tell that they represent the truth of her vulnerable situation, but very little about the way in which she says it suggests that she is weak</p> <ul style="list-style-type: none"> • Her speech starts with the powerful single word <i>πέποιθα</i>: which responds directly to Aegeus' surprised <i>μῶν οὐ πέποιθας</i>; , clearly designed to reassure him. By showing her trust in Aegeus she is setting him against her enemies towards whom Aegeus has already shown disapproval (lines 689ff). • Medea reiterates her vulnerability in the face of more powerful enemies - she is clearly outnumbered: <i>Πελίου δ' ἐχθρός ἐστί μοι δόμος/ Κρέων τε.</i> The reference of the 'house of Creon' also suggests the scale of the forces ranged against her, and this is perhaps emphasised by the enjambement in lines 7-8 • The binding power of the oath is stressed by Medea's use of <i>ζυγείς</i>, a particularly vivid image • The speech stresses the power of logical argument and persuasion, which contrasts with the traditional perception of women as driven entirely by irrational emotions that is put forward by Jason later in the play. • Medea recognises the power of the gods – without swearing to them an oath would be ineffective. Aegeus would not be able to deny this point | | |
|--|--|---|--|--|

| | | | | |
|--|--|---|--|--|
| | | <ul style="list-style-type: none"> • <i>κάπικηρυκεύμασιν</i>: Medea's use of this polysyllabic word stresses her articulate, decisive approach – despite her desperate situation she is extraordinarily rational • She indicates that she has considered the likelihood of Aegeus being persuaded by a counter-argument, and by doing so shows her ability to plan, consider potential outcomes and try to mitigate against them – all forms of good leadership and management that would have been considered more appropriate to soldiers than abandoned wives facing exile • Her speech ends effectively with a further mention of the strength of her enemies and her weakness to reinforce the point in Aegeus' mind <i>τάμὰ μὲν γὰρ ἀσθενῆ ... τυραννικός</i> (lines 12-13); her situation is described as a single adjective, whereas her enemies' strength is indicated by the lengthier and emphatic phrase <i>τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός</i> • Aegeus clearly admires her wish for insurance and justifies his decision to do as she asks. Throughout the scene he has shown a natural sense of caution and a reluctance to take risks (perhaps stressed by the comparative <i>ἀσφαλέστερα</i> (line 16)); it is possible that Medea (a risk-taker herself) is behaving in a way designed to appeal to Aegeus' cautious personality in order to develop a greater connection with him • Medea's choice of gods is crucial to the play, stressing her divine heritage and power. Her use of the imperative <i>ὄμνυ</i> might appear surprising given her reduced circumstances in the face of a powerful king, but Aegeus' offer of guaranteed sanctuary has given her immense strength. The | | |
|--|--|---|--|--|

| | | | | | |
|---|-----|--|--|------------------|--|
| | | | <p>imperative also echoes Aegeus' own ἐξηγοῦ θεοῦς in the previous line, indicating a new parity between them</p> <ul style="list-style-type: none"> • The list of divinities to be invoked (lines 19-20) has the connotations of a witch's incantation, and the range of gods from the Earth to the Sun with all the other deities in between indicates the full, unending power of the oath • The reference to her grandfather, the Sun (line 19) adds to her power | | |
| 2 | (b) | | <ul style="list-style-type: none"> • She begs for Jason's forgiveness / tolerance • Recognises that her previous words were just said in rage • She is speaking with greater clarity now • She recognises that he was right all along • They used to love each other • She is angry with herself for the way in which she has behaved (echoing his earlier criticism of her) • She acknowledges that she should not be hostile to those who offer sound advice • She shouldn't be negative towards the Corinthian royal family • She shouldn't be hostile towards Jason • Jason is genuinely trying to help her and the boys • He is trying to provide their sons with royal brothers • The gods have been kind to her – she has been blessed with children • As an exile she needs all the friends she can get | 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> |
| 2 | (c) | | Assess against criteria in the 5-mark AO2 grid (see above). | AO2 5 | The following examples are intended to exemplify what might constitute a 'slight' or 'major' error. |

| | | | | |
|--|--|--|--|--|
| | | <p>νῦν οὖν ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων, ἢ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει νύμφη τε κηδεύουσαν ἦδεσθαι σέθεν.</p> <p>Suggested translation: Therefore now I praise you: you seem to me to show good sense in taking this (marriage) in addition to ours, but I was being mindless / silly – I should be sharing in these plans and completing them, standing by the marriage bed, taking pleasure in attending to your bride.</p> | | <p>Individual slight errors:</p> <p>Individual major errors:</p> |
|--|--|--|--|--|

| Question | | Answer | Mark | Guidance |
|----------|-----|---|------------------------|---|
| 3 | (a) | <ul style="list-style-type: none"> Hector is threatening to cut the stern posts from the Greek ships He plans to burn the Greek ships He plans to cut the Greeks down by their ships The Greeks will be sent into confusion / driven mad by the smoke from the burning ships The Greeks will die in Troy... ...far away from horse-nourishing Argos | AO2 4 | 1 mark per point Accept any reasonable response which shows knowledge and understanding of the details included in these lines. |
| 3 | (b) | <ul style="list-style-type: none"> ἀλλ' ἄνα: direct, simple appeal to Achilles to rally/encourage him ὀψέ περ: perhaps tries to instil a sense of guilt τειρομένους (8); κακὸν ἡμαρ (11): stresses the pathos of the Greeks' situation μετόπισθ' ἄχος ἔσσειται: suggests that Achilles will suffer in future if he doesn't help the Greeks Points out that there will be no way to retrieve the situation once the damage is done ὦ πέπον: addresses Achilles directly, with affection Reminds him of Peleus' advice when he left for Troy (12-16) – trying to remind him of his father – going back to a more positive past before the argument over Briseis τέκνον ἐμὸν: appeals to Achilles' filial love: the great Achilles being addressed by his father as a child αἴ κ' ἐθέλωσι: refers to the support the gods may give Achilles if they choose (and if he behaves) Reminds him of Peleus' advice to avoid pride φιλοφροσύνη γὰρ ἀμείνων: uses the pithy phrase placed emphatically after a caesura to stress the importance of Peleus' advice | AO2 5 | 1 mark per point Accept any reasonable response which shows knowledge and understanding of the details included in these lines. |

| | | | | |
|---|-----|---|-----------|---|
| 3 | (c) | <p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ληγέμεναι δ' ἔριδος κακομηχάνου, ὄφρα σε μᾶλλον τίωσ' Ἀργείων ἡμὲν νέοι ἠδὲ γέροντες. ὥς ἐπέτελλ' ὁ γέρον, σὺ δὲ λήθεται: ἀλλ' ἔτι καὶ νῦν παύε', ἔα δὲ χόλον θυμαλγέα: σοὶ δ' Ἀγαμέμνων ἄξια δῶρα δίδωσι μεταλήξαντι χόλοιο.</p> <p>Suggested translation: 'Cease from malicious strife so that both the young and old of the Argives might show you greater honour.' Thus the old man commanded but you have forgotten it. But even now, stop; give up the distressing anger: for Agamemnon will give you worthy gifts for ceasing from your anger.</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> |
| 3 | (d) | <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Extract shows clearly the development of Achilles' anger – the whole theme of the poem; here he is clearly stewing over how he has been wronged and wants the Greeks to suffer without him. He then ups the ante and threatens to leave Troy altogether and return home to Phthia.</p> <p>lines 1-2: Achilles seeing himself as a wronged victim; lines 3-4: refusal to engage with warfare; lines 5-8: Achilles' reference to what Agamemnon has done in his absence which isn't enough to ward off Hector lines 9-12: comparison with the past when Hector was afraid of Achilles</p> | 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>line 13: Achilles restating his determination to keep away from battle line 14 - 20: Achilles makes a new threat – to leave completely and sail home the next day</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • νῦν δ' ἐπεὶ ἐκ χειρῶν γέρας εἴλετο καὶ μ' ἀπάτησε: shows Achilles' persistent and very personal bitterness against Agamemnon – stressed by the singular verb endings • ἐκ χειρῶν implies a very personal, physical transaction – Achilles sees himself as a wronged victim • μή μεν πειράτω: threatening tone • εὖ εἰδότης: οὐδέ με πείσει aggressive, bitter tone stressed by the caesura; harsh consonants, particularly the spitting / hissing effect of με πείσει which echoes the πειράτω earlier in the line • ἀλλ', Ὀδυσσεῦ: hostile, personal address to Odysseus, leaving the responsibility for defending the ships to other Greeks – this suggests a malicious and selfish element to his character • the 3 key pieces of defence work that Agamemnon has done to ward off the Trojans thus far (wall, ditch and palisade): builds over lines 5-7 but crashes in line 8: it's not enough to ward Hector off • Achilles is clearly taking pleasure in the failure of these defences – evident <i>schadenfreude</i> emphasised by use of adverb μάλα, adjectives πολλά • even though they are needed to defend his own side • Achilles is clearly paying close attention to the Greeks' movements even though he is not personally involved – typical angry, bitter response to being insulted • ὄφρα δ' ἐγώ...: Achilles contrasts Agamemnon's efforts with his own involvement and past success | | |
|--|--|--|--|--|

| | | | | |
|--|--|--|--|--|
| | | <ul style="list-style-type: none"> • Contrast with the earlier image of Hector as unstoppable, raging and ἀνδροφόνιοι (line 8) and his fear of Achilles in lines 10-12: Hector is shown tentatively going only as far as the Scaean gates • μόγις δέ μεν ἔκφυγεν ὀρμῆν: Achilles mentions a one-to-one skirmish with Hector; the audience may wonder why Achilles failed to kill Hector at that stage • νῦν δ' (line13) stresses a return to the present situation: a reiteration of Achilles' determination to withdraw from the fighting • αὖριον : Achilles makes a direct contrast with the earlier νῦν (both at the start of their lines) and establishes his threat to leave, giving a clear time frame designed to frighten the embassy – with he repeats this idea in line 17 with ἦρι • ἰοῖα Διὶ ῥέξας καὶ πᾶσι θεοῖσι: Achilles' plan to sacrifice to the gods for a safe journey home – he clearly feels that his behaviour is justifiable even though he is betraying the Greeks; certainly in Book 1 we see Zeus & Thetis approving Trojan victories over the Greeks as a way of punishing Agamemnon's poor leadership • νηήσας εὖ νῆας, ἐπὴν ἄλαδὲ προερούσσω: hints of <i>The Odyssey</i> in Achilles' description of loading up the ships and setting sail -the fact that he can do this reminds us that he is a king voluntarily fighting for Agamemnon's cause, rather than one of Agamemnon's troops • the pleasing resonance of νηήσας εὖ νῆας stresses the surprise element of Achilles' plan: this is the first time that he has made this threat to the embassy • ὄψεται, αἶ κ' ἐθέλησθα καὶ αἶ κέν τοι τὰ μεμήλη: Achilles' words suggest that he is desperately seeking the embassy's attention and reaction here, much like a small sulky child, heightened by the repetition of the | | |
|--|--|--|--|--|

| | | | | |
|--|--|--|--|--|
| | | <p>αἶ κ' ... αἶ κέν structure and the verbs ἐθέλησθα ... μεμήλη</p> <ul style="list-style-type: none"> • Ἑλλησποντον ἐπ' ἰχθυόεντα: poetic epithet which takes the scene away from the current location • πλεούσας/νῆας ἐμάς: the smoothness of these words are emphasised by Homer's use of enjambement, and Achilles could be asserting his independence by stressing νῆας ἐμάς at the start of line 18 • ἐν δ' ἄνδρας ἐρεσσέμεναι μεμαῶτας: Achilles' use of the word μεμαῶτας is key here – there is a real danger that the remaining Greek soldiers will see the Myrmidons leaving for home and will want to follow suit: after fighting for so long in a foreign country it is inevitable they would want to see their families again • εἰ δέ κεν εὐπλοίην δῶη κλυτὸς ἐννοσίγαιος: further echoes of <i>The Odyssey</i>, taking up the theme of divine support from line 14; Achilles' vision of a swift return will contrast with Odysseus' actual 10-year journey • ἦματί κε τριτάτῳ: another temporal phrase used to start a line, and in its way this is shocking – home is only 3 days' journey away, and this could also have an impact on the men (see line 18) • The placement of Φθίην ἐρίβωλον in the centre of the line adds real focus to his longing for home, and the epithet ἐρίβωλον reminds the audience of the nostalgic, peace-loving, rural ideal that serves as an alternative to fighting in Troy. It stresses his willingness to abandon his military responsibilities even though we know that Achilles was not interested in living a farmer's life • Despite his threats there seems to be an element of uncertainty in Achilles' tone – he refers twice to needing the gods' approval for his journey and also uses the optative ἰκοίμην | | |
|--|--|--|--|--|

| Question | | Answer | Mark | Guidance |
|----------|-----|--|----------|--|
| 4 | (a) | <ul style="list-style-type: none"> The sweet image of her sons helping her in her old age has gone She will be deprived of them She will live a life of grief and pain Her children won't look at her with loving eyes They will be taken to 'another kind of life' | 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> |
| 4 | (b) | <ul style="list-style-type: none"> She is tormented by the way the children look at her She realises that they might smile at her for the last time Looking at them has made her lose her nerve – she feels that she can't do it She can simply lead them out of Corinth Why should she suffer twice as much as Jason for trying to punish him? | 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> |
| 4 | (c) | <p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>οὐ δῆτ' ἔγωγε: χαιρέτω βουλευματα. καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους; τολμητέον τάδ'; ἀλλὰ τῆς ἐμῆς κάκης τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί. .</p> <p>Suggested translation:</p> <p>But I won't do it: goodbye to my plans. And yet, what is wrong with me? Do I want to incur the mockery of letting my enemies go unpunished? I must dare to do these (deeds); but my cowardice has allowed weak words into my mind.</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> |

| | | | | |
|---|-----|--|-------------------|--|
| 4 | (d) | <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>The passage is deeply disturbing and shows the extent to which Medea is prepared to go to punish her enemies. Euripides does not hold back from describing a ghoulish, supremely violent scene, including enjambement, similes and graphic imagery to stress Medea's inescapable work.</p> <p>Line 1: Introduction Lines 2-3: The destructive power of the crown Lines 4-5: The destructive power of the dress Lines 6-8: Glauce's attempt to escape their devastating power Lines 8-10: Her attempts are in vain Lines 11-12: Glauce's collapse Lines 13-18: What she looked like Lines 18-19: The onlookers' reaction Lines 20-21: Creon's reaction</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • The messenger introduces this new part of the story in a single line • διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο: the position of διπλοῦν at the start of the extract is emphatic – the previous 18 lines of the messenger's speech have already described the horrific and chaotic scene where the princess' delight in her new dress and crown turned to an unknown frenzied agony. This word makes it clear that Glauke's problems have only just started | 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"> • ἐπεστρατεύετο: the militaristic symbolism here is obvious – Medea is waging a deliberate strategy against her enemies; throughout the play Euripides makes references to Medea’s heroic, masculine approach to revenge. • In this context the contrast between the ways in which women were expected to behave (taking pleasure in dresses, pretty trinkets and looking in the mirror) and how they have acted in this situation (relentless, unexpected torture and violence) is laid bare in a particularly horrific way • χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος: the messenger’s description starts gently and almost in slow motion – the audience is entirely focused on the golden circlet, the words for which literally encircle the line around the princess’ κρατὶ • The use of enjambement between lines 2-3 serves to speed up the narrative and stress the panic of the scene • θαυμαστόν: the word order / anastrophe is significant here – this adjective breaks the sense of slow focus and gives the audience an insight into Medea’s sinister powers from an onlooker’s perspective. • ἔει νᾶμα: there is an effective sensory contrast between one sense of νᾶμα as a stream of water and its opposite here where it refers to a jet of fire. It could give a sense of the normal, natural world being inverted in some way to heighten the horror of the scene • παμφάγου πυρός: the alliteration of the π emphasises a sense of terror as the | | |
|--|--|---|--|--|

| | | | | | |
|--|--|--|--|--|--|
| | | | <p>messenger describes the scene, spitting out the words.</p> <ul style="list-style-type: none"> • The use of the terrifying <i>παμφάγου</i> has the feel of a Homeric epithet and its meaning (<i>voracious</i>) gives the sense that the garland and the fire are in some way living creatures devouring the princess' head • While the messenger has spent 2 lines on the crown he now moves to 2 lines on the princess' dress • <i>πέπλοι δὲ λεπτοί</i> is an attractive almost childish-sounding phrase which belies the savagery of what it represents • The impact of <i>σῶν τέκνων δωρήματα</i>, with its lengthy vowel sounds coming after the caesura could suggest a sense of guilt • <i>ἔδαπτον</i>: like the garland, the dress is given agency as if it were alive • <i>φεύγει</i>: There is clear pathos in the princess trying desperately to escape the flames • <i>ἀναστᾶσ' ἐκ θρόνων</i>: the princess' royal lineage, which was initially so desirable is unable to help her in this situation • <i>ἄλλοτ' ἄλλοσε</i>: effectively conveys the sense of panic • The tricolon of participles <i>ἀναστᾶσ' ... σείουσα ... θέλουσα</i> indicate the princess' attempts at freeing herself; perhaps the final <i>θέλουσα</i> could signify her sheer desperation • The caesura in line 8 puts a stop to her attempts, breaking off the line, while the slow sounding <i>ἄλλ' ἀραρότως</i> slows the pace | | |
|--|--|--|--|--|--|

| | | | | | |
|--|--|--|--|--|--|
| | | | <ul style="list-style-type: none"> • Once again Medea's gifts are shown to have a sinister life of their own • μάλλον δις τόσως ἐλάμπετο: the inescapable punishment inflicted by Medea is redoubled, echoing the διπλοῦν of line 1 • νικωμένη reminds the audience of the militaristic ἐπεστρατεύετο only 9 lines earlier – Medea's victory has been swift • πλὴν τῷ τεκόντι κάρτα δυσμαθῆς ἰδεῖν: a devastating line that emphasises a parent's unconditional love for their child • The use of τεκόντι reminds the audience of Creon's earlier statements of love for his children and fear of Medea for the damage she might cause. It also serves to herald Creon's arrival onstage in line 20 • A slow, ghoulish description of the result of Medea's punishment to satisfy the audience's inevitable curiosity. There is a stark contrast between the beautiful, shallow princess at the start of the play and the fleshy, charred mass to which she has been reduced. • αἷμα δ' ... ἔσταζε κρατὸς: the caesura serves as a change from the description of what the princess no longer looks like to the horrific reality of the situation. The word order is confused and ἔσταζε promoted to the start of line 15 which has the effect of stressing the heavy drip of the blood/fire/flesh down from the top of her head • σάρκες δ' ἀπ' ὀστέων: particularly gory image, echoing the language in line 5 | | |
|--|--|--|--|--|--|

| | | | | | |
|--|--|--|---|--|--|
| | | | <ul style="list-style-type: none"> • Euripides includes a simile to enable the audience to fully picture the scene ὥστε πεύκινον δάκρυ - the weight of the pine resin here echoes the underlying sense of ἔσταζε in line 15 • γνάθοις ἀδήλοις φαρμάκων: once again the idea of the crown and dress having violent, almost living properties is stressed by γνάθοις, while the use of ἀδήλοις echoes the theme of Medea's sinister and hidden skills that people cannot fathom but fear nonetheless • δεινὸν θέαμα: the messenger's statement here connects with his earlier word θαυμαστὸν (line 3) and he continues with the very understandable human response in his words πᾶσι δ' ἦν φόβος ... διδάσκαλον. This adds a Chorus-like feel to the scene and reminds the audience that the princess died in such a horrific way publicly, in front of others • The final two lines of the extract are full of pathos, made all the more poignant by the dramatic irony of ἀγνωσία • There is a marked contrast between the terrified inaction of the onlookers and the desperate frenzy shown by Creon: προσπίτνει νεκρῷ | | |
|--|--|--|---|--|--|

| Question | | Answer | Mark | Guidance |
|----------|-----|---|---------------------------------|---|
| 5 | (a) | <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>The extract makes use of a range of Aristophanic themes and styles to create humour for the audience. As part of the prologue the actors need to provide regular explanations to the audience and set the scene for the play.</p> <p>There are frequent examples of word-play, scatological humour and opportunities for physical comedy, and it is possible that actors may have used some of the language as a way of parodying tragic themes.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • The beetle is hidden offstage to build suspense; interest is developed through the scene by means of scatological and slapstick humour • εἰ πέπανται τῆς ἐδωδῆς: the beetle has an insatiable appetite for dung, which opens up a wealth of poo-related jokes and opportunities for plenty of physical comedy • τηδὶ παροίξας τῆς θύρας: enables the actor to build up tension and humour by creeping around; provides stage direction for the actor and makes his actions clear for the audience • ἵνα μή μ' ἴδῃ: suggests that the monster within is dangerous • ἔρειδε, μὴ παύσαιο μηδέποτ' ἐσθίων: The slave then shouts at the beetle in the second half of this line which makes the ἵνα μή μ' ἴδῃ redundant: provides scope for change in pace | <p>AO3 15</p> | <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"> • διαρραγείς: a word commonly used in curses to bring suffering upon one's enemies – here the incongruity of the context could make this word particularly humorous • The description of the hidden beetle's eating style provides the actor with an opportunity for physical comedy • κατάρατος - a word often used in tragedy could be used as a means of stressing the incongruity of the situation – an '<i>abominable</i> dung beetle' is almost an oxymoron; it also echoes the Greek <i>κάνθαρος</i>, which means '<i>beetle</i>' and may be a play on the name of a successful comic playwright, Cantharos • ὡσπερ παλαιστής: an opportunity for the actor to use emphatic gestures, and an familiar image for the audience to recognise • παραβαλὼν τοὺς γομφίους: further scope for parody, emphasising the horror of the mysterious beast's massive molars • τὴν κεφαλὴν... τῷ χειρὲ πωσ/ῶδι περιάγων as in line 6, an opportunity to visualise the monster by means of the actor's physical movement • The image of ropemakers at work is almost like a Homeric simile (<i>Odyssey IX</i> – Odysseus and his men drilling the stake into the monster's eye like shipbuilders boring a ship's timber): in this case also, a monster is being described. Aristophanes' Athenian audience would be familiar with the image of ropemaking • The second slave builds up the image of the beetle as repellent using a tricolon: <i>μιαρὸν ... κάκοσμον ... βορρὸν</i>, building up from the concept of <i>polluted</i> through <i>filthy</i> to the horror of its being <i>greedy</i>, which may seem bathetic – the tricolon is wrong way around, particularly given the significance of <i>μιαρὸν</i> in tragedy | | |
|--|--|---|--|--|

| | | | | |
|--|--|---|--|--|
| | | <ul style="list-style-type: none"> • τὸ χρῆμα: a word that could be used to express something strange or extraordinary – the actor could stress the mystical nature of the beast in a way that would contrast with its love of dung for humorous effect • The choice of divinities who may be trying to punish them with the beetle are incongruous – the beautiful Aphrodite or her Graces are unlikely to send such a disgusting creature • Parody of tragedy may be possible in these lines as the characters are bemoaning the way in which the gods have punished them • The speed of the dialogue between the slaves would maintain a fast pace within the scene • τὸ τέρας: another word for a divine monster / portent to heighten the contrast between language and what the audience can see on (or off-) stage • Διὸς σκαταβάτου: Aristophanic wordplay which seems to mock the gods • τῶν θεατῶν τις λέγει: Aristophanes uses a lengthy break in dramatic illusion from lines 15-20 to enable the slaves on stage to mock the audience in front of them and provide some exposition • νεανίας δοκησίσοφος: an Aristophanic compound adjective which provides the image of a cocky young man for the audience to recognise and laugh at; it may also act as a nod to the sophistry mocked in his play <i>The Clouds</i> in 423BC, two years before <i>Peace</i> was performed • Asking about the beetle's significance on stage raises a valid question that many of the audience members would have asked themselves • ἀνήρ / Ἴωνικός τίς φησι παρακαθήμενος: this provides Aristophanes with the chance to mock the Ionians' accents and joke about their stereotyped characters | | |
|--|--|---|--|--|

| | | | | |
|---|-----|--|----------|---|
| | | <ul style="list-style-type: none"> ἔς Κλέωνα ... ἐν Αἰδέω σπατίλην ἐσθίει: Mocking Cleon (even after death) is common practice for Aristophanes; this scatological reference could have drawn disgusted groans from the audience ἀλλ' εἰσιῶν τῷ κανθάρῳ δώσω πιεῖν: Aristophanes provides lines for his characters designed to clarify what is happening on stage for the audience | | |
| 5 | (b) | <ul style="list-style-type: none"> The time has come for Greeks to act ...now that they are free from strife and warfare They should all rescue / drag out Peace They should act before some other troublemaker (pestle) prevents them | 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> |
| 5 | (c) | <p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ἀλλ', ὦ γεωργοὶ κάμποροι καὶ τέκτονες καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι καὶ νησιῶται, δεῦρ' ἴτ', ὦ πάντες λεῶ, ὡς τάχιστα ἅμα λαβόντες καὶ μοχλοὺς καὶ σχοινία: νῦν γὰρ ἡμῖν αὖ σπάσαι πάρεστιν ἀγαθοῦ δαίμονος.</p> <p>Suggested translation:</p> <p>But farmers and merchants and carpenters and craftsmen and metics and foreigners and island-dwellers, come here! O Greeks from all countries, as quickly as you can, grabbing your shovels and crowbars and ropes! For now we can drink (a libation) to the Good Spirit.</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 | (d) | <ul style="list-style-type: none"> All Greeks... ...should come here <i>now</i> Let's help each other... ... freed from the trappings of war like military drill or army-issue cloaks | 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> |

| | | | | | |
|--|--|--|--|--|--|
| | | | <ul style="list-style-type: none">• They're delighted that the day that the warmonger Lamachus hates has finally come• They want Trygaios to tell them what to do• They tell him to act as their manager / director• They refuse to give up in any way• They plan to use crowbars & cranes...• ...to bring the goddess Peace back into the light• She's the greatest and most vine-loving goddess of all | | |
|--|--|--|--|--|--|

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>To what extent is the anger of Achilles the primary focus of Iliad IX and XVIII?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <ul style="list-style-type: none"> • It is clear that the thread of Achilles' anger is woven through the poem and there are various flashpoints where it changes its course: <ul style="list-style-type: none"> ➤ Book I starts with an invocation to the Muse to sing of the devastating wrath of Achilles that was responsible for the deaths of so many and was in keeping with Zeus' will. The book considers the argument between Achilles and Agamemnon that has been simmering for some time. ➤ Book IX focuses on the embassy to Achilles sent to persuade him to return to the fighting and stop sulking by his tents ➤ Book XVIII charts Achilles' return to the battlefield to avenge the death of Patroclus ➤ Book XXIV concludes with the calming of Achilles' anger brought about by the gods through a powerful meeting with Priam in the Trojan camp • <i>The Iliad</i> approaches the nature of prolonged anger in a way that resonates with modern psychology, showing it as destructive and dangerous not just for those in the firing line and on the periphery of the situation but also for the individual who perpetuates it; the importance of forgiveness and reconciliation of both sides is reiterated by different characters • Achilles' long-held fury contrasts with the more impersonal heroic wrath seen on the battlefield, which is seen as an inevitable part of Homeric warfare | <p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p> | <p>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 '<i>Guidance on applying the marking grids</i>' section above.</p> |

| Question | Answer | Marks | Guidance |
|----------|---|-------|----------|
| | <ul style="list-style-type: none"> • The poem charts the development of Achilles' character and the way in which he learns forgiveness: it is bound up with his own sense of mortality, guilt and identity • In Book XVIII his anger changes course: it has moved from being focused internally on damaging the Greeks and expressing his own frustrations to a more acceptable heroic rage directed at his Trojan enemies • But his anger has been the direct cause of Patroclus' death and he is now suffering the guilt that Odysseus warned him about in Book IX: 249 '<i>...for there will be pain in store for you and there will be no means of finding a cure once the harm is done...</i>' • The audience starts to see the warping of Achilles' anger towards the end of Book XVIII when he promises Patroclus not only the body of Hector but also those of twelve Trojan children <p>However there are other powerful themes in <i>The Iliad</i> in general and Books IX and XVIII in particular:</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may argue that although the wrath of Achilles is important to Books IX and XVIII, there are other key themes that Homer focuses on as well. Responses may consider alternative themes that feature heavily in the books and may choose to consider whether they have greater weight for an audience than Achilles' anger. The conclusion that the candidate reaches is less important than the quality of their argument and the balance that they give to the different points. They must show a logical structure to their work and express a coherent argument that makes detailed use of examples from both books studied in both Greek and English.</p> | | |

| Question | Answer | Marks | Guidance |
|----------|--|-------|----------|
| | <p><i>Supporting evidence may include (AO2):</i></p> <p>Achilles' anger as the primary focus of Iliad IX</p> <ul style="list-style-type: none"> • As the Greeks are losing the war and Agamemnon is considering returning home in defeat, the leaders hold a meeting to decide on a strategy • Nestor suggests an appeal to Achilles as his strength could prove a turning point for the Greeks' fortunes • Agamemnon recognises that his treatment of Achilles was ill-judged • He willingly offers huge compensation to Achilles – wealth, women, horses, status and future benefits as well as the return of Briseis • The embassy of Odysseus, Phoenix and Ajax is immediately sent to Achilles' tent and they are warmly welcomed with wine and feasting • The link between the Greeks' losses and the lack of Achilles on the battlefield is made very clear – his anger is having a profound impact on his own side • Odysseus points out the damaging nature of anger and the long-term effects that it will have on him • Achilles' reaction to the embassy's appeasement shows an immature, petulant side to his character: he clearly spends time ruminating on perceived insults and slights • He rejects Agamemnon's offer wholeheartedly and describes his plans for leaving the next morning • Achilles ignores the advice and examples of his elders as well as from respected peers: he will only return to battle once the Greeks are overpowered by the Trojans • The book ends with the embassy's empty-handed return to the Greek leaders, and Diomedes telling Agamemnon that by offering the compensation he has perversely made Achilles even more trenchant in his views than he had been before <p>Achilles' anger as the primary focus for Iliad XVIII</p> | | |

| Question | Answer | Marks | Guidance |
|----------|---|-------|----------|
| | <ul style="list-style-type: none"> • Achilles is given the news of Patroclus' death; Thetis hears his laments and visits him as he wrestles with profound feelings of guilt • Achilles wants to return to the fighting to punish the Trojans and Thetis agrees to provide him with new, divine armour • Fighting rages around Patroclus' corpse and there is a tug-of-war with the body itself – it is being dragged around by its feet in the dirt • The battle is so violent and dangerous for the Greeks (and Patroclus' body in particular) that Iris is dispatched to Achilles by Hera – she tells him to get up immediately and rescue the body • With Athena's support he stands armourless beyond the boundary of the battlefield and bellows with the result that the Trojans are thrown into complete confusion and the Greeks are able to rescue Patroclus' corpse • The Trojans are terrified by the prospect of Achilles' return and Homer shows this both on the battlefield and after the day's fighting has ended when the Trojans hold an assembly – Hector rejects the suggestion that they should retreat within the city walls and Homer makes it clear to his audience that his was a divinely-orchestrated mistake on Hector's part • The Greeks lament Patroclus' death and Achilles promises to bring him both Hectors' body and the corpses of twelve Trojan children in an attempt at compensation • Hephaistus forges new armour for Achilles in a lengthy, slow-motion scene that serves as an effective build-up to the heroic return to the battlefield <p>Other themes that the poem focuses on</p> <ul style="list-style-type: none"> • Patroclus: he is seen sitting loyally with Achilles in Book IX when the embassy arrives, clearly desperate to get back to the fighting; his body is the focus of violent fighting and his death turns the tide of the war as it prompts Achilles' return • The concept of warfare and heroism: heroes fight to the death for glory which is represented by material prizes – the loss of a prize | | |

| Question | Answer | Marks | Guidance |
|----------|---|-------|----------|
| | <p>started the conflict in Book 1 but the attempt to return Briseis, along with a huge number of other rewards, failed to persuade Achilles</p> <ul style="list-style-type: none"> • The role of the gods as spectators of human actions and their involvement – Thetis, Athene, Iris, Hera, Hephaestus all support Achilles and the Greeks in Book XVIII; Hera’s acknowledgement to Zeus that her involvement was sparked by the Trojans’ lack of respect for her • Death: its associated rituals; Achilles’ knowledge of his own mortality; the way it is welcomed as an act of heroism but feared also; the scenes of death in art – as depicted by Hephaistus on Achilles’ shield | | |

| Question | Answer | Marks | Guidance |
|----------|--|---|--|
| 7 | <p><i>Is it possible to feel any pity at all for Medea in ‘Medea’?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <ul style="list-style-type: none"> • The play is a violent psychological drama that focuses on Medea – her emotions and values can’t be simply pigeonholed into ‘good’ or ‘bad’, particularly when looking at the ways in which others treat her • She is a very modern female character who fights against a male-dominated society and personal betrayal rather than allowing herself to be poorly treated • Medea is a fascinating character who breaks the rules of gender, role (wife, mother, citizen, daughter, sister) in troubling ways • The vengeance she wreaks could perhaps be seen as understandable in certain contexts but she takes her desire to punish | <p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p> | <p>Answers which argue for or against Medea 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 ‘<i>Guidance on applying the marking grids</i>’ section above.</p> |

| Question | Answer | Marks | Guidance |
|----------|--|-------|----------|
| | <p>too far</p> <ul style="list-style-type: none"> • She is prepared to punish Jason even if it means that she will personally suffer hugely for it • The fact that she is not punished for her crimes but is able to escape from Corinth with divine support makes the play stand out <p><i>Supporting evidence may include (AO2):</i></p> <p>Yes, it is possible to feel pity</p> <ul style="list-style-type: none"> • She left her homeland out of love for Jason and cannot ever return there • She is living in a foreign country, which makes her 'other' or 'barbarian' • Although Greece was initially a welcoming place for her with Jason, without him she is stateless and rootless • Her lineage sets her apart from others • She is an intelligent woman, which unsettles others • She is articulate and persuasive • She is often described by others as 'difficult' and others fear her • She seems out of place in a misogynistic and patriarchal society • She loved Jason and was happy with her family – at the start of the play she is struggling with genuine despair • Jason betrayed her by entering into a relationship with Glauce • Jason treated her badly – patronising, arrogant & dismissive • Once the news of the new marriage was out, Medea was going to be sent into exile • As an exiled woman with two children, her situation would have been very difficult – she needs a sanctuary • She can use her magic arts to help people, eg Jason, Aegeus • She has a very clearly defined moral code and cannot tolerate those who contravene it • She can be open with those she trusts, such as the Chorus, Nurse but only on her terms | | |

| Question | Answer | Marks | Guidance |
|----------|---|-------|----------|
| | <ul style="list-style-type: none"> • In general, marriage may well have been a very difficult institution for women who would have lived lives that were very confined and controlled by men and by society in general <p>No, it is impossible to feel pity</p> <ul style="list-style-type: none"> • Before the start of the play she has already escaped from Colchis and abandoned her family • When she left Colchis she chopped her own brother into pieces and scattered him overboard to prevent her father from following her – she is clearly ruthless • She has a reputation for witchcraft and tricks and is seen as dangerously clever • She is manipulative: she lies to Creon and Jason, and only tells Aegeus what is strictly necessary to secure her future sanctuary • She murders the princess and Creon in a most terrible, brutal manner • She murders her own children to get her revenge on Jason's infidelity and betrayal • She only uses her magic arts to help people if they do something for her in return <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p> | | |

| Question | Answer | Marks | Guidance |
|----------|---|---|---|
| 8 | <p><i>Peace has been described as an ‘imaginative and optimistic play’.</i> <i>To what extent do you agree with this statement?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <ul style="list-style-type: none"> • The play is full of creative and often bizarre allegories that have a subtle meaning underpinning them, eg. the personification of Peace, Harvest and Festival into beautiful young goddesses; War holding a mortar and searching for a suitable pestle to mash up the Greek states • The play incorporates (and often satirises) ideas, styles and language that serve to remind the audience of other concepts outside its own boundaries: <ul style="list-style-type: none"> ➤ other comedies and tragedies they have seen ➤ previous dramatic festivals they have attended ➤ Homer ➤ religious traditions and practices ➤ mythical characters ➤ contemporary social and political issues including attitudes to women and sexuality ➤ stereotypes of different Greek cities ➤ neologisms that play on well-known words and phrases • Much of this is difficult for a modern audience to fully understand <p><i>Supporting evidence may include (AO2):</i></p> <p>Imaginary</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 |
|----------|--|-------|----------|
| | <ul style="list-style-type: none"> • The play has a fairytale quality (such as the theme of a single hero orchestrating the rescue of a young maiden from an underground prison; the abandonment of humans by the gods; the '<i>winged stallion</i>' - a monstrous poo-eating dung beetle that flies Trygaios up to Zeus' home and is a warped, comic version of a winged horse • The way in which the gods are depicted – Hermes as Zeus' easily-bribed, oversexed doorman • There is a real Pantomime feel to the play: farce, slapstick and scatological humour interspersed with contemporary political in-jokes and banter at the audience's expense • The range of visitors – oracle-monger, arms dealer and merchants that arrive as Trygaios prepares his religious service for Peace <p>Optimistic</p> <ul style="list-style-type: none"> • Clear hatred of warfare and love of peace – a joyful rural idyll is portrayed as the ultimate contrast to the horrors of war • The political and social significance of all the Greeks working together, even through difficulties (as shown by the problems Trygaios and the Chorus have in pulling Peace out of her prison) • Joyful Choral odes and dancing, even when it comes at the wrong time • The power of farmers to change Greece's fortunes – as shown by their success in rescuing Peace, Harvest and Festival • Plentiful food and wine is a key part of the play's sense of joy and celebration and farmers are key to this • The contrast of military equipment and farming tools stresses the desirability of peace over war • Happy ending where Trygaios marries Harvest, the people are at peace and are able to work together in harmony | | |

| Question | Answer | Marks | Guidance |
|----------|--|-------|----------|
| | <p>Other factors</p> <ul style="list-style-type: none"> • The context of the play is crucial– the genuine peace that was imminent in 421BC after ten years of fighting in the Peloponnesian War has a significant resonance for Aristophanes’ audience • The many political references and jokes that run through the play show the significance of human decisions and the need for sensible politics: Peace, no matter how desirable, cannot be guaranteed as it will always be dependent on the quality of the decisions made by citizens: Hermes in particular reminds the audience of poor decisions made in the past • Sense of frustration in the senseless bickering and poor decisions made in the past • A genuine weariness of war and hatred of military life, training and kit is shown throughout, particularly by Trygaios and the Chorus • There are plenty of citizens, including Lamachus and the tradesmen seen in the play, who are in favour of war for their own ends and make peace look almost impossible • The importance of the community in bringing about peace is shown by the Chorus of Panhellenes working together to drag Peace out of her prison • The play shows a world almost devoid of gods where humans make almost all the decisions – the gods have given up on mortals and there is scope for amorality and lawlessness <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p> | | |

APPENDIX 1: ASSESSMENT OBJECTIVE GRID

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

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

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