



Oxford Cambridge and RSA

GCE

Classical Greek

H044/02: Literature

AS Level

Mark Scheme for June 2022

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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

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

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

© OCR 2022

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: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:

Descriptor	Award mark
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
	Point for which a mark is awarded
	Incorrect information
	Benefit of doubt
	Omission of words or part-words
	Error in translation
	Minor error in translation
	Consequential error
	Repeated error
	Accurate analysis of point in 'essay'
	Text reference mentioned appropriately in essay
	Noted but no credit given

12. Subject Specific Marking Instructions

Guidance on applying the marking grids for set text translation

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

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

The determination of what 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 a “slight” error are:

- 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 a “major” error are:

- 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” error 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 10-mark extended response question

Two Assessment Objectives are being assessed in Questions 1(i), 2(i), 3(g) and 4(i) – **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 8 made up of AO2 = 6 and AO3 = 2.

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 as well as the social, historic and cultural context for the set text. For the highest level, candidates are expected, where relevant, to bring in knowledge and understanding from the material they have read in English.

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.

10-mark grid for the extended response question			AO2 = 5 marks = Demonstrate knowledge and understanding of literature
			AO3 = 5 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance	
5	9-10	<ul style="list-style-type: none"> • detailed knowledge and excellent understanding of the material studied in Greek including, where appropriate, the social, cultural and historic context and, where relevant, material studied in translation (AO2) • well-argued response to the question which is supported by a range of well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>	
4	7-8	<ul style="list-style-type: none"> • good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a good response to the question which is supported by some well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>	
3	5-6	<ul style="list-style-type: none"> • some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a reasonable response to the question which is supported by some points from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>	
2	3-4	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a limited response to the question which is occasionally supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>	
1	1-2	<ul style="list-style-type: none"> • very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a very limited response to the question with very limited reference to the set text (AO3) <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>Accept any two of: He realised that there was no way of diverting the Athenians from the expedition (1); But he thought they might change their minds (1) If he exaggerated how great a force was required. (1)</p>	AO2 2	Why has Nicias decided to speak to the assembly?								
1	(b)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ἐπὶ γὰρ πόλεις, ὡς ἐγὼ ἀκοῇ αἰσθάνομαι, μέλλομεν ἰέναι μεγάλας καὶ οὐθ' ὑπηκόους ἀλλήλων οὔτε δεομένας μεταβολῆς, ἢ ἂν ἐκ βιαίου τις δουλείας ἄσμενος ἐς ῥάω μετάστασιν χωροίη, οὐδ' ἂν τὴν ἀρχὴν τὴν ἡμετέραν εἰκότως ἀντ' ἐλευθερίας προσδεξαμένας, τό τε πλῆθος ὡς ἐν μιᾷ νήσῳ πολλὰς τὰς Ἑλληνίδας.</p> <p>Suggested translation: For we are about to set out against cities, as I understand it from reports, which are great and not subjects of each other nor in need of change through which anyone would gladly make a move from repressive slavery to an easier new regime, nor would they reasonably welcome our rule in place of freedom, and as for the number of them, in one island many are Greek states.</p>	AO2 5	<p>Slight omission of ἦ</p> <p>Major leaving out key words/phrases</p>								
1	(c)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="398 1198 1122 1410"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of</td> <td></td> <td></td> </tr> </tbody> </table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of			AO3 8	<p>πλὴν ... χρῶνται (lines 5-12): how does Nicias emphasise the scale of the challenge facing the Athenians?</p> <p>Make four points and support your answer with reference to the Greek text.</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek											
1	expresses a valid point, but is not fully supported by an appropriate selection of											

			content or aspect of literary style or reference to the Greek		
		0	Point is not valid, or none are drawn		
		<p>Answers may include:</p> <ul style="list-style-type: none"> • πλὴν γὰρ Νάξου καὶ Κατάνης: Nicias notes that only two states are likely to join them κατὰ τὸ Λεοντίνων ξυγγενές • ἄλλαι εἰσὶν ἑπτὰ: there are seven others • παρεσκευασμένοι τοῖς πᾶσιν ὁμοιοτρόπως μάλιστα τῇ ἡμετέρᾳ δυνάμει: Nicias stresses the similar forces available to their enemy • οὐχ ἤκιστα ἐπὶ ἃς μᾶλλον πλέομεν, Σελινοῦς καὶ Συράκουσαι: Selinus and Syracuse are left to the end, as they are well-known • πολλοὶ μὲν γὰρ ὀπλῖται ἔνεισι καὶ τοξόται καὶ ἀκοντισταί: the land forces • πολλαὶ δὲ τριήρεις καὶ ὄχλος ὁ πληρώσων αὐτάς: note μὲν/ δὲ; the naval forces and the manpower for their fleet • χρήματά τ' ἔχουσι τὰ μὲν ἴδια, τὰ δὲ καὶ ἐν τοῖς ἱεροῖς ἐστὶ Σελινουντίοις: Nicias next turns to financial resources, including religious offerings • Συρακοσίοις δὲ καὶ ἀπὸ βαρβάρων τινῶν ἀπαρχὴ ἐσφέρεται: Syracuse also has some financial links with the local tribes • ᾧ δὲ μάλιστα: Nicias finishes with a what he sees as the most significant problems • ἵππους τε πολλοὺς κέκτηνται καὶ σίτῳ οἰκείῳ καὶ οὐκ ἐπακτῷ χρῶνται: cavalry could significantly restrict the freedom of action for hoplites, and the food supply was secure for Syracuse (and not so for the Athenian invading force). 			

1	(d)	<p>Nicias rejects the idea of (a fleet and) a small infantry force (1) If we want to achieve our objective, we need a large foot army to sail with us (1) if we are not to be restricted by their cavalry(1) If the cities join together (out of fear) (1) So that only the Egestaeans provide cavalry to help us (1)</p>	AO2 3	πρὸς οὖν ... ἵππικόν (lines 13-17): how does Nicias propose to overcome the difficulties?												
1	(e)	<p>The vast majority were cut about the face on a single night (1) of the stone Herms (in the city of Athens) (1) which are (according to custom) square cut works (1) many placed in private porches and in temples (1)</p>	AO2 4	ἐν δὲ τούτῳ ... πρόσωπα (lines 1–3): what does Thucydides describe here?												
1	(f)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="398 676 1122 999"> <tr> <td data-bbox="398 676 488 815">2</td> <td data-bbox="488 676 1077 815">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td data-bbox="1077 676 1122 815"></td> <td data-bbox="1122 676 1137 815"></td> </tr> <tr> <td data-bbox="398 815 488 959">1</td> <td data-bbox="488 815 1077 959">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td data-bbox="1077 815 1122 959"></td> <td data-bbox="1122 815 1137 959"></td> </tr> <tr> <td data-bbox="398 959 488 999">0</td> <td data-bbox="488 959 1077 999">Point is not valid, or none are drawn</td> <td data-bbox="1077 959 1122 999"></td> <td data-bbox="1122 959 1137 999"></td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="443 1070 1115 1463" style="list-style-type: none"> • ἦδει οὐδεὶς : the negative left to the end for emphasis • μεγάλοις μηνύτροις: alliteration adds a little emphasis • δημοσία: this was not a private matter and affected the state • προσέτι ἐψηφίσαντο: this was dealt with by the assembly • ἄλλο τι οἶδεν ἀσέβημα γεγενημένον: suitably vague, so opening up the possibility of broadening the issue 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>καὶ τοὺς ... ἐπητιῶντο (lines 3-12): how does Thucydides highlight the significance of this event for the city and the expedition?</p> <p>Make four points and support your answer with reference to the Greek text.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<ul style="list-style-type: none"> • μηνύειν ἀδεῶς τὸν βουλόμενον: adverb in unusual position • καὶ ἀστῶν καὶ ξένων καὶ δούλων: broad scope of the measure, including slaves • μειζόνως ἐλάμβανον: imperfect tense emphasises the length of the enquiry/they took it rather seriously • τοῦ τε γὰρ ἔκπλου οἰωνὸς ἐδόκει εἶναι: an omen for the expedition • ἐπὶ ξυνωμοσίᾳ ἅμα νεωτέρων πραγμάτων καὶ δήμου καταλύσεως: a threat to the very democracy itself • ἀπὸ μετοίκων τέ τινων καὶ ἀκολούθων: information from all sorts of sources • ἄλλων δὲ ἀγαλμάτων περικοπαὶ τινες: previous examples of the same sort of behaviour • πρότερον ὑπὸ νεωτέρων μετὰ παιδιᾶς καὶ οἴνου γεγενημένοι: accusation aimed at younger Athenians for drunken behaviour • τὰ μυστήρια ἅμα ὡς ποιεῖται ἐν οἰκίαις ἐφ' ὕβρει: a very specific charge on a religious issue • ὧν καὶ τὸν Ἀλκιβιάδην ἐπητιῶντο: Alcibiades name brought in at the end. 		
1	(g)	<p>Assess against criteria in the 10-mark essay grid (see above).</p> <p>Arguments may include (AO3): Thucydides presents a duplicitous speech by Nicias which carefully builds a case for sending a strong force so that the objectives might be achieved; the impact of this speech on the Athenian assembly is emphasised and Nicias' estimate of the required forces and supplies listed. This is followed by the defacing of the Herms: Thucydides shows how this incident is brought back against Alcibiades who was pivotal in getting the expedition agreed. The disagreement about putting</p>	<p>10 made up of AO2 = 5 & AO3 = 5</p>	<p>How effectively does Thucydides in Book 6 convey the challenges and opportunities of the expedition to Sicily?</p> <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>

		<p>Alcibiades on trial leads into the departure of the main Athenian contingent from Piraeus: this allows the glorious sight of massed Athenian power to be overshadowed by an unresolved religious issue. So Thucydides uses a series of the set pieces to frame the departure and the set book section concludes with a switch to Syracuse and the response there to the news of the expedition. Credit discussion of Thucydides' approach to history. In particular, his use of individuals and their speeches is an area candidates may explore, as this enables him to bring out important arguments. Thucydides also focuses on significant events such as the mutilation of the herms and the sailing of the fleet to highlight key elements in the history of the war. There is no "right answer", all arguments put forward by students should be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Nicias' attempt to get the Athenians to reconsider their decision or at least send a significant force (6.19) • Nicias sets out the challenges to be faced in Sicily and the need for a strong army and considerable resources (6.20) • Nicias as an experienced general gives his views on possible outcomes; he emphasises the significant difference that fighting so far from home will bring (6.21) • He gives details of the army required and the financial resources needed (6.22) • He emphasises that the Sicilians will be fighting on home territory; Nicias suggests he is leaving as little as possible to chance (6.23) • The Athenians gain confidence from Nicias' speech, as they knew he was an experienced 		
--	--	--	--	--

		<p>general. Everyone was enthusiastic: older and younger (older for conquest, younger for seeing new places), and also the general masses who wanted the regular pay. Those who were opposed kept quiet out of fear (6.24)</p> <ul style="list-style-type: none">• Nicias was put on the spot about exact numbers so that the assembly could make a decision: 100 triremes, and at least 5000 hoplites (6.25)• The assembly voted for this at once (6.26)• The mutilation of the herms: this is linked as an omen for the expedition and also to revolutionary conspiracy (6.27)• Alcibiades is involved through possible involvement in impiety concerning the Eleusinian mysteries, and his life-style is attacked (6.28)• The political issues relating to Alcibiades and a trial (6.29)• The Athenian people came to see the expedition off (6.30)• The Athenians were keen on conquest (6.30)• 'the incredible ambition of the thing'. The size of the force and the cost of the expedition (6.31)• The moment of silence and the prayer; libations. Then to sea (6.32)		
--	--	--	--	--

Question		Answer	Mark	Guidance												
2	(a)	Any two of: They do not understand his power (1) since if they did appreciate it they would have built temples (and altars) (1) and made sacrifices, which do not happen at present (and ought to) (1)	AO2 2	What claim does Aristophanes make about how well men understand love?												
2	(b)	Assess against criteria in the 5-mark AO2 grid (see above). ἔστι γὰρ θεῶν φιλανθρωπότατος, ἐπίκουρός τε ὧν τῶν ἀνθρώπων καὶ ἰατρός τούτων ὧν ἰαθέντων μεγίστη εὐδαιμονία ἂν τῷ ἀνθρωπείῳ γένοι εἶη. ἐγὼ οὖν πειράσομαι ὑμῖν εἰσηγήσασθαι τὴν δύναμιν αὐτοῦ, ὑμεῖς δὲ τῶν ἄλλων διδάσκαλοι ἔσεσθε. δεῖ δὲ πρῶτον ὑμᾶς μαθεῖν τὴν ἀνθρωπίνην φύσιν καὶ τὰ παθήματα αὐτῆς. Suggested translation: For of the gods he is the best disposed towards men, being the helper of men and the healer of those things which once cured would bring the greatest happiness for the human race. So I will try to explain his power to you, and you will be teachers of others. But first you must learn the nature of humankind and what has happened to it.	AO2 5	Slight Accept synonyms of well-disposed/philanthropic which acknowledge superlative, omission of ὧν Major leaving out key words/phrases												
2	(c)	Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table border="1" data-bbox="398 1125 1124 1442"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </tbody> </table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	ἢ γὰρ ... ὅμοια πάντα (lines 5-12): how does Aristophanes make his argument about love lively and amusing? Make four points and support your answer with reference to the Greek text. Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<p>Answers may include:</p> <ul style="list-style-type: none"> • ἡ γὰρ πάλαι ἡμῶν φύσις: Aristophanes emphasises that he refers to the distant past • οὐχ αὐτὴ ἦν ἥπερ νῦν, ἀλλ' ἄλλοία: draws attention to the difference between then and now • τρία ἦν τὰ γένη τὰ τῶν ἀνθρώπων: the three types of proto-human • τρίτον προσῆν κοινὸν ὃν ἀμφοτέρων τούτων: repetition of sounds (-ον, -ων) • τότε μὲν ... νῦν δέ: Aristophanes continues to draw attention to the contrast between the world of today and his imagined past • καὶ εἶδος καὶ ὄνομα: Aristophanes sets out the details of his origin story • ἐξ ἀμφοτέρων κοινὸν τοῦ τε ἄρρενος καὶ θήλεος: Aristophanes continues to underline the 'mixed' nature of this third type of human • οὐκ ἔστιν ἀλλ' ἡ ἐν ὀνειδίει ὄνομα κείμενον: Aristophanes attempts to reclaim an original meaning for the term • ἔπειτα ὅλον ἦν: ὅλον emphatically early • ἐκάστου τοῦ ἀνθρώπου τὸ εἶδος: so this description applies to all three types of 'man' • νῶτον καὶ πλευρὰς κύκλω ἔχον: Aristophanes emphasises the physical description, methodically working through the physical body parts • χειῖρας δὲ τέτταρας ... σκέλη τὰ ἴσα ταῖς χερσίν, καὶ πρόσωπα δύο: methodical list so that the audience work through the details • ἐπ' ἀυχένι κυκλοτερεῖ, ὅμοια πάντη: emphasis on this important difference – a single neck 		
--	--	--	--	--

2	(d)	<p>Any three of: One head with the two faces (1) looking in opposite directions (1) 4 ears and 2 sets of genitals (1) and all the rest following the same pattern (1)</p>	AO2 3	κεφαλήν δ' ... εικάσειεν (lines 13-14): what additional details does Aristophanes add here?						
2	(e)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="398 368 1126 691"> <tr> <td data-bbox="398 368 488 507">2</td> <td data-bbox="488 368 1126 507">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="398 507 488 646">1</td> <td data-bbox="488 507 1126 646">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> </tr> <tr> <td data-bbox="398 646 488 691">0</td> <td data-bbox="488 646 1126 691">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="443 762 1126 1452" style="list-style-type: none"> • λέγω δὲ οὖν ἔγωγε: Aristophanes emphasises that this is his story, and he changes the focus away from Agathon's supposed manliness • καθ' ἀπάντων καὶ ἀνδρῶν καὶ γυναικῶν: Aristophanes emphasises that this applies to everyone • οὕτως ἂν ἡμῶν τὸ γένος εὐδαιμον γένοιτο: this picks something found elsewhere in Plato, a focus on happiness • ἐκτελέσαιμεν τὸν ἔρωτα: happiness would be the result of achieving 'love' • τῶν παιδικῶν τῶν αὐτοῦ ἕκαστος τύχοι: so each human should seek his/her/their παιδικά who might be of either sex • εἰς τὴν ἀρχαίαν ἀπελθὼν φύσιν: Aristophanes reminds us of the starting point for his story • ἀναγκαῖον καὶ τῶν νῦν παρόντων τὸ τούτου ἐγγυτάτω ἄριστον: presented as the conclusion to an argument which follows the rules of logic; 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek	0	Point is not valid, or none are drawn	AO3 8	<p>λέγω δὲ ... ποιῆσαι (lines 1–9): how does Plato bring Aristophanes' story to a striking conclusion?</p> <p>Make four points and support your answer with reference to the Greek text.</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek									
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek									
0	Point is not valid, or none are drawn									

		<p>ἐγγυτάτω draws attention to the limited nature of this success</p> <ul style="list-style-type: none"> • παιδικῶν τυχεῖν κατὰ νοῦν αὐτῷ πεφυκότων: reiterating his point about individuals seeking their natural παιδικά • τὸν αἴτιον θεὸν ὑμνοῦντες: returns to the starting point of the exercise • δικαίως ἂν ὑμνοῖμεν ἔρωτα: word order • ἔν τε τῷ παρόντι: emphasis on the present as opposed to the distant past • εἰς τὸ ἔπειτα ἐλπίδας μεγίστας: Aristophanes also emphasizes the future benefits • ἡμῶν παρεχομένων πρὸς θεοὺς εὐσέβειαν: Aristophanes is being pious, even if his story seems challenging • ἡμᾶς εἰς τὴν ἀρχαίαν φύσιν: Love brings man back to his original nature • ἰασάμενος μακαρίους καὶ εὐδαίμονας ποιῆσαι: Love as a healer who makes men happy 		
2	(f)	<p>Any four of: That is Aristophanes' story about love (1) which is different from Eryximachus' (1) and he asks Eryximachus not to make fun of it (1) so that they may hear the remaining stories (1) for there are only two left, (Agathon and Socrates) (1)</p>	AO2 4	οὗτος, ἔφη ... λοιποῖ (lines 10-12): what does Aristophanes add in his final comment to Eryximachus?
2	(g)	<p>Assess against criteria in the 10-mark essay grid (see above).</p> <p>Arguments may include (AO3): Candidates should focus both on the arguments presented in the sections they have studied and also the manner of presentation by Aristophanes and the responses of other characters. There is scope to discuss Aristophanes' story in some detail, particularly those parts that are humorous. There is no "right answer", all arguments put forward by students should</p>	10 made up of AO2 = 5 & AO3 = 5	<p>In the <i>Symposium</i>, to what extent does Plato make the arguments entertaining and convincing?</p> <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>

		<p>be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Aristophanes now presents his story about love, which shows the power of Love is not understood by men: otherwise there would be more temples and altars (189c) • Originally there were not two types of humans but three. (189d) • This original man was round with four hands and feet (189e) • Further description of this proto-human and his powers (190a) • Connections between man and sun, earth and moon; their attack upon the gods (Otus and Ephialtes) (190b) • Council of the gods to decide the fate of humankind (190c) • Zeus's plan involved cutting them in half (190d) • Apollo healed them so that they recovered from the cutting (190e) • He left some wrinkles. Then each half-human sought out its other half, desiring to embrace and become whole again (191a) • This led to many pining away for their other half, and many dies. Zeus then decided to put the sex organs at the 'front' (191b) • This led to the reproduction of humans (191c) • This has led to us seeking to return to our former nature (191d) • Men & women formed from the androgynous human: the se became male and female adulterers. (191d) 		
--	--	---	--	--

		<ul style="list-style-type: none"> • The original females pursue women, the original males, men (and these are the best of men) (191e) • Some call these manly men shameless but this is wrong; they become statesmen (192a) • This leads to the strongest friendships between men (192b) • This is not physical lust but is more a matter of soul (192c) • Aristophanes what these lovers would ask Hephaestus if they could: to be fused together permanently: 'the desire and pursuit of the whole' (192de) • So in the past men were one, but now we are dispersed. If we are not obedient to the gods, we will be split again and look like relief sculptures (193a) • So we should be pious and take Love as our leader so we can find our true love (193d) • This isn't a dig at Pausanias and Agathon, and describes all men and women everywhere (193c) • So we should praise and give thanks to Love who will heal us and make us happy (193 d) • So now Agathon and Socrates should make their speeches; Eryximachus agrees (193e) • Socrates continues the banter by saying he is afraid of Agathon (194a) • He reminds Agathon how bravely he faced the theatre audience; but Agathon says an audience of fools is less fearsome than a few wise men (194b) • Socrates says that because they have been in the theatre with fools, they cannot be the wise. But a really wise man would be scary (194c) • Phaedrus suggests Socrates is trying to avoid giving his own account of love by making someone else do the talking as usual (194d) 	
--	--	---	--

			<ul style="list-style-type: none">• So Agathon prepares to speak (194e)		
--	--	--	---	--	--

Question		Answer	Mark	Guidance												
3	(a)	The gods did not make your family to be nameless in the future (1) since Penelope is your mother (1) of such a man as you are (1)	AO2 2	What comment has Mentos just made about Telemachus' family?												
3	(b)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ἀλλ' ἄγε μοι τόδε εἶπε καὶ ἀτρεκέως κατάλεξον· τίς δαίς, τίς δὲ ὄμιλος ὄδ' ἔπλετο; τίπτε δέ σε χρεώ; εἰλαπίνη ἢ ἔγάμος; ἐπεὶ οὐκ ἔρανος τάδε γ' ἐστίν· ὥς τέ μοι ὑβρίζοντες ὑπερφιάλως δοκέουσι δαίνυσθαι κατὰ δῶμα. νεμεσσήσαιτό κεν ἀνήρ αἴσχεα πόλλ' ὀρόων, ὅς τις πινυτός γε μετέλθοι.</p> <p>Suggested translation: But come, tell me this and tell me exactly: What feast is this and what is this crowd? Why ever has this necessity come to you? Is it a private party or a wedding feast? Since this is not a communal dinner. For they seem to me to be behaving outrageously and arrogantly in dining throughout your house. Any sensible man who should come among them would be angry, seeing many shameful things.</p>	AO2 5	Major τίπτε if 'what' is given instead of why ever ...												
3	(c)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </tbody> </table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>τὴν δ' ... ὀπίσω (lines 7-17): how does Homer convey the challenges Telemachus faces?</p> <p>Make four points and support your answer with reference to the Greek text.</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<p>Answers may include:</p> <ul style="list-style-type: none"> • ξεῖν': Telemachus greets the stranger formally, showing that in spite of the situation he understands the protocols of Homeric society • ἐπεὶ ἄρ' ἔδη: Telemachus gives a considered response to Mentès' question • μέλλεν μὲν ποτε: this suggests Telemachus' sadness for the state of his father's house • οἶκος ὄδ' ἀφνειὸς καὶ ἀμύμων: these adjectives applied when his father was present • ἔτι κεῖνος ἀνὴρ ἐπιδήμιος: the nub of the problem for Telemachus • νῦν δ': strong contrast between the past and the present • ἐτέρως ἐβόλοντο θεοὶ: an irony here, given the presence of Athena/Mentès; some candidates may reference the Council of the Gods at the start of <i>Odyssey</i> 1 • κακὰ μητιόωντες: this gives Telemachus' perspective and adds to the irony, as Athena is there to help him • κεῖνον μὲν ἄιστον ἐποίησαν: Telemachus highlights the unique aspect of his situation – his father is ἄιστον • περὶ πάντων ἀνθρώπων: emphasises the problem facing Telemachus • οὗ κε θανόντι περ ὧδ' ἀκαχοίμην: Telemachus' grief is all the greater because he does not know Odysseus' fate • εἰ ... δάμη Τρώων ἐνὶ δήμῳ: a death in battle would have been much easier • μετὰ οἷς ἐτάροισι ... ἢ φίλων ἐν χερσίν: either death would have been easier • τύμβον μὲν ἐποίησαν Παναχαιοί: a valorous death would have been rewarded by the Greeks with a (visible) monument 		
--	--	--	--	--

		<ul style="list-style-type: none"> ὃ παιδί μέγα κλέος ἦρατ' ὀπίσσω: the future would be different for a son whose father had left him μέγα κλέος 														
3	(d)	<p>Any three of:</p> <p>Phemius, you know many other delights of mortals (1)</p> <p>The deeds of men and gods, which poets sing/make famous (1)</p> <p>Sing one of these for these men as you sit here (1)</p> <p>And let them drink their wine in silence (1)</p>	AO2 3	Φήμιε ... πινόντων (lines 1–4): what instruction does Penelope give here?												
3	(e)	<p>Stop this bitter song which wrings my heart in my breast always (1)</p> <p>Since insufferable grief comes over me (1)</p> <p>For always lost in my memories I desire the face of my husband (1)</p> <p>Whose fame travels through broad Hellas to Argos (1)</p>	AO2 4	ταύτης δ' ... Ἄργος (lines 4–8): what is the reason for Penelope's distress?												
3	(f)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="398 754 1122 1077"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> πεπνυμένος: candidates may argue that this word emphasises Telemachus' understanding of the Homeric world τί τ' ἄρα: here Telemachus addresses his mother and questions her behaviour; the narrative of Book 1 suggests that this is the first such direct intervention, as does Penelope's response 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>τὴν δ' αὖ ... ὄλοντο (lines 9–19): how does Homer reveal Telemachus' maturity and understanding through this speech?</p> <p>Make four points and support your answer with reference to the Greek text.</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<ul style="list-style-type: none"> • ἐρίηρον ἀοιδὸν τέρπειν ὅππῃ οἱ νόος ὄρνυται: this shows Telemachus' understanding of the role of the bard in Homeric society, particularly in the public world of men • ποθι Ζεὺς αἴτιος: again, Telemachus shows an understanding of the role of the gods in inspiration and entertainment; the ποθι softens the statement • ὅς τε δίδωσιν ἀνδράσιν ἀλφησστήσιν, ὅπως ἐθέλησιν, ἐκάστω: his understanding of the role of Zeus, beyond the control of men • τούτῳ δ' οὐ νέμεσις: again, Telemachus is direct with his mother; νέμεσις shows Telemachus' understanding of Homeric values • ἐπικλείουσ' ἄνθρωποι: demonstrates Telemachus' understanding of the world of men where novelty (ἀκουόντεσσι νεωτάτη) is valued • σοί δ' ἐπιτολμάτω κραδίη καὶ θυμὸς ἀκούειν: Telemachus focuses his advice on his mother • οὐ γὰρ Ὀδυσσεὺς οἶος: irony here, as Telemachus has claimed to Mentēs that his situation is worse because of his father's unusual fate • νόστιμον ἦμαρ: the point of the poem, emphasised by the enjambment of ἐν Τροίῃ 		
3	(g)	<p>Assess against criteria in the 10-mark essay grid (see above).</p> <p>Arguments may include (AO3): Candidates will focus primarily on the set text, selecting details of this story that show Telemachus engaging with Mentēs/Athena, the suitors and his mother Penelope. Candidates may focus on how Homer uses Mentēs to bridge the gap between Telemachus and his father and develop a greater self-confidence in the young man so that he asserts himself both over Penelope and the suitors. There is no "right answer", all</p>	<p>10 made up of AO2 = 5 & AO3 = 5</p>	<p>In <i>Odyssey</i> 1, how effectively does Homer develop the relationships between Telemachus and other characters?</p> <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Greek prescription that a candidate brings into their answer.</p>

		<p>arguments put forward by students should be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Telemachus responds to Mentès' question about his parentage by saying he has only his mother's word (213ff) • Athena turns her focus on the behaviour of the suitors: their behaviour would disgust a decent man (221ff) • Telemachus says that Odysseus kept the house decent, but since the gods have made him vanish, his son is left in limbo. Local chiefs woo his mother and will soon will destroy the house and Telemachus himself. (230ff) • Athena says that he needs his father, armed as he was when he visited their house. Mentès' father gave him poison for his arrows. The future lies in the lap of the gods; but Telemachus should look to remove the suitors, calling an assembly of the Achaean lords and send his mother to her father's house to arrange the marriage (252ff) • She then advises him to choose his best ship and go to Pylos and Sparta for news of his father. If he is alive, give him another year; but if he is dead, build a mound for a proper funeral. Then deal with this mob either through cunning or an open fight. Telemachus is no longer a child. He should think of Orestes. But now Mentès says he must go back to his ship (252ff) • Telemachus asks her to stay and bathe (306ff) • Athena/Mentès says she is eager to go and will exchange gifts on the way home. Then she vanished like a bird through a hole in the roof. She had put daring in Telemachus (314ff) 		
--	--	---	--	--

		<ul style="list-style-type: none"> • Telemachus rejoined the suitors and listened to Phemius singing about the return of the Greeks from Troy (325ff) • Penelope came down from her bedroom and reproached Phemius for singing this song (335ff) • Telemachus told his mother not to reprove Phemius as Odysseus was not the only one not to return. She should go back to her spindle. He was the master in the house (345ff) • Penelope was amazed and went back upstairs and wept for Odysseus (360ff) • The suitors made uproar and longed to sleep with her (365ff) • Telemachus called them insolent. He said they should dine and then next day he would call an assembly; he would pray to Zeus for retribution (367ff) • The suitors were amazed (381) • Antinous said Telemachus was haughty and wished he might never be king (383ff) • Telemachus said that he would accept the kingship from Zeus, but others could also be king; he wished to be master of his own house (388ff) • Eurymachus said that the gods would select the king and asked about the visitor (Mentes) who left quickly. (399ff) • Telemachus said that his father would not return; Mentes was an old friend of his father. But he knew that the visitor had been an immortal goddess (412ff) • They gave themselves to dancing and went to bed each in his own home. Eurycleia accompanied Telemachus to his bedchamber (421ff) 		
--	--	--	--	--

Question		Answer	Mark	Guidance												
4	(a)	She says she always sees Odysseus [son of Laertes] (1) Hunting to seize some opportunity against his enemies (1)	AO2 2	How has Athena just greeted Odysseus?												
4	(b)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </tbody> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • καὶ νῦν: emphasises the urgency of what is happening on stage • σε ... ὄρω: Athena's personal response • ἐπὶ σκηναῖς ... ναυτικαῖς ... Αἴαντος: this helps the audience orientate themselves to the action of the play • τάξιν ἐσχάτην ἔχει: this underlines Ajax's importance for the Greeks as a warrior • πάλαι κυνηγετοῦντα καὶ μετρούμενον: Athena has been watching for some time; the image of the dog is picked up later • ἔχνη τὰ κείνου νεοχάραχθ': Odysseus was renowned for his cunning and skill • ὅπως ἴδης / εἴτ' ἔνδον εἴτ' οὐκ ἔνδον: enjambment; this suggests Odysseus is planning his next move (in contrast to the impulsive Ajax) 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>καὶ νῦν ... μάθησ (lines 1–11): how does Sophocles make Athena's speech engaging for the audience?</p> <p>Make four points and support your answer with reference to the Greek text.</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<ul style="list-style-type: none"> • κυνὸς Λακαΐνης ὡς τις εὐρινοῦ βάσις: suggests the skilful activity of Odysseus here • ἔνδον γὰρ: Athena answers Odysseus' question. Her relationship with him is an important part of the myth • ἄρτι τυγχάνει: suggests that Ajax is still active • κάρα / στάζων ἰδρῶτι καὶ χέρας ξιφοκτόνους: enjambment helps make this description of Ajax vivid; the sword was given to Ajax by Hector after their duel; the significance of what has happened before the play opens will be revealed, as this sword has been demeaned by its use; Odysseus' behaviour suggests some sense of threat • εἶσω τῆσδε παπταίνειν πύλης: reflects Odysseus' behaviour as he enters the stage • οὐδὲν ... ἔτ' ἔργον ἐστίν: the enjambment helps the audience understand Athena's help for Odysseus • ἐννέπειν δ' ὅτου χάριν / σπουδὴν ἔθου τήνδ': Athena demonstrates her divine grasp of what is happening (with enjambment) • ὡς παρ' εἰδυίας μάθης: the close relationship between Odysseus and Athena 		
4	(c)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ὦ φθέγμ' Ἀθάνας, φιλάτης ἐμοὶ θεῶν, ὡς εὐμαθές σου, κἂν ἄποπτος ἦς ὅμως, φώνημ' ἀκούω καὶ ξυναρπάζω φρενὶ χαλκοστόμου κώδωνος ὡς Τυρσηνικῆς. καὶ νῦν ἐπέγνωσ εὖ μ' ἐπ' ἀνδρὶ δυσμενεῖ βάσιν κυκλοῦντ', Αἴαντι τῷ σακεσφόρῳ.</p>	AO2 5	<p>Note: the commentary recognises that some editors place the comma before ὅμως (line 2), so it is possible some candidates will follow that reading.</p> <p>Slight trumpets (pl.) accept</p>

		<p>Suggested translation: O voice of Athena, dearest of the gods to me, how easy to recognise, even if you are nevertheless out of sight, I hear your voice and grasp it in my mind like that of a bronze-mouthed Etruscan trumpet. And now you have rightly discovered me directing my steps against a hostile man, Ajax the shield-bearer.</p>														
4	(d)	<p>Strive for victory (1) with the spear (1) But strive for victory with god beside you (1)</p>	<p>AO2 3</p>	<p>ὁ μὲν ... κρατεῖν (lines 1–2): what advice was given to Ajax? Accept ‘with the gods ...’.</p>												
4	(e)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="398 614 1122 933"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> ὑψικόμπως κάφρόνως: these adverbs highlight how Ajax breaks with Greek convention; both are strong κἄν ὁ μηδὲν ὦν: Ajax suggests that he is far from such a person, indicating his high (too high) conception of his own abilities and status in the world θεοῖς μὲν ... ὁμοῦ κράτος κατακτήσαιτ’: the enjambment and alliteration help underline Ajax’s view of those who require divine assistance 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			<p>AO3 8</p>	<p>ὁ δ’ ... φρονῶν (lines 3–14): how does Sophocles reveal the character of Ajax in these lines? Make four points and support your answer with reference to the Greek text. Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<ul style="list-style-type: none"> • δίχα / κείνων: enjambment again; Ajax is unique • πέποιθα τοῦτ' ἐπισπάσειν κλέος: Ajax is eager for κλέος • ἐκόμπει: the messenger emphasises how Ajax is behaving • εἶτα δεύτερον: another example • ὀτρύνουσά νιν: this could be seen as showing divine favour, but here Ajax rejects Athena's aid • ἀντιφωνεῖ δεινὸν ἄροητόν τ' ἔπος: Ajax answers back; credit discussion of the two adjectives • ἄνασσα: Ajax is on the face of it respectful, but he is still rejecting a god's help • τοῖς ἄλλοισιν Ἀργείων πέλας / ἴστω: this again shows that Ajax puts himself in a different category to others • καθ' ἡμᾶς: emphatic at the start of a clause • ἀστεργῆ θεᾶς / ἐκτήσατ' ὀργήν: enjambment; emphasises the very personal response of the goddess to this brushoff • οὐ κατ' ἀνθρωπον φρονῶν: Ajax does not behave as a man should do (in the presence of a god) 		
4	(f)	<p>Any four of: But if he lives today, we may save him with god's help (1) The prophet said this (1). Teucer immediately sent me with these instructions for you (1) If we've lost him, that man is no longer alive, (1) if Calchas knows his stuff (1)</p>	AO2 4	ἀλλ' εἶπερ ... σοφός (lines 15–20): how does the messenger show how urgent the situation is?
4	(g)	<p>Assess against criteria in the 10-mark essay grid (see above).</p> <p>Arguments may include (AO3): Candidates may choose to approach this in a variety of ways. Credit discussion of the relationship between Athena and Odysseus, as well as Ajax and Athena.</p>	10 made up of AO2 = 5 &	<p>How successfully does Sophocles explore the relationship between gods and men in <i>Ajax</i>?</p> <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p>

		<p>There is no “right answer”, all arguments put forward by students should be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p>Supporting evidence may include (AO2):</p> <ul style="list-style-type: none">• The opening scene between Odysseus and Athena brings out some important elements in the relationship, including its inequality (as Odysseus cannot see her) and its personal aspect.• Athena’s manipulation of Ajax to save the Greeks indicates the power of the gods.• Odysseus’ sympathetic response towards Ajax reveals his awareness of the imbalance of power between men and gods: ‘all living things, mere phantoms, shadows of nothing’.• Tecmessa’s speech demonstrates the impact of Athena’s intervention on Ajax and what happens when the effect wears off.• The response of the Chorus shows that there is sympathy, as already shown by Odysseus, for Ajax in his troubles caused by the gods.• The intervention of Calchas reported by the messenger shows the weakness of humans in the face of fate. It also underlines the arbitrariness of the gods’ behaviour.	AO3 = 5	Examiners should credit any accurate references to material outside of the Greek prescription that a candidate brings into their answer.
--	--	--	--------------------	--

Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on

01223 553998

Alternatively, you can email us on

support@ocr.org.uk

For more information visit



ocr.org.uk/qualifications/resource-finder



ocr.org.uk



Twitter/ocrexams



/ocrexams



/company/ocr



/ocrexams



CAMBRIDGE
UNIVERSITY PRESS & ASSESSMENT

OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2022 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA.

Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up-to-date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.