

GCE

Classical Greek

H444/04: Verse literature

A Level

Mark Scheme for June 2024

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

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

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

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
- there is nothing written in the answer space.

Award Zero '0' if:














- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
10. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:

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

11. Annotations

Annotation	Meaning
	Correct answer; valid point
	Incorrect answer; invalid point
	Point whose relevance is debatable or which is hard to understand
	Additional credit, e.g. stylistic features (15-mark Qs) OR essay structure & argumentation (20-mark Qs)
	Benefit of doubt
	Candidate has mistranslated or shown misunderstanding of text (though point may still be valid)
	Consequential error
	Repeated error
Highlighter	To highlight a specific word, phrase or section
	To indicate omission
	Major error
	Minor error
	To divide sections of a translation, etc.
	Blank page

12. Subject Specific Marking Instructions

Guidance on applying the marking grids for set text translation

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

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

The determination of what is a “slight” error is only necessary when it is the only error in a section; this distinction will then determine whether a mark of 5 or 4 is appropriate. Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the only consideration. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits in the context of the passage and the section.

The sort of errors that we would generally expect to be considered as “slight” errors would be:

- a single mistake in the translation of a verb, for example incorrect person or tense
- vocabulary errors that do not substantially alter the meaning
- omission of particles that does not substantially alter the meaning (although in certain cases the omission of a particle may not count as an error at all, most especially with $\mu\epsilon\nu\ldots \delta\epsilon$)

The sort of errors that we would generally expect to be considered as “major” errors would be:

- more than one slight error in any one verb
- vocabulary errors that substantially alter the meaning
- omission of a word or words, including alteration of active to passive if the agent is not expressed
- missed constructions
- alteration in word order that affects the sense

The final decisions on what constitutes 'slight' and 'major' errors will be made and communicated to assessors via the standardisation process (after full consideration of candidates' responses) and these decisions will be captured in the final mark scheme for examiners and centres.

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right
1	Little recognisable relation or meaning to the Greek

0 = No response or no response worthy of credit.

Guidance on applying the marking grids for the 15-mark extended response

This question focuses on candidates' ability to select relevant examples of content and language from the passage and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a **best-fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

15-mark grid for the extended response question		AO3 = 15 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	13–15	<p>very good engagement with the question expresses a range of perceptive points, with very good development, leading to convincing conclusions, based on a range of well selected, accurate and precise examples from the passage.</p> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	10–12	<p>good engagement with the question expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage.</p> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	7–9	<p>some engagement with the question expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage.</p> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	4–6	<p>limited engagement with the question expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage</p> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–3	<p>very limited engagement with the question expresses points which are of little relevance and supported with little evidence from the passage</p> <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question		Answer	Mark	Guidance
1	(a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>οὐκ αἶεις οἷον κλέος ἔλλαβε δῖος Ὀρέστης πάντας ἐπ' ἀνθρώπους, ἐπεὶ ἔκτανε πατροφονῆα, Αἴγισθον δολόμητιν, ὃ οἱ πατέρα κλυτὸν ἔκτα; καὶ σύ, φίλος, μάλα γάρ σ' ὀρώω καλόν τε μέγαν τε, ἄλκιμος ἔσσ', ἵνα τίς σε καὶ ὀψιγόνων ἐν εἵπη.</p> <p>Suggested translation:</p> <p>'Have you not heard what kind of glory godlike Orestes won among all men when he killed his father's murderer, the wily Aegisthus who slaughtered his renowned father? And as for you, my friend, I can see that you are very handsome and tall: be brave so that someone of those yet to be born will praise you...'</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>
1	(b)	<ul style="list-style-type: none"> • The guest offers his host advice and information: καὶ ἐμῶν ἐμπάζεο μύθων (1) • The host addresses the guest politely, calling him “ξεῖν” (1) • ὥς τε πατήρ ῥ' παιδί: The host thanks his guest for his advice, showing respect for his age and experience (1) • The host praises his guest: καὶ οὐ ποτε λήσομαι αὐτῶν (1) • The host asks the guest to stay for longer than he intends (1) • He offers the guest the chance to bathe (1) and relax (1) • He offers the guest a lavish (μάλα καλόν) gift to take away with him (1) 	AO2 6	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

			<ul style="list-style-type: none"> οἷα φίλοι ξεῖνοι ξείνοισι διδοῦσι: the host makes reference to the rules of xenia, demonstrating his adherence to them (1) 		
1	(c)		<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>This extract shows a turning point in Telemachus' attitude towards the Suitors. Buoyed up by Athene's support, Telemachus begins to assert his authority and has already told the Suitors that he plans to ask them to leave the palace. Here he speaks boldly and the leaders of the Suitors recognise his more powerful and confident approach.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> The fact that the leader of the Suitors, Antinous, has recognised a change in Telemachus signifies the significance of his words, even though he uses μάλα to disparage him Homer's use of direct speech for this interaction is significant as it adds emphasis and immediacy to the dialogue Antinous clearly recognises that Telemachus is becoming more forceful and attributes his changed attitude to the gods: σε διδάσκουσιν θεοὶ αὐτοῖ; the assumption is that Telemachus himself would not have had the courage to behave in this way without divine support The rhyming θεοὶ αὐτοῖ placed in a prominent position at the end of the line highlights his potentially god-given attitude The lexis of powerful public speaking is brought out by the way in which ὑπαγόρην and ἀγορεύειν frame 	AO3 15	Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

			<p>the line, heightened by θαρσαλέως. This signifies that the Suitors can see a change in Telemachus from boy to man, and potentially from prince to king or at least statesman – seeing this change from the Suitors' perspective is important as it shows that not only does Telemachus feel inwardly emboldened by Athene / Mentos, but it is outwardly recognisable to others too, even those who are abusive towards him</p> <ul style="list-style-type: none"> • ἀμφιάλω Ἰθάκῃ 'sea-girt Ithaca' is the focus of line 4, perhaps to stress the island's desirability and the fact that its sovereignty is at stake • μὴ σέ ... βασιλῆα Κρονίων ... ποιήσειεν: Even though Antinous is supposedly mocking Telemachus in front of the other suitors, this fear for the future must surely carry some weight with them all as he identifies Zeus as the source of Telemachus' future power on Ithaca; his use of the optative mood here, while being part of his imprecation, also has the effect of making Telemachus' kingship look like a very remote possibility • ὁ τοι γενεῇ πατρώϊόν ἐστιν: Antinous recognises Telemachus' lawful claim to the throne of Ithaca, surely contradicting the Suitors' rights to behave as badly as they have done • Τηλέμαχος / πεπνυμένος ἀντίον ἠΰδα: We see Telemachus described in statesman-like terms, again focusing on his oratorical powers, while the epithet πεπνυμένος shows him to be wise rather than hot-headed or foolish • Ἀντίνο', ἧ καί μοι νεμεσήσεται ὅτι κεν εἶπω: Telemachus is seemingly willing to take on Antinous in public debate in a way that he was reluctant to do before; his use of the pronoun μοι contrasts with his 		
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			<p>direct address 'Ἀντίνο', almost as if he is squaring up to him</p> <ul style="list-style-type: none"> • τοῦτ' ἐθέλοιμι Διός γε δίδοντας ἀρέσθαι: we see that Telemachus is now considering future kingship in a way that we have not seen him do before, signifying the change that Athene / Mentos has had on him. • The genitive absolute Διός γε δίδοντας shows Telemachus' reservation – he would only accept it if Zeus were to offer it - and his hesitation is heightened by the optative ἐθέλοιμι at the centre of the line; nonetheless he is confident enough to articulate this thought in public • He is clearly weighing up the pros and cons of assuming the role of king, and the audience can see him starting to think logically about it • Although it seems obvious that being king would be a positive factor in his life, he has witnessed years of others taking his father's wealth for granted and abusing the role in Odysseus' absence, in a way that gives him a more nuanced perspective of kingship • Telemachus has started to challenge the suitors, and his direct question ἦ φῆς ... τετύχθαι; reflects a growing confidence, supported by the confident answer which he supports with details • The use of polyptoton indicates a reduction in risk from superlative (κάκιστον) to adjective (κακὸν) suggesting that Telemachus is growing less overwhelmed by the thought of the role • Starting the line with αἶψά suggests that there are immediate benefits from being king, and the adjectives ἀφνειὸν... τιμειότερος reinforce the advantages, particularly the comparative adjective 		
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			<p>τιμνέστερος which suggests that the honour will grow</p> <ul style="list-style-type: none"> • We see an increased maturity from Telemachus here as he considers potential rivals for the throne of Ithaca, and this is heightened by the enjambement of ἄλλοι / πολλοὶ ἐν ἀμφιάλῳ and the rounded, rhyming sounds of the words in this phrase. • The caesura after ἀμφιάλῳ may perhaps indicate that Telemachus is pausing to consider this fact or even hinting that some of the suitors could take on the role themselves • νέοι ἤδὲ παλαιοὶ indicates a wide range of potential applicants • ἐπεὶ θάνε δῖος Ὀδυσσεύς shows Telemachus starkly acknowledging the fact of his father's death, the use of the epithet δῖος serving to remind his audience of the previous king's greatness • He contrasts his potential dreams with reality using αὐτὰρ, focusing on his current situation using ἐγὼν ... ἔσομ' ... ἡμετέροιο • Having explored the advantages of being king of Ithaca, we now see Telemachus narrowing down his future options and focusing more on his immediate life in the palace, with ἡμετέροιο at the end of the line stressing what is already his, and rhyming with οἶκοιο placed in the centre of the line as if to establish ownership • The repetition of δῖος Ὀδυσσεύς once more at the end of the line reinforces the sense that Telemachus is back in his father's shadow, particularly ληίσσατο which reminds us of Odysseus' past conquests and heroism 		
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			<ul style="list-style-type: none"> ταῦτα θεῶν ἐν γούνασι κείται ... βασιλεύσει Ἀχαιῶν: Eurymachus' words show the perspective of another leading suitor; unlike Antinous, he may be suggesting that control of Ithaca may lie in the gods' hands rather than be Telemachus' by birthright, which could pose a future threat The emphatic κτήματα δ' αὐτὸς ἔχοις καὶ δώμασι σοῖσιν ἀνάσσοις uses the assonance of repeated -οι sounds to stress his point: Telemachus has so far been cowed by the suitors' presence and failed to show much control over his own property; Eurymachus' use of the optative perhaps indicates that the likelihood of Telemachus having the presence of mind to run his own household is remote or could be a polite way of hoping for the future 		
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Question		Answer	Mark	Guidance
2	(a)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>In this extract from the play's Prologue we see Athena describing Ajax' rage-filled slaughter of the cattle and sheep and the risk that he would have posed to the Greek leaders had she not intervened.</p> <p>Sophocles shows a confused Odysseus asking questions and Athena responding in certainty, providing exposition for the audience. Athena's divine certainty contrasts effectively with Odysseus' mortal confusion in this extract – he cannot understand what has happened or believe that his fellow-soldier Ajax would have behaved in such a way</p>	AO3 15	Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

		<p>The structure of this extract is significant – after a detailed and fast-paced Q&A that reveals the extent of Ajax' actions as well as Odysseus' confusion, a longer speech details Athene's protective measures, indicating that the Greek leaders are safely protected. Sophocles allows the story to unfold line by line, and the stichomythia allows for a gradual revelation of the plot. In each case, Athena directly answers Odysseus' questions and provides a brief explanation which allows for suspense.</p> <p>Both forms of structure highlight Ajax' madness and 'otherness' from the rest of the Greek forces. Odysseus' incredulity and Athene's reassurance indicate that Ajax has gone too far and poses a significant threat to his former comrades.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • ἀνδρὸς τοῦδε: Athene definitively confirms that Ajax was responsible for the slaughter of the beasts, but responds in single-line answers rather than explaining the context. This allows Sophocles to use fast-paced dialogue between the two characters in stichomythia that effectively works as Q&A to set the scene • Odysseus' repeated questions indicate his confusion in a way that is relatively rare for a character famed for his stratagems and clever wiles • πρὸς τί δυσλόγιστον ᾧδ' ἤξεν χέρα: the use of δυσλόγιστον 'incalculable' or 'inconceivable' with its prefix δυσ- indicates that Ajax' powers of decision-making have been terribly compromised – we see the peripeteia of a great hero brought down and all his powers of reasoning diminished 		
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			<ul style="list-style-type: none"> • χόλω βαρυνθείς: Athene finally gives a clear reason for Ajax' behaviour, and the use of the aorist passive participle indicates that the strength of his rage robbed him of all agency or control and led him to behave in such a catastrophic manner • τῶν Ἀχιλλείων ὅπλων: the assonance of repeated -ῶν sounds adds a mournful, heavy feel to the line • ποίμναις: 'the flocks' are prominent in the line and it is possible that Sophocles is trying to highlight Odysseus' incredulity and inability to reconcile Ajax' murderous rage with the mass slaughter of innocent cows and sheep • ἐπεμπίπτει: this verb suggests that Ajax fell upon the beasts in a frenzy; at this stage the audience do not yet realise what the beasts represent, but the verb indicates a significant level of violence that is unwarranted and remains unexplained • Finally Athena reveals the true purpose of Ajax' slaughterous rampage: δοκῶν ἐν ὑμῖν χειῖρα χραίνεσθαι φόνῳ. The emphatic positioning of δοκῶν shows the extent of Ajax' temporary madness and slowly allows for dramatic irony • The scale of violence in ἐν ὑμῖν χειῖρα χραίνεσθαι φόνῳ is highlighted by the harsh alliteration of χ while the fact that Ajax had intended to literally wash his hands in his former companions' blood is both horrific and graphic • τὸ βούλευμ contrasts Ajax' intention with the crazed reality, tying in with the δοκῶν in the previous line: we see Ajax' plans compared with the chaos that he has caused; Ajax' poor decision-making is shown to be all the more flawed in the audience's eyes since it 		
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			<p>contrasts with that of Odysseus, famous for his cunning</p> <ul style="list-style-type: none"> • κἄν ἐξεπράξατ', εἰ κατημέλησ' ἐγώ: we now see Athena's intervention in Ajax' plan and her involvement in the scene. She starts the line with the apodosis κἄν ἐξεπράξατ' to emphasise the risk posed to the Greek leaders, and the caesura provides a pause for the impact of the danger Ajax posed to sink in. • εἰ κατημέλησ' ἐγώ: the assonance of soft vowel sounds contrasts with the harsh consonants of κἄν ἐξεπράξατ' which help to create a sense of safety in the face of danger • Odysseus' incredulity is heightened by the assonance of the -αι diphthong in ποίαισι τόλμας ταῖσδε • φρενῶν θράσει: the phrase once again shows Odysseus calling Ajax' decision-making into question and Odysseus' repeated questions extend the sense of incredulity • The line νύκτωρ ἐφ' ὑμᾶς δόλιος ὀρμᾶται μόνος is particularly dramatic, showing Ajax' criminal intent; the sinister night-time setting adds to the sense that Ajax had planned his murderous spree carefully and δόλιος and μόνος both indicate a clear sense of guilt • By placing ἐφ' ὑμᾶς δόλιος at the centre of the line, Sophocles indicates the Greeks' vulnerability and suggests that harming them was Ajax' sole intention • ἧ καὶ παρέστη κάπῃ τέρμ' ἀφίκετο; This line highlights the dangers that the Greek leaders faced – Ajax was a great warrior and without divine help, it would have been likely that he would have achieved his aims. Although Odysseus knows that no humans 		
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			<p>have been slaughtered, his question encourages the audience to think carefully about the way in which the attack must have started.</p> <ul style="list-style-type: none"> • 'πὶ δισσαῖς ἦν στρατηγίσιν πύλαις: this line is interesting in two ways – firstly that Ajax was nearly successful in his mission, and also that the Atreidae tents are protected by gates, which calls into question both the nature of the security in the Greek camp but also the level of importance that Agamemnon and Menelaus may have attributed to their own status; this arrogance in itself may have contributed to Ajax' rage against them • χειῖρα μαμῶσαν φόνου: this is a powerful phrase, giving the audience the sense that Ajax was right on the point of killing the Greek leaders when Athena finally intervened. The effect of μαμῶσαν clearly shows Ajax' eagerness for revenge • The change of structure from stichomythia to Athena's longer speech allows for the goddess to explain precisely what happened • ἐγὼ σφ' ἀπείργω – the caesura after this phrase echoes line 7 where once again Athena is able to reassure Odysseus that she had taken control of the situation; she reiterates her own involvement using the emphatic placement of ἐγὼ in the line • δυσφόρους ... γνώμας ... τῆς ἀνηκέστου χαρᾶς – these phrases contribute to a picture of Ajax as a crazed killer, delighting in his crimes • We see Athena's direct involvement in the central placement of ποιμένας ἐκτρέπω. There is perhaps some pathos in the description of the herds as σύμμικτά ... ἄδαστα – the beasts were in a random, chaotic order and perhaps more vulnerable to attack 		
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			<ul style="list-style-type: none"> • The description of Ajax' bloodthirsty slaughter is powerful and disturbing enough when applied to innocent animals, but the audience would have been mindful of the intended victims and the effect that this would have had on the Greeks • ἔνθ' εἰσπесών ἔκειρε: the alliteration adds to the power of Ajax' actions. In εἰσπесών there are parallels with ἐπεμπίπτει in line 4, almost giving a sense of the power of gravity – Ajax finally falls onto the beasts and slaughters them • πολύκερων adds to the pathos of the scene where the different types of animal victims are simply described by this single epithet • κύκλω ῥαχίζων: this phrase heightens the level of violence in the description and this is emphasised by the caesura which in itself brings out the sense of cutting and slashing in the Greek • καῖδόκει: Athena repeats the lexis of belief and thinking that has run through this extract comparing what Ajax thinks he's doing with the reality – the audience is able to enjoy the horrific dramatic irony of the scene • δισσοῦς Ἀτρεΐδας: echoes line 11, only this time Ajax is no longer at their gates but believes that he is actually slaughtering the Atreidae; the use of αὐτόχειρ almost indicates the joy and pride with which he is doing it • ὅτ' ἄλλοτ' ἄλλον: the repetition could partly signal Ajax' madness and confusion as he believes that he is slaughtering many different Greeks 		
2	(b)		Assess against criteria in the 5-mark AO2 grid (see above).	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.

		<p>Αἴας χωρῶ πρὸς ἔργον· σοὶ δὲ τοῦτ' ἐφίεμαι, τοιάνδ' αἰεί μοι σύμμαχον παρεστάναι.</p> <p>Ἀθήνα ὁρᾷς, Ὀδυσσεῦ, τὴν θεῶν ἰσχὺν ὅση; τούτου τίς ἄν σοι τάνδρὸς ἢ προνούστερος ἢ δρᾷν ἀμείνων ἡύρεθῃ τὰ καίρια;</p> <p>Suggested translation:</p> <p>Ajax: I am going off to work; I give you these orders – always stand by me as an ally in this way!</p> <p>Athena: Do you see, how great the power of the gods is, Odysseus? As far as you are concerned, who has been found who is either more sensible than this man or better at doing what is appropriate?</p>		<p>Individual slight errors:</p> <p>Individual major errors:</p>
2	(c)	<ul style="list-style-type: none"> • Odysseus recognises that nobody was more adept at doing the right thing at the right time than Ajax (1) • The gods are all-powerful because they have destroyed him (1) • Ajax is worthy of sympathy (1) • Athene caused him to go mad (1) • He reflects on Ajax' punishment (1) • Odysseus could suffer Ajax' fate (1) • Life is illusory (1) • Men's lives are just moving shadows (1) • Odysseus and Ajax are equals (1) • Men should never show hubris towards the gods (1) • Odysseus should not say anything arrogant that will offend the gods (1) • He should never boast about his strength (1) or wealth (1) 	AO2 6	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

			• Things can change in a single day (1)		
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Question			Answer	Mark	Guidance
3	(a)		<ul style="list-style-type: none"> • Drive the mules towards the water (1) • Ensure that the mules have suitable grass to graze on (1) • Lift the clothes (out of the wagon) (1) • Carry the clothes over to the water (1) • Tread down the clothes (in the deeper pools) (1) • Wash the clothes / rinse the dirt off them (1) • Spread the wet clothes out on the beach to dry (1) • Select the cleanest part of the shingle on which to spread the clothes (1) 	AO2 4	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p> <p>Since this is taking place on an estuary, allow riverside or the seashore</p>
3	(b)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>αἱ δὲ λοεσσάμεναι καὶ χρισάμεναι λίπ' ἐλαίῳ δεῖπνον ἔπειθ' εἶλοντο παρ' ὀχθησιν ποταμοῖο, εἵματα δ' ἡελίοιο μένον τερσήμεναι αὐγῇ. αὐτὰρ ἐπεὶ σίτου τάρφθεν δμωαὶ τε καὶ αὐτῇ, σφαίρη ταιὶ δ' ἄρ' ἔπαιζον, ἀπὸ κρήδεμνα βαλοῦσαι:</p> <p>Suggested Translation: Having washed and anointed themselves richly with olive oil, they then ate their lunch by the banks of the river, and waited for the clothes to dry by the light of the sun. However, when she (Nausicaa) and her maids had enjoyed their food, they threw off their headdresses and played with a ball</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>

3	(c)		<ul style="list-style-type: none"> Nausicaa is described as λευκώλενος (1) suggesting that she is both beautiful and wealthy – the paleness of her skin indicates that she does not need to perform hard manual labour outdoors ἤρχετο μολπῆς indicates that Nausicaa is very much in charge of the other girls (1); it also suggests that both she and her companions enjoy singing and dancing Nausicaa is leading the girls in the singing & dancing (1) The fact that she is compared to Artemis (1) in an extended simile tells the audience that Nausicaa is young, beautiful and virginal (1) κατ' οὐρεα ἰοχέαιρα indicates that, like Artemis, Nausicaa enjoys spending time outdoors (1) and being active – this is supported by the fact that she enjoys playing ball games, drives her own mules, dips herself in the water, dances and hunts τερπομένη κάπροισι καὶ ὠκείης ἐλάφοισι: this represents Nausicaa as swift, focused and agile (1) since Artemis is shown taking pleasure in hunting swift beasts like boar and deer; it also indicates that she is powerful and independent 	AO2 5	

			<ul style="list-style-type: none"> • Her maidservants are similarly compared to divine nymphs, reflecting their youth and beauty: νύμφαι, κοῦραι Διὸς αἰγιόχοιο (1) • Nausicaa is recognisable, even when surrounded by her maids (1) • We see Homer describe Artemis' mother Leto as delighting in the superior beauty and stature of her daughter, indicating that Nausicaa outshines her maids in appearance (1) • παρθένος ἀδμής reinforces Nausicaa's purity and innocence, as well as highlighting the fact that she may need a husband (1) 		
3	(d)		<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>This extract from Odyssey Book 6 enables the audience to look at Odysseus through the eyes of an admiring woman. Unlike Calypso, Nausicaa is younger, mortal and more honest about her feelings and in these lines we see her reaction to his changed appearance and status from wretched shipwreck survivor to handsome potential husband. Through imagery Homer indicates Odysseus' value and beauty, making him appear all the more attractive for Nausicaa.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • “ἀμφίπολοι, στῆθ' οὕτω ἀπόπροθεν: Odysseus' use of the imperative στῆθ' makes him appear masterful, and the way in which he addresses Nausicaa's maids as ἀμφίπολοι suggests that he 	AO3 15	

			<p>can be commanding, even though he is in such a vulnerable situation</p> <ul style="list-style-type: none"> • We see precisely why he wants them to move away in lines 1-3 as he explains his desire to remain modest and to behave appropriately in their presence ὄφρ' ἐγὼ ... χρίσομαι: the fact that he is showing respect towards the girls is likely to attract Nausicaa who can be seen to be very aware of other people's reactions or criticism of her own behaviour • The emphatic position of αὐτὸς indicates that he wishes to wash himself and suggests a degree of embarrassment about his appearance • The assonance of αὐτὸς / ἄλμην ὤμοιν ἀπολούσομαι, ἀμφὶ may reflect his wish for them to stand back in some way • He uses language that indicates a desire for privacy over his own body together with verbs in the first person singular emphasising his need to clean himself: ὤμοιν ἀπολούσομαι ... χρίσομαι ... ἐγὼ γε λοέσσομαι; this also demonstrates his independence • We see the extent of Odysseus' humiliation in Homer's use of αἰδέομαι • He flatters the girls by using the epithet κούρησιν ἐυπλοκάμοισι, indicating that although he may look dishevelled, his manners are still impeccable; there is clear antithesis between his matted, briny hair and the girls' beautiful locks • The repetition of words associated with oil and cleansing ἐλαίῳ ... χρίσομαι ... ἀλοιφή... 		
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			<p>λοέσσομαι may indicate to the girls that Odysseus is cultured and Greek – he behaves as Greek men should, using olive oil as part of his bathing routine</p> <ul style="list-style-type: none"> Line 5 is framed by Odysseus' sense of horror at being seen naked, with γυμνοῦσθαι ... μετελθών in prominent positions at the start and end of the line, contrasting with the κούρησιν ἐυπλοκάμοισι at the centre εἶπον δ' ἄρα κούρη: the reaction of the maidservants in rushing back to tell Nausicaa about what he has said hints that she may be interested in his response, indicating his importance Homer uses the epithet δῖος to describe Odysseus, indicating his quasi-divine status The poet zooms in on Odysseus' bathing, giving the audience a view that was denied to the maidservants - he uses a tricolon to indicate the slow-motion attention to physical detail – his back, shoulders and head Odysseus' shoulders are described as εὐρέας to emphasise his manly physique The verb ἔσμηχεν stands at the centre of line 9 perhaps to focus the audience on the fact that Odysseus is finally able to get clean after his ordeal πάντα λοέσσατο καὶ λίπ' ἄλειψεν: the alliteration of λ sounds give this phrase a rounded sound, emphasising the importance of the cleansing process after spending so long in the sea, and the pleasing rhyme of λίπ' ἄλειψεν reinforces this 		
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			<ul style="list-style-type: none"> • ἀμφὶ δὲ εἴματα ἔσσαθ' The slow-motion picture of Odysseus finally dressing himself after a long time may stress his return to civilised society • Homer refers to Athene's prompting of Nausicaa to wash clothing as a means of securing a potential husband, showing cyclical structure within Book 6: • The tautological phrase παρθένος ἀδμῆς reminds us of Nausicaa's youth and readiness to marry, prompting questions about Odysseus' suitability • We now see Athene's further intervention to ensure Odysseus' continued safety while he is so far from land, her divine status & power emphasised by the phrase Διὸς ἐκγεγαυῖα - this in turn reflects well on Odysseus as she considers him worthy of her attention • Homer uses a number of descriptive adjectives to stress the physical change in Odysseus: line 13 starts with the comparative μείζονά which is echoed by πάσσονα indicating that his appearance is being divinely enhanced; later in line 14 Homer places οὔλας at the start of the line to emphasise the change in his hair • The harsh alliteration of κ sounds in καὶ, καὶ δὲ κάρητος... ἤκε κόμας is emphatic, perhaps alerting the audience to a significant process of change • ὑακινθίνῳ ἄνθει ὁμοίας: the simile of a flourishing hyacinth is unexpected, contrasting with the chaos and suffering seen in the previous book when Odysseus endures the shipwreck. Now he is made to look attractive like a flower which serves little purpose other than to look beautiful and be admired for its 		
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			<p>appearance and scent. It stresses his physical beauty which will attract Nausicaa when she finally sees him</p> <ul style="list-style-type: none"> • Homer's extended second simile reinforces the perception of Odysseus as desirable, valuable and beautiful to look at – he is a work of art • The valuable metals χρυσὸν ... ἀργύρῳ emphasise his value, while the portrayal of a skilled craftsman τις ... ἀνήρ / ἴδρις working on this exquisite metalwork indicates that Odysseus' appearance is being enhanced • His importance is stressed by the references to the Olympian Gods Ἡφαιστος ... Παλλὰς Ἀθήνη who have given the craftsman his superior skills • The extent of the craftsman's skill is highlighted by the emphatic rhyming phrase τέχνην παντοίην • χαρίεντα δὲ ἔργα τελείει reflects Odysseus' improved appearance and the fact that the work to restore him to perfection is now complete • There is a clear contrast between Odysseus' head and shoulders before he bathed them and their new divinely enhanced status • In a way that echoes his behaviour on Calypso's island in Book 5, Odysseus withdraws himself and sits alone ἔζετ' ἔπειτ' ἀπάνευθε κιῶν ἐπὶ θῖνα θαλάσσης; • Homer describes the way in which he sits, using alliteration to highlight the picture: κάλλει καὶ χάρισι στίλβων: even as a man he is almost gleaming like the craftsman's metalwork in lines 15-17 		
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		<ul style="list-style-type: none"> We finally see Nausicaa's reaction to the stranger who is so greatly changed now that he has been able to clean and dress himself: <i>θηεῖτο δὲ κούρη</i>. The phrase is short and emphatic in its simplicity, emphasising the effect that he is having on her 		
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Question		Answer	Mark	Guidance
4	(a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>εἰ ζῶν Ἀχιλλεὺς τῶν ὅπλων τῶν ὧν 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.</p> <p>Suggested translation:</p> <p>If Achilles, while he were alive had been going to award the prize of his own weapons for excellence to someone, nobody else would have taken hold of them except me. But now the Sons of Atreus have handed them over to a man who is wicked in his heart, and the mighty deeds of this man have been thrust aside.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>
4	(b)	<ul style="list-style-type: none"> Ajax' mind (1) and eyes (1) had been befuddled (1) Athene has made him mad (1) He had been prevented from carrying out his plan (1) The sons of Atreus had survived (1) and made an unfair decision against him (1) 	AO2 4	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

		<ul style="list-style-type: none"> • Athena had thrown him off course (1) • His hands had been soaked in the blood of animals (1), rather than that of the Greek leaders (1) as he had intended 		
4	(c)	<ul style="list-style-type: none"> • Having escaped death at his hands, he is being mocked by the Atreidae (1) • If the gods are against a man, even a coward can escape stronger opposition (1) • He is uncertain about what he should do next (1) • He feels hated by the gods (1) • The whole Greek army hates him (1) • Troy (1) and the fields of Troy (1) hate him • He wonders whether he should try to leave? (1) • Should he go home? (1) • Should he abandon his ships at Troy? (1) • Could he dare to face his father Telamon? (1) 	AO2 5	1 mark per point Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
4	(d)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>In an emotional scene that may remind the audience of Hector's meeting with Andromache and their baby on the walls of Troy in Iliad Book 6, Ajax talks to Tecmessa and cuddles his young son Eurysaces.</p> <p>This extract acts as a brief interlude between scenes of suffering and violence and allows the audience to see a different, gentler side to Ajax than we have thus far, although he is clearly extremely tense and emotional.</p> <p>Tecmessa has begged him not to kill himself and abandon both her and Eurysaces, and the way in which Ajax speaks to the child suggests that he does care about what will</p>	AO3 15	Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

		<p>happen to him in future. However, the use of foreshadowing and a distinct sense of foreboding throughout the extract suggests to the audience that he will act against her wishes.</p> <p>We see Ajax to be a very traditional hero in the Homeric model – authoritative and aggressive towards others, rigid in his thinking, obsessive about the way in which his enemies see him and determined for his baby son to be reared harshly, as he was. This may well have appealed to a contemporary audience in 444BC, but is more problematic for modern audiences 2,500 years later</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • αἶψ' αὐτόν, αἶψε δεῦρο: these brusque instructions given to the baby's nurse shows an abrupt, authoritative side to Ajax, and the instructions are heightened by the repeated assonance of αἶ- and αὐ- sounds. The caesura that follows clearly signals the point at which Ajax is finally able to cuddle the baby • There is pathos in the way in which Ajax is so desperate for his baby son to follow in his footsteps and be a brave warrior – paradoxically, it is precisely this warlike arrogance that has caused his downfall and will lead to his inevitable suicide • The language he uses is violent and associated with fear: ταρβήσει γὰρ οὐ ... νεοσφαγῇ ... φόνον which contrasts with the gentle context of the scene. This could perhaps indicate that Ajax himself is at odds with the world around him, focused only on heroism and fighting in a way that makes him stand out from his family or the Chorus. A modern British audience with little direct experience of warfare might find this conflict of interest challenging, although an ancient Athenian audience 		
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			<p>around 444BC would have had more experience of the battlefield</p> <ul style="list-style-type: none"> • εἵπερ δικαίως ἔστ' ἐμὸς τὰ πατρώθεν: the focus on ἐμὸς at the centre of the line stresses Ajax' fatherly pride in Eurysaces and the πατρώθεν connects with πατρός in the following line • Ajax is authoritative towards Tecmessa, giving her instructions about how she should rear the baby so that he can follow in his footsteps and be suitably warlike: ἀλλ' αὐτίκ' suggests that Ajax is impetuous and forceful by nature, and the echoing, mournful diphthongs in ὠμοῖς αὐτὸν ἐν νόμοις πατρός make him appear rigid in his thinking – as if this heroic lifestyle is the only desirable future for his son • δεῖ πωλοδαμνεῖν κάξομοιοῦσθαι φύσιν: Ajax' horse training metaphor, coming after the emphatic δεῖ makes him appear both forceful and brutal, particularly in the context of parenting a young baby • The use of apostrophe ὦ παῖ is powerful for the audience, especially as we know that Ajax has decided on suicide – he seems a little more affectionate in his approach • γένοιο πατρός εὐτυχέστερος: Ajax' wish for Eurysaces' future is wistful and full of pathos - he uses the optative mood which suggests that this future is a remote possibility, and the comparative adjective εὐτυχέστερος with its repeated vowel sounds (εὐτυ and -χέστερ-) involve one sound following another much as Ajax wants Eurysaces to follow his own path. • This comparative also highlights Ajax' own bad luck after such a successful military career which is stressed by τὰ 		
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			<p>δ' ἄλλ' ὅμοιος· and a caesura that encourages the audience to reflect briefly on the meaning of his words</p> <ul style="list-style-type: none"> • καὶ γένοι' ἄν οὐ κακός: we see Ajax' self-confidence and the pride he takes in his own identity • We feel Ajax' sadness that, unlike the baby, he is able to recognise the human suffering around them τῶνδ' ἐπαισθάνει κακῶν; there is pathos in an adult feeling envy towards their own child's innocence • Having seen Tecmessa begging Ajax not to kill himself earlier in the play, the audience may fear that the orphaned Eurysaces will learn all too quickly about pain and loss; Ajax is able to perceive the suffering that affects him but his sense of shame (αἰδώς) makes him unable to defend his family from future troubles or see an alternative to suicide • Ajax' statement that life is sweetest when a person knows no joy and pain may be consistent with his desire for the numbness of death where he would not need to feel sharp emotions any more – if this is the case, the audience may sympathise with his suffering and longing to be at peace • The antithesis in this phrase is effective, contrasting joy and suffering ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης and has an almost gnomic quality to it in a way that may resonate with the audience • ὅταν δ' ἵκη πρὸς τοῦτο: Sophocles uses foreshadowing at this point, as Ajax now looks further into the future to a time when Eurysaces is a young man and may need to assert his own identity. The use of δεῖ σ' echoes his previous instructions to Tecmessa in line 5 and reiterates the idea that he will not be present to ensure that these things are done 		
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		<ul style="list-style-type: none"> • ὅπως πατρὸς / δείξεις ἐν ἐχθροῖς ...: Ajax' hopes that his son will avenge his reputation and prove his enemies wrong are palpable here and remind the audience of the bitterness he feels at the way in which he has been treated. Arguably the enjambement in this line could reinforce the sense of Ajax' heroic wrath and bitterness spilling over. • οἶος ἐξ οἴου 'τράφησ' links back to Ajax' instructions to Tecmessa on how Eurysaces should be brought up, once again indicating that he will not be there in future • κούφοις πνεύμασιν βόσκον: Ajax suddenly changes from bitter to gentle in his approach in a way that is unexpected – he uses the metaphor of soft breezes and young life νέαν / ψυχὴν ἀτάλλων and expresses his hope that Eurysaces will bring joy to his mother μητρὶ τῇδε χαρμονήν. In these lines that contrast heavily with much of what he has already said, Ajax shows a more tender approach to both the baby and Tecmessa, and speaks without referring to himself, envisioning a very different future to the ones he has already hoped for • This future for Eurysaces does not include being mocked by his enemies, and Ajax provides reassurance that, even in his absence - οὐδὲ χωρὶς ὄντ' ἐμοῦ: clear evidence that he is committed to his plan for suicide – Eurysaces will not be humiliated by other Greeks because of his father's reputation. The line focuses on his use of οἶδα, which once again reiterates Ajax' long-standing confidence in his own identity despite his current shame • Further foreshadowing of his death comes in Ajax' use of the future indicative λείψω in the context of his brother Teucer, suggesting that although he will no longer be with Eurysaces, Teucer will protect him. From this we see that Ajax takes his role as protector and parent 		
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			<p>seriously to the extent that he is making provision for his son in the event of his death</p> <ul style="list-style-type: none"> The final line of the extract suggests that Teucer, like Odysseus at the start of the play, is tracking his enemies and this adds to a sense of uncertainty and danger 		
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Question		Answer	Mark	Guidance
5	(a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Pheidippides:</p> <p style="text-align: center;">ἐτεόν, ὦ πάτερ,</p> <p>τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὅλην;</p> <p>Strepsiades:</p> <p>δάκνει μέ τις δήμαρχος ἐκ τῶν στρωμάτων.</p> <p>Pheidippides:</p> <p>ἔασον, ὦ δαιμόνιε, καταδαρθεῖν τί με.</p> <p>Strepsiades:</p> <p>σὺ δ' οὖν κάθειρδε· τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι εἰς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέπεται.</p> <p>Suggested translation:</p> <p>Ph: Really, Dad, why are you in a bad mood, (tossing and) turning all night?</p> <p>St: A magistrate from the bedspreads is biting me</p> <p>Ph: Allow me to get some sleep, you fool!</p> <p>St: You get back to sleep then. But be aware that these debts will all weigh (turn) on your own head.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>
5	(b)	<ul style="list-style-type: none"> Strepsiades used a matchmaker to find himself a wife (1) He wishes that he hadn't (1) and hopes that the matchmaker dies a painful death (1) 	AO2 4	1 mark per point

		<ul style="list-style-type: none"> • He used to live a rural life (1) which he describes as being very sweet (1) • He enjoyed being unwashed (1), unswept (1) and lying around as he pleased (1) • He had an abundance of bees (1), sheep (1) and olive cake (1) 		Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
5	(c)	<ul style="list-style-type: none"> • He then married a wealthy girl (1) while he was a poor farmer (1) • His wife was well-born – she was Megacles' niece (1); we assume that Strepsiades was not • She came from the city (1), while he came from the countryside (1) • His new wife was haughty (1), lived a life of luxury like Coesyra (Megacles' mother) (1) • Strepsiades compares himself to his wife using smell: • When he came to bed with her (1), he smelt of wine must (1), dried fig (1) and wool in abundance – all associated with a rustic, frugal lifestyle • By contrast, his wife smelt of expensive perfume / myrrh (1), saffron (1) and deep kisses (1), extravagance (1), greed (1), Colias (Shrine of Aphrodite) (1) and Genetyllis (Goddess of Childbirth) (1), associated with an expensive, sensuous lifestyle • His wife was not lazy (1), whereas we have seen in the earlier section (line 11) that he enjoyed lying around • She was good at weaving (1) to the extent that as her husband he had to tell her to use less wool (1) in order to save money 	AO2 5	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p> <p>The response should directly compare the husband and wife throughout the response. A candidate should not get more than 3 marks for simply listing the wife's qualities or what she smelled like</p>
5	(d)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>In this extract, Strepsiades is gently showing Pheidippides the Reflectory with the intention of somehow encouraging him to enrol there as a student. The audience sees the character of</p>	AO3 15	Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

		<p>Strepsides subtly change from encouraging, slow-speaking parent to wily farmer to wheedling desperate old man using emotional blackmail to get his own way. Likewise, Pheidippides changes from sulky teenager who wants to go back to sleep to intrigued toddler and then back to being a young man who will not obey his father's wishes because he knows his own mind.</p> <p>Much of the humour in this passage would have come from its live performance in a festival context – thousands of people seated in the audience would have added to the excited atmosphere. Nonetheless, even 2,500 years later there is genuine humour to be found even simply in the script. Aristophanes uses a range of different forms of humour to powerful effect – visual and physical, word play, contemporary references to real people known to the audience, stereotyped characterisation, parody of tragedy, incongruity and contrast between fantasy and reality.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • δεῦρό νυν ἀπόβλεπε: Aristophanes uses visual and physical comedy in this line, where Strepsiades first shows Pheidippides the Thinkery building. He gently lures him across the stage to see what he is pointing at • ὀρᾷς τὸ θύριον τοῦτο καὶ τῶκίδιον; The slow, gradual revelation also draws in the audience as we know no more about Strepsiades' plan than Pheidippides does • τῶκίδιον: the use of the diminutive may be an attempt by Strepsiades of reducing the burden of the task that he has in store for Pheidippides; the actor playing Strepsiades may be pointing at a door in the stage building to heighten the effect of this moment • We see Pheidippides being gradually drawn in to the plan: ὁρῶ. τί οὖν τοῦτ' ἐστὶν ἐτεόν ὦ πάτερ; his 		
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			<p>language is very polite to his father, which contrasts with his earlier more teenage behaviour, and makes the audience wonder precisely what Strepsiades wants him to do</p> <ul style="list-style-type: none"> • τοῦτ' ἐστὶ φροντιστήριον ... ἐνοικοῦσ' ἄνδρες: Strepsiades continues to use simple, childlike language and introduces the main concept of the play; the audience's knowledge of contemporary Greek philosophy and philosophers would add to the humour here • φροντιστήριον: the word play that Aristophanes uses to denote the 'Reflectory', 'Thinkery' or 'Think Tank' allows for gentle humour • The first of a number of examples in the play where characters describe the types of research carried out in the Reflectory. In each case, the aim of the research is shown by Aristophanes to be ridiculous and pointless which adds to the comedy of the scene • τὸν οὐρανὸν ... ἔστιν πνιγεύς: In the case of this first example of the work conducted in the Reflectory, Aristophanes takes a genuine philosophical theory and adapts it for comic purposes. Part of the humour lies in the incongruity of an old, rustic farmer trying to explore the theory of existence in mock-philosophical language • The imagery of the oven with charcoal inside it is one that the audience could visualise, but the short phrase ἡμεῖς δ' ἀνθρακες without explanation makes the concept seem ridiculous • κἄστιν περὶ ἡμᾶς οὗτος: this continues Strepsiades' childlike description of a complex philosophical theory • οὗτοι διδάσκουσ' ... Strepsiades now moves on to the true reason for his interest in the Reflectory • ἀργύριον ἦν τις διδῶ: this adds a quick note of cynicism, suggesting that the philosophers will do anything for money, and this contrasts with the earlier sense of philosophy being somehow on a higher plain of thinking. 		
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			<p>Any audience (ancient or modern) will recognise this feeling of being taken advantage of, and it acts as a very inclusive comment</p> <ul style="list-style-type: none"> • λέγοντα νικᾶν καὶ δίκαια κᾶδικα: Finally, we get to the real reason for Strepsiades' interest in the Reflectory. Aristophanes' use of anithesis δίκαια κᾶδικα is effective • Depending on how it is performed, Pheidippides' question εἰσὶν δὲ τίνες; could indicate that he is still under his father's spell, fascinated by what is behind the door; alternatively he may have reverted to his original character and been particularly dismissive • οὐκ οἶδ' ἀκριβῶς τοῦνομα: this ties in with Strepsiades' rustic bumpkin persona, suggesting that he doesn't understand the workings of the Reflectory – he could potentially highlight the ἀκριβῶς to play down his level of confusion; in this respect he is like the audience who are also in the dark • μεριμνοφροντισταὶ Aristophanes uses a neologism here to contrast the nature of these philosophers as fussy and obsessive thinkers with the true definition of aristocratic gentlemen καλοὶ τε κἀγαθοί; that either concept is being explored by an old debt-ridden farmer creates humour • αἰβοῖ, πονηροί γ', οἶδα: Finally, the penny drops for Pheidippides and he realises who the thinkers are. The realisation is highlighted by the disjointed phrasing and the emphatic placement of αἰβοῖ at the start of the line and οἶδα which is immediately before the caesura for dramatic effect • τοὺς ἀλαζόνας / τοὺς ὠχριῶντας, τοὺς ἀνυποδήτους: the use of anaphora is effective here as Pheidippides explains his dislike for the philosophers in a way that graphically describes them as imposters who are pale-faced and walk barefoot. This would instantly enable the audience to visualise and categorise them into a particular type for entertainment – much in the same way 		
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			<p>that members of a modern audience might laugh at groups such as ‘vegans’, ‘students’ or ‘Guardian readers’, making stereotyped assumptions about their values and appearances</p> <ul style="list-style-type: none"> • Aristophanes names the famous contemporary thinkers ὁ κακοδαίμων Σωκράτης καὶ Χαιρέφῶν which would make the audience laugh as these men were real Athenians whom many would have known or seen • ἢ ἢ, σιώπα allows for pantomime-style acting for comic effect • μηδὲν εἴπης νήπιον: we suspect that Strepsiades has a plan that will involve Pheidippides; νήπιον links to the way in which he slowly and gently introduced the idea of the Reflectory earlier in the extract, but that level of childishness now appears to be inappropriate for the plan • Suddenly Strepsiades makes his plan clear, introducing it with some emotional blackmail: ἀλλ’ εἴ τι κήδει τῶν πατρῶων ἀλφίτων. The use of ἀλφίτων adds a powerful note of pathos, suggesting that his father hasn’t got enough food to eat. Strepsiades has gone from patient father talking slowly to his child to a vulnerable, hungry old man in the space of 13 lines, and this ties in with the Aristophanic trope of the wily old countryman tricking others into doing his bidding • τούτων γενοῦ μοι: the use of the imperative shows Strepsiades’ control of the situation, and the placement of τούτων could be accompanied by elaborate gestures pointing at the Reflectory or perhaps the audience for comic effect. To add to the emotional power of the request, Strepsiades uses μοι • We see Strepsiades’ fantastical plan take shape – that by learning the skills of philosophical discourse, one could avoid repaying debts by clever talking. Many members of the audience are likely to have been in debt or at least short of money in 444BC, and to be able to extricate oneself in such a painless way would have 		
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			<p>seemed incredible, much like creating a city in the air away from human misery in <i>Birds</i> or going down to rescue someone from the dead and return them to the world of the living in <i>Frogs</i></p> <ul style="list-style-type: none"> • σχασάμενος τὴν ἵππικὴν: the final blow for Pheidippides may have been accompanied by some comic physical theatre. The harsh-sounding consonants in the phrase would also enable Strepsiades to express his intense dislike of the sport • Pheidippides' response is instantaneous and emphatic: οὐκ ἂν μὰ τὸν Διόνυσον. He swears by Dionysus as he did at the start of this scene in a way that might lend power to his refusal, given that the play was being performed in Dionysus' theatre at his own dramatic festival. It may also have provided the audience with a chance to cheer or celebrate the god in some shared way • εἰδοίης γέ μοι / τοὺς Φασιανοὺς οὓς τρέφει Λεωγόρας: a joke that would have had resonance with an Athenian audience but makes it clear that under no conditions will Pheidippides give up horses; it adds to the comic incongruity of the scene - a very poor farmer serving up expensive food, contrasting with the pathos of ἀλφίτων in line 16 and also enables Aristophanes to make contemporary references • We see Aristophanes parodying phrases from tragedy in ἴθ', ἀντιβολῶ σ', ὧ φίλτατ' ἀνθρώπων ἐμοὶ: the line is disjoined in a way that could express his deep emotion or stress; once again he uses an imperative (ἴθ') together with ἐμοὶ as a means of trying to persuade Pheidippides and assert his control over his son; by now the audience has recognised that Pheidippides knows his own mind and is unlikely to give in to his father's demands • He uses a superlative ὧ φίλτατ' ἀνθρώπων in a way that may be designed to show Pheidippides' physical failings, depending on his costume and stance 		
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			<ul style="list-style-type: none"> Strepsiades uses a final, desperate imperative ἐλθὼν διδάσκου to encourage Pheidippides to go into the Reflectory for him. For a modern as well as an ancient audience this may have echoes of parents sending their children to school for the first time and trying to provide encouragement. In this context we know that Strepsiades' attempts at persuasion will be unsuccessful 		
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Guidance on applying the marking grids for the 20-mark extended response

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

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

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

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

20-mark grid for the extended response question AO2 = 10 marks = Demonstrate knowledge and understanding of literature AO3 = 10 marks = Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
5	17–20	very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) an excellent response to the question containing a wide range of relevant points, which are very well supported by examples selected with precision from the material studied, leading to cogent conclusions (AO3) <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	13–16	detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a good response to the question containing a range of relevant points, which are well supported by examples from the material studied, leading to appropriate conclusions (AO3) <i>The response is logically structured, with a well-developed and clear line of reasoning</i>
3	9–12	some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a reasonable response to the question containing some relevant points, which are generally supported by examples from the material studied, leading to tenable conclusions (AO3) <i>The response presents a line of reasoning which is mostly relevant and has some structure</i>
2	5–8	a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a limited response to the question containing some points, which may be narrow in scope, which are occasionally supported by examples from the material studied or are unsupported assertions, leading to a limited conclusion (AO3) <i>The response presents a line of reasoning but may lack structure</i>
1	1–4	very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) little or no engagement with the question and any points made are of little or no relevance (AO3)

		<i>The information is communicated in an unstructured way</i>
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0 = No response or no response worthy of credit.

Question	Answer	Marks	Guidance
6	<p>‘Growing up was challenging in the ancient Homeric world’.</p> <p>Based on the experiences of Nausicaa in the books of <i>The Odyssey</i> that you have read, how far do you agree with this statement?</p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p> <p>Nausicaa faces several challenges as she grows up. Her life spent living in a palace as a member of the Phaeacian royal family indicates that she is not short on the basics of food, drink or luxuries but nonetheless she is unable to live precisely as she might wish – she must be aware of the expectations of her community and her royal duty. Nonetheless, she is being brought up by two supportive parents and enjoys the respect of her community.</p> <p>Responses should include reference to one or more books of the <i>Odyssey</i>:</p> <p><i>Arguments may include:</i></p> <p><i>Yes, growing up was challenging in the ancient Homeric world</i></p> <p><i>Odyssey Books 6-7</i></p> <ul style="list-style-type: none"> Athene in disguise as Dymas appears to Nausicaa and tells her that as a future bride, Nausicaa is expected to prepare wedding clothing not only for herself but also for her bridal retinue As a young girl she will be judged on this, and must work to maintain 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>Examiners should look for the quality of argument and the use of evidence within the argument, as well as a clear range of relevant examples.</p> <p>An AO2-heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the ‘<i>Guidance on applying the marking grids</i>’ section above.</p>

Question	Answer	Marks	Guidance
	<p>a positive reputation with men and keep her parents happy</p> <ul style="list-style-type: none"> • We see Nausicaa announcing that she will do the family laundry and although she is supported to complete this task with the wagon and maids, she is still expected to do the laundry rather than anything more interesting • In her interaction with Odysseus, Nausicaa is keen to avoid attracting negative attention from the Phaeacians and clearly spends time worrying about what others may think – as the princess her behaviour is under public scrutiny which would have been challenging • She is unable to honestly voice her opinions and desires as she is too shy and remains concerned about how others might perceive her • She mentions the need to avoid ‘evil gossip’ or the mockery of certain Phaeacians, to the extent that she quotes an imaginary comment <p><i>No, growing up was not challenging in the ancient Homeric world</i></p> <p>Odyssey Book 6-7</p> <ul style="list-style-type: none"> • In order to protect Odysseus, Athena shows her support for Nausicaa, and as a result her thoughts and actions are positively influenced, as is the way in which she is treated by others. • She is mindful of the need for a husband but keeps this private from her family, in a way that is instantly recognisable to most people – she comes from a supportive home but is sufficiently free to have her own thoughts and dreams • As the princess of Scherie of marriageable age, Nausicaa is particularly desirable and is treated well by her own family as well as by others on the island • The fact that Nausicaa is allowed to take the laundry to the beach with a picnic and her maids shows that she is routinely granted her own independence • The quality of the picnic indicates that she and the maids have plenty of food to eat and that it is easy to come by 		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • The girls have time to play a ball game while the laundry soaks or dries, which indicates that their workload is not too onerous, and they have the chance to enjoy some physical, team-based activity • Nausicaa is confident when dealing with the shipwrecked Odysseus, and in this respect she contrasts with the maids who run away at the sight of him; such confidence may come from her wealthy royal status, but perhaps also comes from the supportive background that she has enjoyed • She advises Odysseus on how to get to the palace and who to approach once he gets there – she singles out her mother Arete as the person that he should address first, suggesting that Scherie is not a completely patriarchal island but that the opinions of women are actively sought out • Alcinous and Arete come across as a couple who are close and act together on almost equal terms. They show generous hospitality to Odysseus even though the Phaeacians are wary of strangers, and they listen carefully to his stories. Growing up with such rational and kindly parents would have been relatively easy for Nausicaa • In Book 7 we see that Eurymedusa, Nausicaa's old nurse, is still working in the palace which indicates that she has a very settled home life, with plenty of people to care for her • The palace is precisely as Nausicaa has described, indicating that life on Scherie is well-ordered, polite and efficiently run. Within the poem it provides a rare insight into a harmonious and productive community with family at its heart 		

Question	Answer	Marks	Guidance
7	<p>‘Heroism is shown to be a particularly positive quality in Sophocles’ ‘Ajax’.</p> <p>To what extent do you agree with this viewpoint?</p> <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p> <p>An understanding of the Homeric concept of heroism can help a modern audience to appreciate Ajax’ character as without it, his behaviour can be challenging to comprehend. It would be advisable for candidates to define the concept of heroism at some stage in their response; key qualities of the Homeric hero may include:</p> <ul style="list-style-type: none"> • The desire to fight bravely and to surpass others in glory • The need to show outstanding courage in the face of adversity • A horror of being mocked by one’s enemies • A desire to support and reward one’s friends • The need to make one’s father proud of one’s military prowess • The ability to articulate one’s opinions and argue persuasively <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include</i></p> <p><i>Yes, heroism is seen as a positive concept in the play</i></p> <ul style="list-style-type: none"> • Ajax’ erratic behaviour was triggered by the fact that he was not recognized for his fighting prowess after Achilles’ death, indicating that he felt that his heroic identity was being called into question • The fact that he was temporarily driven mad by Athena and directed to slaughter farm animals adds to the sense of professional shame 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>Answers which argue for or against the importance of the theme of heroism should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as a clear range of relevant examples.</p> <p>An AO2-heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the ‘<i>Guidance on applying the marking grids</i>’ section above.</p>

Question	Answer	Marks	Guidance
	<p>that Ajax feels, particularly because he was initially so very proud of his achievements and the revenge that he thought he had wrought on the Greeks commanders</p> <ul style="list-style-type: none"> • Ajax' unyielding determination to die rather than continue to suffer such humiliation shows him to be courageous. Although an Athenian audience may have considered suicide to be a disgraceful act, there is little doubt that Ajax' behaviour aims to secure the best future possible for his son and to put a stop to the mortification that he is suffering • Odysseus' sympathy for Ajax' suffering and his subsequent defence of him against Agamemnon and Menelaus suggests that their treatment of him has been unfair <p><i>No, heroism is not shown to be a positive quality in the play</i></p> <ul style="list-style-type: none"> • Ajax' hubris - his confidence in his own heroism - is shown as reckless and deserving of punishment • Ajax shows that being overly obsessed with one's image and the opinions of others can be damaging • If Ajax had simply accepted the awarding of Achilles' armour to Odysseus, he would not have risked being seen as a traitor for attempting to kill the Greek commanders or suffered humiliation at the hands of Athene – paradoxically, his need to be publicly acknowledged as the best warrior results directly in his being publicly mocked by gods and men • The prologue of the play introduces Athena's opinion of Ajax and her intervention to prevent his wholesale slaughter of the Greek leaders; the way in which she and Odysseus talk together about Ajax' madness may make the audience sympathise with him – we see that an overpowering desire to prove oneself can result in being mocked by the gods. • Tecmessa and Teucer both beg Ajax to show moderation and think of others. Their love for him tempers the hard and unyielding image that he promotes throughout the play, although his treatment of 		

Question	Answer	Marks	Guidance
	<p>Tecmessa and his attitude towards her does not show him in a positive light</p> <ul style="list-style-type: none"> The fact that Ajax wants the same heroic lifestyle for Eurysaces that he has lived himself suggests that his outlook may be outdated and lacks the awareness that an obsession with heroism is the reason for his own disastrous situation Where other characters in the play may have reacted differently to the humiliation, Ajax' sense of heroism drives him to suicide in a way that shows him to be extremely resistant to advice or entreaties. 		

Question	Answer	Marks	Guidance
8	<p>'Clouds explores serious messages and therefore cannot be considered a comic play.'</p> <p>To what extent do you agree with this statement?</p> <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p> <p>The themes that the play addresses are potentially serious (fathers & sons; parenting teenagers; arguments between right & wrong; concerns about debt and money; the value of philosophical thinking). These themes are also timeless, exploring fundamental aspects of the human condition in a way that could be perceived as grim, but in <i>Clouds</i> the tone of the play remains humorous and light-hearted throughout.</p> <p>Candidates can reach any conclusions they wish, but one key factor in the success of 'Clouds' is the way in which Aristophanes utilised a huge range</p>	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>All approaches towards this question should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as a clear range of relevant examples.</p> <p>An AO2-heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the 'Guidance on applying the marking grids' section above.</p>

Question	Answer	Marks	Guidance
	<p>of comedic styles to achieve a light-hearted, entertaining performance</p> <p>Candidates should consider the differences in the way modern and ancient audiences might receive the play.</p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include:</i></p> <p><i>Yes, Clouds does explore serious themes...</i></p> <ul style="list-style-type: none"> • Theatre should be thought-provoking and challenging. ‘Clouds’ explores various themes that have the potential to be serious, and approaches them by using different forms of humour to add impact • The overall play satirizes Socrates, the Sophists and philosophy in a way that was thought to have had a negative impact on the public perception of Socrates for years to come • Questions associated with the existence of the gods have the potential to be very serious indeed and could call into question the whole structure of Greek life • The constant conflict between tradition and modernity, or old and new values is instantly recognizable, and one that could be stressful in reality • The personification of arguments for right and wrong make the concepts easier to comprehend and provide a visual interpretation of traditional moral conflicts • The stress of being in significant financial debt is a serious matter, both in the ancient and the modern world, and is one which the audience would readily understand. In this context, Strepsiades trying to use sophistry to avoid paying up is fantastical and comic, but the underlying theme is significant nonetheless • The relationship between Strepsiades and Pheidippides constantly changes through the play – Pheidippides goes from being a 		

Question	Answer	Marks	Guidance
	<p>spendthrift teenager to a philosopher who pays no attention to basic moral values; again, this almost serves as a parable to show the audience the potential damage that can be done by clever sophistry and moving away from traditional values</p> <p><i>But the play is still a comedy</i></p> <ul style="list-style-type: none"> • Aristophanes makes a great deal of use of physical theatre, slapstick and visual effects, such as Socrates appearing in the basket over the Reflectory • The play includes sexual innuendo, particularly when Strepsiades thinks back to the early days of his marriage, the references to traditional education in the Agon between Right and Wrong, or the parabasis that refers to a leather phallos designed to win cheap laughs from the audience • Aristophanes' characters are fairly one-dimensional and he makes use of stereotypes so that the audience can easily identify them: the wily old rustic, the lazy & spendthrift son, the pale philosophers who waste their time researching useless theories • Many jokes are made at the expense of real Athenians, such as Megacles, Cleon and Socrates which the audience would have enjoyed; Athens was a small city and people would have known each other. As male citizens the audience would also be very familiar with contemporary political figures and would have well understood the power of clever oratory in meetings of the Ekklesia or the lawcourts • Aristophanes focuses on naturalistic elements of daily life for many Athenians in a way that would have appealed to the audience arguably far more than the elevated emotions of tragedy – problems with rearing teenaged sons, dealing with debt or longing for the past • The word-play and puns that Aristophanes includes can be clever, 		

Question	Answer	Marks	Guidance
	<p>although it can be quite challenging for a modern audience to fully appreciate this type of ancient humour, particularly in translation. Nonetheless witty puns on words such as 'the Reflectory' or phrases coined for the play would have appealed to his ancient audience</p> <ul style="list-style-type: none"> • Aristophanes incorporates fantasy which makes a good story and encourages the audience to imagine what would happen if Exploring imaginative ideas, even completely impossible ones, is creative, thought-provoking and humorous for an audience of any time period • There are examples of parody of tragedy which appeals to the particularly theatre-literate audience and acts as an effective contrast to the reality of the actors playing poor rustic characters on stage • The parabasis focuses on Aristophanes' failure to win first prize in the first performance of Clouds; it is probable that the audience would be made up of many of the same people that saw the original production and would appreciate the mock criticism from the Coryphaios 		

APPENDIX 1: ASSESSMENT OBJECTIVE GRID

Question	Distribution of marks for each Assessment Objective		
Section A	AO1	AO2	AO3
1 b, c or 2 a, b	–	11	–
1 a or 2 c	–	–	15
3 a, b, c or 4 b, c, d or 5 a, b, c	–	14	–
3 d or 4 a or 5 d	–	–	15
6, 7 or 8	–	10	10
TOTAL	–	35	40

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