



Oxford Cambridge and RSA

GCSE

Classical Greek

J292/03: Prose Literature B

General Certificate of Secondary Education

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:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks

- b. 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
+	Valid style point (8-marker) / AO3 point (10-marker)
?	Unclear/dubious point
BOD	Benefit of doubt
C	Consequential error
REP	Repetition / repeated error
X	Incorrect translation or interpretation or factual error
 (hard line)	Major error
	Minor error / SPAG
HA	Harmful addition
	Correct / positive mark / additional evidence (10-marker)
	Good content point (8-mark & 10-mark question) / 2-mark point in 4-mark AO3 question
	Weaker content point / 1-mark point in 4-mark AO3 question
^	Omission mark
HA	Harmful addition
 (highlight)	Harmless addition
BP	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
SEEN	Noted but no credit given

Question	Answer	Mark	Guidance						
1	<p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="371 309 1178 644"> <tr> <td data-bbox="371 309 443 443">2</td> <td data-bbox="443 309 1178 443">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="371 443 443 577">1</td> <td data-bbox="443 443 1178 577">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="371 577 443 644">0</td> <td data-bbox="443 577 1178 644">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="371 724 1223 1385" style="list-style-type: none"> • <i>πάσα χρυσή</i> (all made of gold): gold an expensive metal • <i>τὸ δὲ τεῖχος ... σμαράγδινον</i> (wall...made of emerald): like something out of Oz; adjective <i>σμαράγδινον</i> at end of clause for emphasis – paralleled <i>passim</i> • <i>πάσαι μονόξυλοι κινναμώμινοι</i> (all made from one trunk of cinnamon): massive structures; repetition/polyptoton of <i>πάσαι</i> • <i>τὸ ... ἔδαφος ... καὶ ἡ ἐντὸς τοῦ τεῖχους γῆ ἐλεφαντίνη</i> (the ground ... and the land ... is made of ivory): a lavish material to use for flooring • <i>ναοὶ δὲ πάντων θεῶν βηρύλλου λίθου</i> (temples of all the gods, built of beryl): the whole pantheon is catered for with crystal temples; repetition/polyptoton of <i>πάντων</i> • <i>βωμοὶ ... μέγιστοι μονόλιθοι ἀμεθύστινοι</i> (very large single-stone altars of amethyst): cumulative effect of superlative <i>μέγιστοι</i> + choice of adjective <i>μονόλιθοι</i> • <i>ἑκατόμβας</i> (sacrifices): literally 100 animals – sense of abundance 	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 4	<p>For full marks, response must include at least one style point.</p> <p><i>αὐτὴ μὲν οὖν ἡ πόλις πᾶσα χρυσῆ, τὸ δὲ τεῖχος περικείται σμαράγδινον· πύλαι δὲ εἰσιν ἑπτὰ, πᾶσαι μονόξυλοι κινναμώμινοι· τὸ μέντοι ἔδαφος τῆς πόλεως καὶ ἡ ἐντὸς τοῦ τεῖχους γῆ ἐλεφαντίνη· ναοὶ δὲ πάντων θεῶν βηρύλλου λίθου ᾠκοδομημένοι, καὶ βωμοὶ ἐν αὐτοῖς μέγιστοι μονόλιθοι ἀμεθύστινοι, ἐφ’ ὧν ποιοῦσι τὰς ἑκατόμβας.</i></p> <p><i>The city itself is all made of gold, and the wall that lies around it is made of emerald. There are seven gates, all made from one trunk of cinnamon. However, the ground of the city and the land within its walls is made of ivory. There are temples of all the gods, built of beryl, and in them very large single-stone altars of amethyst, on which they make their sacrifices.</i></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								

Question		Answer	Mark	Guidance
2	(a)	they (were said to) produce / bear fruit thirteen times a year [1] during one month (their Minoan) they bear fruit twice [1]	AO2 2	
2	(b)	ἄρτον ἑτοίμον [1] (a) ready(-made) (loaf / loaves of) bread [1]	AO3 1 + AO2 1	One mark for selecting the correct Greek phrase [AO3], one for translation [AO2]. <ul style="list-style-type: none"> incorrect phrase + correct translation: 0 Longer phrase (correctly translated) = max 1
2	(c)	Honey, myrrh/perfume [1] Milk, wine [1]	AO2 2	All four needed for 2 marks One only = 0 Any two = 1 Any three = 1
2	(d)	Possible answers: <ul style="list-style-type: none"> He is adding colour/variety to his description [1] by detailing the number of rivers and springs [1] He wants to create a sense of abundance [1] eg. 500 springs of myrrh [1] He is entertaining/surprising/humouring the reader [1] by combining improbable numbers (365,500) with more realistic ones (7,8) [1] 	AO3 2	Accept any reasonable personal response which expresses an understanding of the Greek and its effect upon the reader: eg. 'He is parodying travellers' fantastical tales' or '365 = one for every day of the year'

Guidance on applying the marking grids for the 8-mark extended response

This question focuses on candidates' ability to select relevant examples of content and literary style 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.

8-mark grid for the extended response question AO3 = 8 marks = Analyse, evaluate and respond to literature		
Level	Marks	Description
4	7–8	<ul style="list-style-type: none"> • very good engagement with the question • expresses a range of relevant points, with good development, drawn on a range of well selected aspects of content and features of literary style, with a good range of appropriate quotation with well thought out discussion <p><i>The response is logically structured, with a well-developed, coherent line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> • good engagement with the question • expresses a range of sound points, with some development, drawn on a range of relevant aspects of content and features of literary style, with a range of appropriate quotation, with sound discussion <p><i>The response is well structured with a clear line of reasoning.</i></p>
2	3–4	<ul style="list-style-type: none"> • some engagement with the question • expresses some points drawn on a limited range of aspects of content and/or features of literary style, with some appropriate quotation and some discussion <p><i>The response presents a line of reasoning which is mostly relevant but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> • little engagement with the question • expresses points which are of little relevance and are supported with little evidence from the set text <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response worthy of credit.

Question	Answer	Mark	Guidance
3	<p>Assess against criteria in the 8-mark AO3 grid (see above).</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • οὕτω μὲν πίνουσιν (This is how they drink): a reference to the previous detail about self-filling cups • ἀντὶ δὲ τῶν στεφάνων (instead of garlands): the diners' usual accessories are replaced by something magical • αἱ ἀηδόνες καὶ τὰ ἄλλα τὰ μουσικὰ ὄρνεα (the nightingales and other musical birds): not just any birds but songbirds; assonance depicts musical atmosphere • reinforced by μετ' ᾠδῆς (with song); the usual musical accompaniment is provided by non-human attendants • τοῖς στόμασιν ἀνθολογοῦντα κατανίφει αὐτοὺς (gather flowers in their mouths...and sprinkle them down like snow): evocative choice of words and imagery to express delicate sprinkling • καὶ μὴν καὶ μυρίζονται ᾧδε (Moreover, they put on perfume like this): setting up the expectation of another other-worldly variation to the party-goer's familiar embellishment • νεφέλαι πυκναὶ (thick clouds): another non-human, gentle intervention • ἀνασπάσασαι... ἐπιστᾶσαι (having drawn up...standing): rhyming participles (homoioteleuton) describe the clouds in quasi-anthropomorphic terms; • ἡρέμα τῶν ἀνέμων ὑποθλιβόντων (with the winds pressing gently underneath): the winds are gentle (ἡρέμα) and co-operative • ὕουσι λεπτὸν ὥσπερ δρόσον (rain down a delicate sort of dew): choice of adjective λεπτὸν (light/delicate) and comparison with dew reinforce the gentle atmosphere 	AO3 8	<p>οὕτω μὲν πίνουσιν, ἀντὶ δὲ τῶν στεφάνων αἱ ἀηδόνες καὶ τὰ ἄλλα τὰ μουσικὰ ὄρνεα ἐκ τῶν πλησίον λειμώνων τοῖς στόμασιν ἀνθολογοῦντα κατανίφει αὐτοὺς μετ' ᾠδῆς ὑπερπετόμενα. καὶ μὴν καὶ μυρίζονται ᾧδε. νεφέλαι πυκναὶ ἀνασπάσασαι μύρον ἐκ τῶν πηγῶν καὶ τοῦ ποταμοῦ καὶ ἐπιστᾶσαι ὑπὲρ τὸ συμπόσιον ἡρέμα τῶν ἀνέμων ὑποθλιβόντων ὕουσι λεπτὸν ὥσπερ δρόσον.</p> <p>This is how they drink, and instead of garlands, the nightingales and other musical birds gather flowers in their mouths from the nearby meadows and sprinkle them down like snow, flying overhead and singing. Moreover, they put on perfume like this: thick clouds, having drawn up myrrh from the springs and the river and standing over the table, with the winds pressing gently underneath, rain down a delicate sort of dew.</p> <p>At least one style point required for L3</p> <p>At least two style points required for L4</p> <p>Accept 'pressing gently' for ὑποθλιβόντων (Anthology p.247)</p>

Question		Answer	Mark	Guidance
4	(a)	where he was from / born	AO2 1	
4	(b)	He said he was aware that some thought he was from Chios [1] (others from) Smyrna, or / (and many from) Colophon [1] but / actually / however he was from Babylon [1]	AO2 3	At least two of Chios/Smyrna/Colophon required for 2 marks Some allusion to μέντοι + Babylon required for third mark
4	(c)	The Greek word ὀμηρεύσας (= 'having been a hostage') sounds like the name Homer. He says Homer changed his name (from Tigranes) when he was a hostage among the Greeks [1]	AO2 1	Reference to 'hostage' and the (spurious) etymological connection with Homer's name required for 1 mark. Greek quotation not required.

Question		Answer	Mark	Guidance						
5		<p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <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> </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> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> περὶ τῶν ἀθετουμένων στίχων ἐπηρώτων (I enquired about the lines rejected as spurious): allusion to a debated question among scholars of Homer εἰ ὑπ' ἐκείνου εἰσὶ γεγραμμένοι (whether they had been written by him): amusing solution - to ask the author himself 	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 4	<p>ἔτι δὲ καὶ περὶ τῶν ἀθετουμένων στίχων ἐπηρώτων, εἰ ὑπ' ἐκείνου εἰσὶ γεγραμμένοι. καὶ ὃς ἔφασκε πάντας αὐτοῦ εἶναι. κατεγίνωσκον οὖν τῶν ἀμφὶ τὸν Ζηνόδοτον καὶ Ἀρίσταρχον γραμματικῶν πολλὴν τὴν ψυχρολογίαν. ἐπεὶ δὲ ταῦτα ἱκανῶς ἀπεκέκριτο, πάλιν αὐτὸν ἠρώτων τί δὴ ποτε ἀπὸ τῆς μήνιδος τὴν ἀρχὴν ἐποίησατο· καὶ ὃς εἶπεν οὕτως ἐπελθεῖν αὐτῷ μηδὲν ἐπιτηδεύσαντι.</p> <p>And I enquired further too about the lines rejected as spurious, whether they had been written by him. And he asserted that they were all his own. And so, I accused the grammarians around Zenodotus and Aristarchus of much pedantry. And since these points had been answered sufficiently, I questioned him again – about why ever indeed he made his [work] start from the wrath. And he said that it just came upon him like that, without doing anything on purpose.</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"> καὶ ὅς ἔφρασκε πάντας αὐτοῦ εἶναι (And he asserted that they were all his own): Homer settles the question conclusively (πάντας). κατεγίνωσκον ... πολλὴν τὴν ψυχρολογίαν (I accused the grammarians around Zenodotus and Aristarchus of much pedantry): a learned reference to two well-known Homeric scholars, head librarians at Alexandria; humorous choice of word in ψυχρολογίαν (pedantry) - Lucian is deliberately showing off ἰκανῶς ἀπεκέκριτο (had been answered sufficiently): Lucian is posing as an authoritative boffin ἠρώτων τί ... ἀπὸ τῆς μῆνιδος τὴν ἀρχὴν (I questioned him about why ... he made his [work] start from the wrath): a reference to the opening line of Homer's <i>Iliad</i>. ὅς εἶπεν οὕτως ἐπελθεῖν αὐτῷ μηδὲν ἐπιτηδεύσαντι (he said that it just came upon him like that, without doing anything on purpose): the author settles this matter too – an amusing take on the creative process 		Note that the wording of this question is not inviting style points: two good content points, supported by accurate reference to the Greek, should earn full marks; however, any relevant style points can be rewarded.
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Question		Answer	Mark	Guidance
6	(a)	(About) six months	AO2 1	Accept seven months
6	(b)	Any one of: tall / handsome / son of Scintharos / young [1]	AO2 1	Do not accept 'he was in love with Helen' since this is implied in Q6(a)
6	(c)	<ul style="list-style-type: none"> One of: three others (of Lucian's crew) were included / involved / told [1] others were co-opted as fellow conspirators / partners in crime [1] And being / because they were very reckless / the most reckless / boldest / most brazen (of Lucian's comrades) [1] Kinyras didn't mention the plan to his father / Scintharos [1] because he knew he would prevent him [1] 	AO2 3 AO3 1	2 details required for each point θρασυστάτους: insist upon superlative, but allow 'most courageous' (Anthology p.253) Do not accept 'because he [his father] wouldn't approve'

Guidance on applying the marking grids for the 5-mark set text translation

The mark scheme awards marks for the proportion of sense communicated. If a candidate has communicated the 'gist' of a sentence (e.g. they know who has done what to whom) they will score 5, 4 or 3 marks. If they have not understood the basic sense of the sentence, they will score a maximum of 2.

A completely correct translation with no omissions or errors will always score 5. The key judgment for a candidate who has demonstrated understanding of the overall meaning of the sentence is whether they should score 5, 4 or 3. This will depend on the gravity of their errors/omissions and may depend on the number of words in the sentence to be translated or the difficulty of the Greek and is usually decided at standardisation after a judgment has been formed about the performance of candidates. The final decisions on what constitute 'inconsequential' and 'more serious 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.

A word containing more than one error should be treated as a maximum of one serious error. Repeated and consequential vocabulary errors should not be penalised.

Marks	Description
5	Perfectly accurate with no errors or omissions, or one inconsequential error.
4	Essentially correct but two inconsequential errors or one more serious error.
3	Overall meaning clear, but more serious errors or omissions.
2	Part correct but with overall sense lacking/unclear.
1	No continuous sense; isolated knowledge of vocabulary only.

0 = No response worthy of credit.

Question		Answer	Mark	Guidance
7	(a)	<p>Assess against criteria in the 5-mark AO2 grid (see above)</p> <p>ὡς δὲ ἐδόκει αὐτοῖς, ἐτέλουν τὴν ἐπιβουλήν. καὶ ἐπειδὴ νύξ ἐγένετο – ἐγὼ μὲν οὐ παρήμην· ἐτύγχανον γὰρ ἐν τῷ συμποσίῳ κοιμώμενος – οἱ δὲ λαθόντες τοὺς ἄλλους ἀναλαμβάνοντες τὴν Ἑλένην ὑπὸ σπουδῆς ἀνήχθησαν.</p> <p>Suggested translation:</p> <p>(And) when they had made their decision / it seemed good to them, they put the plan into practice. And when night fell / came – I (myself) was not / had not been sitting (near)by; for I happened to be sleeping at / in the symposium – unseen by the rest they picked up Helen and set sail in haste.</p>	AO2 5	<p>Accept</p> <p>ἐτέλουν: ‘completed’; ‘tried to...’ / ‘began to...’ (conative / inceptive force of imperfect)</p> <p>μὲν: allow flexibility</p> <p>Any reasonable idiomatic translation of λαθόντες τοὺς ἄλλους</p> <p>ἀναλαμβάνοντες: ‘picking up’, ‘carrying off’, ‘taking away’, ‘snatching’, ‘grabbing’</p> <p>ὑπὸ σπουδῆς taken with ἀναλαμβάνοντες rather than ἀνήχθησαν</p> <p>Inconsequential (minor) error</p> <p>Omission of καὶ</p> <p>ἐπειδὴ: ‘since’</p> <p>ἐν: ‘by’</p> <p>παρήμην: ‘was not present’</p> <p>ἀναλαμβάνοντες: ‘taking’</p> <p>ἀνήχθησαν: ‘set out’</p> <p>More serious (major) error</p> <p>αὐτοῖς: translated as singular</p> <p>[ἐτέλουν, if also singular = consequential]</p> <p>Any other omission or incorrect translation not mentioned above, eg. omission of ἐτύγχανον</p>

Guidance on applying the marking grids for the 10-mark extended response

Two Assessment Objectives are being assessed in this question; **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (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. 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.

In relation to this question ('Despite the title of the work, there is nothing believable in Lucian's 'A True Story'. Do you agree?'), details of unbelievable/believable elements of Lucian's story would be evidence of **AO2**, whilst using this evidence to evaluate the question would be evidence of **AO3**.

10-mark grid for the extended response question AO2 = 5 marks = Demonstrate knowledge and understanding of literature AO3 = 5 marks = Analyse, evaluate and respond to literature		
Level	Mark s	Characteristics of performance
5	9–10	<ul style="list-style-type: none"> detailed knowledge and excellent understanding of the set text (AO2) well-argued response to the question which is supported by a range of well-selected examples from the set text (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 set text (AO2) a good response to the question which is supported by some well-selected examples from the set text (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 set text (AO2) a reasonable response to the question which is supported by some examples 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 set text (AO2) a limited response to the question which is occasional 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 set text (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 worthy of credit.

Question	Answer	Mark	Guidance
8	<p>‘Despite the title of the work, there is nothing believable in Lucian’s ‘A True Story’.’ Do you agree?</p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Agree: Lucian deliberately makes no claims about the veracity of his story, warning his readers, in his introduction, that none of his account is to be believed. He thus sets up the expectation that what he writes is going to be ridiculous and improbable: the title sets the tone for a humorous, fantastical parody of other authors, especially Homer and Herodotus.</p> <p>Disagree: he does manage to weave in some more realistic elements to which his readers can relate, using features of life on earth and traditional beliefs about the afterlife to create a sense of strange-but-familiar.</p> <p><i>Supporting evidence from the prescribed text (AO2). (<u>underlined</u> = sections outside those printed on the QP):</i></p> <p>10. Shangri La</p> <ul style="list-style-type: none"> city of gold, emerald and ivory (fantastical); temples of all the gods (believable), built of beryl, altars of amethyst (improbable); wide and deep river surrounding the city (believable) of finest perfume (unbelievable) 	<p>10 made up of AO2 = 5 & AO3 = 5</p>	<p>Maximum 7 if only one section mentioned. Maximum 9 if only two sections mentioned.</p> <p>For full marks, expect some attempt to disagree with the statement.</p> <p>Accept points which reference the English introduction to sections in the Sidwell edition of the text, such as:</p> <ul style="list-style-type: none"> Lucian’s disclaimer at the start of the work (‘Nothing I write is true.’) Intro to Section 11 mentions Socrates, the Stoics and the Sceptics (‘who couldn’t agree whether the island existed or not’ – a believable debate!) Intro to Section 12 mentions funeral games, to celebrate the deaths of those on the island, an escape from the Place of the Impious, the subsequent battle and re-imprisonment of the criminals (all based on features of life on earth)

		<ul style="list-style-type: none"> • <u>large glass bath houses (realistic), heated by cinnamon (plausible enough), tubs filled with hot dew; delicate purple spider's webs for clothing (unbelievable)</u> • <u>spirits do not have real bodies but nevertheless 'live and move and think and talk'; nobody grows old, but 'stays at whatever age he arrives' (ethereal details but all might be accepted by a Greek who believed in an afterlife).</u> • <u>only one time of day and one season; only wind is the gentle zephyr (temperate climate is believable); flowers blossom and trees bear fruit all year round (13 times); ready-made bread from ears of wheat; 365 springs of water around the city, 365 of honey, 500 of myrrh; 7 of milk, 8 of wine (unbelievable)</u> • <u>dinner-party in a beautiful meadow (realistic), with self-filling wine-glasses and winds serving the guests (unbelievable), flower confetti from musical birds, and perfume-bearing clouds (fantastical twist upon traditional elements of a dinner party)</u> <p>11. The Homeric Question</p> <ul style="list-style-type: none"> • Lucian quizzes Homer about his birthplace, the opening line of the Iliad, <u>sequence of composition of the Iliad and the Odyssey and his alleged blindness (all familiar Homeric 'questions'; setting and Homer's responses are improbable; denial of his blindness more believable)</u> • <u>Lawsuit brought against Homer by Thersites, with Homer defended by the silver-tongued Odysseus (lawsuit brought by a fictional character unbelievable; use of Odysseus as a lawyer an improbable but clever twist)</u> <p>12. The Face that Launched a Thousand Ships</p> <ul style="list-style-type: none"> • <u>affection develops between Kinyras and Helen, prompting their attempt to escape to a nearby island (flirtatious behaviour realistic; mutual attraction between a famous beauty and a fit young man believable)</u> 		
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		<ul style="list-style-type: none">• missing his wife, Menelaus raises the alarm; <u>lovers intercepted (believable)</u>, <u>boat tied up with chains of roses (unbelievable)</u>• <u>Kinyras and fellow-conspirators sent to be punished with the Impious (believable) tied by their private parts but whipped with mallow (unbelievable)</u>.• <u>Lucian and his comrades ordered to leave (plausible treatment by a host of disruptive guests)</u>		
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