



Oxford Cambridge and RSA

**GCE**

**Classical Greek**

**H444/04: Verse literature**

A Level

**Mark Scheme for June 2022**

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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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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING

#### RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor.
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

#### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.
















5. Work crossed out:
- where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
  - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
- If you have any questions or comments for your Team Leader, use the phone, the RM Assessor messaging system, or email.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

<b>Descriptor</b>	<b>Award mark</b>
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## 11. Annotations

Annotation	Meaning
	Blank Page
	Benefit of Doubt
	Point whose relevance is debatable or which is hard to understand
	Incorrect answer; invalid point
	Major error
	Minor error
	Correct answer; valid point
	Omission mark
	Noted but no credit given
	Reference to author's stylistic techniques – literary or structural
	Consequential error
	To divide sections of a translation, etc.
	AO2 point (knowledge & understanding)
	AO3 point (critical analysis & evaluation)
	Candidate has mistranslated or shown misunderstanding of text (though point may still be valid)

**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.



<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>
<b>1</b>	<b>1–3</b>	<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><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>ὡς οἱ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο,            Ἀντίλοχος δ' Ἀχιλῆϊ πόδας ταχὺς ἄγγελος ἦλθε.            τὸν δ' εὔρε προπάροιθε νεῶν ὀρθοκραιράων            τὰ φρονέοντ' ἀνά θυμὸν ἃ δὴ τετελεσμένα ἦεν:            ὀχθήσας δ' ἄρα εἶπε πρὸς ὄν μεγαλήτορα θυμόν:</p> <p><b>Suggested translation:</b></p> <p>'So they continued to fight like blazing fire, while Antilochus, the swift-footed messenger, came to Achilles. He found him in front of his straight-horned ships, thinking over in his heart the things that had already happened; indignant, he spoke to his great-hearted spirit...'</p>	<p><b>AO2</b> <b>5</b></p>	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p><b>Individual minor errors:</b></p> <ul style="list-style-type: none"> <li>• μάρναντο: must be translated in imperfect tense (ongoing action)</li> <li>• ἃ δὴ τετελεσμένα ἦεν: must not be 'things that <b>he</b> had accomplished'</li> <li>• Missing particles</li> </ul> <p><b>Individual major errors:</b></p> <ul style="list-style-type: none"> <li>• Omission of a word (that isn't a particle)</li> </ul>
1	(b)	<ul style="list-style-type: none"> <li>• ὦ μοι ἐγὼ Achilles' mood is already low (1)</li> <li>• The Greeks are being driven from the plain (1)</li> <li>• They are being forced onto their ships (1)</li> <li>• Achilles is worried that the gods are planning great sadness for him ... (1)</li> <li>• ...as his mother had warned him (1)</li> <li>• Patroclus, here called the greatest of the Myrmidons, is fated to die at the hands of the Trojans (1) while Achilles is still alive (1)</li> <li>• Achilles fears that Patroclus has died (1)</li> </ul>	<p><b>AO2</b> <b>6</b></p>	<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 worries that Patroclus ignored his advice (1) to return to the Greek ships (1) rather than fighting Hector (1)</li> <li>• Antilochus is weeping as he approaches Achilles (1)</li> <li>• Antilochus' news is described as sorrowful (1)</li> </ul>		
1	(c)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>The point at which Thetis highlights Achilles' fate and her powerlessness to change it is very moving, and this scene shows the closeness between mother and son. The scene is watched by the Nereids and resembles a tragic play with its sense of mourning and foreboding. All the characters that feature in it are suffering in their own ways, and lament Achilles' death while he is still alive.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• Thetis speaks to the Nereids, lamenting Achilles' fate. She spells out the fact that he will never return home and seems almost incredulous</li> <li>• τὸν δ' οὐχ ὑποδέξομαι αὐτίς / οἴκαδε: the enjambement highlights Thetis' inability to support Achilles</li> <li>• She returns emphatically to the present, highlighting that he is still alive, but there is a distinct sense of foreboding throughout this scene</li> <li>• ζῶει καὶ ὄρᾳ φάος ἠελίοιο: the use of sunlight as a metaphor for life is a common trope - the prominent placement of ζῶει in the centre of the line could reflect Thetis' jolt back to the present</li> <li>• ἄχνηται: at the start of the line focuses her attention on her son and is followed by an emphatic pause</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>• οὐδέ τί οἱ δύνάμαι χροισμῆσαι ἰοῦσα: Thetis is frustrated at how powerless she is to alter fate, despite her divinity</li> <li>• Thetis describes Achilles as φίλον τέκος which confirms the bond between mother and son and her desire to busy herself in helping him</li> <li>• μιν ἔκετο πένθος: his suffering is personified – she has known it would come (see also lines 16-17)</li> <li>• ἀπὸ πτολέμοιο μένοντα: Thetis spells out that Achilles is at risk despite the fact that he is not on the battlefield – this heightens the inevitability of his fate</li> <li>• αἱ δὲ σὺν αὐτῇ/ δακρυόεσσαι ἴσαν: Thetis and Achilles are not the only characters who suffer – we also see the tears shed by the Nereids. The line is divided between Thetis' departure and the effect that her news has had on her sisters who reflect and amplify the emotion of the scene</li> <li>• περὶ δέ σφισι κῦμα θαλάσσης / ῥήγνυτο: this disturbance to the sea's surface may reflect the turbulence suffered by the characters and serve as pathetic fallacy; the enjambement reflects the disruption to the normal rhythm</li> <li>• Τροίην ἐρίβωλον: there is pathos in this reference to the land around Troy as 'fertile' or 'fruitful' – almost a nod to the city's former wealth and beauty in contrast with the chaos of war</li> <li>• ἀκτὴν εἰσανέβαινον ἐπισχερῶ: women played a vital role in times of death in ancient Greece, taking responsibility for managing the body of the deceased and leading the mourning – the arrival of the Nereids as a group may presage this, particularly in the use of ἐπισχερῶ</li> </ul>		
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		<ul style="list-style-type: none"> <li>• εἴρουντο νέες ταχὺν ἄμφ’ Ἀχιλῆα: the ships provide a degree of protection and there is a clear sense of the focus being very much on Achilles and who is surrounded by Nereids, Myrmidons and even ships – his reaction to Patroclus’ death is therefore highlighted as being of fundamental importance</li> <li>• τῷ δὲ βαρὺ στενάχοντι παρίστατο πότνια μήτηρ: the emphasis on Achilles’ suffering is stressed by the word order of this line – his emotional reaction is placed first, and Thetis, the subject of the sentence, comes afterwards highlighted by the alliteration of παρίστατο πότνια</li> <li>• Thetis’ actions foreshadow Achilles’ death – her vocal lamentations and the way in which she cradles his head is almost as if he were already dead</li> <li>• ὀξύ δὲ κωκύσασα: onomatopoeic phrase with long vowel sounds echoes her lamentation, much like the effect of ὀλοφυρομένη</li> <li>• ἔπεα πτερόεντα προσηύδα: this stock phrase could suggest Thetis’ gentleness and lightness of touch with her son</li> <li>• Homer’s use of direct speech adds to the immediacy of the scene. We see her try to comfort Achilles by asking direct questions</li> <li>• She gently tries to encourage him to talk about how he is feeling, using ἐξάυδα, μὴ κεῦθε, two imperatives that show her authority over him as his mother</li> <li>• Thetis tries to comfort him by reminding him that the Greeks have been losing as he had originally wished παθέειν τ’ ἀεκήλια ἔργα – this introduces</li> </ul>		
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			<p>the idea of further suffering by the Greek force as a whole</p> <ul style="list-style-type: none"> <li>• She points out that Zeus had brought this about τὰ μὲν δὴ τοι τετέλεσται, using emphatic alliteration</li> </ul>		
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Question		Answer	Mark	Guidance
2	(a)	<ul style="list-style-type: none"> <li>• She is sullen (1) and enraged with her husband (1)</li> <li>• She must go into exile from Corinth (1)</li> <li>• She must take her children with her (1)</li> <li>• Creon demands that she leaves without delay (1)</li> <li>• She is not going to be able to appeal against Creon's decision... (1)</li> <li>• ... because Creon himself is the executor of his decree ... (1)</li> <li>• ... and will not return home until he has expelled her (1)</li> <li>• Medea says that she is utterly ruined (1)</li> <li>• She feels under attack from her enemies (1)</li> <li>• She has nowhere to go to escape this situation (1)</li> <li>• She claims not to know the reason why Creon is treating her like this (1)</li> </ul>	<b>AO2</b> <b>6</b>	<b>1 mark per point</b>  Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
2	(b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>δέδοικά σ', οὐδὲν δεῖ παραμπίσχειν λόγους,            μή μοί τι δράσης παῖδ' ἀνήκεστον κακόν.            συμβάλλεται δὲ πολλὰ τοῦδε δείγματα·            σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,            λυπῆ δὲ λέκτρον ἀνδρὸς ἔστερημένη.</p>	<b>AO2</b> <b>5</b>	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.  Individual minor errors:  Individual major errors:

		<p><b>Suggested translation:</b></p> <p>I am afraid of you – there is no use in disguising / covering up my words – in case you do some irrevocable harm to my daughter. There are many pieces of evidence that contribute to this: you are a clever woman, skilled in doing much damage, and you are distressed by the loss of your husband from your bed.</p>		
2	(c)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Having told the Chorus that she intends to get her revenge on Jason and kill their children, Medea summons Jason and apologises to him for her former hostility. She claims that she has now assessed her situation and recognises that she was being foolish. She accepts that it would be helpful for her to support Jason's new marriage. Candidates should be looking for evidence of dramatic irony, word play and dissimulation</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν, γυναῖκες: Medea's generalising about the flaws of women are perhaps unconvincing to an audience that already knows of her plans, but a character like Jason, eager to remarry and move on, may agree with the inherent sexism in this statement. The repetition of ἀλλ' ἐσμὲν οἷόν ἐσμεν makes her words sound idiomatic (like the modern '<i>it is what it is</i>'), while οὐκ ἐρῶ κακόν suggests that Medea is</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>being chatty and expansive with Jason – he is more likely to engage with her in this mood than when she is aggressive and accusatory</p> <ul style="list-style-type: none"> <li>• οὐκουν χρῆν ... / οὐδ': the repetition of the negatives stress the way in which he should <i>not</i> behave; the use of balancing infinitives ὁμοιοῦσθαι and ἀντιτείνειν stress this, together with the repetition of νήπι' ἀντὶ νηπίων which echoes the sense that her previous behaviour was childlike or foolish</li> <li>• Medea uses conciliatory language suggesting that they are working together παριέμεσθα ...</li> <li>• She claims to acknowledge that she was in the wrong φάμεν κακῶς φρονεῖν in a way that connects back to her statements about the feebleness of women</li> <li>• She contrasts her previous foolishness with her current clarity of understanding, and the alliteration of ἀλλ' ἄμεινον stresses this. νῦν is the focus of the line, positioned in the centre to contrast past and present</li> <li>• ὦ τέκνα τέκνα, δεῦρο: Medea's repetition foreshadows later parts of the play where she will deliberate whether or not to kill the children</li> <li>• λείπετε στέγας / ἐξέλθετ': she summons the children from the house in a way that could be construed as sinister by the audience who now know of their vulnerability, while to Jason this will simply seem to be a chance for the children to see their father.</li> <li>• The four imperatives λείπετε ... ἐξέλθετ' ... ἀσπάσασθε ... προσείπατε indicate her control over the boys, even though these are perfectly</li> </ul>		
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		<p>reasonable instructions that any mother would give her children. The subsequent imperatives διαλλάχθηθ and λάβεσθε emphasise the power that she has over them</p> <ul style="list-style-type: none"> <li>• The enjambement of προσείπατε/ πατέρα highlights the idea of drawing the boys out from the house, while the harsh π- alliteration could contribute to a sense of spitting and anger</li> <li>• Her language is warm and inclusive, indicating a desire for reconciliation and peace μεθ' ἡμῶν ... ἅμα ... φίλους ... μητρὸς μέτα, and the alliteration of μ- sounds compounds this</li> <li>• Διαλλάχθηθ': She includes the children in her conflict with Jason, which could make the audience uneasy, suggesting that innocent young children hold hatred for him, when in reality they may be too young to understand.</li> <li>• As we have seen before in lines 4-5, Medea compares previous conflict with present harmony in τῆς πρόσθεν ἔχθρας ἐς φίλους, using almost military language of allies and enemies</li> <li>• The position of χόλος within the line stresses the former enmity, and contrasts with the σπονδαὶ at the start of the line; the sense of σπονδαὶ as a military truce echoes the theme of 'allies' and 'enemies' in line 9</li> <li>• λάβεσθε χειρὸς δεξιᾶς supports the theme of the truce in line 10, with a caesura adding weight to her point – perhaps giving time for the children to take their father's hand</li> <li>• The impact of οἴμοι, κακῶν ... τῶν κεκρυμμένων has real resonance with the audience,</li> </ul>		
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		<p>foreshadowing what she plans to do but could also be justified by Jason given her current situation. The long vowel sounds of these words add to their seriousness</p> <ul style="list-style-type: none"> <li>• ὦ τέκν': Medea laments for the children's futures, using apostrophe to address them in a way that adds to the pathos of the scene and wondering aloud whether they will enjoy long lives πολὺν ζῶντες χρόνον. The word order stresses these final three words within the line, with πολὺν ... χρόνον framing the ζῶντες. There is enjambement in this sentence, perhaps mirroring the lengthy lives that she is wishing for them</li> <li>• The power of the dramatic irony is clear here, and shows her love for her sons which Jason would find convincing</li> <li>• φίλην ὀρέξετ' ὠλένην; the caesura stresses this powerful image which could conceivably foreshadow the children stretching out their arms in desperation, begging for their lives</li> <li>• τάλαιν' ἐγὼ could be seen as Medea lamenting her exile and abandonment, and could be a plausible response to her situation</li> <li>• ὡς ἀρτίδακρὺς εἶμι καὶ φόβου πλέα: this phrase echoes her reference to women's weakness at the start of the extract and once again focuses on her own emotions rather than on the children, perhaps serving as a means of deflecting Jason's attention away from them</li> <li>• Medea once again mentions the peace that now reigns between the two parents, perhaps protesting too much: χρόνω δὲ νεῖκος πατρὸς ἐξαιρουμένη</li> </ul>		
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		<p>but the focus of the line remains on νεῖκος πατρὸς at its centre</p> <ul style="list-style-type: none"> <li>• ὄψιν τέρειναν τήνδ' ἔπλησα δακρύων She also returns to how emotional this reconciliation makes her, stressing her feminine weakness perhaps as a means of tricking Jason into believing that their enmity is genuinely resolved. The audience may have a sense of foreboding at this stage in the play</li> </ul>		
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Question		Answer	Mark	Guidance
3	(a)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Odysseus emphasises the material wealth that Agamemnon would be willing to give to Achilles to encourage him to return to the battlefield.</p> <p>He details all the rewards that would impress a Homeric hero, naming women and potential cities that Achilles might like to acquire. Homer's descriptions of Agamemnon's offers are detailed and luxurious, stressing both their desirability and the king's excessive wealth.</p> <p>Odysseus appeals to Achilles' desire for luxuries, power and women, but failing that, reminds him of his fellow Greeks who would honour him if he returned to the fighting.</p> <p>To finish, he tries to tempt Achilles with the prospect of killing Hector.</p> <p>This speech repeats Agamemnon's original words, but Odysseus omits the king's closing statements (lines 158-161) that Achilles should obey him on the grounds of his superior age and status, undoubtedly because they would have angered Achilles further</p>	<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>

		<p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• τρεῖς δέ οἱ εἰσι θυγάτρεις: the emphatic word order stresses the number of daughters from which Achilles could choose a wife</li> <li>• μεγάρῳ εὐπήκτῳ: the epithet emphasises Agamemnon's extreme wealth and security</li> <li>• Χρυσόθεμις καὶ Λαοδίκη καὶ Ἴφιάνασσα - the list of three girls' names adds to sense of plenty as well as adding an element of precision – his offer is far from vague. The names take up the entire line, stressed by the polysyndeton</li> <li>• ἐθέλησθα φίλην is framed in line 3, indicating the freedom of Achilles to choose</li> <li>• The alliterative enjambement ἀνάεδνον ἄγεσθαι / πρὸς οἶκον Πηλῆος stresses the freedom that Achilles could have in choosing one of Agamemnon's daughters - this offer would run counter to the normal marriage procedures, which makes it all the more significant</li> <li>• In contrast to the lack of bride price to be paid by the husband, Agamemnon is offering an enormous dowry, described as 'peace offerings' ἐπὶ μείλια δώσει; the tmesis highlights the verb, and Odysseus' use of the future indicative shows that this is an offer that Agamemnon will definitely fulfil; δώσει is repeated in line 6 for emphasis</li> <li>• πολλὰ μάλ': the prominent placement of πολλὰ is stressed by the adverb μάλ' and reiterates the rarity of the offer by stating ὅσσ' οὐ πώ τις ἔη ἐπέδωκε</li> <li>• θυγατρί at the end of the line acts as a reminder that whichever girl Achilles chooses will be one of the king's daughters, not simply a slave girl</li> </ul>		
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		<ul style="list-style-type: none"> <li>• Odysseus moves from a choice of one of <i>three</i> wives to a gift of <i>seven</i> cities, using the epithet εὖ ναιόμενα to introduce the sense of power that Achilles could potentially hold by ruling such well populated cities</li> <li>• Like his reference to Agamemnon's daughters, Odysseus lists the names of each city, adding different descriptions to some. Naming each place serves to demonstrate Agamemnon's commitment to giving them, and also gives the reader a brief sense of the different places</li> <li>• Each description is unsurprisingly positive, evoking scenes of rural peace, beauty and plenty – 'grassy', 'deep' 'in the meadows', 'lovely', 'of the vineyards' stressing their attractiveness</li> <li>• πᾶσαι δ' ἐγγύς ἁλός: Each of the cities is near the sea, which adds to their beauty</li> <li>• πολύρρηνες πολυβοῦται: the repetition of πολυ in this asyndeton emphasises the sense of rural plenty that might once have attracted Achilles</li> <li>• Odysseus reiterates the power that Achilles would enjoy οἷ κέ σε δωτίνησι θεὸν ὥς τιμήσουσι, with the final word of the line placed to emphasise the honour that he would receive as recompense for that which he has lost</li> <li>• καί τοι ὑπὸ σκήπτρῳ repeats the theme of Achilles' future control over the seven cities – Odysseus uses the τοι to remind him that this power is his</li> <li>• θέμιστας: he would also benefit from the tributes paid to him by his people – Odysseus highlights the wealth he would accrue through the placement of λιπαρὰς at the centre of the line</li> </ul>		
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		<ul style="list-style-type: none"> <li>• τελέουσι: once again the future indicative is used to suggest that the promised wealth <i>will</i> be his</li> <li>• Odysseus has spent a long time describing the rewards that Agamemnon will give him. He now states the condition in a short, powerful statement: ταῦτά κέ τοι τελέσειε μεταλήξαντι χόλοιο.</li> <li>• Instead of explaining what he means by this line or going into further details, Odysseus changes tack, appealing instead to Achilles' love of the Greeks</li> <li>• He seems to acknowledge that Achilles may still be angry with Agamemnon (the use of εἰ keeps this tactfully hypothetical) but does not either criticise or agree with this stance, perhaps giving Achilles permission to hold his own viewpoint while seeking to move on εἰ δέ τοι Ἀτρεΐδης μὲν ἀπήχθετο κηρόθι μᾶλλον</li> <li>• Odysseus connects Agamemnon with the gifts that he is offering αὐτὸς καὶ τοῦ δῶρα, which may indicate that he understands if Achilles refuses them</li> <li>• The caesura in line 16 provides a swift pause before he makes an alternative suggestion which may allow Achilles a way out from his entrenched stance</li> <li>• σὺ δ' ἄλλους περ Παναχαιοὺς – there is a clear contrast between αὐτὸς and σὺ, strengthened by the use of μὲν ... δ'</li> <li>• τειρομένους ἐλέαιρε κατὰ στρατόν: the placement of the participle τειρομένους stresses the vulnerability of the Greek forces, while the use of the imperative ἐλέαιρε is designed to focus Achilles' mind</li> <li>• οἷ σε θεὸν ὦς / τίσουσ': the repetition of Achilles' future power echoes the earlier promises in line 12</li> </ul>		
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		<p>θεὸν ὡς τιμήσουσι, perhaps to compensate for his current sense of powerlessness</p> <ul style="list-style-type: none"> <li>• μάλα μέγα κῦδος ἄροιο: the use of the optative contrasts with the more definite future indicatives that Odysseus has already used in this extract, indicating that this is a less clear cut outcome – he explains what he means in the subsequent lines:</li> <li>• νῦν γάρ χ' Ἐκτορ' ἔλοις: the νῦν is emphatic, although the optatives ἔλοις and ἔλθοι continues the sense of potential rather than definitive; perhaps Odysseus realises that Achilles is too pragmatic to take his suggestions as confirmed</li> <li>• The final statement of the threat that Hector poses is guaranteed to gall Achilles and perhaps stir up his patriotism</li> </ul>		
3	(b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>τῷ πάντ' ἀγορευέμεν ὡς ἐπιτέλλω  ἀμφιδόν, ὄφρα καὶ ἄλλοι ἐπισκύζωνται Ἀχαιοὶ  εἴ τινά που Δαναῶν ἔτι ἔλπεται ἐξαπατήσειν  αἰὲν ἀναιδείην ἐπιειμένος: οὐδ' ἂν ἔμοιγε  τετλαίη κύνεός περ ἐὼν εἰς ὄπα ιδέσθαι:</p> <p><b>Suggested translation:</b></p> <p>Tell him everything that I have told you openly, so that other Achaians might be angry if he possibly hopes to cheat some other Danaan yet again, since he is forever clothed in shamelessness; but for my part he wouldn't dare to look me in the eye, even though he is a dog.</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>• He refuses to fight (1) or work with him again (1)</li> <li>• Agamemnon cheated him (1) and harmed him (1)</li> <li>• Achilles does not trust what Agamemnon says (1) and does not want to be tricked again (1)</li> <li>• He hopes that Agamemnon will be destroyed (1), since Zeus has clearly robbed him of his wits (1)</li> <li>• Achilles hates Agamemnon's gifts (1)</li> <li>• He rates him only as much as he would a splinter (1)</li> </ul>	<b>AO2</b> <b>4</b>	<b>1 mark per point</b>  Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
3	(d)	<p>Achilles is emphatic in his rejection of anything that Agamemnon might offer him – to stress this point he imagines the wealth from two of the ancient world's most wealthy cities, developing his ideas as he talks.</p> <p>Evidence for this includes</p> <ul style="list-style-type: none"> <li>• Achilles would reject ten times as much as Agamemnon possesses (1). He then increases it to twenty times as much for effect (1), ending the sentence with unlimited amounts of property from elsewhere (1)</li> <li>• He would reject Agamemnon's offer of the wealth from Orchomenos (1) and Thebes in Egypt (1), where goods are fabled to be so plentiful that they are piled high in people's houses (1)</li> <li>• As further proof of the Egyptian Thebes' prosperity Achilles mentions the city's 100 gates (1) and 200 soldiers, horses and chariots (1) who stream out from each gate</li> <li>• He finishes his imagining of Agamemnon's excessive wealth that he would reject with the limitless grains of sand (1) or motes of dust (1)</li> <li>• Achilles reiterates that he would not allow Agamemnon to damage his spirit again (1) until he had been repaid for the 'distressing dishonour' that he has done to him (1)</li> </ul>	<b>AO2</b> <b>5</b>	<b>1 mark per point</b>  Accept any reasonable response which shows knowledge and understanding of the details included in these lines.



Question		Answer	Mark	Guidance
4	(a)	<ul style="list-style-type: none"> <li>• She would only have flattered him if it benefitted her (1) or suited her plans (1)</li> <li>• Otherwise, she would not have spoken to him (1) or touched him (1)</li> <li>• Medea does not name Creon, suggesting how little she thinks of him (1)</li> <li>• He is particularly stupid (1) for allowing her to remain in Corinth for an extra day (1)</li> <li>• He had the opportunity to thwart her plans, but missed it (1)</li> </ul>	<b>AO2</b> <b>5</b>	Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
4	(b)	<ul style="list-style-type: none"> <li>• She has so many possible ways of killing them (1)</li> <li>• She is unsure which to choose (1)</li> <li>• She might set fire (1) to Jason's new home (1)</li> <li>• Or sneak into the bridal bedroom (1) and stab them through the heart/ liver/ guts (1) with a sharpened sword (1)</li> <li>• She is aware that if she is caught (1), she will be killed (1)</li> <li>• This would give her enemies the last laugh (1)</li> </ul>	<b>AO2</b> <b>4</b>	Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
4	(c)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>κράτιστα τὴν εὐθειᾶν, ἧ πεφύκαμεν σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. εἰέν· καὶ δὴ τεθναῖσι· τίς με δέξεται πόλις; τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους ξένος παρασχὼν ῥύσεται τοῦμόν δέμας;</p>	<b>AO2</b> <b>5</b>	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p><b>Individual minor errors:</b> ξένος: not just 'friend'; must have element of xenia included</p> <p><b>Individual major errors:</b> Omission of a word</p>

			<p><b>Suggested translation:</b></p> <p>The most powerful is the straight route in which I am particularly skilled – to kill them with poison. Well, suppose they are dead; what city will receive me? What host will provide me with a safe land and a trustworthy home and will defend my person?</p>		
4	(d)		<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Euripides combines pathos and suffering with disturbing violence in this extract from the messenger's speech, showing Creon's reaction to the terrible death of his daughter. Neither young nor old are able to resist Medea's powers, and their wealth and royal status are also no defence</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• ὄμωξε: the verb is highlighted at the start of the line, and is almost onomatopoeic, echoing Creon's initial horror at seeing Glauke</li> <li>• δ' εὐθὺς: stresses the urgency and fear in his reaction</li> <li>• περιτύξας χέρας / κυνεῖ: there is pathos in Creon's instinctive warmth as he rushes to embrace and kiss his daughter; the enjambement in the line may stress the sense of panic in his actions; his paternal love contrasts with Medea's planned murder of her own children</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>• There is dramatic irony in Creon's words to Glauke, as the audience is fully aware of who is responsible for the princess' death</li> <li>• The use of the description δύστηνε παῖ contrasts with the earlier perception of Glauke as a desirable young rival to Medea, highlighting how far she has fallen</li> <li>• The repetition of τίς ... τίς with direct questions emphasise Creon's utter confusion, and looks first at her situation (line 3) and then his own (line 4)</li> <li>• τίς σ' ᾤδ' ἀτίμως δαιμόνων ἀπώλεσεν; Medea is not a god, but the use of δαιμόνων may foreshadow the <i>deus ex machina</i> at the play's end. The long vowel sounds may echo Creon's lamentation</li> <li>• τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν τίθησιν; this line shows Creon as a vulnerable old man, in contrast to his royal power at the start of the play; Euripides uses ὀρφανὸν, which can often refer to children without a father rather than a father without a child; the line stresses Creon's suffering as a bereft old man who has lost the daughter who would have cared for him in his old age – nature has been cruelly reversed</li> <li>• οἴμοι, συνθάνομί σοι, τέκνον: The repetition of οἴ in this section of the line reflects the sound of his lamentation and the prominent placement of οἴμοι stresses his sadness The messenger moves from quoting Creon's words to describing his actions, using the lengthy vowel sounds of θρήνων καὶ γόων</li> </ul>		
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		<p>in an almost onomatopoeic way</p> <ul style="list-style-type: none"> <li>• <i>χρήζων γεραιὸν ἔξαναστῆσαι δέμας προσείχεθ'</i>: the messenger's description of the aged Creon trying to get up takes up more than a line and is stressed by the enjambement – perhaps this gives the effect of the length of time it took him to struggle up. There is a clear sense of the pace of the scene slowing down in a way that may convey unease to the audience</li> <li>• Euripides' use of the horticultural simile <i>ὥστε κισσὸς ἔρνεσιν δάφνης</i> is effective and instantly recognisable to any audience</li> <li>• Once again the use of <i>-οι</i> contributes to the horror of the scene in the rhythmic phrase <i>λεπτοῖσι πέπλοις</i>, and the audience is already familiar with the evil powers of the dress that Medea gave to Glauke</li> <li>• The messenger adds his own reaction to the scene <i>δεινὰ δ' ἦν παλαίσματα</i> showing the horrified response of an ordinary citizen which contrasts with Medea's disturbing delight at the news of Glauke's death earlier in the scene</li> <li>• The description of Creon's attempt to avoid death is almost given in slow motion, and it is similar to Glauke's own struggle</li> <li>• The image shown in the lines <i>ὁ μὲν γὰρ ἤθελ' ἔξαναστῆσαι γόνυ ...</i> is disturbing and violent; where Glauke was destroyed by the crown that Medea had given her, Creon is killed by the corpse of Glauke herself that will not release him – highlighted by the <i>ἦ δ' ἀντελάζυτ'</i> at the start of the line and the caesura in the middle of the line.</li> </ul>		
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		<ul style="list-style-type: none"> <li>• εἰ δὲ πρὸς βίαν ἄγοι: there is real pathos in this phrase as the audience are well aware that Creon has no strength left</li> <li>• σάρκας γεραίας ἐσπάρασσ' ἀπ' ὀστέων: this graphic description mirrors Glauke's fate, showing the terrible effectiveness of Medea's revenge. The sibilance throughout the line stresses the horror of the scene</li> <li>• χρόνῳ δ' ἀπέστη καὶ μεθῆχ' ὁ δύσμορος ψυχὴν· The enjambement here may reflect the king's final struggle</li> <li>• κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος: there is real pathos in this line, reflecting the king's final struggle</li> <li>• κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρον πατήρ πέλας: the messenger uses simple language to describe the scene, which possibly makes it all the more powerful. He balances the child and father within the line and includes the alliteration of three π- words, πατήρ/ πέλας ποθεινὴ to emphasise his opinion of the sight</li> <li>• The messenger includes his own personal opinion of Medea's punishment and distances himself from what she has done, using the imperative ἔστω to indicate his horror: καὶ μοι τὸ μὲν σὸν ἐκποδῶν ἔστω λόγου</li> <li>• He reasonably assumes that Medea will be punished for her crimes, perhaps building the audience's expectations for the play's conclusion, only for them to be confounded γνώση γὰρ αὐτὴ ζημίας ἐπιστροφὴν.</li> </ul>		
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Question		Answer	Mark	Guidance
5	(a)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Throughout the extract, Aristophanes uses incongruous and original ideas to introduce the scene. Here two slaves are kneading dung to feed to the insatiable beetle. They are almost overwhelmed by the creature's voracious appetite and have to work fast to serve its needs.</p> <p>The use of a dung beetle at the start of the play is unexpected and imaginative, and there is great opportunity for crude humour at this stage. At this point the audience have not yet seen the beetle, and will struggle to imagine what a creature of this scale would look like, particularly on stage. Leaving its appearance to their imagination for a while is particularly effective.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• The audience might be interested in the dynamic between the two slaves – one of whom is more positive than the other. Slave B sees one advantage in his current situation, highlighted by ἐνὸς μὲν, ὄνδρες...at the start of the line</li> <li>• His style of speaking is chatty μοι δοκῶ, and the positives that he can find are ἀπολελύσθαι and οὐδεις γὰρ ἂν φαίη με μάττοντ' ἐσθίειν, both of which would be humorous to the audience. The incongruity of a slave worrying about being found guilty in a law court when he is kneading cakes of excrement is funny, while the more familiar image of someone tasting the food that they are preparing is less appropriate to the slave's</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>

		<p>current situation and adds to the scatological comedy of the scene</p> <ul style="list-style-type: none"> <li>• Slave A is clearly in a panic about the beetle's voracious appetite. The panic of αἰβοῖ could be accompanied by elaborate gestures which could heighten the sense of chaos and the slave's despair</li> <li>• φέρε' ἄλλην χἀτέραν μοι χἀτέραν, καὶ τριβ' ἔθ' ἑτέρας: Slave A uses two imperatives to stress his anxiety φέρε'... τριβ' and emphasises the greed of the creature. The repetition of χἀτέραν ... χἀτέραν ... ἔθ' ἑτέρας is almost tricolon, giving the audience a sense of dramatic scale which is emphasised by the ἔθ'</li> <li>• This sense of panic and unsustainable effort is echoed by Slave B μὰ τὸν Ἀπόλλω 'γὼ μὲν οὖ, adding to the comic jeopardy of the scene, much like modern action films where characters struggle to complete an impossible task</li> <li>• οὐ γὰρ ἔθ' οἴός τ' εἶμ' ὑπερέχειν τῆς ἀντλίας: Slave B's use of language shows that he is unable to cope, highlighting οὐ γὰρ ἔθ' οἴός τ' εἶμ' at the start of the line and using the metaphor of keeping his head above water – in this case, stinking bilge water or filth</li> <li>• The frequent reference to smell and stench is effective in this scene, engaging and repulsing the audience in equal measure. Although the smells are easily recognisable, the audience is currently less clear about the reasons why the slaves are feeding a dung beetle in the first place</li> <li>• The audience sees the tense interaction between the two slaves, which involves the anxious Slave A storming off with the bucket of dung. His response to a challenging situation is very familiar</li> </ul>		
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		<p>αὐτὴν ἄρ' οἶσω συλλαβῶν τὴν ἀντλίαν.</p> <ul style="list-style-type: none"> <li>• His use of the noun τὴν ἀντλίαν as a slop bucket contrasts with Slave B's reference to bilge water, but the sense of a terrible stench slopping uncontrollably is equally applicable</li> <li>• Slave B shouts after him using short, sharp words that include several harsh κ- consonants as well as sibilance to reflect his annoyance</li> <li>• He turns to the audience ὑμῶν δέ γ' εἶ τις and asks them a direct question to engage their interest and add to the humour by breaking the fourth wall</li> <li>• πόθεν ἂν προαίμην ῥίνα μὴ τετρημένην. Slave B's direct question is incongruous and funny – he asks whether anyone knows where he can buy a particular type of nose that has no nostrils</li> <li>• The slave's speech gives the audience further information about the fantastical dung beetle and the amount of work that is involved in feeding it. An audience of Athenians who were primarily farmers would understand the demands of feeding livestock, and this bizarre take on a familiar image is entertaining οὐδὲν γὰρ ἔργον ἦν ἄρ' ἀθλιώτερον</li> <li>• The fact that all of his work is expended on a <i>beetle</i> is highlighted by the placement of κανθάρω in this line, perhaps to add to the incongruity of the scene ἢ κανθάρω μάπτοντα παρέχειν ἐσθίειν. The order of the three verbs – kneading, carrying and eating reflects the order in which the slaves have to complete the tasks</li> <li>• Slave B gives the examples of pigs and dogs - creatures with which the audience would be very familiar – showing that their unfussy greed pales into insignificance compared to the beetle's:</li> </ul>		
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		<p>ὕς μὲν...ἢ κύων ... τοῦτο δ'. The sense builds up over the three creatures, stressing the power of the third</p> <ul style="list-style-type: none"> <li>• The pause after the caesura at ἐρείδει is used to emphasise his point and provides suspense</li> <li>• ὑπὸ φρονήματος ... βρενθύεταιί ... οὐκ ἀξιοῖ: the lexical cluster of words associated with arrogance and worthiness serves to reinforce the point that this unseen beetle is far greedier and more demanding than normal farm animals</li> <li>• He uses hyperbole to indicate the amount of work required to feed the beetle δι' ἡμέρας ὅλης . The trope of a slave complaining about his workload is common in Greek comedy, but the situation here is more imaginative than normal</li> <li>• The use of the word χέση adds to the crude humour of the passage</li> <li>• Slave B includes an image of a woman who is particularly fussy about round cakes ὥσπερ γυναικὶ γογγύλην μεμαγμένην; this ties in with the image from βρενθύεταιί (line 14) of tasks needing to be performed to a particularly high standard for a dissatisfied task master. Women were typically seen in comedy as being insatiably greedy, and this would link with the beetle's constant need for dung. The contrast between fussiness and dung cakes adds to the humour of the scene</li> <li>• The final two lines of the extract show the audience that the beetle is about to emerge – many people would be wondering how the beetle could be depicted in the theatre using the <i>mechane</i>, and this would contribute to a sense of comic suspense heightened by the slave's pantomime caution as he tries to see whether the creature has finished eating</li> </ul>		
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		<p>ἀλλ' εἰ πέπανται τῆς ἔδωδ' ἰδέσθαι</p> <ul style="list-style-type: none"> <li>• τηδὶ παροίξας τῆς θύρας, ἵνα μή μ' ἴδῃ: the pause in the line after τῆς θύρας and the alliteration of μή μ' enables the actor to emphasise his need for caution for comic effect</li> </ul>		
5	(b)	<ul style="list-style-type: none"> <li>• Peace has gone (1)</li> <li>• She may not be seen again (1)</li> <li>• She has been thrown into a deep pit (1) by War (1)</li> <li>• She's at the bottom of the pit (1) covered by a heap of stones (1)</li> <li>• Nobody will be able to rescue her (1)</li> </ul>	<b>AO2</b> <b>4</b>	<b>1 mark per point</b>  Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
5	(c)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>Τρυγαῖος εἰπέ μοι, ἡμᾶς δὲ δὴ τί δρᾶν παρασκευάζεται;</p> <p>Ἑρμῆς οὐκ οἶδα πλὴν ἓν, ὅτι θυεῖαν ἑσπέρας ὑπερφυᾶ τὸ μέγεθος εἰσηνέγκατο.</p> <p>Τρυγαῖος τί δῆτα ταύτη τῇ θυεῖα χρήσεται;</p> <p>Ἑρμῆς τρίβειν ἐν αὐτῇ τὰς πόλεις βουλεύεται.</p> <p><b>Suggested translation:</b></p> <p><b>Trygaeus:</b> Tell me, what is he preparing to do to us?</p> <p><b>Hermes:</b></p>	<b>AO2</b> <b>5</b>	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.  Individual slight errors:  Individual major errors:

		<p>I don't know, apart from one thing – that in the evening he brought in a mortar, monstrous in size</p> <p><b>Trygaeus:</b></p> <p>What's he going to do with this mortar?</p> <p><b>Hermes:</b></p> <p>He wants to grind up the cities in it.</p>		
<b>5</b>	<b>(d)</b>	<ul style="list-style-type: none"> <li>• War is about to come onto the stage, which frightens Hermes (who is a god) (1)</li> <li>• War intends to cause harm to mortals (1)</li> <li>• War is making lots of noise (1)</li> <li>• Trygaeus can already hear the terrible noise of the mortar and tries to get to safety (1)</li> <li>• War himself enters with his mortar, calling repeatedly for mortals (1)</li> <li>• He warns them that the mortar will crush their jaws (1)</li> <li>• Just the sight of War causes misery to Trygaios (1)</li> <li>• The mortar is evil (1)</li> <li>• Trygaios considers War as an enemy (1)</li> <li>• War is described as cruel (1)</li> <li>• Trygaios also comments on his physical strength and solidity (1)</li> </ul>	<b>AO2</b> <b>5</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>Candidates must focus on lines 15-25 only</p>

**Guidance on applying the marking grids for the 20-mark extended response**

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

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

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

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

<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>Discuss the importance of personal relationships in the books of 'The Iliad' that you have read.</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:</i></p> <p><i>Book 9</i></p> <ul style="list-style-type: none"> <li>• Candidates may wish to define their interpretation of the term 'personal relationships', which could refer to professional, working relationships (Achilles and Agamemnon, Achilles with the envoys, the embassy with each other, Achilles with the Greeks in general) and/or personal relationships (Achilles and Thetis, Achilles and Patroclus etc); candidates may choose to discuss relationships between mortals and immortals, or focus on one or the other</li> <li>• Homer focuses on relationships between certain characters but ignores others – the Embassy offer Achilles numerous rewards including women and whole cities whose interests are never considered</li> <li>• The reason that Achilles has withdrawn from the fighting is because his relationship with Agamemnon has broken down irretrievably – the king's demanding of Briseis has had a negative impact on Achilles' heroic status</li> <li>• Achilles refuses to fight because he has been denied Briseis, but we know little about whether he was unhappy to lose her because he actually liked her or because his status as a hero had been diminished by her loss</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 argues for Agamemnon to be punished for treating him as he has, painting himself as the victim</li> <li>• He welcomes the embassy with genuine warmth and acts as a good host, calling them his friends, the ‘dearest of the Achaeans’ and the men he ‘loves the most’</li> <li>• However, Achilles could be generally seen to show a lack of regard for his own side more generally – while his comrades are dying, he is playing the lyre and singing songs about heroism</li> <li>• He appears to disregard the needs of his friends and fellow-Greeks by holding on to his anger and bitterness in the face of lavish apologies and compensation – this shows him as self-absorbed and vindictive</li> <li>• Patroclus is uncomfortable with Achilles’ refusal to fight – this is obvious in his reaction to the Embassy and his behaviour while he waits for Achilles to stop singing</li> <li>• Achilles has regular support from Thetis, Athena and Zeus; he has a particularly close relationship with his mother</li> </ul> <p>Book 18</p> <ul style="list-style-type: none"> <li>• Achilles’ 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 and reflect a genuine affection for Patroclus</li> <li>• Unlike most of the other warriors, Achilles enjoys considerable divine support: Athena, Thetis, Iris and Hephaestus provide him with considerable support in Book 18</li> <li>• We see the response of Thetis and the Nereids to Patroclus’ death and the support they give each other</li> <li>• Achilles’ close relationship with his mother is demonstrated by her holding his head in her arms and the discussion they have about his impending death</li> <li>• We see that the immortals have relationships with each other that are similar to the bonds of humans – politeness, respect and</li> </ul>		

Question	Answer	Marks	Guidance
	<p>persuasion all play a part in this.</p> <ul style="list-style-type: none"> <li>Hera sends Iris to give Achilles instructions, Thetis persuades Hephaestus to make new armour for Achilles</li> </ul>		

Question	Answer	Marks	Guidance
7	<p><b><i>To what extent is Medea still relevant to a modern audience?</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</i></p> <p><b>Yes, the themes are still relevant to a modern audience</b></p> <ul style="list-style-type: none"> <li>The emotions shown by the characters in this play are arguably extreme expressions of human nature – jealousy, revenge, desire, a need for shelter, maternal and paternal love, the affection of adults towards children</li> <li>The issue of gender is still of great importance in modern Britain, and in particular the issue of equality between the sexes: Medea feels that she has been disregarded and badly treated by Jason and gets her cruel revenge for this reason</li> <li>Male characters such as Creon and Jason underestimate Medea’s abilities but are afraid of her at the same time; Medea highlights the challenge of being a clever woman in a paternalistic society that valued women for their domestic skills and child-rearing potential</li> <li>Marriage / relationships and parenthood remain very significant and</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>the homes that stem from them form the basic units of society; great pain and trauma can occur when these dynamics break down</p> <ul style="list-style-type: none"> <li>• Race and xenophobia remain major issues in modern society, and Medea makes clear that her own situation as a foreign woman has put her in a vulnerable position in Corinth</li> <li>• The response of bystanders to actions that take place within a society is still considered important; throughout the play we see the Chorus, palace slaves and Messenger commenting on the way in which the characters act – this is still the case today where the commentary is provided by the newspapers, TV and radio, while individuals use social media as a means to expressing opinions</li> <li>• The attraction of revenge when faced with serious personal insult or injury remains as strong as ever. Medea’s bitter and cruel treatment of Glauke is extreme but understandable on some levels</li> <li>• It remains part of human nature to lie or manipulate others to get something – Creon is completely hoodwinked by Medea’s request for an extra day’s grace before her enforced exile</li> <li>• There are terrible cases in the media of parents who murder their own children as a way of exacting a terrible revenge on their former partner – this would be the worst punishment that they could imagine</li> <li>• A fear of death remains part of modern life – Creon’s horror at Glauke’s fate or Jason’s horror at the murder of his children are easily recognisable</li> </ul> <p><b>No, the themes are irrelevant to a modern audience</b></p> <ul style="list-style-type: none"> <li>• The way in which the characters behave is too fantastical and extreme to apply to the modern world</li> <li>• It is likely that a modern audience would find Jason’s reasons for remarrying as difficult to comprehend as an ancient audience – his loyalty should have remained with Medea as the mother of his children, and trying to pretend that entering into a royal marriage is good for the whole family still does not ring true</li> <li>• Medea’s use of witchcraft, magic herbs and chariots drawn by snakes</li> </ul>		

<b>Question</b>	<b>Answer</b>	<b>Marks</b>	<b>Guidance</b>
	<p>is something that a modern audience might reserve for fairy tales</p> <ul style="list-style-type: none"><li>• A modern audience is unlikely to understand the ancient Athenian fear of exile and may be more concerned for Medea's status as a homeless woman with young children than at her loss of citizen status in Corinth</li></ul>		

Question	Answer	Marks	Guidance
8	<p><b><i>Does it matter that the plot of 'Peace' deals with things that are impossible in the real world?</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:</i></p> <ul style="list-style-type: none"> <li>• Aristophanes' primary aim in entering Peace for a dramatic competition was to win - therefore he needed to entertain as wide an audience as possible</li> <li>• Focusing on fantastical events and characters give him the freedom to explore ideas that would entertain and challenge his audience without anchoring him down in reality</li> <li>• The desire to strike out alone and do something dramatic to escape / sort out a current problem (eg. Trygaios flying up to heaven) is something familiar to most audience members, even though it is implausible</li> <li>• Aristophanes was accused of slandering the Athenian polis in his second play, <i>The Babylonians</i>. By exploring ideas about the city but setting it in a fantasy context frees him from any similar accusations in the future</li> <li>• The world of <i>Peace</i> is far removed from the reality of Aristophanes' audiences who had endured years of warfare and deprivation: instead it provides a means of resolving multiple, complex conflicts in a simplistic and imaginative way and re-establishing peace and harmony as a form of escapism</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>for the audience</p> <ul style="list-style-type: none"> <li>• Aristophanes is able to include nationalistic jokes at the expense of Athens' citizens, neighbours and rivals, but does so lightly in a humorous way that would be impossible in a play that focused on hard reality</li> <li>• In <i>Peace</i>, the community is shown to solve its own problems in a way that the citizens of Athens were unable to do in real life</li> <li>• Personification of War, Peace, Harmony, Havoc etc, while completely fantastical, can give an allegorical message to an audience that may spark their imaginations and prompt them to think. Aristophanes' play is not simply pantomime, but is also thought-provoking</li> <li>• Watching comedic portrayals of poor political decisions, and useless or dangerous political figures can serve to get Aristophanes' warnings and messages across without actually focusing on particular individuals</li> <li>• The play's focus on happiness, love and plenty as goals is a valid one, even though it may seem overly simplistic</li> </ul>		

**APPENDIX 1: ASSESSMENT OBJECTIVE GRID**

Question	Distribution of marks for each Assessment Objective		
<b>Section A</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
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
<b>TOTAL</b>	<b>–</b>	<b>35</b>	<b>40</b>

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