

A LEVEL

Examiners' report

CLASSICAL GREEK

H444

For first teaching in 2016

H444/04 Summer 2024 series

Contents

Introduction	3
Paper 4 series overview	4
Section A overview	5
Question 1 (a)	7
Question 1 (b)	7
Question 1 (c)*	8
Question 2 (a)*	10
Question 2 (b)	11
Question 2 (c)	11
Section B overview	12
Question 3 (a)	12
Question 3 (b)	13
Question 3 (c)	13
Question 3 (d)*	14
Question 4 (a)	15
Question 4 (b)	16
Question 4 (c)	16
Question 4 (d)*	17
Question 5 (a)	18
Question 5 (b)	19
Question 5 (c)	19
Question 5 (d)*	20
Section C overview	21
Question 6*	21
Question 7*	25
Question 8	32
Copyright information	38

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.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

Would you prefer a Word version?

Did you know that you can save this PDF as a Word file using Acrobat Professional?

Simply click on **File > Export to** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as . . .** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for PDF to Word converter).

Paper 4 series overview

Overall, the performance of candidates seemed slightly better than the 2023 cohort, and there were more Level 5 answers in response both to the 15-mark questions and to the essays than in recent years. The candidates developed perceptive responses, showing the depth of their knowledge and in many cases a wonderful engagement with these often challenging ancient texts.

The responses to the shorter comprehension and translation questions were normally excellent. Candidates had prepared very well in advance and knew the material in detail. At the top end, the ability to identify complex literary and structural techniques was superb, and the examiners were delighted to see the close, focused way in which the candidates commented on the impact of the language on an audience's enjoyment and appreciation.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> • used English effectively and were able to communicate their ideas in clear and meaningful ways through their choice of language • structured their responses logically and clearly • showed a very good grasp of the meaning of the Greek and a detailed understanding of the context and themes underpinning the language • used an impressive range of literary techniques and technical terminology to assess the impact of the language on an audience • were able to evaluate the effects of the writers' literary and structural techniques • quoted the Greek succinctly and commented on the writer's use of specific words and phrases in a granular, precise manner • covered the full extract in 15-mark questions, starting at the beginning and working through to the end • referred to stylistic features of poetry, since this is a verse set text paper – enjambement, emphatic word positioning, caesura, end stop all contribute to the powerful effects of the texts • discussed writers' techniques that highlight the sounds of words – metre, types of alliteration, assonance, sibilance – which reflected their understanding of the performative and aural ways in which a contemporary audience are likely to have been exposed to the texts • considered the very different potential responses of a contemporary ancient audience and those of a modern audience. 	<ul style="list-style-type: none"> • seemed to find it difficult to express their ideas in sufficient detail or depth – writing too little tended to be the biggest factor leading to student underperformance on this paper • did not know the texts well enough to be able to analyse them in detail or select particular pieces of information from them • tended to paraphrase the Greek rather than analyse the writer's use of stylistic techniques • limited their stylistic commentary to basic literary features, such as word positioning within a line (typically at the start or end of a line), the use of superlatives and attributing a great deal of significance to particles such as τε ... καὶ... rather than anything more complex • selected particular parts of an extract in 15-mark commentary questions without covering the entire passage adequately • responded to lower-tariff questions by writing out large sections of translation rather than identifying specific answers, including explanations or expanding on the points in any way • attempted to save time or effort by answering lower-tariff questions using bullet points and particularly brief one-word / short phrase responses when more detail or explanation was needed • seemed to find it difficult to explain or expand on their often very valid points: 15-mark and 20-mark questions award marks specifically for detail and elucidation rather than brevity.

Section A overview

The responses to the Section A texts were strong, reflecting a solid knowledge base and some excellent skills. There were two distinct approaches taken to answering these questions: the most common was working through the passage chronologically, line by line, while other candidates instead chose to take a thematic approach identifying unifying ideas (such as the role of the Suitors and Telemachus' character in Question 1 (c) and divine intervention, Ajax's motivation and his manic actions in Question 2 (a)). Either way, most candidates covered the main features of content and language well.

In general, however, the responses that worked systematically through the extract tended to score more highly than thematic-style answers because they were less likely to omit key lines and points.

Misconception



In a 15-mark question in this paper, working methodically through an extract almost line by line is *never* a bad approach. The complex, multi-faceted language used by Homer, Sophocles and Aristophanes means that there will always be plenty to say.

By responding to the question in this way, candidates can demonstrate their ability to identify the development of a particular idea or theme as the extract continues. They will also gain marks for full coverage of the passage – omitting sections of the text is the most common reason for candidates to lose marks in this style of question.

A methodical approach can be particularly helpful for less confident students who may not know where to start, particularly in the stressful context of an examination hall. Just knowing that they should begin at the beginning and work carefully through the passage may be reassuring.

Assessment for learning



15-mark questions assess a candidate's ability to '*Critically analyse, evaluate and respond to literature*' (H444 specification). Other than knowing how to translate the Greek text, the ability to discuss an extract in a detailed and exploratory way is the single most important skill that any candidate can demonstrate in this paper.

The examiners are in no doubt that candidates are very well prepared for their examinations by their teachers, and also that students of A Level Classical Greek are academically very able. However, less confident candidates might benefit from developing greater confidence in their analytical skills for 15-mark questions:

- avoiding a narrative response
- working forensically by looking at individual words and specific phrases
- considering the poet's use of literary and structural features
- in each case highlighting the impact that the words, phrases and features may have on an audience.

Providing students with checklists of literary and structural techniques and encouraging a class to identify them and evaluate their effects may seem too basic for A Level Greek students; it is clear from the responses in this year's cohort that there are a huge proportion of candidates who enjoy textual analysis and the challenge of coming up with their own creative ideas in the spur of the moment. However, less confident students may appreciate a degree of A Level-appropriate scaffolding; expecting a class to expand their knowledge of critical terminology from GCSE English to more advanced techniques such as periphrasis, mimesis, prolepsis, syntactical parallelism and tmesis may enrich the understanding of any student and give them a greater appreciation of the ancient poets' skills.

Question 1 (a)

1 Read the following passages and answer the questions.

ἥ οὐκ αἰεὶς οἶον κλέος ἔλλαβε δῖος Ὀρέστης
πάντας ἐπ' ἀνθρώπους, ἐπεὶ ἔκτανε πατροφονῆα,
Αἰγισθον δολόμητιν, ὃ οἱ πατέρα κλυτὸν ἔκτα;
καὶ σύ, φίλος, μάλα γάρ σ' ὀρώω καλὸν τε μέγαν τε,
ἄλκιμος ἔσσο, ἵνα τίς σε καὶ ὀψιγόνων ἐν εἵπη.
αὐτὰρ ἐγὼν ἐπὶ νῆα θοὴν κατελεύσομαι ἤδη
ἡδ' ἐτάρους, οἳ πού με μάλ' ἀσχαλώωσι μένοντες·
σοὶ δ' αὐτῷ μελέτω, καὶ ἐμῶν ἐμπάζεο μύθων.'

5

τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠῦδα·
'ξεῖν', ἦ τοι μὲν ταῦτα φίλα φρονέων ἀγορεύεις,
ὥς τε πατὴρ ᾧ παιδί, καὶ οὐ ποτε λήσομαι αὐτῶν.
ἀλλ' ἄγε νῦν ἐπίμεινον, ἐπειγόμενός περ ὁδοῖο,
ὄφρα λοεσσάμενός τε τεταρπόμενός τε φίλον κῆρ,
δῶρον ἔχων ἐπὶ νῆα κίης, χαίρων ἐνὶ θυμῷ,
τιμῆεν, μάλα καλόν, ὃ τοι κειμήλιον ἔσται
ἐξ ἐμεῦ, οἷα φίλοι ξεῖνοι ξείνοισι διδοῦσι.'

10

15

Homer, *Odyssey* I.298–313

(a) Translate ἥ οὐκ αἰεὶς ... ἐν εἵπη (lines 1–5).

[5]

This was answered well, and most candidates achieved 5 or 4 marks. The most common errors were mistranslation of οἶον and omission of μάλα.

Question 1 (b)

(b) αὐτὰρ ἐγὼν ... ξείνοισι διδοῦσι (lines 6–16): what elements of *xenia* (guest-friendship) are presented in these lines?

[6]

This question appeared more challenging as candidates had to show understanding of the features of *xenia* and pick out relevant examples from the passage. However, most candidates rose to the challenge very well and identified and explained the elements of *xenia* impressively. Some were only able to identify three or four examples but many scored 6 marks, and the most thorough responses included explanations about the types of *xenia* and cultural expectations that they were able to identify in the extract. Although in responses such as this it was clearly tempting to simply use bullet points, the examiners far preferred a brief discussion of the chosen features of *xenia* to a simple list, as expanding on their ideas enabled candidates to show off their understanding of the ancient world effectively.

Question 1 (c)*

τὸν δ' αὖτ' Ἀντίνοος προσέφη, Εὐπείθεος υἱός·
 'Τηλέμαχ', ἧ μάλα δὴ σε διδάσκουσιν θεοὶ αὐτοὶ
 ὑψαγόρην τ' ἔμεναι καὶ θαρσαλέως ἀγορεύειν·
 μὴ σέ γ' ἐν ἀμφιάλῳ Ἰθάκῃ βασιλῆα Κρονίων
 ποιήσειεν, ὃ τοι γενεῇ πατρώϊόν ἐστιν.'

5

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδ' αὖ·
 'Ἀντίνο', ἧ καὶ μοι νεμεσήσεται ὅττι κεν εἴπω;
 καὶ κεν τοῦτ' ἐθέλοιμι Διὸς γε διδόντος ἀρέσθαι.
 ἧ φῆς τοῦτο κάκιστον ἐν ἀνθρώποισι τετύχθαι;
 οὐ μὲν γάρ τι κακὸν βασιλευμένῳ· αἰψὰ τέ οἱ δῶ
 ἀφνειὸν πέλεται καὶ τιμῆστερος αὐτός.
 ἀλλ' ἧ τοι βασιλῆες Ἀχαιῶν εἰσὶ καὶ ἄλλοι
 πολλοὶ ἐν ἀμφιάλῳ Ἰθάκῃ, νέοι ἠδὲ παλαιοί,
 τῶν κέν τις τόδ' ἔχησιν, ἐπεὶ θάνε δῖος Ὀδυσσεύς·
 αὐτὰρ ἐγὼν οἴκοιο ἄναξ ἔσομ' ἡμετέροιο
 καὶ δμῶων, οὓς μοι λήισσατο δῖος Ὀδυσσεύς.'

10

15

τὸν δ' αὖτ' Εὐρύμαχος Πολύβου πάϊς ἀντίον ἦδ' αὖ·
 'Τηλέμαχ', ἧ τοι ταῦτα θεῶν ἐν γούνασι κεῖται,
 ὅς τις ἐν ἀμφιάλῳ Ἰθάκῃ βασιλεύσει Ἀχαιῶν·
 κτήματα δ' αὐτὸς ἔχοις καὶ δώμασι σοῖσιν ἀνάσσοις.'

20

Homer, *Odyssey* I.383–402

(c)* How does this extract show Telemachus' growing confidence in his dealings with the Suitors?

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

[15]

Higher scoring responses referred to all three paragraphs and most candidates were able to do this. Most picked out the references to boastful and confident speaking in line 3 and many candidates were able to work through Telemachus' speech and show how he responded with subtlety to Antinous' earlier retort. The references to the benefits of kingship were well discussed and some answers referenced and explained the subtle and ironic tone of Telemachus' comments. Eurymachus' concession to Telemachus' assertions of kingship over Ithaca was also well covered by many candidates. Many made sensible attempts to analyse language looking at the powerful effects here of word order, repetition, litotes, direct speech and enjambement in particular.

Candidates' responses tended to be detailed and well structured, beginning with a clear but brief introduction and then working logically through the extract before drawing the ideas together into a conclusion. Those candidates who explained their points, including phrases such as 'showing that...' were able to add evaluation and impact to their ideas.

The examiners were expecting comments on stylistic techniques such as litotes, emphatic word choice, word positioning, periphrasis, patronymics and sibilance, and that the candidates would use them to consider the likely tone and feel of the extract. Carefully linking points back to the question, such as adding phrases such as '...to underline the force of his argument' or '... displays a greater sense of confidence...' improved the structure and clarity of the responses.

Question 2 (a)*

2 Read the following passages and answer the questions.

Αθήνα	ὥς ἔστιν ἀνδρὸς τοῦδε τάργα ταῦτά σοι.	
Οδυσσεύς	καὶ πρὸς τί δυσλόγιστον ᾧδ' ἦξεν χέρα;	
Αθήνα	χόλῳ βαρυνθεὶς τῶν Ἀχιλλείων ὅπλων.	
Οδυσσεύς	τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βάσιν;	
Αθήνα	δοκῶν ἐν ὑμῖν χεῖρα χραίνεσθαι φόνῳ.	5
Οδυσσεύς	ἦ καὶ τὸ βούλευμ' ὥς ἐπ' Ἀργείοις τόδ' ἦν;	
Αθήνα	κἂν ἐξεπράξατ', εἰ κατημέλησ' ἐγώ.	
Οδυσσεύς	ποῖαισι τόλμαις ταῖσδε καὶ φρενῶν θράσει;	
Αθήνα	νύκτωρ ἐφ' ὑμᾶς δόλιος ὀρμαῖται μόνος.	
Οδυσσεύς	ἦ καὶ παρέστη κἀπὶ τέρμ' ἀφίκετο;	10
Αθήνα	καὶ δὴ 'πὶ δισσαῖς ἦν στρατηγίσιν πύλαις.	
Οδυσσεύς	καὶ πῶς ἐπέσχε χεῖρα μαιμῶσαν φόνου;	
Αθήνα	ἐγὼ σφ' ἀπείργω, δυσφόρους ἐπ' ὄμμασι γνώμας βαλοῦσα, τῆς ἀνηκέστου χαρᾶς, καὶ πρὸς τε ποίμνας ἐκτρέπω σύμμικτά τε λείας ἄδαστα βουκόλων φρουρήματα· ἔνθ' εἰσπесῶν ἔκειρε πολύκερων φόνον κύκλῳ ῥαχίζων· καδόμεν μὲν ἔσθ' ὅτε δισσοὺς Ἀτρεΐδας αὐτόχειρ κτείνειν ἔχων, ὅτ' ἄλλοτ' ἄλλον ἐμπίτνων στρατηλατῶν.	15 20

Sophocles, *Ajax* 39–58

(a)* How does this extract emphasise the danger that Ajax posed to the Greek leaders?

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

In the commentaries on this question there were some good discussions of such features as stichomythia, the conditional clause that has been reversed for effect in line 7, the word order of line 9, the oxymoron in line 14 and the combination of graphic vocabulary and harsh sounds in line 18. Again, most candidates knew the passage well and engaged with the question effectively.

Successful responses combined clear language and communication of ideas with excellent stylistic analysis. When a candidate identifies a particular stylistic technique, they invariably outline its effect on the audience, such as a reference to the impact of stichomythia or Sophocles' particular word choices. Style points include metaphor, the placement, choice and order of words and the use of alliteration, and the candidate comments on the effect of these features on the audience in light of the question.

Question 2 (b)

Αἴας	χωρῶ πρὸς ἔργον· σοὶ δὲ τοῦτ' ἐφίεμαι, τοῖάνδ' αἰεὶ μοι σύμμαχον παρεστάναι.	
Αθήνα	ὀρᾷς, Ὀδυσσεῦ, τὴν θεῶν ἰσχὺν ὅση; τούτου τίς ἄν σοι τάνδρὸς ἢ προνούστερος ἢ δρᾷν ἀμείνων ἠύρέθη τὰ καίρια;	5
Ὀδυσσεύς	ἐγὼ μὲν οὐδέν' οἶδ'· ἐποικτίρω δέ νιν δύστηνον ἔμπας, καίπερ ὄντα δυσμενῇ, όθούνεκ' ἄτη συγκατέζευκται κακῇ, οὐδὲν τὸ τούτου μᾶλλον ἢ τοῦμόν σκοπῶν· ὀρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλήν εἶδωλ' ὅσοι περ ζῶμεν ἢ κούφην σκιάν.	10
Αθήνα	τοιαῦτα τοίνυν εἰσορῶν ὑπέρκοπον μηδέν ποτ' εἵπησ' αὐτὸς εἰς θεοὺς ἔπος, μηδ' ὄγκον ἄρη μηδέν', εἴ τινος πλέον ἢ χειρὶ βρίθεις ἢ μακροῦ πλούτου βάθει.	15

Sophocles, *Ajax* 116–130

(b) Translate χωρῶ πρὸς ... τὰ καίρια (lines 1–5).

[5]

Mostly translated very well. The most common error was the omission of σοι.

Question 2 (c)

(c) ἐγὼ μὲν οὐδέν ... πλούτου βάθει (lines 6–15): what lessons should Odysseus learn from the gods' punishment of Ajax?

[6]

Most candidates scored 5 or 6 marks for this question. The passage was quite difficult, but candidates understood the premise of the question and were able to pick out relevant detail. More successful responses were made up of statements in the candidate's own words; less successful responses basically relied heavily on a translation of the Greek, leaving the examiners to select salient points to award the marks.

Section B overview

Candidates typically responded very well to the extracts in this section and demonstrated some impressive analytical skills. Successful responses made thorough, in-depth reference to the text at all times and included accurate translations of the Greek whenever it was quoted. To gain full marks in the shorter, lower-tariff questions, candidates should make full use of each line of a given extract, thus ensuring that they do not omit key points.

Question 3 (a)

3 Read the following passages and answer the questions.

καὶ τὰς μὲν σεῦαν ποταμὸν πάρα δινήεντα τρώγειν ἄγρωστιν μελιδέα· ταὶ δ' ἀπ' ἀπήνης εἴματα χερσὶν ἔλοντο καὶ ἐσφόρεον μέλαν ὕδωρ, στεῖβον δ' ἐν βόθροισι θοῶς ἔριδα προφέρουσαι. αὐτὰρ ἐπεὶ πλῦνάν τε κάθηράν τε ῥύπα πάντα,	5
ἑξείης πέτασαν παρὰ θῖν' ἄλός, ἥχι μάλιστα λάιγγας ποτὶ χέρσον ἀποπλύνεσκε θάλασσα. αἱ δὲ λοεσσάμεναι καὶ χρισάμεναι λίπ' ἐλαίῳ δεῖπνον ἔπειθ' εἶλοντο παρ' ὄχθησιν ποταμοῖο, εἴματα δ' ἠελίοιο μένον τερσήμεναι αὐγῇ.	10
αὐτὰρ ἐπεὶ σίτου τάρφθεν δμωαὶ τε καὶ αὐτή, σφαίρῃ ταὶ δ' ἄρ' ἔπαιζον, ἀπὸ κρήδεμνα βαλοῦσαι· τῇσι δὲ Ναυσικάα λευκώλενος ἤρχετο μολπῆς. οἷη δ' Ἄρτεμις εἴσι κατ' οὖρεα ἰοχέαιρα, ἢ κατὰ Τηϋγέτον περιμήκετον ἢ Ἐρύμανθον,	15
τερπομένη κάπροισι καὶ ὠκείης ἐλάφοισι· τῇ δέ θ' ἅμα νύμφαι, κοῦραι Διὸς αἰγιόχοιο, ἄγρονόμοι παίζουσι, γέγηθε δέ τε φρένα Λητώ· πασάων δ' ὑπὲρ ἥ γε κάρη ἔχει ἠδὲ μέτωπα, ῥεῖά τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι·	20
ὥς ἣ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἀδμῆς.	

Homer, *Odyssey* VI.89–109

- (a) καὶ τὰς μὲν ... ἀποπλύνεσκε θάλασσα (lines 1–7): what tasks must Nausicaa and her maids perform before they can relax? [4]

This was answered well and most scored full marks. Ideally, candidates should answer in their own words rather than simply write out a lengthy translation of the extract, but they were not penalised for doing so.

Question 3 (b)

(b) Translate αἱ δὲ λοεσσάμεναι ... κρήδεμνα βαλοῦσαι (lines 8–12).

[5]

The passage was well known by virtually everyone and most scored full marks. A few candidates missed out λίπ' 'richly'.

Question 3 (c)

(c) τῇσι δὲ Ναυσικάα ... παρθένος ἀδμῆς (lines 13–21): what information do these lines provide about Nausicaa and her companions?

[5]

This question was a little more demanding as it required making a link between the epic simile and the situation described. Some candidates provided only a virtual translation but still received full or almost full marks as the details about Nausicaa and the maids at the start and end of the passage were enough to gain sufficient credit. Those candidates that delved deeper into the simile made appropriate links.

Question 3 (d)*

‘ἀμφίπολοι, στήθ’ οὕτω ἀπόπροθεν, ὄφρ’ ἐγὼ αὐτὸς
 ἄλμην ὥμοιιν ἀπολούσομαι, ἀμφὶ δ’ ἐλαίῳ
 χρύσομαι· ἧ γὰρ δηρὸν ἀπὸ χροός ἐστιν ἀλοιφή.
 ἄντην δ’ οὐκ ἂν ἐγὼ γε λοέσσομαι· αἰδέομαι γὰρ
 γυμνοῦσθαι κούρησιν ἐυπλοκάμοισι μετελθών.’

5

ὥς ἔφαθ’, αἱ δ’ ἀπάνευθεν ἴσαν, εἶπον δ’ ἄρα κούρη.
 αὐτὰρ ὁ ἐκ ποταμοῦ χροά νίζετο δῖος Ὀδυσσεὺς
 ἄλμην, ἧ οἱ νῶτα καὶ εὐρέας ἄμπεχεν ὥμους,
 ἐκ κεφαλῆς δ’ ἔσμηχεν ἄλως χνόον ἀτρυγέτοιο.
 αὐτὰρ ἐπεὶ δὴ πάντα λοέσσατο καὶ λίπ’ ἄλειψεν,
 ἀμφὶ δὲ εἵματα ἔσσαθ’ ἃ οἱ πόρε παρθένος ἀδμῆς,
 τὸν μὲν Ἀθηναίη θῆκεν Διὸς ἐκγεγαυῖα
 μείζονά τ’ εἰσιδέειν καὶ πάσσονα, κὰδ δὲ κάρητος
 οὔλας ἦκε κόμας, ὑακινθίνῳ ἀνθει ὁμοίας.
 ὥς δ’ ὅτε τις χρυσὸν περιχεύεται ἀργύρῳ ἀνῆρ
 ἴδρις, ὃν Ἥφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη
 τέχνην παντοίην, χαρίεντα δὲ ἔργα τελείει,
 ὥς ἄρα τῷ κατέχευε χάριν κεφαλῇ τε καὶ ὤμοις.
 ἔζετ’ ἔπειτ’ ἀπάνευθε κιὼν ἐπὶ θῖνα θαλάσσης,
 κάλλει καὶ χάρισι στίλβων· θηεῖτο δὲ κούρη.

10

15

20

Homer, *Odyssey* VI.218–237

(d)* How does Homer reveal Odysseus' positive qualities in this extract?

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

[15]

The quality of responses to this question were particularly strong. Candidates were well engaged and picked out many of Odysseus' positive features – his modesty and embarrassment at his nudity and general griminess, his heroic features, his beauty enhanced by Athene. Candidates backed up their points with good and often perceptive analysis of language and content. The double-loaded epic simile was a good discriminator: the best answers offered perceptive ideas on the specific effects of the comparisons to hyacinth petals, gold over silver and the artisan's divine inspiration. Several strong responses focused on the slow-motion way in which Homer depicts Odysseus cleaning himself of brine, revealing his true beauty. Candidates were expected to consider the impact that Odysseus' changed appearance clearly had on Nausicaa.

Candidates tended to do well if they worked systematically thorough the extract and commented in detail on the stylistic features of the Greek that make this such an enduring passage. The logical 'golden thread' of the response was highlighted by use of an introduction and conclusion.

Question 4 (a)

4 Read the following passages and answer the questions.

Αἶας	εἰ ζῶν Ἀχιλλεύς τῶν ὀπλῶν τῶν ὦν πέρι κρίνειν ἔμελλε κράτος ἀριστείας τινί, οὐκ ἄν τις αὐτ' ἔμαρψεν ἄλλος ἀντ' ἐμοῦ. νῦν δ' αὐτ' Ἀτρεΐδαι φωτὶ παντουργῶ φρένας ἔπραξαν, ἀνδρὸς τοῦδ' ἀπώσαντες κράτη.	5
	κεῖ μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι γνώμης ἀπῆξαν τῆς ἐμῆς, οὐκ ἄν ποτε δίκην κατ' ἄλλου φωτὸς ὧδ' ἐψήφισαν. νῦν δ' ἡ Διὸς γοργῶπις ἀδάματος θεὰ ἤδη μ' ἐπ' αὐτοῖς χεῖρ' ἐπευθύνοντ' ἐμὴν ἔσφηλεν, ἐμβαλοῦσα λυσσώδη νόσον, ὥστ' ἐν τοιοῖσδε χεῖρας αἰμάξαι βοτοῖς· κεῖνοι δ' ἐπεγγελῶσιν ἐκπεφευγότες, ἐμοῦ μὲν οὐχ ἐκόντος· εἰ δέ τις θεῶν βλάπτοι, φύγοι τᾶν χῶ κακὸς τὸν κρείσσονα.	10
	καὶ νῦν τί χρὴ δρᾶν; ὅστις ἐμφανῶς θεοῖς ἐχθαίρομαι, μισεῖ δέ μ' Ἑλλήνων στρατός, ἐχθει δὲ Τροία πᾶσα καὶ πεδία τάδε. πότερα πρὸς οἴκους, ναυλόχους λιπῶν ἔδρας μόνους τ' Ἀτρεΐδας, πέλαγος Αἰγαῖον περῶ; καὶ ποῖον ὄμμα πατρὶ δηλώσω φανείς Τελαμῶνι;	15
		20

Sophocles, *Ajax* 442–463

(a) Translate εἰ ζῶν ... ἀπώσαντες κράτη (lines 1–5).

[5]

Most responses scored very good marks in answer to this question. Marks were slightly more variable in comparison to the other translations on the paper, and some candidates seemed to struggle to remember certain parts of the translation, although everyone provided accurate translation of at least two or three lines.

Question 4 (b)

- (b)** κεί μὴ τόδ' ... αἰμάξαι βοτοῖς (lines 6–12): what unfair events does Ajax relate to the Chorus in these lines? **[4]**

As in Question 4 (a), marks were slightly more variable in comparison to similar questions on the paper. The question was clear and straightforward to interpret; perhaps some candidates did not know the material quite so well. There were a number of points that could be made in response to this question (10 in the mark scheme), so candidates who worked through the lines and effectively paraphrased their meanings were rewarded for their methodical approach.

Question 4 (c)

- (c)** κείνοι δ' ἐπεγγελῶσιν ... Τελαμῶνι (lines 13–22): what aspects of his situation are a source of concern to Ajax? **[5]**

Virtually all candidates scored full marks in answering this question. The mark scheme was generous and the list of those that supposedly hated Ajax in particular provided ample opportunity to secure marks.

Question 4 (d)*

Αἴας	αἶψ' αὐτόν, αἶψε δεῦρο· ταρβήσει γὰρ οὐ νεοσφαγῇ που τόνδε προσλεύσσω φόνον, εἵπερ δικαίως ἔστ' ἐμὸς τὰ πατρόθεν. ἀλλ' αὐτίκ' ὥμοις αὐτόν ἐν νόμοις πατρὸς δεῖ πωλοδαμνεῖν κἄξομοιοῦσθαι φύσιν.	5
	ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος, τὰ δ' ἄλλ' ὅμοιος· καὶ γένοι' ἂν οὐ κακός. καίτοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω, όθούνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν· ἐν τῷ φρονεῖν γὰρ μηδὲν ἡδιστος βίος, τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώδυνον κακόν ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης. ὅταν δ' ἴκη πρὸς τοῦτο, δεῖ σ' ὅπως πατρὸς δείξεις ἐν ἐχθροῖς, οἷος ἐξ οἴου 'τράφης. τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν ψυχὴν ἀτάλλων, μητρὶ τῇδε χαρμονήν.	10
	οὔτοι σ' Ἀχαιῶν, οἶδα, μὴ τις ὑβρίση στυγναῖσι λώβαις, οὐδὲ χωρὶς ὄντ' ἐμοῦ. τοῖον πυλωρὸν φύλακα Τεῦκρον ἀμφί σοι λείψω τροφῆς ἄοκνον ἔμπα, κεῖ τανῦν τηλωπὸς οἰχνεῖ, δυσμενῶν θήραν ἔχων.	15 20

Sophocles, *Ajax* 545–564

(d)* What does this extract reveal about Ajax's character?

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

Most candidates coped with this question well. Many discussed effectively Ajax's cruelty in making Eurysaces view the carnage he had created and expecting him to adopt his ways, and the more reflective content and tone of the middle part of the passage was also commented upon. The most successful responses picked out and analysed a range of linguistic techniques as well as content and the passage offered many opportunities to do this.

In many cases, less successful responses included a number of excellent points but simply did not capitalise on them. Candidates could have done this by explaining and evaluating the point clearly, translating all quotations and considering the effect of the point in light of the question. As an example, some candidates focused on small, easy words such as μὴ ... οὐκ and used them to demonstrate the negativity in Ajax's approach without referring to other more challenging words or phrases in the extract that could have stressed this valid idea more effectively.

High quality answers commented on this extract as a piece of live theatre and thus reinforce an understanding of the visual as well as the verbal impact of the scene. They considered the tone of Ajax's words as well as simply their meaning, which enables the reader to gain a greater understanding of his character in the extract. Reference to linguistic and literary techniques such as Sophocles' use of the optative mood, litotes, tautology, word positioning and repetition for effect were crucial here. Successful responses included frequent reference to the Greek, which should in every case be translated for clarity.

Question 5 (a)

5 Read the following passages and answer the questions.

Φειδιππίδης	ἑτεόν, ὦ πάτερ,	
	τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὅλην;	
Στρεψιάδης	δάκνει μέ τις δήμαρχος ἐκ τῶν στρωμάτων.	
Φειδιππίδης	ἔασον, ὦ δαιμόνιε, καταδαρθεῖν τί με.	
Στρεψιάδης	σὺ δ' οὖν κάθειυδε· τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι εἰς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέψεται. φεῦ.	5
	εἴθ' ὦφελ' ἢ προμνήστρι' ἀπολέσθαι κακῶς, ἥ τις με γῆμ' ἐπῆρε τὴν σὴν μητέρα· ἐμοὶ γὰρ ἦν ἄγροικος ἥδιστος βίος, εὐρωτιῶν, ἀκόρητος, εἰκὴ κείμενος, βρύων μελίτταις καὶ προβάτοις καὶ στεμφύλοις. ἔπειτ' ἔγῃμα Μεγακλέους τοῦ Μεγακλέους ἀδελφιδῆν ἄγροικος ὦν ἐξ ἄστεως, σεμνήν, τρυφῶσαν, ἐγκεκοισυρωμένην.	10
	ταύτην ὅτ' ἐγάμουν, συγκατεκλινόμην ἐγὼ ὄζων τρυγός, τρασιᾶς, ἐρίων, περιουσίας, ἢ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων, δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος. οὐ μὲν ἐρῶ γ' ὡς ἀργὸς ἦν, ἀλλ' ἐσπάθα, ἐγὼ δ' ἂν αὐτῇ θοιμάτιον δεικνὺς τοδὶ πρόφασιν ἔφασκον, 'ὦ γύναι, λίαν σπαθαῖς.'	15 20

Aristophanes, *Clouds* 35–55

(a) Translate ἑτεόν, ὦ πάτερ ... τὴν σὴν τρέψεται (lines 1–6).

[5]

This extract was usually accurately translated, and in many cases the candidates took care to make their translations as fluent and colloquial as possible.

Question 5 (b)

(b) φεῦ ... καὶ στεμφύλοις (lines 7–12): what do we learn about Strepsiades' past in these lines? **[4]**

There was a very wide range of points available for these marks and most candidates secured 4 marks on this question, showing a detailed understanding of the challenging text.

Question 5 (c)

(c) ἔπειτ' ἔγημα ... λίαν σπαθαῖς (lines 13–22): what differences does Strepsiades identify between himself and his new wife? **[5]**

Candidates were expected to show a direct comparison between Strepsiades and his wife, and in most cases they were able to do so with accuracy and clarity.

Question 5 (d)*

Στρεψιάδης	δεῦρό νυν ἀπόβλεπε. ὀρᾷς τὸ θύριον τοῦτο καὶ τῷ κίδιον;	
Φειδιππίδης	ὀρῶ. τί οὖν τοῦτ' ἐστὶν ἐτεόν ὦ πάτερ;	
Στρεψιάδης	ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον. ἐνταῦθ' ἐνοικοῦσ' ἄνδρες, οἱ τὸν οὐρανὸν λέγοντες ἀναπείθουσιν ὥς ἔστιν πνιγεύς, κᾶστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἄνθρακες. οὗτοι διδάσκουσ', ἀργύριον ἦν τις διδῶ, λέγοντα νικᾶν καὶ δίκαια κᾶδικα.	5
Φειδιππίδης	εἰσὶν δὲ τίνες;	10
Στρεψιάδης	οὐκ οἶδ' ἀκριβῶς τοῦνομα· μεριμνοφροντισταὶ καλοὶ τε κᾶγαθοί.	
Φειδιππίδης	αἰβοῖ, πονηροί γ', οἶδα. τοὺς ἀλαζόνας, τοὺς ὠχριῶντας, τοὺς ἀνυποδήτους λέγεις, ὧν ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν.	15
Στρεψιάδης	ἦ ἦ, σιώπα· μηδὲν εἵπης νήπιον. ἀλλ' εἴ τι κήδει τῶν πατρῶων ἀλφίτων, τούτων γενοῦ μοι, σχασάμενος τὴν ἵππικὴν.	
Φειδιππίδης	οὐκ ἂν μὰ τὸν Διόνυσον εἰ δοίης γέ μοι τοὺς Φασιανοὺς οὓς τρέφει Λεωγόρας.	20
Στρεψιάδης	ἴθι', ἀντιβολῶ σ', ὦ φίλτατ' ἀνθρώπων ἐμοὶ, ἐλθὼν διδάσκου.	

Aristophanes, *Clouds* 91–111

(d)* How does Aristophanes engage his audience in this extract?

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

Most candidates knew this passage well and were therefore able to dig deeper into the content and stylistic features of the Greek in order to answer the question. Pleasingly, many showed awareness of the subtleties of Aristophanes' use of language as well as discussing other features of this scene. Points relating to the humour created by the contrast of the two characters, the visual nature of the scene and the satirical tone and content were often very well made.

Scripts that focused carefully on the question being asked were more successful than those that provided a narrative account of the extract. Careful reference to the text is important and candidates should translate the Greek selected for quotation. Responses should make clear reference both to the contemporary 5th century BC context as well as the more specific staging of *Clouds*. Aristophanic techniques such as the use of neologisms, diminutives, imagery, word play, contrast, juxtaposition, polyptoton and tricolon were discussed and their comic effects identified.

Section C overview

The majority of essays were completed to a particularly high standard, and the examiners were very impressed by both the candidates' knowledge of the wider texts and their means of conveying that understanding through effective essay writing techniques. Most candidates did not waste time retelling the story of their set text, thereby avoiding a response that only achieved a maximum of 10 marks (the ones available for AO2).

Candidates were expected to structure their responses to the 20-mark questions carefully and to include an introduction that outlined the aims of the essay and a conclusion that drew the ideas together at the close. Within the main body of the essay, there was no expectation for candidates to quote directly from the English text, although many did. What was required was a clear line of argument that ran from start to finish with examples provided to support the various ideas under discussion. As with the 15-mark responses, less successful essays tended to be too brief and candidates did not expand on some points that would have had real potential, had they been explained adequately.

Question 6*

6* 'Growing up was challenging in the ancient Homeric world.'

Based on the experiences of Nausicaa in books 6 and 7 of *The Odyssey*, how far do you agree with this statement? [20]

This question was one that the candidates clearly enjoyed answering. Many wrote at length and in an engaged fashion, balancing the positives and negatives of Nausicaa's experience. Many wrote well about the challenges she faced regarding marriage and her reputation and sensitively analysed her mature response to being faced with a vulnerable Odysseus in a remote setting. This was balanced with discussion of the benefits of being a princess in the idyllic land of Phaeacia; successful responses included an explanation of the *locus amoenus* topos that is so evident in books 6 and 7 of *The Odyssey*. Other popular areas for discussion included the importance of gender in Nausicaa's role and the significance of perceived societal opinions.

The examiners were expecting some degree of argumentation in the essay – those candidates who made the assumption that Nausicaa's wealth precluded her from any challenges tended to do less well than those who recognised that although money and prestige can help most situations, they can't solve all problems. Many candidates chose to compare Nausicaa's experience of growing up with Telemachus' and their essays were all the richer for that additional dimension to the topic.

Exemplar 1 below is clearly structured and includes a detailed introduction that outlines the direction in which the essay will go. The candidate makes sure throughout that they link their response to the question and does this overtly. They are able to demonstrate an understanding of societal mores in the heroic world through making careful references to other parts of the text that do not appear on the paper. Particularly valuable points include the potential symbolism of the girls throwing off their veils and the detailed discussion of Nausicaa's rhetorical confidence. This response was deemed worthy of full marks.

Exemplar 1

Nausicaa's experiences in Book 6 and 7 in many ways depicts that growing up was easy; she lives in luxury with influential parents and is able to have fun in nature with friends her age. However, it is made apparent that this lifestyle is not all as easy as it seems as Nausicaa often has to worry about various stressing factors. It is also important to note that Nausicaa, as a princess, would have grown up in far more favourable conditions than a farmer's daughter, for example, and as a girl specifically her gendered duties hinder her ability to remain innocent for long.

Homer makes it evident that Nausicaa lives a life of luxury, and hence her growing up was not challenging in this way. The palace of her father is described as being completely distinct and easy to recognise, which makes clear the majestic grandeur of the building Nausicaa inhabits. Indeed, the scene Odysseus walks in on as he is shrouded in mist in Book 7 shows the wealth of the family as so many people are there feasting richly together. Clearly Nausicaa's parents are generous and benevolent and thus we can imagine her childhood must have been an easy one. Indeed, although the Phaeacian people seem to possess a kind of xenophobia, Nausicaa's parents obey the custom of *xenia* and listen carefully to Odysseus' pleas for help, and eventually Alcinous says he will fix up a boat for Odysseus in the morning. Thus, the characterisation of Nausicaa's royal parents and the emphasised grandeur of her living conditions show her growing up was not challenging; although it is important to note that the royal lifestyle was not indicative of how the rest of society grew up--Nausicaa's upbringing, of course, is distinct in this regard.

However, the high status of Nausicaa does not come without its troubles. She informs

Odysseus of her worry about the sour gossip of the Phaeacian people, as she worries that they will spurn her for bringing in a foreign man such as Odysseus and goes as far as to organise a circumspect route for Odysseus to take to the palace due to this extreme caution. Indeed, the fear Nausicaa has for the dangerous consequences of gossip is palpable and her intensive care to keep to separate her public association with Odysseus indicates she has many things to keep in mind as a princess. Indeed, it is not as though the relationship with her parents is wholly perfect. Although her father wordlessly understands her desire to wash her clothes in the preparation for marriage eligibility, her mother is sharply suspicious of how Odysseus comes to the palace wearing clothes she recognises; such an observant and hypervigilante mother, one that holds so much power in this specific provincial hierarchy, must not be an easy thing for a young girl like Nausicaa to deal with. Thus, although having loving, powerful parents and being in a position of influence, it is clear that Nausicaa has a lot of anxieties to cater to as a growing woman.

That being said, there seems to be time for fun for the young maidens and Nausicaa herself. The mundane task of washing clothes is elevated to a pleasurable activity through firstly the luxury Nausicaa completes it in--she has many handmaids to help her, a wagon and mules to transport her to the river, rich olive oil for anointing herself and the watertanks at the river are described as "ample." Indeed, the locus amoenus created by Homer in his description of the idyllic meadow, with the flowing streams of the river, the mules grazing on honey-sweet grass, and the waves washing pebbles on the shore, allows for a tranquil environment for the young girls to spend time in. This domestic duty of clothes washing and ordering about handmaidens, is something a growing girl should get used to doing. Nausicaa is permitted to indulge in her own childishness away from the prying eyes of the public or her family, and the way she and her maidens throw away their veils is symbolic of them casting to one side the strict rules young women had to follow in ancient Greece. They are allowed to play at ball together in a beautiful

setting, thus implying that growing up was a joyful thing in the ancient Homeric world.

However, this idyllic scene is shattered by the arrival of the naked, brine-covered Odysseus. The simile of him being like a mountain-bred lion driven by hunger indicates the fear young, vulnerable women must have had for an approaching adult male. It serves as a reminder of the dangers of being a growing young girl; rape was not an uncommon occurrence, even among female goddesses. It is a great relief that Odysseus is overtly modest, otherwise the scene would've become rather dire. Indeed, this scene also allows us to see how Nausicaa's preoccupation with appearances and societal values means she really can not act as carefree as most young children. She is initially disdainful of Odysseus' appearance but after Athene glorifies him she suddenly holds him in higher regard. In addition, at the beginning of Book 6 Athene plays on the young girl's anxiety surrounding appearances to get her to go down to the river and find Odysseus; the fact that a girl so young needed to constantly think about the way she looked and dressed shows being a growing young woman is a challenging thing indeed. Marriage is on her mind so young, and from her words to both her maidens and to Odysseus it seems she is rather preoccupied with it; she wistfully longs for a man such as Odysseus to be called her husband, a worrying ideal considering their extremely large age gap. Thus, the ancient Homeric world was a dangerous and stressful environment for a growing young woman to be in.

Nausicaa's marked intelligence and wisdom implies that she can navigate the world with tentative ease; her skill in rhetoric is repeatedly made apparent. Firstly, she is able to convince her father to let her go down to the river to wash clothes, mentioning the importance of clean garments for people as important as her father and bachelor brothers. Next, she uses various wise maxims when talking to Odysseus, acknowledging that fate is outside of human control and it is necessary to endure hardships when the gods make them happen. Her description of the city with its neat vignettes on various locations shows an impressive verbosity

and her astute intelligence and caution allows her to create a scheme by which Odysseus can enter the palace without causing her a problem, and even shows awareness of her mother's distinct influence and the necessity of winning her over. Thus, Nausicaa's burgeoning intelligence allows her to successfully interact with a strange man, convince her father the king to comply with her wishes, and ultimately contrive a successful, peaceful interaction for Odysseus with yet another new land of people.

In conclusion, as an intelligent and powerful young lady, growing up was in many ways easy for Nausicaa. However, her high status and societal gendered pressures leave her little room to be joyful and playful, and thus I agree with the statement, although to a small extent.

Question 7*

7* 'Heroism is shown to be a particularly positive quality in Sophocles' *Ajax*.'

How far do you agree with this viewpoint?

[20]

This question required a clear definition of heroism as a basis for discussion. Some candidates intelligently balanced Homeric and modern attitudes, while others discussed a purely Homeric model. Less successful responses did not show a clear idea of what heroism is and so did not go into enough depth of discussion. Several answers perceptively identified a difference between the outdated Homeric ideals of heroism as exemplified by Ajax and the more nuanced, progressive 5th century attitudes of a character like Odysseus. Most responses were fully engaged, and many were able to balance the nobility of Ajax's ideals with his failure to live up to them, as well as showing how other characters had heroic sensibility despite their status or gender.

Exemplar 2 below (which scored 20 marks) maintains that the concept of heroism is extremely nuanced – a positive in some contexts but a negative in others. The candidate shows a clear understanding of the play's Homeric overtones and contrasts Ajax's glorious past with his pathos-filled present. The essay considers the damage that heroism can do through a subjective perception of honour and outlines the consequences that the misguided pursuit of such honour can have on a hero's family and friends.

Exemplar 2

7		PLAN: heroism = positive quality
		• Ajax's honour (Y)
		↳
		• Homeric heroism? (Y) Hector?
		↳
		• Odysseus (N)
		↳
		In Sophocles Heroism is a crucial theme in Sophocles' Ajax, but not necessarily a positive one. Though there are some good examples of heroism, Sophocles subverts them with adverse consequences for the more vulnerable characters in the play.
		One way in which Sophocles reminds his audience of the importance of heroism is through the use of Homeric tropes. In the opening lines of the play, Ajax is described as 'the shieldbearer' and his hut is described as having the furthest furthest position. Thus These descriptions have clear and obvious links to the Ajax of the Iliad: the second only to Achilles, he supported the edge of the battle line, and his famous seven-layer shield is mentioned both here and later on, when he gifts it to his son Eurysaces father (who is named after it - "Εὐρυάκης" means

'broad shield'). Sophocles uses these Homeric references to create sympathy for Ajax through the contrast of the great Ajax of the Iliad and the fallen Ajax of this play, using such a positive portrayal of honour to create a more jarring juxtaposition.* This is a good example of positive Homeric heroism - but Sophocles also criticises it. ~~when Athena urges Odysseus to~~ Another typical feature of the Homeric hero is to mock one's enemies; but when Athena urges Odysseus to laugh at Ajax's madness, ~~she~~ ^{he} refuses, saying that he pities Ajax because they both share the same mortality: he empathises ^{with} for Ajax in a way that Athena, as a goddess, cannot. Ajax later laments that the Greek generals laugh at him because they have gotten away with giving Achilles' armour to Odysseus, but as we here ~~these~~ ^{see} this from the perspective of the 'mocked' and not the 'mocker', we feel a sympathy that we might take should we not be on the side of the defeated. By subverting the Homeric trope in this way, Sophocles renders the moral of his play ambiguous, and his ~~portas~~ portrayal of heroism equally so.

* He even specifically refers to this after Ajax's death, when ~~Teo~~ Teucer angrily reminds the Atreides of the episode in the Iliad in which he

saved the Greek ships from being burnt by Hector and the Trojans, and Tecmessa remarks that they laugh now, but will not when they later ~~miss~~ need him on the battlefield. These specific references are a reminder of the positive and admirable traits of a Homeric hero.

Equally, the honour which Ajax succumbs to as a Greek hero is also called into question. Ajax often speaks of honour; he describes how he has been destroyed is dishonoured by the Greeks, and in one of the earlier hints of his suicide he asserts that a noble man must both ~~live~~ live well and die well. It is his honour which leads him to ultimately kill himself, unable to face his father without war prizes and unable to continue on in the face of his treason. But, though in Ajax's mind his action is the ~~spite~~ necessary thing to do to maintain his honour, Sophocles encourages the audience to think otherwise. He employs a structure of two halves in the play, split into a 'pre-suicide' and 'post-suicide', and ~~in the~~ ^{through this} ~~second half~~ ^{particular} he shows how an honourable choice for one can be ~~at~~ dishonourable for another. In the first half, Tecmessa ~~laments~~ laments how Ajax's death

will in fact bring shame upon his family: she will be mistreated by her new masters (the Greeks) who will mock her for her fall from an envied status to such a menial role. She urges him to consider his ageing parents waiting for him on Salamis, and his son who will be deprived of his father and placed into the ~~protective~~ care of his father's enemies. Her pleas for Ajax to not to abandon her with nothing (for he is all she has) are incredibly sympathetic, but fall on deaf ears. Through Ajax's heroic honour, he does abandon her, and by showing the second half of the play he shows how awful this is for Ajax's family. When she is told of Ajax's suicide, Tecmessa pitifully asks why she must experience more grief when she has just found respite, and even Teucer worries for his place in his family, as his mother was a ~~concubine~~ slave and now he fears that his father will blame him for Ajax's death because he is not as noble born as Teucer's first son. By showing this fallout on stage, rather than ending the play, as one would expect, with Ajax's death, Sophocles calls into question the true honour of Ajax, ~~questioning or~~ criticising the hero's fixation on honour and its consequences for his family.

Finally, Sophocles explores what makes a hero in his play, again questioning whether or not heroism is truly positive. One ~~one~~ of the crucial ^{themes} ~~moments~~ of his play is ~~spoken~~ whether or not Ajax is a hero or a villain, and through this he illuminates the difficulty of defining such good and evil. This is seen most clearly in Odysseus' emotional dilemma at the beginning of the play: he can barely believe that Ajax could have ~~so~~ attempted to commit such a treasonous crime as murder, because Ajax ~~was~~ is still a Greek, and a member of the Greek army and his comrade in arms. Ajax, too, laments ~~the easy~~ the easy switch between friend and enemy, noting that his enemy must only be hated so much as someone who will become a friend, and he should help a friend only so much as one who will not remain thus. In these lines, spoken during his famous 'deception speech' which provides a fluid and ambiguous backdrop for Ajax's point, he notes how the line between friend ~~or~~ and enemy can easily be blurred. Here, Sophocles could potentially be questioning the very nature of heroism itself, ~~whether or not~~ highlighting the subjective nature of heroism depending on

personal perspective. This becomes a crucial theme at the end of the play, when the Greek generals debate with Ajax's family whether they should be allowed to bury him. ~~Menelaus~~ and Agamemnon both assert that Ajax is a traitor and does not deserve to be buried, while Tecer and Tecnessa remind them of Ajax's heroic actions and crucial role in the Trojan War thus far. As Ajax is finally buried, ~~the chorus lament the~~ Sophocles suggests to us that we should be more open to others, ~~rather than~~ seeing ^{not} simply hero or villain, but something in between.

In conclusion, Sophocles' portrayal of heroism in 'Ajax' is both positive and negative, presenting good heroic qualities while criticising others, and pointing out the sometimes terrible consequences for others of heroic acts. Overall, he encourages us to think about heroism in a nuanced way, rather than a wholly positive thing.

Question 8

8* 'Clouds explores serious messages and therefore cannot be considered a comic play.'

To what extent do you agree with this statement?

[20]

This essay question was typically answered well. Responses identified a range of serious messages and showed sensitivity to their satirical presentation. Virtually all answers showed a good understanding of Aristophanes' comic techniques and were able to provide concrete examples from the text as illustration.

As a response that was awarded full marks, Exemplar 3 below includes all the key features required in a strong Aristophanes essay: the candidate outlines Aristophanes' primary purpose as entertainment and over the course of the response includes a wide range of types of humour, ranging from physical comedy and scatological jokes to word play and contemporary political references. The essay highlights particular themes that could be considered serious were they not depicted by Aristophanes – inter-generational conflict and the dangers inherent in sophistic discourse. The candidate is able to demonstrate a strong grasp of contemporary Athenian society and illustrates their reading of the whole play through a range of examples.

Exemplar 3

8	While some serious messages certainly are explored in 'Clouds', such as the issue of being from immorality of money and to avoid taxation one's debts, and the importance of respecting parents and the issue of the conflict between the older and younger generation, these messages are explored within a play designed to entertain, not lecture, which uses the issues of the time to amuse and engage the audience.
---	--

On the one hand, 'Clouds' has a serious moral message concerning the use of sophistry as a method of avoiding ~~that~~ interest and the teachings of the 'Humbly' Aristophanes presents the scheme ~~the~~ which Strepsiades uses to ~~can~~ deceive his creditors as a flawed one, as shown through his mistreatment at the hands of his son. While ~~but for a moment~~ the teachings of the ~~are~~ wrong and argument allows Strepsiades to ~~push~~ push away men seeking debt, such as when he ~~the~~ refuses to pay debt to ~~Paris~~ Paris as the man does not use the feminine form of 'troph' which fourth had taught Strepsiades, the arguments eventually justify Phaedippides' beating of his father. If Phaedippides claims that, as old age is a second childhood, he has every right to beat his father, and

8

the ~~persecution~~ inversion of natural order, justified by ~~the~~ ~~the~~ sophistry, comments on the issue of teaching men to argue at any cost. Strepsiades himself recognizes the folly of sophistry and brings down the 'Humbly' at the end of the play, thus reflecting Aristophanes' commentary on the issue of ~~the~~ philosophy and what should be taught. However, these scenes of describing the issue of teaching the wrong arguments are farcical, with the Phaedippides and his father descending into ~~to~~ scatological humor during their fight. Strepsiades describes taking Phaedippides outside to defeat, and he himself not being allowed such a thing by Phaedippides, an unquestionably amusing scene. ~~It is a scene of the~~

Furthermore, criticism of the *Menae* is often humorous rather than providing significant social commentary aside from questioning the value of philosophical education. As in the *Protagoras*, such as the 'cassholes' of the students 'studying astronomy all by themselves' to create humor, and, as a secondary matter, to present the education in the *Menae* as a simple ~~and~~ ~~pointless~~ task that it can be carried out by the rear ends of students. There, scatological humor once more provides some form of social commentary, but cannot be defined as a 'serious' scene. ~~Further~~ Additionally, the 'Wrong' Argument, while reflecting the pitfalls of sophistry, where any argument was used to argue incorrect positions successfully, is amusing as well as thought-provoking. The claim that the right argument's notion of hot water is replaced, as they are named 'Kerachian waters' after the hero.

While this argument connects two disconnected ideas, it is ~~amusing~~ amusing to watch its failure against the arguments of the right.

Again, while the importance of respecting one's father is presented, it is presented through a humorous lens, as the *Streptocles* and *Phaedrophides* argue. This is achieved

through the use of denials like puns, such as when Phaedippides dreams of 'raising legs' and Strephades comments that he is 'winning his father many legs'. While this presents a father's disengagement with his wayward and lazy son, it is also amusing, and thus the play is comedic.

The ~~defate~~ issue of the ~~son~~ conflict between generations is also presented in this play through the light and strong argument. The light argument is presented as unimpeachably and ~~balanced~~ as an exaggerated caricature of a pederast, an image that is both entitled and ridiculed. He describes the issue with young men spending all their time in the *agora* rather than becoming strong ~~in the~~ through wrestling, and laments for the delays when being walked to school without ~~from~~ clothes and left indents on the sand. While this image does present the conflict between the older and younger members of society at the time, it is also intended to entertain, ~~for~~ presenting an exaggerated image of older men. The strong argument is also entitled and represents the younger generation, as he promotes the moral ~~for~~ *hospitudo* to Phaedippides and promises

to teach him to get away with adultery. His blatant immorality is critical of the younger generation, but also simply amusing, as the wrong argument describes the ~~garden~~ of benefits of an immoral life ~~that one can live~~ and how one can win it with sophistry.

There are some moments of the play, however, that are largely for comedic effect. For example, the ~~Protagoras~~ uses references to contemporary figures to create humour. This can be seen when the two Clouds appear as women, and Socrates explains that this ~~is because~~ is because they have seen Cleisthenes, an ~~man~~ who was accused of effeminacy. Attacks on Socrates are also largely for comedic purpose, although their effects were known, as they are cited in Plato's ~~Apology~~ Apology as one of the causes of his poor public image. For example, ~~he is described as if~~ he descends from in a basket covered by the mechanism, a machine usually used to hold & introduce the gods in tragedy. This physical comedy would have been amusing, as the basket would have been unexpected, and Socrates has appeared as

8		<p>for less than the god expected by the use of the machine. This ridicule was mostly against foreigners, rather than what he taught, as he was not, in fact, a sophist.</p> <p>There are also more To conclude, while elements of the play provide serious messages, such as the issues surrounding poverty, the treatment of parents, and the conflict between the older and younger generation, these are all given portrayed through humor, and the play contains many moments of for comedy for its own sake. Thus the play certainly is a comedic one.</p>
---	--	--

Copyright information

OCR is aware that third party material appeared in this exam but it has not been possible to identify and acknowledge the source.

Supporting you

Teach Cambridge

Make sure you visit our secure website [Teach Cambridge](#) to find the full range of resources and support for the subjects you teach. This includes secure materials such as set assignments and exemplars, online and on-demand training.

Don't have access? If your school or college teaches any OCR qualifications, please contact your exams officer. You can [forward them this link](#) to help get you started.

Reviews of marking

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the [OCR website](#).

Access to Scripts

We've made it easier for Exams Officers to download copies of your candidates' completed papers or 'scripts'. Your centre can use these scripts to decide whether to request a review of marking and to support teaching and learning.

Our free, on-demand service, Access to Scripts is available via our single sign-on service, My Cambridge. Step-by-step instructions are on our [website](#).

Keep up-to-date

We send a monthly bulletin to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, [sign up here](#).

OCR Professional Development

Attend one of our popular professional development courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses for your subject on **Teach Cambridge**. You'll also find links to our online courses on NEA marking and support.

Signed up for ExamBuilder?

[ExamBuilder](#) is a free test-building platform, providing unlimited users exclusively for staff at OCR centres with an [Interchange](#) account.

Choose from a large bank of questions to build personalised tests and custom mark schemes, with the option to add custom cover pages to simulate real examinations. You can also edit and download complete past papers.

[Find out more](#).

Active Results

Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals (examined units only).

[Find out more](#).

You will need an Interchange account to access our digital products. If you do not have an Interchange account please contact your centre administrator (usually the Exams Officer) to request a username, or nominate an existing Interchange user in your department.

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**

 **facebook.com/ocrexams**

 **twitter.com/ocrexams**

 **instagram.com/ocrexaminations**

 **linkedin.com/company/ocr**

 **youtube.com/ocrexams**

We really value your feedback

Click to send us an autogenerated email about this resource. Add comments if you want to. Let us know how we can improve this resource or what else you need. Your email address will not be used or shared for any marketing purposes.



I like this



I dislike this

Please note – web links are correct at date of publication but other websites may change over time. If you have any problems with a link you may want to navigate to that organisation's website for a direct search.



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 2024 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](#).

You can copy and distribute this resource in your centre, in line with any specific restrictions detailed in the resource. Resources intended for teacher use should not be shared with students. Resources should not be published on social media platforms or other websites.

OCR acknowledges the use of the following content: N/A

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.