

A LEVEL

Examiners' report

CLASSICAL GREEK

H444

For first teaching in 2016

H444/04 Summer 2023 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

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Paper 4 series overview

The standard of the 2023 cohort was particularly high and the examiners were delighted by the quality of the Homer, Sophocles and Aristophanes responses. Although timing was crucial in this paper, it appeared that most candidates were able to write in considerable detail and express their many creative ideas on paper. Those candidates who had learned their verse set texts thoroughly tended to do very well indeed and were able to manipulate the text to support their ideas in a way that was often extremely impressive.

Successful responses were able to make use of an armoury of different literary techniques and skills, using features such as the poets' choice of language, word order, repetition and the sounds of words to illustrate their points of view. Less successful responses were less certain about the meaning of the Greek found this more challenging and often missed out sections of the Greek in the extended 15-mark commentary questions, which resulted in lower marks.

Candidates are advised to write their translations on alternate lines in order to maintain clarity and make their work easier to mark. The examiners would also ask candidates to be precise in their numbering of the questions and, if they have not answered questions in the order in which they appear on the paper, to make it extremely clear where each response is.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> • worked logically and chronologically through the extracts of Greek, commenting in on a wide range of key aspects that answered the question • wrote in detail for each extended question, explaining their ideas in depth • had a good working knowledge of the Greek and were able to evaluate its meaning • used frequent quotations from the texts in order to support the points they made • considered the effects of particular literary techniques on the audience • considered the potential for different responses between a contemporary and a modern audience to particular aspects of a text • introduced extended responses to 15- and 20-mark questions with brief introductions and rounded them off with short conclusions which served to clarify the candidate's approach to the question • included English translations of each Greek quotation • avoided leaving gaps in their responses but made sensible guesses at responses they did not already know. 	<ul style="list-style-type: none"> • lacked confidence in their knowledge of the text and as a result focused on certain parts of an extract without looking at it as a whole • omitted large sections of the Greek 15-mark extracts in their commentaries • wrote brief and insubstantial responses overall • had a tendency to paraphrase the Greek and retell the story of a text rather than engage forensically with the language • focused on basic literary techniques, such as a writer's use of superlatives rather than more advanced stylistic features • repeatedly commented on the same technique (such as word positioning within a line) through an extract instead of considering a range of literary, structural and stylistic features • omitted translations of Greek quotations • left gaps in their responses without attempting a logical guess which may have been worth some marks.

Section A overview

The examiners were delighted with the quality of the responses to this paper by the 2023 cohort. Candidates had clearly been very well prepared for the examination and showed a wide range of analytical and evaluative skills in their responses to the texts.

Both of the 15-mark extended responses were completed to a high standard and in many cases candidates were able to show off their analytical skills to good effect, evaluating the effects of the poets' word choice and stylistic techniques. In the 15-mark responses, the majority of candidates were able to refer to the text accurately in support of their points and again most were able to comment competently on the content and the language in their responses. Many responses were Level 4 standard, perfectly competent but not quite at the highest level of analysis. Sometimes this was due to technique where candidates wrote too much on a couple of lines early in a passage and then either skimmed over or missed out relevant material later in a passage as time pressures started to bear on them.

Question 1 (a)*

1 Read the following passages and answer the questions.

'σοὶ δ' αὐτῷ πυκινῶς ὑποθήσομαι, αἶ κε πίθῃαι·
 νῆ' ἄρσας ἐρέτησιν ἐείκοσιν, ἣ τις ἀρίστη,
 ἔρχεο πευσόμενος πατρὸς δὴν οἰχομένοιο,
 ἣν τίς τοι εἴπησι βροτῶν, ἣ ὅσσαν ἀκούσης
 ἐκ Διός, ἣ τε μάλιστα φέρει κλέος ἀνθρώποισι. 5
 πρῶτα μὲν ἐς Πύλον ἐλθὲ καὶ εἶρεο Νέστορα δῖον,
 κεῖθεν δὲ Σπάρτηνδε παρὰ ξανθὸν Μενέλαον·
 ὃς γὰρ δεύτατος ἦλθεν Ἀχαιῶν χαλκοχιτώνων.
 εἰ μὲν κεν πατρὸς βίοτον καὶ νόστον ἀκούσης,
 ἦ τ' ἂν τρυχόμενός περ ἔτι τλαίης ἐνιαυτόν· 10
 εἰ δέ κε τεθνηῶτος ἀκούσης μηδ' ἔτ' ἐόντος,
 νοστήσας δὴ ἔπειτα φίλῃν ἐς πατρίδα γαῖαν
 σῆμά τέ οἱ χεῦναι καὶ ἐπὶ κτέρεα κτερεῖξαι
 πολλὰ μάλ', ὅσσα ἔοικε, καὶ ἀνέρι μητέρα δοῦναι.
 αὐτὰρ ἐπὶ δὴ ταῦτα τελευτήσης τε καὶ ἔρξης, 15
 φράζεσθαι δὴ ἔπειτα κατὰ φρένα καὶ κατὰ θυμόν
 ὅπως κε μνηστῆρας ἐνὶ μεγάροισι τεοῖσι
 κτείνης ἢ δόλῳ ἢ ἀμφαδόν· οὐδέ τί σε χρὴ
 νηπιᾶας ὀχέειν, ἐπεὶ οὐκέτι τηλίκος ἐσσι.'

Homer, *Odyssey* I.279–297

(a)* How effectively does Homer convey Athena's support for Telemachus in this extract?

You should refer **both** to the content **and** to the language of the passage.

[15]

This question was generally well answered, and candidates demonstrated their knowledge of the text, plot and characters in their responses. The most successful responses worked carefully through the extract line by line, highlighting key points from the Greek that would emphasise the support that Athena is offering to Telemachus. The greatest differentiator tended to be how well the candidates could translate the Homer, and whether or not they could identify a range of literary techniques that reinforced the meaning of the text to the audience.

Exemplar 1

Athene says that she will "sensibly suggest to you" (αὐτῷ πικρῶς σποθροῦμαι) if you would listen (αἰ κε πειθῆναι); these ~~very~~ verbs are very polite and almost tentative here, echoing her support for Telemachus; the use of the subjunctive in πειθῆναι also shows respect and support, as she is not forcibly imposing wisdom on him. Athene provides very clear instructions, to "fit out a ship" (νῆ ἄποιε) and to "go find out (ἐπεὶ πειθομένης) about your long-gone father (πατρός οἱ οἰόμενος). ~~Again~~ These clear instructions help him to feel supported; the imperatives further show this kind of wise support Athene is offering him. Homer's choice to put in the mention of his long-gone father also helps to focus the core objective of Telemachus' mission, showing Athene's support is effective.

Exemplar 1 demonstrates the candidate's understanding of the text – each Greek quotation is translated into English for clarity and the points that are made do not simply focus on the meaning but on the effect of Homer's use of language to impart meaning.

The candidate is also confident enough to explore ideas about the tone of Athene's words, ranging from polite suggestions to clear commands as conveyed by Homer's use of language. This exemplar also shows the way in which a successful response frequently links their points back to the question, using phrases such as 'echoing her support for Telemachus'...; 'these clear instructions help him...'; 'showing Athene's support is effective'. By using this type of signposting, the candidate is showing their strong grasp of the text and an ability to link it carefully to the question.

Assessment for learning



Textual criticism can be challenging, particularly in stressful examination situations when it may seem easier to paraphrase the meaning of the text. However, candidates should remember that there is no one correct response to the question and no fixed approach – any convincing, well-argued idea that is supported by examples from the text is likely to be worth more marks than a plot summary, even if it may feel a little far-fetched to the candidate.

Question 1 (b)

τοῖσι δὲ τερπομένοισι μέλας ἐπὶ ἔσπερος ἦλθε· δὴ τότε κακκείοντες ἔβαν οἰκόνδε ἕκαστος. Τηλέμαχος δ', ὅθι οἱ θάλαμος περικαλλέος αὐλῆς ύψηλός δέδμητο περισκέπτῳ ἐνὶ χώρῳ, ἐνθ' ἔβη εἰς εὐνὴν πολλὰ φρεσὶ μερμηρίζων.	5
τῷ δ' ἄρ' ἄμ' αἰθομένας δαΐδας φέρε κεδνὰ ἰδυῖα Εὐρύκλει', Ὡπος θυγάτηρ Πεισηνορίδαο, τὴν ποτε Λαέρτης πρίατο κτεάτεσσιν ἐοῖσιν πρωθήβην ἔτ' ἐοῦσαν, ἑικοσάβοια δ' ἔδωκεν, ἴσα δὲ μιν κεδνῇ ἀλόχῳ τίεν ἐν μεγάροισιν,	10
εὐνῇ δ' οὐ ποτ' ἔμικτο, χόλον δ' ἀλέεινε γυναικός· ἢ οἱ ἄμ' αἰθομένας δαΐδας φέρε, καὶ ἐ μάλιστα δμῶων φιλέεσκε, καὶ ἔτρεφε τυτθὸν ἐόντα. ᾧξεν δὲ θύρας θαλάμου πύκα ποιητοῖο, ἔζετο δ' ἐν λέκτρῳ, μαλακὸν δ' ἔκδυε χιτῶνα·	15
καὶ τὸν μὲν γραΐης πυκιμηδέος ἔμβαλε χερσίν.	

Homer, *Odyssey* I.423–438

(b) Translate τοῖσι δὲ τερπομένοισι ... φρεσὶ μερμηρίζων (lines 1–5).

[5]

Parts of this extract were challenging, particularly lines 3–4 describing Telemachus' bedroom. Some candidates forgot that ύψηλός agreed with θάλαμος, but the translations were generally done accurately.

Question 1 (c)

- (c) τῷ δ' ἄρ' ἄμ' αἰθομένας ... ἔμβαλε χερσίν (lines 6–16): what information do these lines provide about the relationship between Eurycleia and the family she serves? [6]

This question allowed for a range of potential responses, each worth 1 mark, and candidates performed very well, identifying six pieces of information about Eurycleia's past and present connection with Telemachus' family without difficulty.

Question 2 (a)

- 2 Read the following passages and answer the questions.

Ὀδυσσεύς	ἴσμεν γὰρ οὐδὲν τρανές, ἀλλ' ἀλώμεθα· καγὼ 'θελοντῆς τῷ δ' ὑπεζύγην πόνῳ. ἐφθαρμένας γὰρ ἄρτίως εὐρίσκομεν λείας ἀπάσας καὶ κατηναρισμένας ἐκ χειρὸς αὐτοῖς ποιμνίων ἐπιστάταις. τὴν δ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει. καὶ μοί τις ὀπτῆρ αὐτὸν εἰσιδὼν μόνον πηδῶντα πεδία σὺν νεορράντῳ ξίφει φράζει τε κἀδήλωσεν· εὐθέως δ' ἐγὼ κατ' ἵχνος ἄσσω, καὶ τὰ μὲν σημαίνομαι, τὰ δ' ἐκπέπληγμαι κοῦκ ἔχω μαθεῖν ὅτου. καιρὸν δ' ἐφήκεις· πάντα γὰρ τὰ τ' οὖν πάρος τὰ τ' εἰσέπειτα σῇ κυβερνῶμαι χειρί.	5
Ἀθήνα	ἔγνων, Ὀδυσσεῦ, καὶ πάλαι φύλαξ ἔβην τῇ σῇ πρόθυμος εἰς ὁδὸν κυναγία.	10
Ὀδυσσεύς	ἦ καί, φίλη δέσποινα, πρὸς καιρὸν πονῶ;	15
Sophocles, <i>Ajax</i> 23–38		

- (a) ἴσμεν γὰρ ... μαθεῖν ὅτου (lines 1–11): what details about the situation does Odysseus describe to Athena? [6]

This question was answered very well, and the vast majority of candidates had no difficulty in identifying six features of this very extreme situation.

Question 2 (b)

(b) Translate καὶρὸν δ' ἐφήκεις ... καὶρὸν πονῶ (lines 12–16).

[5]

The translation caused slight difficulties as many candidates omitted the particle οὖν in line 12 and did not bring out the force of the aorist in ἔγνων in line 14 to give the sense that Athene had been well aware of the situation for some time.

Question 2 (c)*

Τέκμησσα	καὶ τὸν μὲν ἦστο πλεῖστον ἄφθογγος χρόνον· ἔπειτ' ἐμοὶ τὰ δεῖν' ἐπηπείλησ' ἔπη, εἰ μὴ φανοίην πᾶν τὸ συντυχὸν πάθος, κάνηρετ' ἐν τῷ πράγματος κυροῖ ποτέ. κἀγώ, φίλοι, δείσασα τοῦ ξειργασμένον ἔλεξα πᾶν ὅσον περ ἐξηπιστάμην. ὁ δ' εὐθύς ἐξώμωξεν οἰμωγὰς λυγρὰς, ἃς οὐ ποτ' αὐτοῦ πρόσθεν εἰσήκουσ' ἐγώ· πρὸς γὰρ κακοῦ τε καὶ βαρυψύχου γόους τοιούσδ' αἰεί ποτ' ἀνδρὸς ἐξηγεῖτ' ἔχειν· ἀλλ' ἀψόφητος ὀξέων κωκυμάτων ὑπεστέναζε ταῦρος ὡς βρυχώμενος. νῦν δ' ἐν τοιᾷδε κείμενος κακῇ τύχῃ ἄσιτος ἀνὴρ, ἄποτος, ἐν μέσοις βοτοῖς σιδηροκμήσιν ἥσυχος θακεῖ πεσών· καὶ δῆλός ἐστιν ὥς τι δρασείων κακόν. τοιαῦτα γὰρ πῶς καὶ λέγει κῶδύρεται. ἀλλ', ὦ φίλοι, τούτων γὰρ οὐνεκ' ἐστάλην, ἀρήξατ' εἰσελθόντες, εἰ δύνασθέ τι.	5
		10
		15

Sophocles, *Ajax* 311–329

(c)* How does Tecmessa convey the strength of Ajax's emotions in this speech?

You should refer **both** to the content **and** to the language of the passage.

[15]

This question was very well answered by the vast majority of candidates who responded to the Sophocles text with an admirable combination of accuracy, detail and flair. Those who were given high marks considered the effect of the stylistic features of Sophocles' text, working carefully through Tecmessa's speech without missing out key points. There was some excellent analysis of how the style of writing highlighted different emotions. Many candidates tended to focus on the first 15 lines and pass over the final four lines.

More successful responses recognised the power that the sounds of words may have had on a contemporary audience, particularly in the lamentations of line 9 'πρὸς γὰρ κακοῦ τε καὶ βαρυψύχου γόους' and 12 'ὑπεστέναζε ταῦρος ὡς βρυχώμενος', while the irony of Ajax being described as a bull sitting amid slaughtered cattle was highlighted particularly effectively by many. Most candidates made a clear comparison between Ajax' current humiliation with his glorious past.

Exemplar 2

The strength of emotion is also shown by the yet stronger contrast of this silence with Ajax's mournful wailing — "ἐὺθ' οὖν ἰζωπυζεν σιγῆς δ' ὕππας" — "he immediately wailed mournful laments". The immediacy of the reaction (emphasised by the promotion of "ἐὺθ' οὖν") shows the

violence of Ajax's emotions. The pleonastic "ἰζωπυζεν σιγῆς δ' ὕππας" — "he wailed wails" highlights this utter despair — there is no other emotion present. The further addition of the pleonastic "δ' ὕππας" — "mournful", especially strong at the end of the line, shows even further Ajax being utterly overcome by grief.

Exemplar 2 shows an extract from a successful response. The candidate mentions Sophocles' contrast between silence and sound in their introduction to this question, and in this extract uses the speed of Ajax' lamentation to highlight his emotion. The candidate expands on their point by considering the playwright's word choice, use of pleonasm and line structure which brings a sense of Ajax' all-encompassing grief. Each quotation is translated into English for clarity, and the candidate explains their points clearly.

Section B overview

Overall, Section B responses were completed to a standard that equalled those of Section A. Candidates were able to demonstrate an impressive understanding of the Greek and a strong grasp of the plots of their chosen texts.

The performance on the lower tariff comprehension questions was of a high standard. If candidates had learned their set texts, then they tended to answer them well, with many given full marks or close to full marks in their answers.

Question 3 (a)

3 Read the following passages and answer the questions.

σφαῖραν ἔπειτ' ἔρριψε μετ' ἀμφίπολον βασίλεια· ἀμφιπόλου μὲν ἄμαρτε, βαθείη δ' ἔμβαλε δίνη· αἰδ' ἐπὶ μακρὸν ἄυσαν· ὁ δ' ἔγρετο δῖος Ὀδυσσεύς, ἐζόμενος δ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν· 'ὦ μοι ἐγώ, τέων αὐτε βροτῶν ἐς γαῖαν ἰκάνω;	5
ἦ ῥ' οἳ γ' ὑβρισταί τε καὶ ἄγριοι οὐδὲ δίκαιοι, ἦε φιλόξενοι καὶ σφιν νόος ἐστὶ θεοудής; ὥς τέ με κουράων ἀμφήλυθε θῆλυς αὐτή· νυμφάων, αἱ ἔχουσ' ὀρέων αἰπείνῃ κάρηνα καὶ πηγὰς ποταμῶν καὶ πίσσα ποιήεντα.	10
ἦ νύ που ἀνθρώπων εἰμὶ σχεδὸν αὐδηέντων; ἀλλ' ἄγ' ἐγὼν αὐτὸς πειρήσομαι ἡδὲ ἴδωμαι. ὥς εἰπὼν θάμνων ὑπεδύσετο δῖος Ὀδυσσεύς, ἐκ πυκινῆς δ' ὕλης πτόρθον κλάσε χειρὶ παχείῃ φύλλων, ὥς ῥύσαιτο περὶ χροῖ μήδεα φωτός.	15
βῆ δ' ἴμεν ὥς τε λέων ὀρεσίτροφος ἀλκὶ πεποιθώς, ὅς τ' εἶσ' ὑόμενος καὶ ἀήμενος, ἐν δέ οἱ ὅσσε δαίεται· αὐτὰρ ὁ βουσί μετέρχεται ἢ οἴεσιν ἢ μετ' ἀγροτέρας ἐλάφους· κέλεται δέ ἐ γαστήρ μήλων πειρήσοντα καὶ ἐς πυκινὸν δόμον ἐλθεῖν.	20

Homer, *Odyssey* VI.115–134

- (a) σφαῖραν ἔπειτ' ... κατὰ θυμόν (lines 1–4): what series of events causes Odysseus to wake up? [3]

Almost all of the candidates who completed this question were given the full 3 marks available. However, if marks were not given it tended to be because the candidate assumed that one of Nausicaa's maids had missed the ball rather than the princess herself failing to make an accurate throw.

Question 3 (b)

- (b) ὦ μοι ἐγὼ ... μήδεα φωτός (lines 5–15): what evidence of Odysseus' vulnerability is there in these lines? [6]

There were a number of potential responses to this question available in the extract, and candidates tended to be very adept at identifying them. In some cases, successful responses included explanations for certain choices, e.g. the fact that Odysseus' first words in line 5 are ones of lamentation 'ὦ μοι ἐγὼ' indicate his vulnerability, while his use of three successive questions suggests his uncertainty.

Question 3 (c)

- (c) Translate βῆ δ' ἴμεν ... δόμον ἐλθεῖν (lines 16–20). [5]

The translations of this extract were typically very successful, despite the challenging nature of the Greek. The biggest issue that prevented candidates from securing full marks was omission – in some instances, candidates missed out ὄρεσίτροφος in line 16 or mistranslated ἦ ἐ μετ' (+Acc); the lion is mingling with the cattle, sheep and wild deer at this point in the simile, before his stomach forces him to make an attack.

Question 3 (d)*

τὸν δ' αὖ Ναυσικάα λευκώλενος ἀντίον ἦῤδα· 'ξεῖν', ἐπεὶ οὔτε κακῶ οὔτ' ἄφρονι φῶτι ἔοικας· Ζεὺς δ' αὐτὸς νέμει ὄλβον Ὀλύμπιος ἀνθρώποισιν, ἐσθλοῖς ἡδὲ κακοῖσιν, ὅπως ἐθέλησιν, ἐκάστω· καὶ που σοὶ τὰδ' ἔδωκε, σὲ δὲ χρὴ τετλάμεν ἔμπτῃς. νῦν δ', ἐπεὶ ἡμετέρεην τε πόλιν καὶ γαῖαν ἱκάνεις, οὔτ' οὔν ἐσθῆτος δευήσεται οὔτε τευ ἄλλου, ῶν ἐπέοιχ' ἱκέτην ταλαπείριον ἀντιάσαντα. ἄστῃ δέ τοι δείξω, ἐρέω δέ τοι οὔνομα λαῶν. Φαίηκες μὲν τήνδε πόλιν καὶ γαῖαν ἔχουσιν, εἰμὶ δ' ἐγὼ θυγάτηρ μεγαλήτορος Ἀλκινόοιο, τοῦ δ' ἐκ Φαιήκων ἔχεται κάρτος τε βίη τε. ἦ ῥα καὶ ἀμφιπόλοισιν ἐυπλοκάμοισι κέλευσε· 'στῆτέ μοι, ἀμφίπολοι· πόσε φεύγετε φῶτα ἰδοῦσαι; ἦ μή ποῦ τινα δυσμενέων φάσθ' ἔμμεναι ἀνδρῶν; οὐκ ἔσθ' οὗτος ἀνὴρ διερὸς βροτὸς οὐδὲ γένηται, ὅς κεν Φαιήκων ἀνδρῶν ἐς γαῖαν ἵκηται δηιοτῆτα φέρων· μάλα γὰρ φίλοι ἀθανάτοισιν. οἰκέομεν δ' ἀπάνευθε πολυκλύστῳ ἐνὶ πόντῳ, ἔσχατοι, οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται ἄλλος.'	5
	10
	15
	20

Homer, *Odyssey* VI.186–205

(d)* What aspects of Nausicaa's character does Homer emphasise in this extract?

You should refer **both** to the content **and** to the language of the passage.

[15]

Candidates tended to write coherently and creatively about what the extract shows of Nausicaa's character. The most successful responses worked carefully through the Greek, line by line, and were able to demonstrate a good grasp of the language and Homer's use of stylistic features. There were many successful responses, although many candidates focused on the first 15 lines, while the final 5 lines drew less reference and analysis; the better responses made relevant comment on material from these lines.

Popular topics that candidates discussed were Nausicaa's royal appearance, her clear commitment to showing *xenia* towards Odysseus and her philosophical attitude to the suffering that he must have endured before his arrival on Scherie. There were a number of very successful responses that covered Nausicaa's plans to help Odysseus and ways in which the use of language emphasises her control of the situation at this point.

Many candidates assumed that the two questions Nausicaa asks of her maids in lines 14–15 to be rhetorical, but this is debatable – the maids were running away from the sight of Odysseus, and her question is more likely to be directly asking them where they are going than being asked for rhetorical effect.

Less successful responses omitted the final part of the extract where Nausicaa shows her pride in the Phaeacians – their close relationship with the gods and the island's security from hostile attacks. Candidates are advised to work through the entire extract and to avoid missing out key parts of the text.

Question 4 (a)

4 Read the following passages and answer the questions.

Χορός	Αἴας, ἔχειν σ' ἄν οἶκτον ὥς καγὼ φρενὶ θέλοιμ' ἄν· αἰνοίης γὰρ ἄν τὰ τῆσδ' ἔπη.	
Αἴας	καὶ κάρτ' ἐπαίνου τεύξεται πρὸς γοῦν ἐμοῦ, ἐὰν μόνον τὸ ταχθὲν εὖ τολμᾷ τελεῖν.	
Τέκμησσα	ἀλλ' ὦ φίλ' Αἴας, πάντ' ἔγωγε πείσομαι.	5
Αἴας	κόμιζέ νύν μοι παῖδα τὸν ἐμόν, ὥς ἴδω.	
Τέκμησσα	καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην.	
Αἴας	ἐν τοῖσδε τοῖς κακοῖσιν; ἢ τί μοι λέγεις;	
Τέκμησσα	μὴ σοί γέ που δύστηνος ἀντήσας θάνοι.	
Αἴας	πρέπον γέ τ' ἂν ἦν δαίμονος τοῦμοῦ τόδε.	10
Τέκμησσα	ἀλλ' οὖν ἐγὼ 'φύλαξα τοῦτό γ' ἀρκέσαι.	
Αἴας	ἐπήνεσ' ἔργον καὶ πρόνοιαν ἦν ἔθου.	
Τέκμησσα	τί δῆτ' ἄν ὥς ἐκ τῶνδ' ἄν ὠφελοῖμί σε;	
Αἴας	δός μοι προσειπεῖν αὐτὸν ἐμφανῇ τ' ἰδεῖν.	
Τέκμησσα	καὶ μὴν πέλας γε προσπόλοις φυλάσσεται.	15
Αἴας	τί δῆτα μέλλει μὴ οὐ παρουσίαν ἔχειν;	
Τέκμησσα	ὦ παῖ, πατήρ καλεῖ σε. δεῦρο προσπόλων ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς.	
Αἴας	ἔρποντι φωνεῖς ἢ λελειμμένῳ λόγων;	
Τέκμησσα	καὶ δὴ κομίζει προσπόλων ὅδ' ἐγγύθεν.	20

Sophocles, *Ajax* 525–544

(a)* How does Sophocles present the relationship between Ajax and Tecmessa in these lines?

You should refer **both** to the content **and** to the language of the passage. [15]

The quality of responses to this question was particularly high and in many cases the examiners were impressed with the quality of the evaluation and analysis that candidates produced. The text includes a wide range of pointers that offer clues to the very strained and imbalanced relationship between Ajax and his slave wife Tecmessa, and all the responses went some way to discuss the complexities that it involves.

Question 4 (b)

Αἴας	κὰ γὰρ γάρ, ὅς τὰ δεῖν' ἐκαρτέρουν τότε βαφῇ σίδηρος ὦς, ἐθελύνθην στόμα πρὸς τῇσδε τῆς γυναικός· οἰκτίρω δέ νιν χῆραν παρ' ἐχθροῖς παῖδά τ' ὀρφανὸν λιπεῖν. ἀλλ' εἶμι πρὸς τε λουτρὰ καὶ παρακτίους λειμώνας, ὥς ἂν λύμαθ' ἀγνίσας ἐμὰ μῆνιν βαρεῖαν ἐξαλέξωμαι θεᾶς· μολὼν τε χῶρον ἔνθ' ἂν ἀστιβῇ κίχῳ, κρύψω τόδ' ἔγχος τοῦμόν, ἔχθιστον βελῶν, γαίας ὀρύξας ἔνθα μή τις ὄψεται· ἀλλ' αὐτὸ Νύξ Αἰδης τε σφζόντων κάτω. ἐγὼ γὰρ ἐξ οὗ χειρὶ τοῦτ' ἐδεξάμην παρ' Ἑκτορος δώρημα δυσμενεστάτου, οὐπω τι κεδνὸν ἔσχον Ἀργείων πάρα. ἀλλ' ἔστ' ἀληθὴς ἢ βροτῶν παροιμία, ἐχθρῶν ἄδωρα δῶρα κοῦκ ὀνήσιμα. τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς εἵκειν, μαθησόμεσθα δ' Ἀτρεΐδας σέβειν. ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον. τί μήν;	5
		10
		15
	Sophocles, <i>Ajax</i> 650–668	

- (b) κὰ γὰρ γάρ ... ὀρφανὸν λιπεῖν (lines 1–4): what changes in his own attitudes does Ajax identify here? [4]

This question was well answered, and candidates showed a good understanding of the relevant extract. Most were given full marks in their responses.

Question 4 (c)

- (c) ἀλλ' εἶμι ... Ἀργείων πάρα (lines 5–14): what does Ajax say he will promise to do in these lines from his so-called 'deception speech'? [5]

One mark was available for each point in this question, and as there were a number of potential points, most candidates were given high marks.

Question 4 (d)

(d) Translate ἀλλ' ἔστ' ἀληθῆς ... τί μὴν (lines 15–19).

[5]

Most candidates were able to score 4 or 5 marks for this translation, which was excellent. The area of difficulty proved to be the distinction between εἰσόμεσθα and μαθησόμεσθα in lines 17 and 18: *knowing* that it is necessary to yield to the gods but *having to learn* to honour the Atreidae. Even in his reduced, humiliated state Ajax' rage against the kings is palpable and it is clear that this is a lesson he does not want to learn.

Question 5 (a)

5 Read the following passages and answer the questions.

Στρεψιάδης	ἀλλ' οὐδ' ὁ χρηστὸς οὐτοσὶ νεανίας ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται ἐν πέντε σισύραις ἐγκεκορδυλημένος. ἀλλ', εἰ δοκεῖ, ῥέγκωμεν ἐγκεκαλυμμένοι. ἀλλ' οὐ δύναμαι δείλαιος εὐδεῖν δακνόμενος ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν διὰ τουτονὶ τὸν υἱόν. ὁ δὲ κόμην ἔχων ἰππάζεται τε καὶ ξυνωρικεύεται, ὄνειροπολεῖ θ' ἵππους· ἐγὼ δ' ἀπόλλυμαι ὀρῶν ἄγουσαν τὴν σελήνην εἰκάδας· οἱ γὰρ τόκοι χωροῦσιν. ἄπτε, παῖ, λύχνον, κᾶκφερε τὸ γραμματεῖον, ἵν' ἀναγνῶ λαβῶν ὅποσους ὀφείλω καὶ λογίσωμαι τοὺς τόκους. φέρ' ἴδω, τί ὀφείλω; δώδεκα μνᾶς Πασίᾳ. τοῦ δώδεκα μνᾶς Πασίᾳ; τί ἐχρησάμην; ὅτ' ἐπριάμην τὸν κοππατίαν. οἶμοι τάλας, εἴθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.	5
Φειδιππίδης	Φίλων ἀδικεῖς· ἔλαυνε τὸν σαυτοῦ δρόμον.	
Στρεψιάδης	τοῦτ' ἔστι τουτὶ τὸ κακὸν ὃ μ' ἀπολώλεκεν.	15

Aristophanes, *Clouds* 8–26

(a) ἀλλ' οὐδ' ... ῥέγκωμεν ἐγκεκαλυμμένοι (lines 1–4): how does Aristophanes introduce Strepsiades' son?

[3]

Almost all of the candidates who answered Question 5 were successful in attaining 3 marks for this question.

Question 5 (b)

- (b) ἀλλ' οὐ δύναμαι ... μνᾶς Πασίᾳ (lines 5–14): what worries does Strepsiades reveal to the audience in these lines? [6]

This question was particularly well answered and candidates made a range of excellent points.

Question 5 (c)

- (c) Translate τοῦ δώδεκα ... μ' ἀπολώλεκεν (lines 15–19). [5]

Most of this translation was completed well, although some candidates found line 17 challenging – when Strepsiades says εἴθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ, he wishes that he had already gouged out his eye with a rock; he is not suggesting it as a future action.

Question 5 (d)*

Στρεψιάδης	Φέρε, τίς γάρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνὴρ;	
Μαθητῆς	αὐτός.	
Στρεψιάδης	τίς αὐτός;	
Μαθητῆς	Σωκράτης.	
Στρεψιάδης	ὦ Σώκρατες.	5
	ἴθ' οὗτος, ἀναβόησον αὐτόν μοι μέγα.	
Μαθητῆς	αὐτὸς μὲν οὖν σὺ κάλεσον· οὐ γάρ μοι σχολή.	
Στρεψιάδης	ὦ Σώκρατες, ὦ Σωκρατίδιον.	
Σωκράτης	τί με καλεῖς, ὦφήμερε;	10
Στρεψιάδης	πρῶτον μὲν ὅ τι δοῶς, ἀντιβολῶ, κάτειπέ μοι.	
Σωκράτης	ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.	
Στρεψιάδης	ἔπειτ' ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς, ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἵπερ;	
Σωκράτης	οὐ γάρ ἄν ποτε ἐξηῦρον ὀρθῶς τὰ μετέωρα πράγματα, εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα, λεπτὴν καταμείξας ἐς τὸν ὅμοιον ἀέρα. εἰ δ' ὦν χαμαὶ τᾶνω κάτωθεν ἐσκόπουν, οὐκ ἄν ποθ' ἡῦρον· οὐ γάρ ἀλλ' ἡ γῆ βία ἔλκει πρὸς αὐτὴν τὴν ἱκμάδα τῆς φροντίδος. πάσχει δὲ ταὐτὸ τοῦτο καὶ τὰ κάρδαμα.	15
Στρεψιάδης	πῶς φῆς; ἢ φροντὶς ἔλκει τὴν ἱκμάδ' εἰς τὰ κάρδαμα; ἴθι νυν κατάβηθ', ὦ Σωκρατίδιον, ὥς ἐμέ, ἵνα με διδάξης ὧνπερ ἔνεκ' ἐλήλυθα.	20
		25

Aristophanes, *Clouds* 218–238

(d)* How effectively does Aristophanes present the interaction between Strepsiades and Socrates in these lines?

You should refer **both** to the content **and** to the language of the passage.

[15]

The standard of responses to the Aristophanes text was particularly high this year, and the candidates showed themselves particularly adept at identifying humorous features of the play but were also analytical when discussing Aristophanes' use of language. As with other 15-mark questions, the responses that given the highest marks were those which focused carefully on the Greek, approached the text logically and worked through it using translated quotations to reinforce their points. In many responses there was a concentration of comment on lines 8–26. The first seven lines attracted less comment although there was relevant material in these lines that might have proved useful.

Section C overview

In the essay responses, many candidates wrote successful responses at a suitable length, and Level 4 standard was common. The essay questions were phrased in an open enough way to allow a variety of approaches to answering and all candidates were able to produce at least a creditable response with many producing thoughtful, relevant answers.

Question 6*

6* How important is the theme of *xenia* or guest-friendship in the books of *The Odyssey* that you have read? [20]

Hardly any candidates defined the characteristics of *xenia* before considering its importance in the books that were studied. A small number of candidates offered (often not very relevantly) a counter-argument considering the importance of other themes in comparison to *xenia* but the majority of responses tended to be well-informed and made reference to a range of appropriate examples from the text.

Question 7*

7* To what extent is Ajax worthy of pity in Sophocles' *Ajax*? [20]

There were many successful responses to this question. Some candidates wrote full and compelling responses and were able to demonstrate a thorough knowledge of the play in its entirety. The most successful responses were those which included detailed examples from the text and argued the question in a detailed and logical manner.

Exemplar 3

Moreover, we should pity Ajax in the way that Agamemnon and Menelaus wanted to treat his body. His only request to Zeus was that Teuker find him first so that he may not be exposed and cast out as prey for the dogs and the birds. This is also an important Iliadic notion, as right in Book I, we see the importance of being buried for the Homeric hero (right in the first few lines, we find out that ten thousands have been exposed in addition to the arc of Hektor's body). Menealus is the first to chance upon him and engages in a long battle with Teuker as to what they should do with the body with them trading insults (with Teuker accusing him of rigging the vote and outwitting him that Ajax was independent and hence Menelaus had no control over him). Moreover, Menelaus' brother Agamemnon comes along and insults Teuker's lineage ("I do not speak barbarian") even further until, ironically, Odysseus intervenes to emphasise that they would "only be insulting the god's and their laws." The way he was almost exposed fills us with pity.

The violent way in which he dies with his sword is especially powerful, especially as he calls it a most hateful of weapon. It is ironic, as Hektor was dragged around Troy with Ajax's belt and Ajax dies by Hektor's sword. He prays for a swift death from Hermes after the sword has ripped his ribs asunder and one cannot but pity his dying through such an important prop (it is emphasised as being the sword he used to kill the flocks eralier in the play). Moreover, the addresses to Zeus, the Furies, Hermes, his native land, apologies to his parents and the wailing with which the mother will receive his death fills us with pity as to his death and those he lives behind.

Exemplar 3 uses several phrases to maintain a clear link with the question, such as '... we should pity Ajax ...'; 'fills us with pity ...'; '... one cannot but pity his *dying* ...'; '*fills us with pity*...' which serve to keep the essay on a clear trajectory and maintain focus. The candidate includes a range of detailed examples from the play which supports their argument effectively. The use of quotations also helps to cement the candidate's understanding of the play and indicates that they have revised thoroughly.

Question 8*

8* Aristophanes' *Clouds* did not win at the City Dionysia in 423BC. Does this mean that the play is not funny? [20]

This question required two angles of approach for a really successful response: funny and not funny. When combined, responses often achieved high marks. Some slightly lower level responses wrote only about one of these aspects. The examiners were impressed by the contextual comments that many candidates included about the nature of theatrical festivals and contemporary political issues that would have affected the Athenians' response to the play – this added depth to their responses and indicated that they had been well taught.

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