

GCE

Classical Greek

H044/02: Literature

AS Level

Mark Scheme for June 2024

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

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

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

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

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

© OCR 2024

PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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.

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). *When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

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:

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following

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

11. Annotations

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

12. Subject Specific Marking Instructions

Guidance on applying the marking grids for set text translation

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

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

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

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

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

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

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

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

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

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right

1	Little recognisable relation or meaning to the Greek
---	--

0 = No response or no response worthy of credit

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

Two Assessment Objectives are being assessed in Questions 1(i), 2(i), 3(g) and 4(i) – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text as well as the social, historic and cultural context for the set text. For the highest level, candidates are expected, where relevant, to bring in knowledge and understanding from the material they have read in English.

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

10-mark grid for the extended response question			AO2 = 5 marks = Demonstrate knowledge and understanding of literature
			AO3 = 5 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance	
5	9-10	<ul style="list-style-type: none"> • detailed knowledge and excellent understanding of the material studied in Greek including, where appropriate, the social, cultural and historic context and, where relevant, material studied in translation (AO2) • well-argued response to the question which is supported by a range of well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>	
4	7-8	<ul style="list-style-type: none"> • good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a good response to the question which is supported by some well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>	
3	5-6	<ul style="list-style-type: none"> • some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a reasonable response to the question which is supported by some points from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>	
2	3-4	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a limited response to the question which is occasionally supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>	
1	1-2	<ul style="list-style-type: none"> • very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a very limited response to the question with very limited reference to the set text (AO3) <p><i>The information is communicated in an unstructured way.</i></p>	

0 = No response or no response worthy of credit.

Question			Answer	Mark	Guidance									
1	(a)		In the second generation/ the following generation (1)	AO2 1	Accept ‘two generations later’									
1	(b)		To gain a wife (1) by kidnapping/ abduction (1)	AO2 2										
1	(c)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p>Thus, since he had abducted Helen, it seemed good to the Greeks firstly to send messengers to both demand her return and ask for recompense for the abduction. But that they [the Trojans], when this proposal was brought, cited the abduction of Medea, since they wanted there to be satisfaction for themselves from others, though they themselves had not given satisfaction, nor returned those they had taken when they asked.</p>	AO2 5	Missing out <i>πρῶτον</i> = slight error									
1	(d)		<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn		AO3 8	<p>μέχρι μὲν ὧν ... κατελεῖν (lines 7–16): how persuasive does Herodotus make the Persians’ complaints?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek													
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek													
0	Point is not valid, or none are drawn													

		<p>Content points may include:</p> <ul style="list-style-type: none"> • μέχρι μὲν ὧν τούτου ἀρπαγὰς μούνας ‘thus far...only’ – anticipates contrast. • Use of adverb μεγάλως to introduce Persians’ complaint emotively. • the Persians paint themselves as the more rational and reasonable people: τὸ δὲ μηδεμίαν ὥρην ἔχειν ἀρπασθισέων σωφρόνων/ ἀρπαζομενέων τῶν γυναικῶν λόγον οὐδένα ποιήσασθαι. • some candidates may argue that to a modern audience it has the opposite effect, with the offensive view εἰ μὴ αὐταὶ ἐβούλοντο, οὐκ ἂν ἠρπάζοντο. <p>Style points may include:</p> <ul style="list-style-type: none"> • προτέρους γὰρ ἄρξαι: use of promoted comparative, especially with verb ‘that they began’ emphasizes fault on side of Greeks. • assonance of ἀρπάζειν ... ἀνδρῶν ἀδίκων gives almost comic tone, underscoring that it should not be a serious matter. • parallelism & repetition in τὸ δὲ ἀρπασθισέων σπουδὴν ποιήσασθαι τιμωρέειν ἀνοήτων, τὸ δὲ μηδεμίαν ὥρην ἔχειν ἀρπασθισέων σωφρόνων. • δηλα γὰρ δὴ: use of particles and adverb emphasizes obviousness of point. • contrast of γυναικὸς στόλον μέγαν, demonstrating Greek overreaction. 		
1	(e)	Accept any three points and award up to two marks each. Assess against point-by-point marking grid below.	AO3 6	ὥς δὲ ἤρτυσαν ... τὴν βασιλὴν Γύγης (lines 1–5): how does Herodotus make this story dramatic and exciting?

			<table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table> <p>Content points may include:</p> <ul style="list-style-type: none">• ἤρτυσαν: word implies preparation which involves cunning or deception.• Dramatic setting of scene: νυκτὸς γενομένης.• οὐ γὰρ ἐμετίετο ὁ Γύγης: determination of Candaules' wife emphasized (+ style: promotion of verb).• ἐκεῖνη ἐγχειρίδιον δοῦσα: Candaules' wife dramatically takes centre stage.• ὑπὸ τὴν αὐτὴν θύρην: the same door that he had hidden behind before gives a sense of dramatic irony. <p>Style points may include:</p> <ul style="list-style-type: none">• οὐδέ ... οὐδεμία: bookending of phrase with double negatives emphasizes how trapped he is.• word order balanced around verb dramatizes rock-and-a-hard place situation: ἢ αὐτὸν ἀπολωλέναι ἢ Κανδαύλεα.• ἔσχε καὶ τὴν γυναῖκα καὶ τὴν βασιληίην Γύγης: zeugma gives clever and effective ending to the story.	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn			Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek													
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek													
0	Point is not valid, or none are drawn													

1	(f)		Any two of: the iambic verses/poetry (1) of Archilochus of Paros/ the Parian (1) who was alive at the same time (1)	AO2 2	Accept reasonable translational equivalents.
1	(g)		They/some/the Lydians took what happened to/ the fate of/ the experience of Candaules badly (1) and took up arms (1); Gyges' supporters [and the rest of the Lydians] came to an agreement (1) to ask the oracle to confirm Gyges' kingship (1)	AO2 4	A translation of οἱ λοιποὶ Λυδοί is not required for the third mark; any loose translation of the options offered to the oracle at Delphi should be accepted for the fourth mark.
1	(h)		The Heraclidae/ descendants of Heracles would take their revenge (1) in the fifth generation (1)	AO2 2	Accept translational equivalents.
1	(i)		<p>To what extent does Herodotus, in the extracts you have read, make his writing convincing and believable?</p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3)</i></p> <p>Candidates may take a variety of approaches; the best approaches will note the differences in what constitutes believable and convincing historical writing to ancient and modern audiences. Some may take a nuanced approach which argues that Herodotus is prepared to sacrifice credibility for a more engaging story or point out that Herodotus' more mythological or fantastical stories are often presented not as fact, but a record of what he has been told.</p> <p>Most arguments will include reference to his mentioning of sources, both specific and more generic ('the Persians say'), deal with his approach to mythological material, such as the Trojan war, and his approach to the role of divinity.</p>	10 made up of AO2 = 5 & AO3 = 5	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>

			<p>There is no “right answer”; all arguments put forward by students should be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p><i>Supporting evidence may include (AO2)</i></p> <ul style="list-style-type: none"> • Prologue: purpose of history about valorising great and marvellous deeds – emphasis on the wondrous, and therefore perhaps we ought to be suspicious. • Use of sources makes account seem trustworthy: <ul style="list-style-type: none"> ○ 1: ‘Persian chroniclers’, reiterated at 2; ○ whole section up to 5 in indirect speech, emphasizing it is a reported account. ○ Phoenician account given at 5. ○ 5: Herodotus makes clear he is not promoting either version of the story, simply reporting. ○ iambic verses of Archilochus contemporary source for story of Gyges and Candaules (12). ○ evidence about incident of temple of Athena of Assesos from what H was told by Delphians and Milesians (20) • Herodotus’ theological vision could make us suspicious of version of events – fitting a schema. 		
--	--	--	--	--	--

			<ul style="list-style-type: none"> ○ 5: idea of rise and fall of human prosperity; idea of hubris and nemesis cycle. ○ Delphic oracle given re: Gyges regarding revenge in the fifth generation – accepted by Greeks, but perhaps not modern audience as believable (13) ○ divine punishment for burning of temple of Athena of Assessos (19) 		
--	--	--	--	--	--

Question		Answer	Mark	Guidance
2	(a)	It is a release (1) from many mad masters (1).	AO2 2	Accept
2	(b)	Both these things/ issues with sexual desire (1); and relationships with families (1).	AO2 2	Accept any translational equivalents.
2	(c)	To the well-ordered and good-natured (1) old age is moderately painful (1); if not, [both] old age and youth (1) are difficult for such a person.	AO2 3	Accept translational equivalents.
2	(d)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p>And I, admiring what he said, wished that he would speak further and urged him on and said, ‘O Cephalus, I suspect that many people, when you say such a thing, don’t believe you, but think that you cope with old age easily not because of your character, but because you possess a great deal of wealth; for the rich, they say, have many consolations.’</p>	AO2 5	

2	(e)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grille below.</p> <table><tr><td>2</td><td>Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.</td></tr><tr><td>1</td><td>Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.</td></tr><tr><td>0</td><td>Point is not valid, or none is drawn.</td></tr></table> <p>Content points may include:</p> <ul style="list-style-type: none">• καὶ λέγουσι μὲν τι: admitting to some force of his opponents' arguments makes Cephalus seem more reasonable and therefore convincing.• ἀλλὰ τὸ τοῦ Θεμιστοκλέους εὖ ἔχει: use of an authoritative source (Themistocles) adds force to the argument. <p>Style points may include:</p> <ul style="list-style-type: none">• ὃς τῷ Σεριφίῳ λοιδορουμένῳ: subtle suggestion by parallel that he is like the reasonable Athenian statesmen and those who disagree are like the abusive native of Seriphos.• ἀπεκρίνατο ὅτι οὐτ' ἂν αὐτὸς Σερίφιος ὦν ὀνομαστὸς ἐγένετο οὐτ' ἐκεῖνος Ἀθηναῖος: use of an analogy to underscore his point; <i>or</i> use of a humorous anecdote to emphasize his point.• contrast of αὐτὸς Σερίφιος and ἐκεῖνος Ἀθηναῖος to drive home his point.	2	Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.	1	Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.	0	Point is not valid, or none is drawn.	<p>AO3 8</p> <p>ἀληθῆ ... γένοιτο (lines 10-17): how does Cephalus make his argument about old age forceful in these lines?</p> <p>Any valid answer to the question will be given due credit.</p>
2	Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.								
1	Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.								
0	Point is not valid, or none is drawn.								

			<ul style="list-style-type: none">εὖ ἔχει: repetition of key phrase underscores applicability of his example.οὐτ' ἂν ὁ ἐπιεικὴς ... οὐθ' ὁ μὴ ἐπιεικὴς: use of parallelism/ repetition to emphasize his point.								
2	(f)		Not to cheat anyone even unwillingly or to lie (1), not to owe sacrifices to a god (1), or money to a person (1) [avoiding] dying/departing for the afterlife in fear (1).	AO2 4							
2	(g)		<p>Accept any three points and award up to two marks each. Assess against point-by-point marking grille below.</p> <table><tr><td>2</td><td>Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.</td></tr><tr><td>1</td><td>Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.</td></tr><tr><td>0</td><td>Point is not valid, or none is drawn.</td></tr></table> <p>Content points may include:</p> <ul style="list-style-type: none">τοῦτο δ' αὐτό, τὴν δικαιοσύνην: Socrates incisively makes clear he is looking at the quality of justice itself, rather than simply examples, making his approach seem more incisive from the beginning.τὴν ἀλήθειαν αὐτὸ φήσομεν εἶναι ἀπλῶς οὕτως καὶ τὸ ἀποδιδόναι ἂν τίς τι παρὰ τοῦ λάβῃ: Socrates simplifies and clarifies his opponent's argument before rebutting it, making him seem straightforward and reasonable.	2	Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.	1	Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.	0	Point is not valid, or none is drawn.	AO3 6	παγκάλως ... τὰληθῆ λέγειν (lines 6-12): how does Plato make this challenge to Cephalus a convincing speech?
2	Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.										
1	Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.										
0	Point is not valid, or none is drawn.										

		<ul style="list-style-type: none"> • ἀπλῶς οὕτως: subtly suggests it is a simplistic way of thinking. <p>Style points may include:</p> <ul style="list-style-type: none"> • παγκάλως...λέγεις, ὦ Κέφαλε: Socratic irony – an educated audience will now expect Socrates to undercut Cephalus' argument. • πᾶς ἂν που εἴποι: Socrates presents his hypothetical as if everyone would agree with him. • εἴ τις λάβοι παρὰ φίλου ἀνδρὸς σωφρονοῦντος ὅπλα: use of a hypothetical example to show a weakness in the claim. • οὔτε χρή ... ἀποδιδόναι, οὔτε δίκαιος ἂν εἴη ..., οὐδ' αὖ ...ἐθέλων τάληθῇ λέγειν: tricolon of negatives to underscore his point; also to round off his speech effectively. • ἐνίστε μὲν δικαίως, ἐνίστε δὲ ἀδίκως ποιεῖν; phrasing his criticism as a question is part of the Socratic method, and puts Cephalus' argument in doubt without Socrates having to advance an alternative. 		
2	(h)	<p>Which character do you think is presented the most sympathetically in the sections of the Republic you have read?</p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Argument may include (AO3):</i></p> <p>Candidates have scope to discuss the dramatic characterisation of both the scene-setting at the Piræus, and the characters themselves and their interactions, including the historical knowledge the original audience will have had of them (i.e. the fate of Cephalus and his sons after the oligarchic coup of 404/3). Candidates</p>	<p>10 made up of</p> <p>AO2 = 5</p> <p>AO3 = 5</p>	

		<p>could also discuss the ways in which the argument is presented: Socratic irony, use of poetic authority as a starting point for Cephalus, the presentation of the argument as both a discussion of examples and the search for a definition of justice, as well as the different styles of discussion (set speeches with Cephalus as opposed to elenchus with Polemarchus).</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • friendly/ mock aggressive start to the discussion, Polemarchus jokingly threatening to take him by force rather than letting him leave: foreshadows discussion of place of force versus reason. • vivid characterisation of Polemarchus in dialogue makes dialogue more vivid and engaging: 'do you see how many of us there are?... Prove yourself stronger or remain here!' • introduction of Cephalus: representative of complacent traditional morality, as symbolised by finding him dressed for sacrifice. • Plato's use of well-known historical characters – Cephalus' moral complacency undermined by the audience's knowledge of his family's sad fate after 404/3. • Cephalus' claim that pleasure in conversation increases as pleasures of the body wither away: comic or arrogant note, as Socrates is famous for discussion. • Cephalus' characterisation as genial and hospitable, though not perhaps the most intellectual: shows hospitality, insists on Socrates making himself at home as with close and dear friends: realistic characters make the story engaging. • theme of old age introduced by Socrates quotation of 'the poets' ('on the threshold of old 		
--	--	---	--	--

			<p>age') brings in literary note of traditional received wisdom.</p> <ul style="list-style-type: none"> • this could be supported by references to any of Cephalus' references to poetic authority – Sophocles, Pindar, Simonides. • form of question and answer keeps argument entertaining: Socrates asking how Cephalus finds old age; whether he inherited or made his money, what he thinks the greatest benefit of wealth is, etc. • Socratic irony – 'You speak extremely well!' (331c) both amusing and engaging. • shift from personal style of argument (what Cephalus values his own wealth for – to make sure he has paid what is owed), to a definitional argument (what is the definition of justice) an engaging turn in argument. • Cephalus' departure both characterful – the old man getting bored of the discussion now it's a bit too intellectual; but also illustrates the flaws of Cephalus approach to justice – not theoretically robust, but relying simply on authority of tradition, as he goes off to sacrifice (perhaps mention of some scholars' view that this might be a lie, as he has already sacrificed). • new style of argument with Polemarchus: with Cephalus, a succession of reasonably lengthy speeches; with Polemarchus, much more of an elenchus, with a quicker back-and-forth questioning (exemplify by paraphrase or quotation – e.g. 'What he lent is surely owed – isn't that tight? – Yes – But if he demanded it back when out of his mind, it shouldn't at all be returned? - True, he replied – Then Simonides means something other than this, it seems ... - He certainly does, by Zeus! (332a)). 		
--	--	--	---	--	--

Question			Answer	Mark	Guidance									
3	(a)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p>So saying he went against the hero Cebriones with the spring of a lion, which, while ravaging the folds, has been hit on the breast, and his own bravery has destroyed him: thus against Cebriones, O Patroclus, did you eagerly leap. And Hector in turn from the other side leapt from his horses/chariot to the ground.</p>	AO2 5	Be generous with the use of tenses in the simile – accept present.									
3	(b)		<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table> <p>Content points may include:</p> <ul style="list-style-type: none">περὶ κταμένης ἐλάφοιο: content of simile echoes fighting over Cebriones' corpse.δύω μῆστωρες αὐτῆς: use of the same epithet for them both shows how evenly they are matched. <p>Style points may include:</p>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn		AO3 8	<p>τὼ περὶ Κεβριόναο ... χαλκῶ (lines 6–11): how does Homer give a vivid description of the action on the battlefield?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek													
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek													
0	Point is not valid, or none are drawn													

			<ul style="list-style-type: none">• λέονθ' ὥς: simile; two animals of the same kind are rare: emphasizes even balance.• δηρινθήτην: dramatic position of significant vocab.• ἄμφω πεινῶντε μέγα φρονέοντε: parallelism; two rhyming dual participles in asyndeton adds vividness; echoes back-and-forth of battle.• κορυφήσι ... κταμένης: alliteration of harsh sounds echoing sound of battle.• ἔεντ' : enjambment of dramatic verb.• χροῶα ... χαλκῶ: alliteration, drawing attention to the contrast of weapon and flesh.											
3	(c)		Hector held the head [of Cebriones] and wouldn't let go (1); Patroclus held the foot (1); the Trojans and Greeks joined in the battle (1).	AO2 3										
3	(d)		Hector took Patroclus' life/ killed Patroclus (1) at close quarters with a spear (1); boasted/triumphed over him (1)	AO2 3										
3	(e)		[Claims that Patroclus] thought he would (1) plunder [his] city (1); take the day of freedom from the women of Troy (1); bear them to his own country in his ships (1).	AO2 3										
3	(f)		Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn		AO3 8	νήπιε ... πειῖθε (lines 7–16): how does Homer make Hector's speech intense and emotional? Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek													
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek													
0	Point is not valid, or none are drawn													

		<p>Content points may include:</p> <ul style="list-style-type: none"> • ἔγχεϊ δ' αὐτὸς/ Τρωσὶ φιλοπτολέμοισι μεταπρέπω: Hector's boasting intense (and dramatically ironic) • Graphic description: ἐνθάδε γῦπες ἔδονται. • οὐδέ τοι ἐσθλὸς ἐὼν χραίσμησεν Ἀχιλλεύς: dramatic reference to Achilles (style: ironic reference to him as ἐσθλὸς). <p>Style points may include:</p> <ul style="list-style-type: none"> • νήπιε: (insulting) vocative is dramatic, emphatically placed. • ἄ δειλ': direct ironic address. • σὲ δέ: emphatic use and placement of pronoun. • μένων ἐπετέλλετ' ἰόντι: marked contrast between what he was told to do and what he did, emphasized by word order. • Πατρόκλεες ἵπποκέλευθε: use of vocative makes imagined speech of Achilles particularly vivid; epithet has ironic tones picking up Ἑκτορος ὠκέες ἵπποι from earlier in passage. • Ἑκτορος ἀνδροφόνου: ironic use of epithet (put in Achilles' mouth), emphatically placed. • φρένας ἄφρονι πεῖθε: speech ends with alliterative oxymoron. 		
3	(g)	<p>How successful is Homer in creating sympathy for Patroclus in <i>Iliad</i> XVI?</p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3)</i></p>	<p>10 made up of AO2 = 5 & AO3 = 5</p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>

		<p>Candidates are likely to conclude that there is a great deal of sympathy created for Patroclus, but most will also recognise some reciprocity in what befalls the hero, given his own cruel vaunting over the bodies of his slain enemies. Candidates might make arguments about Homer's general approach to demonstrating not just the excitement but the human tragedy of war in general. Some candidates may draw the distinction between what ancient audiences thought of heroic, but modern audiences might find distasteful (e.g. the mockery of defeated, dead or dying foes). The role of the gods is significant in creating pathos for Patroclus, too, in that his fate is seen as inevitable and beyond his control.</p> <p><i>Supporting evidence may include (AO2)</i></p> <ul style="list-style-type: none"> • Patroclus portrayed sympathetically in his initial speech to Achilles – concerned about his friends and fellow Greeks (e.g. 25ff.; 40ff.). • Role of fate/the gods: <ul style="list-style-type: none"> ○ cruelty of gods/fate juxtaposed with his concern for fellow Greek: 46-7. ○ Zeus debating about the P's death – seems uncaring and hence increases pathos (645ff.) ○ his ignoring of Achilles' advice attributed to Zeus, rather than his own volition: 688-91. ○ interference of Apollo prevents Patroclus from scaling the walls of Troy: 705-712. ○ Apollo guarantees success to Hector: 730. 		
--	--	---	--	--

			<ul style="list-style-type: none"> ○ Apollo strikes the helmet from his head and loosens his breastplate (793, 804). ○ Patroclus identifies the gods as the cause of his death – 845ff. • Deserving of his fate: <ul style="list-style-type: none"> ○ ignored the specific instructions of Achilles not to press too far towards Troy (686-7). ○ arrogance/ cruelty of speech to Cebriones (745ff.). • Actual death portrayed sympathetically: <ul style="list-style-type: none"> ○ bravery/ heroism in continuing to fight despite being struck in the back (810ff.) ○ Hector's speech cruel and creates sympathy for Patroclus (830ff.) 		
--	--	--	---	--	--

Question			Answer	Mark	Guidance									
4	(a)		The nurse seizes Phaedra's hand (1) and her knees [as a suppliant] (1)	AO2 2										
4	(b)		Finding out [the truth]	AO2 1	Accept: It will be bad <i>vel sim.</i>									
4	(c)		The nurse will be destroyed/die (1), but [the matter] brings Phaedra honour (1); out of shameful things (1) she contrives good (1).	AO2 4	Accept for 2 marks a contrast between the metaphorical or exaggeration 'you will be destroyed' (to the nurse) to the literal (implied) death of Phaedra.									
4	(d)		<div>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</div> <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table> <div>Content points may include:<ul style="list-style-type: none">πρὸς θεῶν: ironic mention of the gods, both because of the cause of Phaedra's woes, and in the religious context of supplication.οἶον, μήτερ, ἡράσθης ἔρον: reference to story of Pasiphae, presenting her predicament as a recurring problem in her family.Διονύσου δάμαρ: reference to a variant of the story of Ariadne and Dionysus, punished with death for her infidelity.</div>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn		AO3 8	ἄπελθε ... δυστυχεῖς (lines 9–19): how does Sophocles create emotional tension in this exchange between the nurse and Phaedra?
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek													
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek													
0	Point is not valid, or none are drawn													

		<ul style="list-style-type: none">• ἔκ τοι πέπληγμαi: the nurse reflects/ encourages the emotional impact the scene is contrived to create. <p>Style points may include:</p> <ul style="list-style-type: none">• ἄπελθε ... μέθες: imperatives bookending the line demonstrates Phaedra's emotional intensity.• σέβας: promotion, drawing attention to a key concept for play; strengthened by hyperbaton of τὸ σόν.• ὦ τλήμον ... μήτερ: apostrophe to her mother dramatic and emotional.• likewise σύ τ', ὦ τάλαιν' ὄμαιμε, to her sister.• ὡς ἀπόλλυμαι: emotionally charged language, hinting at her later death.											
4	(e)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table> <p>Content points may include:</p> <ul style="list-style-type: none">• ὦ δέσποινα ποντία Κύπρι: address to Aphrodite dramatically ironic.• παρρησία θάλλοντες significant concept for Athenian audience.• ὡς μήποτ' ἄνδρα τὸν ἐμὸν αἰσχύνασ' ἄλῶ: forceful summary of why she will commit suicide.	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn		AO3 8	<p>αἰ πῶς ... εὐκλεεῖς (lines 1–9): how does Euripides make this a powerful speech?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek												
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek												
0	Point is not valid, or none are drawn												

			<p>Style points may include:</p> <ul style="list-style-type: none"> • αἶ πῶς ποτ' ... βλέπουσιν: use of rhetorical question dramatic. • βλέπουσιν ... οὐδὲ σκότον: thematic contrast of visibility and darkness. • σκότον ... τὸν ξυνεργάτην ... μή ποτε φθογγὴν ἀφῆ: personification of darkness (also τέραμνά τ' οἴκων). • μὴ παῖδας: striking asyndeton, emphasized by enjambement. 		
4	(f)		A man (even a bold-hearted one) becomes a slave (1) when they become aware of them/ their mother's and father's evils (1)	AO2 2	Accept translational equivalents.
4	(g)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p>They say that only this competes in value with life, for someone to possess a just and good mind. But time reveals those who are wicked among mortals sooner or later, setting a mirror before them, like before a maiden; among them may I never be seen.</p>	AO2 5	
4	(h)		<p>Does Euripides encourage us to see the nurse as a character who is more deserving of praise or blame?</p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3)</i></p> <p>The nurse's earthy pragmatism is an excellent foil to Phaedra's high-mindedness; candidates may give a</p>	10 made up of AO2 = 5 & AO3 = 5	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>

		<p>range of responses, from finding her blunt acknowledgement of the messiness of life refreshing – perhaps noting that if Phaedra had just discretely followed her advice, everyone might have ended up happier – to condemning her interference and amoral assumptions about life. Some candidates might identify in this low-born woman who uses rhetorical skill so effectively a praiseworthy icon of both gender and class equality appropriate for a modern audience; others might see the evidence as sophistic manipulation. Both sides of the argument should recognise her genuine concern for her mistress.</p> <p><i>Supporting evidence may include (AO2)</i></p> <ul style="list-style-type: none"> • Her use of ritual supplication (325-6) is manipulative but shows real concern for Phaedra (cf. 295ff.). • Hugely emotional reaction to Phaedra's news shows human concern: 356-7 (claiming she will kill herself). • Real concern/distress also shown at 176-7. • Rhetorically sophisticated speech: <ul style="list-style-type: none"> ○ using poetic language: 447-50 ○ reference to literature and mythology: 451-8. ○ however, Phaedra criticizes this as 'overly fine' (487) • Pragmatically focused on finding a solution (436); not judgmental (437ff), pointing out her situation is far from unique. 		
--	--	---	--	--

			<ul style="list-style-type: none">○ moral perfection is impossible, and setting unrealistic standards is dangerous: 439, 467○ better to yield to desire – e.g. 501.• Pragmatic in her respect for Aphrodite and her power – 440ff.; 474ff.• Realistic in her assessment of human weakness - 463ff.<ul style="list-style-type: none">○ recognised as sensible in her advice by the chorus – 482-5.• Untrustworthy – betrays Phaedra's confidence (519-20).		
--	--	--	---	--	--

Need to get in touch?

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

Call us on

01223 553998

Alternatively, you can email us on

support@ocr.org.uk

For more information visit



ocr.org.uk/qualifications/resource-finder



ocr.org.uk



Twitter/ocrextams



/ocrextams



/company/ocr



/ocrextams



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](#).

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.