

## **GCE**

### **Classical Greek**

#### **H444/04: Verse Literature**

Advanced GCE

### **2021 Mark Scheme (DRAFT)**

This is a DRAFT mark scheme. It has not been used for marking as this paper did not receive any entries in the series it was scheduled for. It is therefore possible that not all valid approaches to a question may be captured in this version. You should give credit to such responses when marking learner's work.

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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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## 1. 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
<b>Highlighter</b>	To highlight a specific word, phrase or section
	To indicate omission
	Major error
	Minor error
	To divide sections of a translation, etc.
	Blank page

## 2. Subject Specific Marking Instructions

### **Guidance on applying the marking grids for translating into English**

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved.

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Greek – the crucial consideration being the extent to which every Greek word is satisfactorily rendered in some way in the English.

The determination of what a “slight” error is only necessary when it is the only error in a section; this distinction will then determine whether a mark of 5 or 4 is appropriate. Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the only consideration. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits in the context of the passage and the section.

It is likely that some of the errors below may be regarded as “major” if they appear in a relatively short and straightforward section, whereas in longer or more complex sections they are more likely to be a “slight” error.

The sort of errors that we would generally expect to be considered as “slight” errors would be:

- a single mistake in the translation of a verb, for example incorrect person or tense
- vocabulary errors that do not substantially alter the meaning
- omission of particles that does not substantially alter the meaning (although in certain cases the omission of a particle may not count as an error at all, most especially with  $\mu\epsilon\nu\dots\delta\epsilon$ )

The sort of errors that we would generally expect to be considered as “major” errors would be:

- more than one slight error in any one verb
- vocabulary errors that substantially alter the meaning
- omission of a word or words, including alteration of active to passive if the agent is not expressed
- missed constructions
- alteration in word order that affects the sense

The final decisions on what constitutes a ‘slight’ and ‘major’ errors will be made and communicated to assessors via the standardisation process (after full consideration of candidates’ responses) and these decisions will be captured in the final mark scheme for examiners and centres.

<b>Marks</b>	<b>Description</b>
<b>5</b>	Accurate translation with one slight error allowed
<b>4</b>	Mostly correct
<b>3</b>	More than half right
<b>2</b>	Less than half right
<b>1</b>	Little recognisable relation to the meaning of the Greek

0 = No response or no response worthy of credit.

**Guidance on applying the marking grids for the 15-mark extended response**

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

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

<b>15-mark grid for the extended response question</b>		<b>AO3 = 15 marks = Critically analyse, evaluate and respond to literature</b>
<b>Level</b>	<b>Marks</b>	<b>Characteristics of performance</b>
<b>5</b>	<b>13–15</b>	<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>
<b>4</b>	<b>10–12</b>	<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>
<b>3</b>	<b>7–9</b>	<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>
<b>2</b>	<b>4–6</b>	<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	very limited engagement with the question expresses points which are of little relevance and supported with little evidence from the passage  <i>The information is communicated in an unstructured way.</i>
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0 = No response or no response worthy of credit.

Question		Answer	Mark	Guidance
1	(a)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Achilles' grief at the loss of Patroclus is something that any modern reader can recognise. In this extract we see his mood shift swiftly from devastating loss to wishing that his parents had never met to a sense of guilt at the sorrow that his own death will bring his mother, to a wish to die and a determination to get vengeance on Hector for Patroclus' death.</p> <p>Both he and Thetis demonstrate their grief physically as well as verbally – he sighs heavily while she weeps.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• βαρὺ στενάχων (1): Achilles groans heavily before he speaks to Thetis, revealing his emotional state</li> <li>• He acknowledges the help he has received from Zeus in line 2 but the ἀλλὰ suggests that something worse has now happened</li> <li>• His sadness and numb grief is shown in the fact that he can see no pleasure in the divine support he has received τί μοι τῶν ἦδος (3)</li> <li>• He calls Patroclus his φίλος ... ἐταῖρος // Πάτροκλος (3-4), adding a pause after the name for emphasis, before indicating how important Patroclus was to him</li> <li>• Homer uses enjambement in 10 of the 19 lines of this extract, perhaps to suggest that Achilles' emotions are overflowing with grief</li> <li>• Homer contrasts the singular φίλος ... ἐταῖρος at the end of line 3 with πάντων τῶν ἐταίρων at the end of line 4, creating a subtle pattern</li> </ul>	<p><b>AO3</b> <b>15</b></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"> <li>• <u>ἴσον ἐμῇ κεφαλῇ</u>; (5): this emphatic statement, placed at the start of the line concludes Achilles' question that started in line 3. It stresses his love of Patroclus and contrasts with the remainder of the line that shows his terrible sense of guilt and grief, starting with <u>τὸν ἀπώλεσα</u> which could either mean 'I have lost him' or 'I have destroyed him' (Tudor), either of which is potentially applicable here</li> <li>• <u>τεύχεα δ' Ἐκτώρ // δηώσας ἀπέδυσσε</u> (5-6): the terrible image of a despoiled corpse of a loved one left on the battlefield for birds and dogs is particularly shocking and brutal here; Hector's name is placed emphatically at the end of the line, perhaps to highlight his guilt</li> <li>• Achilles also regrets the loss of his divine armour – he stresses its greatness in <u>πελώρια θαῦμα ἰδέσθαι// καλά</u> (6-7) – the enjambement could signify an outpouring of praise for this equipment</li> <li>• The sense of wistfulness is clear in 7-8 as he looks back at the origins of the armour and his parents' marriage and wishes it had not happened</li> <li>• In line 8, <u>βροτοῦ ἀνέροσ</u>: unexpectedly, Peleus is shown at the centre of the line rather than the divine Thetis – perhaps because he was the recipient of the divine armour as a wedding gift</li> <li>• Line 9: In keeping with Homer's very human and recognisable portrayal of extreme grief, he shows Achilles regretting moments that were once happy and proud such as his parents' wedding, which would lead ultimately to great sadness</li> <li>• <u>θνητῆν</u> (10): it is possible that there is a play on words here as a contrast to his mother's name, Thetis. Again, the word for 'mortal' is central to line 10, as it was in line</li> </ul>		
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		<p>8, perhaps focusing the audience's attention on the pathos of the human condition</p> <ul style="list-style-type: none"> <li>• The alliterative sounds of ἀγαγέσθαι ἄκοιτιν (10) stresses Achilles' lamentation and sense of regret</li> <li>• νῦν δ': (11): Achilles returns to the present day stressing the sorrow and suffering that she must endure – this reiterates his point that the marriage should not have happened. He does not specifically say that he wished he had never been born; instead he focuses on her suffering σοὶ πένθος ἐνὶ φρεσὶ μυρίον εἴη</li> <li>• The reason for her extreme grief is emphasised by the position of παιδὸς ἀποφθιμένοιο (12)</li> <li>• τὸν οὐχ ὑποδέξεται αὐτίς οἴκαδε νοστήσαντ' (12-13): an idealistic image of the warrior returning home safe from war; this gives the impression that Thetis lives with Achilles as part of a traditional family although this is not the case</li> <li>• The pathos of his words is increased when he states that he no longer wishes to live θυμὸς ἄνωγε ζῶειν (13-14) – he reinforces this, adding οὐδ' ἄνδρεσσι μετέμμεναι for emphasis, but after a pause the sense of sadness changes to one of a desire for revenge: αἶ κε μὴ Ἔκτωρ // πρῶτος ... ὀλέσση (14-15)</li> <li>• Homer's use of tmesis in ὑπὸ...τυπεις and ἀπὸ... ὀλέσση perhaps indicates Achilles' anger and aggression as he wants to cut him down</li> <li>• Achilles' anger can be seen further in his concluding statement of intent in line 16, emphasised by the placement of Patroclus' name at the start of the line and the use of the formal patronymic</li> </ul>		
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		<ul style="list-style-type: none"> <li>• Thetis' response heightens the sadness of the scene, as she weeps <i>κατὰ δάκρυ χέουσα</i> (17)</li> <li>• Her words in lines 18-19 reinforce the fact that Achilles is doomed to die at Troy: his imminent death is heightened by the epithet <i>ᾠκύμορος</i> (18)</li> <li>• <i>αὐτίκα ... ἔπειτα ... ἐτοῖμος</i> (19) appear at the start, middle and end of the line, indicating the certainty and speed with which Achilles' death is likely to happen; <i>αὐτίκα</i> and <i>ἐτοῖμος</i> enclose the line, potentially adding to a sense of foreboding, as though his fate is inescapable</li> </ul>		
1	(b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p><i>στεῦτο γὰρ Ἥφαιστοιο πάρ' οἰσέμεν ἔντεα καλά. ἄλλου δ' οὐ τευ οἶδα τεῦ ἄν κλυτὰ τεύχεα δύω, εἰ μὴ Αἴαντός γε σάκος Τελαμωνιάδαο. ἀλλὰ καὶ αὐτὸς ὃ γ' ἔλπομ' ἐνὶ πρώτοισιν ὀμιλεῖ ἔγχεϊ δηϊῶων περὶ Πατρόκλοιο θανόντος.</i></p> <p><b>Suggested translation:</b> '...For she promised to bring beautiful armour from Helphaestus. But I know of nobody else whose renowned armour I might put on, except the shield of Ajax the son of Telamon. But I expect that he is engaging in the front line, fighting with his spear on behalf of the dead Patroclus...'</p>	<b>AO2 5</b>	<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>
1	(c)	<ul style="list-style-type: none"> <li>• Iris speaks to him directly, (1)</li> <li>• She makes it clear that the gods are fully aware of his situation (1)</li> </ul>	<b>AO2 6</b>	<b>1 mark per point</b>

		<ul style="list-style-type: none"> <li>• She gives him specific instructions (1) : to go to the trench and show himself to the Trojans</li> <li>• She gives a reason for her advice which clarifies it for him (1) : the Trojans may be afraid of the sight of Achilles (1) and pause their fighting (1)</li> <li>• She also gives him cause to obey her (1) – a pause would help the tired Greeks (1)</li> <li>• Athene covers him with her protective aegis (1)</li> <li>• She creates a golden mist around his head (1) and makes his body radiate light (1) – this will make him particularly visible to the Trojans</li> </ul>		Accept any reasonable response which shows knowledge and understanding of the details included in these lines
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Question		Answer	Mark	Guidance
2	(a)	<ul style="list-style-type: none"> <li>• She is clever, but not too clever – her knowledge has its limits (1)</li> <li>• She not liked by others (1) – she is either too introverted or extroverted, which might suggest that she would have no allies if she were to try any tricks (1)</li> <li>• She doesn't want to offend a royal family (1) – that isn't how she operates (1)</li> <li>• Creon has done nothing to upset her (1)</li> <li>• All he did was find a husband for his daughter (1) which she considers sensible (1)</li> <li>• She hates Jason, nobody else (1)</li> <li>• She assures Creon that she bears him no ill will (1)</li> </ul>	<b>AO2 6</b>	<p><b>1 mark per point</b></p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p> <p>Do not allow a mark for 'she is clever' on its own as Creon would not find this reassuring; the mark comes for Medea's downplaying her intellect to reduce the threat she might pose</p>
2	(b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p><b>Examples of points to be included might be:</b></p> <p><u>νυμφεύει</u>, <u>εὖ πράσσοιτε</u>: <u>τήνδε δὲ χθόνα</u> <u>ἔατέ μ' οἰκεῖν</u>. <u>καὶ γὰρ ἠδικημένοι</u></p>	<b>AO2 5</b>	<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><u>σιγησόμεσθα, κρεισσόνων νικώμενοι.</u>  Κρέων λέγεις <u>ἀκούσαι μαλθάκ', ἀλλ' ἔσω φρενῶν</u>  <u>ὄρωδιά μοι μή τι βουλεύσης κακόν.</u></p> <p><b>Suggested translation:</b></p> <p><i>Medea:</i>  Arrange the marriage: may it all go well; but allow me to live in this land. Although I may be wronged, I will hold my peace as I have been defeated by stronger people.</p> <p><i>Creon:</i>  You say things that are soothing to hear, but I shudder lest you are plotting something evil in your heart.</p>		
2	(c)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Medea changes the subject from Creon's difficulties to indicating to him that all is not well with her. She reveals her situation to him gradually, and he is often forced to extract the information from her in fast-paced stichomythia. She leaves the fact that she is being exiled until the end of the extract for added emphasis</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• Line 1: Medea gives generic and bland good wishes for Aegeus' future which prompt him to realise that something is wrong</li> <li>• Aegeus asks why she is looking haunted (2): ὄμμα χρώς τε συντέτηχ' - the use of the direct question shows that Aegeus has finally noticed that</li> </ul>	<b>AO3 15</b>	<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>Candidates must refer to Aegeus' reaction to Medea's situation as well as to her own words</p>

		<p>something is wrong – until this point, their discussion has been focused on his situation and Medea was asking all the questions. Now she has contrived to reverse the situation</p> <ul style="list-style-type: none"> <li>• Medea stresses her anxiety by addressing Aegeus directly (3), which gives the sense that she is finally opening up to him and being honest</li> <li>• She follows his name with the superlative <i>κάκιστός...</i> <i>πάντων</i>, deferring the noun to which it describes (<i>πόσις</i>) until the emphatic position at the end of the line.</li> <li>• The alliteration of <i>πάντων πόσις</i> emphasises how dreadful she considers Jason to be, and the harsh <i>-π</i> sounds give the effect of Medea spitting out the words; other letters such as the repeated <i>-κ</i> and <i>-σ</i> add to the harsh sound of the line</li> <li>• Aegeus' interest is clearly piqued, as shown by his question in line 4 – he is keen to know what her problems are as stressed by <i>σαφῶς</i></li> <li>• He is also aware of her emotional suffering, as well as physical (line 2): <i>δυσθυμίας</i> highlights her situation to the audience</li> <li>• Several lines in this extract now divide clearly into two opposing halves, and this line (5) is the first: Medea's pause after <i>ἀδικεῖ μ' Ἰάσων</i> shows the contrast between Jason's guilt and her innocence</li> <li>• Aegeus continues to try and extract information from Medea through direct questions and requests for greater clarity: <i>σαφέστερον</i> (6) links back to his need for the truth in line 4, emphasising the seriousness with which he approaches her situation</li> <li>• In line 7 Medea finally reveals the problem as being a <i>γυναῖκ'</i> - highlighted at the start of the line. She does not name the woman, which could suggest her dislike,</li> </ul>		
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		<p>and does not initially tell Aegeus that she comes from the royal family, which adds to the sense of suspense in the scene as well as the impression that Medea may be manipulating the situation</p> <ul style="list-style-type: none"> <li>• The alliteration of δεσπότην δόμων could emphasise Medea's negative statement (7)</li> <li>• Aegeus' horror at Jason's brazen behaviour is shown in line 8 by οὐ που (used to express incredulity) and τετόλμηκ' ἔργον αἴσχιστον, which is heightened by the superlative. His reaction demonstrates the seriousness of Medea's situation</li> <li>• Medea seems authoritative in her imperative response, with a further use of σάφ' ἴσθ' to echo previous uses of the word in lines 4 &amp; 6</li> <li>• She stresses the wrong that Jason is doing by indicating that she is not the only person that he has hurt – others (including his sons) are also affected by his behaviour, and this makes Jason seem worse while also stressing the pathos of her situation: ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι</li> <li>• Aegeus' question in line 10 is the second time that one line is shown presenting two opposing viewpoints, as seen in line 5. The contrast between ἐρασθεῖς ἢ ... ἐχθαίρων is stark, and the position of λέχος stresses its symbolism and importance</li> <li>• Echoing the structure of line 10, Medea's response (11) also contains a contrast between love (emphasised through the placement of μέγαν) and a lack of responsibility that does not solely focus on Jason's duties as a husband as much as his wider responsibilities to others μέγαν γ' ἔρωτα: πιστὸς οὐκ ἔφν φίλοις.</li> </ul>		
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		<ul style="list-style-type: none"> <li>• Aegeus' sympathetic attempt to tell her that she is well rid of Jason in line 12 is disjointed and broken up, ending with κακός. Euripides maintains the sense of dramatic irony as the audience is aware that he still does not know who Jason's new bride is</li> <li>• The assonance and heavy rhythm of ἀνδρῶν τυράννων (13) contribute to the impact of this new information, while Medea's use of ἠράσθη resonates with ἐρασθεῖς (10) and ἔρωτα (11) hinting at sexual passion</li> <li>• Aegeus demands further information, aware that Medea has yet to tell him the full story. πέραινέ is his third imperative after φράσον (4) and φράζε (6) and may suggest a degree of frustration with Medea's reticence</li> <li>• Line 15 finally reveals the extent of Medea's problem as she names the king and his kingdom, stressing his power. The harsh consonants in Κρέων... ἄρχει... Κορινθίας may indicate Medea's mood and the assonance of τῆσδε γῆς emphasises the fact that she will not be able to stay in Corinth</li> <li>• Aegeus finally understands Medea's predicament with the prominent συγγνωστὰ (16), and the way in which he addresses her as γύναι suggests sympathy</li> <li>• Medea is then able to lament fully with the spondaic ὄλωλα (17) and then adds the final problem after a pause: πρὸς γ' ἐξελεύνομαι χθονός. The use of the passive voice contributes to her sense of helplessness</li> <li>• Aegeus is horrified at this further information (18). His incredulity is heightened by the direct question, and he refers to this news as ἄλλο καινὸν ... κακόν – he clearly sees that her troubles are mounting</li> </ul>		
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Question		Answer	Mark	Guidance
3	(a)	<ul style="list-style-type: none"> <li>• Achilles is playing the lyre (1)</li> <li>• The lyre he is playing came from Eetion's city (Thebe) (1)</li> <li>• Achilles is singing (1)</li> <li>• Patroclus is sitting opposite him (1), on his own (1)</li> <li>• Patroclus is watching Achilles (1) and waiting for him to stop singing (1)</li> <li>•</li> </ul>	AO2 4	<p><b>1 mark per point</b></p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
3	(b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>τῶ δὲ βᾶτην προτέρω, ἠγεῖτο δὲ δῖος Ὀδυσσεύς,  στὰν δὲ πρόσθ' αὐτοῖο: ταφῶν δ' ἀνόρουσεν Ἀχιλλεὺς  αὐτῇ σὺν φόρμιγγι λιπῶν ἔδος ἔνθα θάασεν.  ὥς δ' αὐτῶς Πάτροκλος, ἐπεὶ ἶδε φῶτας, ἀνέστη.  τῶ καὶ δεικνύμενος προσέφη πόδας ὠκύς Ἀχιλλεύς:</p> <p><b>Suggested translation:</b>  The two (envoys) came forward, with Odysseus in the lead and stood before him: Achilles jumped up astonished, still holding the lyre, leaving the seat in which he had been sitting. Patroclus stood up likewise when he saw the men. Swift-footed Achilles addressed them in greeting.</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	(c)	<ul style="list-style-type: none"> <li>• Achilles welcomes them (1) and speaks to them (1), addressing them as his friends (1)</li> <li>• He says that he needs them (1)</li> <li>• He describes them as the dearest of the Achaeans to him (1), despite his anger (1)</li> <li>• He escorts them over to some couches (1) and invites them to sit down (1)</li> </ul>	AO2 5	<p><b>1 mark per point</b></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"> <li>• He asks Patroclus to set up a mixing bowl that is larger (probably than one that was already in use)(1) and to mix a stronger wine (1) and prepare a cup for each visitor (1)</li> <li>• He reiterates that Odysseus and Ajax are very dear to him</li> </ul>		
3	(d)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Achilles responds to Odysseus' introductory speech in which he had relayed Agamemnon's conciliatory offer. Achilles remains unmoved by the lavish gifts promised to him and is clearly furious, still bitter at the way in which he has been treated. He does not direct his anger at the embassy, but it is palpable nonetheless.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• Achilles introduces his argument (1) in clear and concise direct speech, which makes him appear calm and logical rather than simply angry and irrational</li> <li>• οὐτ'...οὐτ'... οὐτ' (2-3): the anaphora stresses Achilles' initial response to Agamemnon's offer and expands its focus from a single individual to all the Greeks: he will not be persuaded by the king (whose status is heightened by the patronymic).</li> <li>• The third οὐτ' comes after the caesura and spells out Achilles fundamental reason for not fighting: the lack of gratitude for constantly risking one's life in battle.</li> <li>• οὐκ ἄρα τις χάρις ἦεν (3): the position of this grievance is emphatic, and the use of enjambement in lines 3-4 hint at Achilles' rage as he speaks</li> <li>• The tautology of νωλεμέες αἰεὶ at the end of line 4 stresses his bitterness at the constant pressure to fight, and the central position δηϊοισιν ἐπ' ἀνδράσι within the line adds to</li> </ul>	<b>AO3 15</b>	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>the idea that Achilles was constantly having to focus on the enemy</p> <ul style="list-style-type: none"> <li>• Achilles moves from his bitterness at his own situation to generalising more widely about the human condition in lines 5-7. This is an effective way of deflecting the attention from his own situation and making generalisations about the brevity of human life so that it is difficult not to agree with his point, particularly when he uses the gnomic aorist <i>κάτθαν'</i> (7) which suggests that his point is widely accepted as true</li> <li>• Homer effectively shows the fact that men face the same end in lines 5-7 by promoting <i>ἴση</i> to the start of line 5, highlighting the phrase with the repeated 'μ' sounds, particularly in the alliterative phrase <i>μοῖρα μένοντι</i>; the point is reiterated in line 6 with <i>ἐν δὲ ἰῆ τιμῇ ἡμὲν</i> and in line 7 with <i>κάτθαν' ὁμῶς ...</i></li> <li>• Achilles maintains the same structure throughout these three lines, stressing the contrasts between different types of men, all of whom face the same end: <i>μένοντι ...</i> <i>πολεμίζοι</i> (5), <i>κακὸς ... ἐσθλός</i> (6), <i>ἀεργός ... πολλὰ ἔοργώς</i> (7)</li> <li>• By repeating his point three times in a similar way, Achilles effectively stresses his theory that there is little point in working hard. The structure of his argument also shows him to be a proficient and persuasive orator, hammering home his point</li> <li>• Achilles returns to his own particular situation in line 8, and he emphasises the negative by starting the line with <i>οὐδέ τί</i>; he also gives his audience an insight into the challenges of being a hero in 8-9 indicating the stress involved and the constant risk he faces (stressed by the central placement of <i>παραβαλλόμενος</i>. This contrasts with the typical image of the Homeric hero fighting for personal glory</li> <li>• The simile of the mother bird bringing food back to her nestlings (10-11) is not necessarily in keeping with the</li> </ul>		
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		<p>heroic images that is more commonly used to describe Achilles such as a raging lion, wolf or eagle; perhaps it suggests a more vulnerable side to Achilles that has not yet been seen by Homer's audience</p> <ul style="list-style-type: none"> <li>• μάστακ' (11) adds to the pathos that Achilles is trying to achieve, as does κακῶς δ' ἄρα οἱ πέλει αὐτῆ, which reflects the suffering that the mother bird goes through to provide her young with the food they demand</li> <li>• Achilles returns to his own situation in lines 12-13, drawing the parallel between the mother bird and himself and adding effective rhetorical clarity. We see more of the ways in which Achilles has struggled to maintain his pre-eminence: the lack of sleep, exhaustion and exposure to constant danger: ἀϋπνοὺς νύκτας // ... ἦματα δ' αἵματόεντα διέπρησσαν πολεμίζων, and this adds to the pathos of his argument, talking of days and nights which create a sense of constant struggle</li> <li>• Achilles starts to focus in on those responsible for his suffering and unjust treatment: in line 14 he refers to ὀάρων... σφετεράων, distancing himself from any responsibility (even though he is a king); he will return to this theme in lines 18-20</li> <li>• He reminds his audience of the glory and plunder he has won in battle by giving factual details such as place names and numbers (15-16) – this adds to the quality of his argument as he is providing examples to support his points</li> <li>• The relevance of the mother bird simile is hinted at in lines 17-20 as he describes himself (with others) in the 1<sup>st</sup> person plural bringing plunder back and delivering it to Agamemnon</li> <li>• A sense of plenty is created by πολλὰ καὶ ἐσθλὰ (17) and stressed by the emphatic πάντα (18) – all of it goes to Agamemnon, whom Achilles paints in a very negative way in 17-20</li> <li>• The king's relative laziness and greed is indicated in line 19 by ὁ δ' ὀπισθε μένων παρὰ νηυσὶ θεῶσι which contrasts with the image of the heroes constantly fighting</li> </ul>		
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		<ul style="list-style-type: none"><li>The phrase in line 20 διὰ παῦρα δασάσκετο, πολλὰ δ' ἔχεσκεν highlights Agamemnon's meanness, setting the small amounts of plunder that he would share against the great amount that he would keep for himself</li></ul>		
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Question		Answer	Mark	Guidance
4	(a)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Medea’s speech to the Chorus highlights the differences experienced by men and women in the ancient world, and although this is intended as a piece of theatre, it has considerable resonance with what we know of the ancient Greek world.</p> <p>Medea’s status as a foreigner compounds her identity as a woman, and this is further affected by her reputation for being intelligent. This extract, however, focuses mainly on the unfairness of a woman’s position and rights in a profoundly patriarchal society. Although a modern audience would sympathise with the complaints she makes, it is less likely that an Athenian audience would have done.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• In line 1 Medea has started to talk about the problems associated with managing the expectations and responsibilities of a new wife, and these are highlighted by the phrase <i>καὶνὰ δ’ ἦθη καὶ νόμους</i> – each household is different and has its own rules and procedures.</li> <li>• The enjambement from lines 1-2 may reflect Medea’s tone of frustration and exasperation: <i>δεῖ μάντιν εἶναι</i> (2) indicates how difficult it was to work out how to behave in a new home, and she highlights the lack of training or understanding from which girls suffered: <i>μὴ μαθοῦσαν οἴκοθεν</i></li> </ul>	<b>AO3 15</b>	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"> <li>• Line 3 indicates that the primary area for girls' confusion was not so much the household routines as how to manage their husbands, and there is a potential sexual connotation with the emphatic placement of ξυνευνέτη.</li> <li>• The lengthy participle ἐκπονουμέναισιν contrasts with the other far shorter words in line 4 and could perhaps reflect the complexities of a wife's work – the final εὖ coming as a sense of relief, leading straight into the positive image of domestic harmony (5)</li> <li>• ἡμῖν (4): Medea starts to move interchangeably from talking about a single woman's experience to those of women, stressing the similarities of women's lives: she is speaking to the Chorus and this may be a means by which she can manipulate them to sympathise with her predicament</li> <li>• The central focus on μὴ βία in line 5 hints at the potential for trouble, and this sense of unease is stressed by Medea's reference to the marriage yoke which has connotations of togetherness but also of a sense of unavoidable force</li> <li>• Line 5 indicates that a man's opinion of the marriage is of primary importance: if he is prepared to tolerate it, then life is 'enviable'</li> <li>• The pause in line 6 after ζηλωτὸς αἰῶν suggests that not all relationships were as idyllic as the one she has just described. This is developed by the tentative εἰ δὲ μή, and then the full tragic effect of a bad relationship is driven home by θανεῖν χρεῶν.</li> <li>• Overall, line 6 is slow and hesitant, broken into three short sections that reflect opposing shades of happiness that develop from harmony to horror</li> </ul>		
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		<ul style="list-style-type: none"> <li>• Medea now considers the life of a husband, comparing it with that of his wife particularly in the context of freedom: she contrasts ἔνδον (7) with ἔξω μολῶν (8), stressing a man's right to leave the house if he is bored with communal living ἄχθηται ξυνῶν (7)</li> <li>• She describes the physical and social freedom that a man can enjoy (8-9), highlighting the sense of variety with the repetition of ἡ πρὸς which adds a sense of balance to the line</li> <li>• The disparity between the freedoms of a man and his wife's is heightened by ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν (10) which reiterates the theme of force / necessity and emphasises the lack of variety by the positioning of πρὸς μίαν, which in itself contrasts with the husband's choices introduced by ἡ πρὸς in line 9</li> <li>• λέγουσι δ' ἡμᾶς (11): The unthreatening life of a wife at home is said to be easy by men –the third person plural verb makes the word seem more general, perhaps echoing what many women in the Chorus would have been told; the enjambement heightens her outrage at this point, and the assonance of ἀκίνδυνον βίον could heighten Medea's obvious dislike of the phrase</li> <li>• The contrast between the women's and men's experience is emphasised by κακῶς φρονοῦντες (13)</li> <li>• Medea compares the challenge and threat of fighting in battle with the unpleasantness of childbirth which she suggests is not twice but three times as demanding: τρις ... ἅπαξ (13-14); the rather wistful</li> </ul>		
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		<p>use of the optative stresses the hypothetical nature of her statement</p> <ul style="list-style-type: none"> <li>• Medea now compares her situation with that of the Chorus members, and these lines give a more positive, social picture of women's lives than Medea has described thus far (16-17), suggesting that life could be pleasurable for women despite the societal restrictions:</li> </ul> <p>σοὶ μὲν πόλις θ' ἤδ' ἐστὶ καὶ πατρὸς δόμοι βίου τ' ὄνησις καὶ φίλων συνουσία</p> <ul style="list-style-type: none"> <li>• In line 19 Medea describes herself as being taken as plunder, raising a further contrast in the experiences of men and women - women were typically enslaved by men ἐκ γῆς βαρβάρου λελησμένα. Although men were also enslaved, it was never by women and the imbalance of power is stark</li> <li>• The loss of family and social connections that Medea mentions in lines 20-21 indicates their importance in women's lives; her motive in giving this speech is partly to persuade the Chorus to support her, and she is able to do so by appealing to their sympathy</li> </ul>		
4	(b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ σὺν πατρὶ, καὶ παρῆλθε νυμφικούς δόμους, ἦσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς δμῶες: δι' ὧτων δ' εὐθύς ἦν πολὺς λόγος σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρῖν.</p> <p><b>Suggested translation:</b></p>	<b>AO2 5</b>	<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>

		When your two children arrived with their father and entered the bride's home, we servants who had been distressed at your troubles were delighted: a lot of talk buzzed through our ears at once – that you and your husband had made up your earlier quarrel.		
<b>4</b>	<b>(c)</b>	<ul style="list-style-type: none"> <li>• One servant kisses the children's hands (1) and another their heads (1)</li> <li>• The speaker follows the children into the women's quarters in his excitement (1)</li> <li>• Glauke did not notice the children (1) but focuses all her attention on Jason (1)</li> <li>• When she does realise that they are there, she covers her eyes with a veil to avoid looking at them (1)</li> <li>• She turns her face away from them (1)</li> <li>• She looks at them with distaste (1)</li> </ul>	<b>AO2</b> <b>5</b>	<p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p> <p>Candidates must refer to both the behaviour shown by both the palace servants and Glauke</p>
<b>4</b>	<b>(d)</b>	<ul style="list-style-type: none"> <li>• Jason asks Glauke not to be hostile to those who are dear to him (1)</li> <li>• He asks her to set aside her anger (1) and look at them / him (1)</li> <li>• She should consider those dear to him as her friends (1)</li> <li>• He asks her to accept the gifts they bring (1)</li> <li>• He also asks her to beg Creon (1) to withdraw the threat of exile that hangs over them (1)</li> </ul>	<b>AO2</b> <b>4</b>	<p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

Question		Answer	Mark	Guidance
5	(a)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>In this extract Trygaios has reached heaven and asks Hermes where the other gods have disappeared to. Hermes explains that the gods were frustrated by the mortals' petty squabbling and had moved out, settling in a new home that was further away from earth.</p> <p>The extract reveals some serious messages for the Athenians. Hermes gives examples of the Spartans' and Athenians' behaviour, showing how a lack of forethought and a desire to score points can lead to utter destruction.</p> <p>The sacred setting of the original production, the Theatre of Dionysus at the base of the Acropolis, adds an extra dimension to a play that shows the gods abandoning men and moving elsewhere – although the play is a fantasy, religion played a fundamental role in Greek life, and the message that the god gives here may have been thought-provoking at the very least</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• Trygaios is able to speak to him directly and openly without prayer or ritual, which will add to the openness of the scene and the clarity of Hermes' message</li> <li>• κατελείφθης μόνος (1): The image of Hermes completely alone in Heaven adds pathos to the scene, and the passive κατελείφθης adds to this</li> <li>• Hermes has been left to clear up after the Gods have moved – his task is easy for the audience to picture and the incongruity of an Olympian god packing up cooking utensils is both humorous and effective</li> <li>• The list of items adds to the effect and adds a comic realism to the scene τὰ λοιπὰ ... σκευάρια ... χυτρίδια καὶ σανίδια κάμφορείδια (3). The tricolon of diminutives stresses the insignificance of the objects left behind</li> </ul>	<p><b>AO3</b> <b>15</b></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"> <li>• Trygaios' direct question (4) starts with the direct ἐξωκίσαντο δ' and includes a focus on οἱ θεοὶ at the heart of the line – the underlying significance of the gods abandoning the world of men is significant and thought-provoking, even in a comic play. The placement of οὐνεκα; at the end of the line is emphatic</li> <li>• Ἕλλησιν ὀργισθέντες (5): Hermes' response is clear and stark, stressed by the brevity of the sentence. The gods' anger focuses not solely on the Athenians but all Greeks, which makes the situation marginally better and gives Aristophanes the opportunity to consider the issue from both sides rather than solely criticising the Athenians who would have made up the majority of the audience</li> <li>• εἴτ' ἐνταῦθα μὲν...τὸν Πόλεμον κατώκισαν (5-6): The horrific reality that Hermes announces indicates clearly that the gods have not merely abandoned men but also filled the vacuum they have left with the personification of War as the new resident</li> <li>• ὑμᾶς παραδόντες δρᾶν ἀτεχνῶς ὅτι βούλεται (7): The prospect of unbridled war must surely have been daunting even for the audience of a comedy. The use of παραδόντες may suggest simply that the gods have handed over Greece to unbridled Warfare, but also has connotations of betrayal, and this ties in well with their deliberate punishment of men in line 6</li> <li>• The contrast between the chaos left on earth and the gods' escape upwards is stressed by αὐτοὶ δ' (8) in a line that contains a lot of ω sounds</li> <li>• Hermes explains the gods' decision to leave in lines 9 -10 in lines that balance with one another using two negative purpose clauses: ἵνα μὴ βλέποιεν ...μηδ' ...αἰσθανοίαιτο</li> <li>• Men's behaviour is summed up as μαχομένους ... ἀντιβολούντων , both of which are seen as selfish means of trying to get one's own way and refusing to consider alternative viewpoints</li> <li>• Despite the fact that Hermes has been explaining the gods' motives, Trygaios' is desperate to learn more in line 11, as shown in his</li> </ul>		
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		<p>reiteration of the question from line 4, although this time it seems more personal and pathetic, focusing on the Greeks as the victims: ἡμᾶς ταῦτ' ἔδρασαν; he seems not to have understood the message of Hermes's initial answer.</p> <ul style="list-style-type: none"> <li>• Trygaios' short imperative εἰπέ μοι (11) also stresses his desperation and impatience</li> <li>• The use of the imperfect tense ἤρεῖσθ' shows the iterative way in which men have continued to choose war despite being given the chance to avoid it</li> <li>• Hermes expands on the gods' reasons for abandoning the Greeks: they have not worked hard enough to make peace. The concessive genitive absolute ἐκείνων πολλάκις // σπονδὰς ποιούντων which is extended over lines 12-13 using enjambement shows that the gods have given men many chances to improve, as stressed by the emphatic word position of πολλάκις</li> <li>• To add weight to his argument, Hermes gives specific examples of the tit for tat between the Spartans and the Athenians (lines 13-20), including direct speech for emphasis and representing each side as being as bad as the other</li> <li>• Hermes makes it clear that the issues that the two sides are fighting over are insignificant: μικρόν (14)</li> <li>• Aristophanes' portrayal of the Spartans is comedic, as he uses Spartan dialect to enable the actor to mock their accents, and he also makes them look vindictive (15)</li> <li>• However, the Spartans' attitude is no different from that of the Athenians, who see an advantage in lines 16-20 and are very quick to take it, even though they had the chance to make peace:</li> <li>• κάλλοιεν οἱ Λάκωνες εἰρήνης πέρι (17): This is emphatic as it shows the Spartans asking the Athenians for a truce, making it more difficult for the Athenians to portray themselves as the victims</li> <li>• εὐθύς: ἔξαπατώμεθα // νῆ τὴν Ἀθηναῶν' (18-19): The Athenians are seen as quick to take offence for no reason; their heightened emotion is stressed by the enjambement of the line</li> </ul>		
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		<ul style="list-style-type: none"> <li>The direct speech of 19-20 is particularly powerful, making a direct reference to the 425BC occupation of Pylos</li> </ul>		
5	(b)	<ul style="list-style-type: none"> <li>They need to keep quiet (1) and celebrate more quietly (1)</li> <li>Their noise could wake up War who is asleep (1)</li> <li>When they are rescuing Peace (1) they might wake up Cleon, the warmonger (1) who is their Cerberus (1)</li> <li>He would shout and rant like he did on earth (1)</li> <li>He might hinder their work (1) and stop them rescuing Peace (1)</li> </ul>	AO2 5	<p><b>1 mark per point</b></p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
5	(c)	<ul style="list-style-type: none"> <li>They are making a lot of noise (1) – shouting and cheering (1)</li> <li>They are convinced that not even people like Cleon will be able to snatch Peace out of their hands (1)</li> <li>They don't care if War wakes up and starts destroying everything (1)</li> <li>They refuse to stop celebrating (1)</li> <li>They are dancing noisily (1)</li> </ul>	AO2 4	<p><b>1 mark per point</b></p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
5	(d)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>Χορός ἄλλ' ἔγωγ' οὐ σχηματίζειν βούλομ', ἄλλ' ὑφ' ἡδονῆς οὐκ ἔμοῦ κινουῦντος αὐτῶ τῶ σκέλει χορεύετον.      Τρυγαῖος μή τι μοι νυνί γ' ἔτ', ἀλλὰ παῦε παῦ' ὄρχούμενος.      Χορός ἦν ἰδοῦ: καὶ δὴ πέπαυμαι.      Τρυγαῖος φῆς γε, παύει δ' οὐδέπω.      Χορός ἐν μὲν οὖν τουτί μ' ἔασον ἐλκύσαι, καὶ μηκέτι.</p> <p><b>Suggested translation:</b></p> <p><i>Chorus:</i>      I don't want to dance but my legs are dancing by themselves out of sheer delight by themselves without me moving them</p> <p><i>Trygaios:</i>      No more now, thank you very much – but stop! – stop dancing!</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><i>Chorus:</i> See – look – I've stopped</p> <p><i>Trygaios:</i> You say so but you haven't stopped yet!</p> <p><i>Chorus:</i> Let me do one more dance and then that's it...</p>		
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**Guidance on applying the marking grids for the 20-mark extended response**

**Two** Assessment Objectives are being assessed in Questions 6, 7, and 8 – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 14 made up of AO2 = 11 and AO3 = 3.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text(s) as well as the social, historic and cultural context for the set text.

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

<b>20-mark grid for the extended response question</b>		<b>AO2 = 10 marks = Demonstrate knowledge and understanding of literature</b> <b>AO3 = 10 marks = Critically analyse, evaluate and respond to literature</b>
<b>Level</b>	<b>Marks</b>	<b>Characteristics of performance</b>
5	17–20	<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><b><i>Do you think that Achilles deserves the title of ‘hero’ in Iliad IX and XVIII?</i></b></p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <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> <p><i>Arguments may include (AO3):</i></p> <p><i>Book 9</i></p> <ul style="list-style-type: none"> <li>• Candidates will need to give their own definition of what a hero is</li> <li>• A Homeric hero is driven by the desire to gain renown through material objects, and Agamemnon’s selfish demanding of Briseis has had a negative impact on Achilles’ heroic status</li> <li>• Achilles explains his reason for withdrawing from battle in Book 9, and argues persuasively for the need to punish Agamemnon for the way in which he has treated him, painting himself as the victim</li> <li>• However, Achilles’ lack of regard for his own side is marked – while his comrades are dying, he is playing the lyre and singing songs about heroism</li> <li>• His determination to hold on to his anger and bitterness in the face of lavish apologies and compensation shows him in a poor light as being self-absorbed and vindictive</li> <li>• Achilles has many more physical and material advantages than his comrades – his armour is divine, he possesses super-human powers and he has regular support from Thetis, Athena and Zeus; as a result he should behave in a less petulant manner and recognise that he is better off than the other Greeks</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>Examiners should look for the quality of argument and the use of evidence within the argument, as well as 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"> <li>• Achilles' threat to return to Greece and leave his comrades in Troy shows him in a poor light – such a retreat would seem cowardly had he acted on the threat</li> </ul> <p>Book 18</p> <ul style="list-style-type: none"> <li>• Book 18 shows Achilles as a much more human character – his grief at Patroclus' death is particularly convincing and the sense of loss and guilt that he feels show him to be a far more rounded individual; the pattern of emotions that he displays are easy to empathise with</li> <li>• Unlike most of the other warriors, Achilles enjoys considerable divine support and this highlights his status as a true Homeric hero: Athena, Thetis, Iris and Hephaestus provide him with considerable support in Book 18, although none of them can return Patroclus to him, which is the only thing he truly wants at this stage</li> <li>• Achilles' fate to die young at Troy is highlighted in Book 18 and has been accelerated by Patroclus' death: he is doomed to die once he has killed Hector and this quest for vengeance is the only thing he wishes to live for</li> </ul> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> <li>• Patroclus is uneasy, frustrated by Achilles' refusal to fight: this suggests that Achilles is not right to be sitting out of battle and he does not have the full approval of his own men, even his closest friends</li> <li>• Ajax' reaction to Achilles' behaviour shows the poor light in which he is seen by fellow Greek warriors – Achilles has given no thought for his own side, even though they are losing heavily</li> <li>• The fact that Achilles is so delighted to see the embassy in Book 9 shows that he has been hoping for a suitable reaction from the Greeks</li> <li>• The detailed list of gifts and rewards that Agamemnon promises Achilles highlights the extent of his value to the Greeks and also demonstrates that Agamemnon wants him to return</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Achilles' fighting prowess and ability to frighten the Trojans is shown clearly in Book 18</li> <li>• Divine support is seen in both Books 9 and 18, and although a modern audience might consider them as a sign of Achilles' weakness, an ancient audience would see it as evidence of his worth</li> <li>• The elaborate armour constructed for Achilles by Hephaestus in Book 18 stresses Achilles' value and highlights him as a true Homeric hero</li> </ul>		

Question	Answer	Marks	Guidance
7	<p><b><i>Is it surprising that 'Medea' did not win the tragic competition in 431BC?</i></b></p> <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> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p><b>Yes, it is surprising that it didn't win:</b></p> <ul style="list-style-type: none"> <li>• It has a dramatic, violent storyline with many twists</li> <li>• There are powerful themes of revenge, betrayal, love, home, family, gender, identity, nationality, witchcraft and magic</li> <li>• Medea is a strong lead character with a clear sense of right and wrong reflecting many of the qualities of a classic Homeric hero</li> <li>• A husband with many traditionally heroic credentials</li> <li>• The play is a psychological drama where the audience's sympathies</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>Answers which argue for or against 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>change dramatically through the play</p> <ul style="list-style-type: none"> <li>• A dramatic conclusion where the protagonist almost becomes her own <i>deus ex machina</i></li> <li>• A play that includes interaction between wealthy royals and servants</li> </ul> <p><b>No, it is not surprising that it didn't win</b></p> <ul style="list-style-type: none"> <li>• Neither Medea nor Jason come across well in the play overall</li> <li>• Medea's 'otherness' makes her an awkward character to understand – she is self-absorbed, possesses mystical magical powers and operates according to a code that does not fit with normal values</li> <li>• As the play progresses she grows increasingly other-worldly, working outside normal societal codes of ethics and morality, and culminating in her dramatic escape as a murderess in the divine, serpent-driven chariot of the Sun</li> <li>• The only way in which the audience can truly excuse Medea for her actions is if they operate within her personal heroic code</li> <li>• Initially Medea's status as a wronged woman is one with which the audience can empathise – Jason's brutal treatment of her and his attempts to excuse his behaviour show him in a poor light, and her supposed openness to the Chorus make Medea easier to understand</li> <li>• As the play continues, and Medea's behaviour grows increasingly violent and macabre, it becomes increasingly difficult to excuse her actions: Glauke is not portrayed as a likeable character and Creon is weak, but their horrific deaths are undeserved and Medea's patent delight at their extreme suffering is disturbing</li> <li>• The punishment that she inflicts on Jason are arguably far more extreme than the injuries he did to her</li> <li>• Killing her own innocent children to wreak vengeance on Jason is impossible to excuse</li> <li>• The fact that Medea will continue to suffer for her actions fails to justify them – the audience does not witness any significant punishment for the crimes that she has committed</li> <li>• Jason's attempts to justify his behaviour are insensitive, and he comes</li> </ul>		

Question	Answer	Marks	Guidance
	<p>across to a modern audience as both arrogant and patronizing to the extent that it is difficult to excuse his actions</p> <ul style="list-style-type: none"> <li>• The attitude that Jason shows towards Medea are likely to be in line with many of the traditional patriarchal values of the time – his patronizing approach and ability to reduce a lengthy and passionate relationship to a failed business merger is in keeping with the Greek approach to marriage which was far closer to a financial contract between two households than a source of love and joy</li> </ul> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> <li>• The speech that Medea makes outlining the challenges faced by women might serve as a reason why an intelligent foreign woman may struggle within a traditional Greek community that represses women</li> <li>• Medea’s slow manipulation of Aegeus can be justified by her desperate need for a home after her exile from Corinth; at this stage her plan to kill her sons is not known</li> <li>• The agon between Jason and Medea to some extent explain Medea’s desire for revenge as Jason’s attitude towards her is both arrogant and patronising</li> <li>• Medea’s ability to deceive the men in the play such as Creon, Aegeus and Jason for her own ends (revenge or security) is difficult to excuse</li> </ul>		

Question	Answer	Marks	Guidance
8	<p><b>Can Aristophanes' humour make <i>Peace</i> entertaining for a modern audience?</b></p> <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> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <ul style="list-style-type: none"> <li>• <i>Peace</i> was produced in 421BC, approximately 2,441 years ago – it is inevitable that some of the attitudes, in-jokes and values expressed in the play will not weather particularly well</li> <li>• As a comedy it relies on a variety of different forms of comedy including contemporary references that make little sense to a modern audience</li> <li>• Reading a text on the page is a poor substitute to seeing a dynamic live production as part of a dramatic competition, particularly in its original, dramatic setting in the Theatre of Dionysus in Athens</li> <li>• However, there are types of humour that have not lost their power to make people laugh, particularly on stage: Aristophanes shows the ability to appeal to the human condition which resonates thousands of years later</li> <li>• Modern audiences still enjoy slapstick, clever wordplay, crude humour and sexual innuendo</li> <li>• However, certain jokes about women, slaves or race are far less acceptable than they were in Aristophanes' day – the sexism in <i>Peace</i> is extensive and the way in which women (from slave girls to goddesses) are depicted as sexually available and desirable is</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></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>difficult to reconcile with modern values and expectations</p> <ul style="list-style-type: none"> <li>• Individual political references to contemporary events and public figures pose problems for a modern audience, as much of the comedy is lost through the passage of time; however, it is possible to draw comparisons with modern political figures / problems and some contemporary productions adapt the context to something that a modern audience can appreciate</li> <li>• A joyful happy ending celebrating peace is something that any modern audience is likely to appreciate</li> <li>• Key themes of <i>Peace</i> are still valid in 2021, such as <ul style="list-style-type: none"> <li>(i) a love of peace and harmony</li> <li>(ii) the importance of community in solving problems</li> <li>(iii) a recognition that a community can make very poor decisions</li> <li>(iv) a hatred of war &amp; conflict (on both a macro and micro level)</li> <li>(v) a frustration at poor political systems</li> <li>(vi) a hatred of weak / manipulative political figures</li> <li>(vii) a dislike of political corruption and incompetence</li> <li>(viii) a desire for happiness, love and plenty</li> <li>(ix) an appreciation of nature and the countryside</li> <li>(x) a desire to strike out alone and do something dramatic to escape / sort out a current problem (eg. Trygaios flying up to heaven)</li> </ul> </li> </ul> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> <li>• Examples of crude, sexual or toilet humour (eg the dung beetle, jokes about masturbation, examples of swearing, innuendo-loaded jokes about what the Chorus want to do to Peace)</li> <li>• Sexual innuendo that is both homosexual and hereosexual</li> <li>• Jokes at the expense of other nationalities</li> <li>• Parody of tragedy – Trugaios talking to his daughter about the ‘winged stallion’</li> </ul>		



<b>Question</b>	<b>Answer</b>	<b>Marks</b>	<b>Guidance</b>
	<ul style="list-style-type: none"><li>• Visual humour and spectacle – the flying dung beetle, uncontrolled dancing by the Chorus, the incongruity of the gods moving house, the personification of Warfare, Peace etc</li></ul>		

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