

Examiners' report

A LEVEL

CLASSICAL GREEK

**OCR Level 3 Advanced GCE in
Classical Greek**

H444

For first teaching in 2016

H444/03 Summer 2025 series

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Introduction

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

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

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

A full copy of the question paper and the mark scheme can be downloaded from [Teach Cambridge](#).

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Paper 3 series overview

It was clear that most candidates knew the set texts extremely well and the many excellent responses to the shorter questions and accurate translations reflected this. The 15-mark questions and essays showed great knowledge and enjoyment of the texts. The strongest responses focused on answering the precise question asked and there were many excellent papers.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
• had excellent knowledge of the set texts • checked their translations to make sure there were no omissions or careless mistakes • gave detail in their answers to the short questions • answered the exact question within the 15-mark questions and chose appropriate quotations • made consistent evaluative points throughout their essay.	• showed gaps in their knowledge of the set texts • lost marks on translation questions by omitting words • sometimes omitted detail in the short answers • made assertions in 15-mark answers without appropriate evidence • sometimes made most of their evaluation in the conclusion to the essay.

Section A overview

Candidates clearly knew both these texts well and the shorter questions were answered well. Both 15-mark questions generally suffered from a lack of engagement with the precise question asked. At times some candidates seemed to be offering a list of style points as a commentary rather than answering the question. However, there were some excellent responses for both writers.

Question 1 (a)

1 Read the following passage and answer the questions.

Anthology of A Level Greek texts
Passage removed due to third party copyright restrictions.

Herodotus, *Histories* I, 19–22

(a) τοῖσι δὲ ... ἐν Ἀσσησῶ (lines 1–2): explain why the Pythia would not yet reply to the Lydians. **[2]**

Most candidates achieved 2 marks here. There were some who omitted the second point.

Question 1 (b)

(b) Translate Μιλήσιοι δὲ ... βουλευῆται (lines 3–7).

[5]

Most candidates found this relatively straightforward. Several candidates included the previous sentence to the passage in their translation – they were not penalised for this. Several candidates didn't include both τὰδε and τούτοις in the first sentence. The most common error was making κατεπειν into an infinitive (purpose clause) instead of correctly rendering it as part of the indirect statement.

Question 1 (c)

(c) Ἀλυάττης δὲ ... οἰκοδομή (lines 8–11): what did Alyattes decide to do?

[2]

Virtually every candidate answered this correctly.

Question 1 (d)*

(d)* ὅσος ἦν ... κατεδόκεε (lines 13–23): how does Herodotus demonstrate the clever and daring nature of Thrasybulus' plan?

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

[15]

There were lots of good answers to this question but very few that achieved the highest marks. Most candidates obviously knew the passage well, but struggled to connect the content convincingly to the question. The best responses split up the question and looked at 'daring' and 'clever' separately. Many candidates asserted that things were clever without really saying why.

A common point was τε/καί ... καί as a main style point (and referred to as polysyndeton) – analysis should perhaps be more sophisticated than this at A Level. Several candidates talked about a flurry of activity from Thrasybulus/citizens when only two were given (e.g. πίνωειν and κόμω χρᾶσθαι, ἐποίει τε καὶ προηγόρευε).

Good points included comments on the indefinite ἐπεὶ and then the specific τότε (precision involved by Thrasybulus), the repetition of ἰδών (showing how things played out exactly as Thrasybulus intended), the phrases τὰ δὲ καὶ ἐγένετο and δι' οὐδὲν ἄλλο, and the contrast between Alyattes' expectations and the impression given by Thrasybulus.

Exemplar 1

1	d)	In this passage Herodotus describes Thasybulus's plan to deceive the Argives into thinking that they were unaffected by his previous attacks.
		Herodotus portrays the clever nature of Thasybulus's plan by suggesting the extent of how many many resources he used, 'παντα οὐκωμιον' (having gathered all) the food that was in the city 'καὶ ἑωυτου καὶ ἰδωυτου' (both his own and others' private possession). The 'παντα' (all) suggests the absolute nature of his plan as he does not leave anything left, further emphasised by the polyphoton of 'καὶ...καὶ' (both... and). Furthermore, he orders the Milesians that 'ἑαυτὸν καὶ ἑωυτον καὶ ἑωυτον ἄλλω... ἄλλω' (they should all drink and have a wild time with each other). The polyphoton of 'ἑαυτὸν... ἑωυτον' (all... all) further highlights how Thasybulus is being incredibly witty with his plan as if it goes wrong then the Milesians will be in famine and vulnerable.
		Herodotus highlights the clever nature of Thasybulus's plan by suggesting a structure to it, 'ἑταρὸν ἄνθρωπον, οὐκωμιον, ἑταρὸν' (when he gave the food himself, they they should all have fun). The rigid structure of 'ἑταρὸν... ἑταρὸν' (when... then) suggest how he had thought it through and thus it is well-made and clever.
		Herodotus then explains the reasoning behind his plan suggesting waiting that is so that the herald from

Sodis when he sees the food and ~~the~~ ^{the} people ^{are} ^{having} a good time) 'ἀποφασίζων' (he would report [it] to Alyattes). The cause and effect implied by the purpose clause 'ὅπως' (so that) suggests the plan's cleverness. ~~And~~ ^{And} this is emphasised by Herodotus's concluding statement, 'τὰ δὲ καὶ ἐγένετο' (this actually happened), as it suggests the success of ~~the~~ Thargibulus's plan and to the clever nature of it; this is emphasised by the intensifying words 'καὶ καὶ' (actually).

THE success of Thargibulus's plan is made further clear as Herodotus explains what actually happened, that the herald 'ἰδὼν τε ἐκείνους' (when he both saw that) and ~~to~~ ^{to} Thargibulus 'the order of the Lydian' (τοῦ Λυδοῦ τὰς ἐντολὰς) returned to Sodis. The ~~repetition~~ ^{repetition} of 'ἰδὼν... ἰδὼν' ~~when~~ ^{when} (when he saw... when he saw) draws attention to the success of the plan as what Thargibulus expected, tried out to be true. Herodotus then concludes this statement with 'οἱ οὖν οὐκ ἐγένετο ἡ συνθήκη' (the ~~re~~ reconciliation took place for no other reason). The promotion of 'οἱ οὖν οὐκ' (for no other reason) emphasises ~~both~~ ^{both} the success of Thargibulus's plan and thus its clever nature.

Furthermore, Herodotus highlights its success by how the plan was ~~the~~ ^{the} 'τοῦ ἐναντίου λόγου ἢ ἰσὺς αὐτοῦ κατεστρεψέ' (the ~~opposite~~ ^{opposite} opposite message to that

		which [Alyattes] himself was expecting. the use of the word the 'ἐναντίου' (opposite) suggests how clever the plan was as Alyattes ^{Thrasylbulus} managed to completely trick Alyattes. This is further emphasised as Herodotus explains what Alyattes was expecting: 'αὐτοδῆιν τε εἶναι ἰσχυρὴν ἐν τῇ Μιλήτῳ' (that there was both a great female in Miletus) and that 'τοὺς Λέων τέτυκται ἐς τὸ ἰσχυρὸν κακοῦ' (the people had been word down to an extreme misery). The hyperbolic of 'αὐτοδῆιν... ἰσχυρὴν' (great female) and promotion of 'αὐτοδῆιν' (female) emphasises the extent to which Alyattes believed this and thus the success of Thrasylbulus' clever and daring plan as he managed to convince Alyattes otherwise.
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The candidate quotes a range of Greek accurately and engages well with the question as the points are all focused on the precise question. In addition the explanation of some language features is good. It could perhaps include a one or two more points but the response doesn't have to be perfect or exhaustive to gain full marks.

Question 1 (e)

- (e) μετὰ δὲ ... ἀνέστη (lines 24–26): in what ways did the success of Thrasylbulus' plan benefit both the Lydians and the Milesians? [2]

Almost all candidates answered this correctly, but some missed Alyattes recovering from his illness in order to gain the second mark

Question 2 (a) and (b)

2 Read the following passage and answer the questions.

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Anthology of A Level Greek texts
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Plato, *Republic* I, 331d–332b

- (a) οὐκ ἄρα ... ἀποδιδόναι (lines 1–2): what definition of justice does Socrates reject? [2]
- (b) καὶ μέντοι ... ἐπιμεληθῆναι (lines 5–6): how does Cephalus respond when Polemarchus interrupts? [2]

Almost all candidates answered Questions 2 (a) and (b) correctly.

Question 2 (c)

- (c) οὐκοῦν ... γελάσας (lines 7–8): explain why Cephalus laughs at the question. [2]

Most candidates handled this question well and a range of explanations were accepted.

Question 2 (d)

- (d) Translate λέγε δὴ ... καλῶς λέγειν (lines 9–12). [5]

Most candidates knew these lines very well.

Question 2 (e)*

(e)* δῆλον γὰρ ... κακόν τι (lines 15–32): how successfully do Socrates and Polemarchus develop their interpretation of Simonides' definition of justice?

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

[15]

As with Question 1 (d) there were lots of solid responses with good knowledge of the text but very few outstanding ones. The question really needed a lot of contextual detail and comments on the text from the passage for the answer to be really convincing. Many preferred to pick out easy short quotes that they had learnt and discussed their style, such as the polyptoton of ἀποδιδόναι and ὀφειλόμενον, instead of commenting on the success of the argument's development (e.g. Polemarchus' passive responses ναί and ἀληθῆ).

Section B overview

Responses in Section B were noticeably stronger than Section A and it was clear that candidates in the main had an excellent knowledge of the texts. The 15-mark questions in particular were better answered than in Section A, perhaps because the texts had been taught more recently.

There were some common weaker points in the 15-mark questions which are worth highlighting below.

- τε ... και as a main style point
- enclosing word order (just natural order of Greek in many places)
- pleonasm
- placing participles/verbs at the start of sentences (perfectly normal in Greek).

Assessment for learning



The best responses to the 15-mark questions use Greek quotation to make an argument that answers the question. Giving a series of points focused on alliteration and word order is unlikely to make a convincing argument, especially when it might just be normal Greek wording.

Question 3 (a)

3 Read the following passages and answer the questions.

Anthology of A Level Greek texts
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Herodotus, *Histories* I, 32

(a) Σόλων μὲν ... ἐποίησας (lines 1–3): why was Croesus angry with Solon?

[2]

This was mostly very well answered although quite a few candidates missed the first point of Solon distributing the second place for happiness to someone else.

Question 3 (b)

(b) ὦ Κροῖσε ... προτίθημι (lines 4–7): how does Solon first respond to Croesus?

[3]

Almost all candidates answered this correctly

Question 3 (c)

(c) τουτέων τῶν ... πύθωμαι (lines 13–18): explain how Solon applied his argument to Croesus. [4]

This was generally well answered. Candidates often missed out 'the days of 70 years', however. There were vague translations of Croesus being 'very rich and king of many men'. Some offered only a translation of ἐκ εἰν ο δὲ τὸ εἶρ εὐόμ ε without specifying what Croesus' question referred to, i.e. whether he was blessed or not.

Question 3 (d)

(d) Translate οὐ γάρ ... εὐτυχέες (lines 18–22).

[5]

Candidates generally translated this section well although some found εἰ μή ... τὸν βίον more challenging.

Question 3 (e)*

Anthology of A Level Greek texts
Passage removed due to third party copyright restrictions.

Herodotus, *Histories* I, 34

(e)* How does Herodotus create tension in this description of Croesus' dream and his reaction to it?

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

[15]

This was handled better in general than the previous Herodotus question and candidates were in general convincing.

Weaker points included:

- ἐλαβέ: translating this as 'fell' and then making a point about that
- not making a sensible connection to the question about ἀνθρώπων ἀπάντων ὀλβιώτατον; candidates clearly wanted to talk about the absolute/superlative, but didn't make a convincing connection (i.e. the extent of Croesus' hubris implies the extent of the retribution which will fall on him)
- covering the differences between the two sons, but then not linking to the question (some did this very well)
- hyperbole about the goriness/specificity of ἀπολέει μιν αἰχμῇ σιδηρῇ βληθέντα' (not really a convincing point).

In general, the second half of the passage was less well covered than the earlier part. Some responses talked in general about the last four lines and picked out the tricolon of weapons as their only specific point.

Exemplar 2

		Herodotus builds tension in this passage by describing ^{Cræsus's} the dream, his son Atys and also his reaction to the dream.
		Herodotus highlights that a 'great divine nemesis took hold of Cræsus' (ἐλθε ἐκ θεῶν νεμεσις μεγάλη). The juxtaposition of 'μεγάλη' and 'νεμεσις' shows the magnitude of the gods' revenge for Cræsus' hubris, creating drama and tension. This is hubris is developed as Cræsus thought he was the 'happiest of all men' (ὀφθαλμοῖς πάντων ὀφθαλμοῦντων): The superlative 'ὀφθαλμοῦντων' - also intensified by its placement at the end of the line - encapsulates Cræsus' downfall, creating tension. Furthermore, the reaction of the of gods is swift, ^{since} with a dream ^{immediately} appeared to him as he slept' (αὐτίκα ^{οἱ} εὖ δοτὶ ἔπειτα ὄψεσθαι). The promotion of 'αὐτίκα' shows the quick reaction of the gods, building tension. But The dream shows Cræsus his 'future troubles' (μελλοντα ... κακοῖς), showing creating creating a forboding tone that increases the tension of the passage.
		On top of this, Herodotus builds tension through his portrayal of Atys specifically when contrasted with Herodotus' other son 'for he was deaf' (ἦν γὰρ ὁ κωφός). The very almost monosyllabic composition of the line reflects Cræsus' complete disregard for him. This is juxtaposed effectively with Atys' prospects. Atys is described by Herodotus

as 'by far the foremost in every respect among his peers' (τοῦ ἡδυνώτερον πάντων πρώτος). The ~~re~~ repeated intensifiers 'πάντων' and 'πρώτος' highlight how special a boy Atys is ~~which~~ which makes the dream more tense as the reader wonders what will happen to him. Herodotus, for good measure, also includes the phrase 'and his name was Atys' ('ὄνομα δὲ οἱ ἦν Ἄτys') ~~as if~~ to create a dramatic build-up to his ~~own~~ introduction and then tension when it becomes clear he will be used as collateral by the gods in their wrath towards Croesus. Finally, Herodotus reveals what will happen to the boy, saying that 'he would perish' (ἀποθῆσε). The use of ^{such} vocabulary that would more commonly find in Greek tragedy creates drama and pathos for the boy, increasing the tension.

Finally, Herodotus creates tension ~~by~~ by highlighting his reaction to the dream. Croesus is said to 'fear the dream' (καταπνύσας τοῦ ὄνσιον), showing ~~that~~ his care and protection ^{for} of Atys even despite his arrogant persona. His terror is increased by the prefix 'κατα', adding to the tension. Croesus decides to 'lead his son into marriage' (ἀγῆται παρ τῷ τίλῳ θυγατρὶ) showing the beginning of his emasculation which is emphasised by the juxtaposition of 'τίλῳ θυγατρὶ'. Furthermore, Croesus removes 'the ~~spear~~ swords and spears and all such things' (ἀκόντια δὲ καὶ σόματα καὶ τὰ τοιαῦτα πάντα),

		further emasculating his son by taking away the very things that had given him such a ^{special} reputation. Among men men. The increasing The fact that it is also an increasing tricolon shows the ^{great} impact of these actions, highlighting Croesus' extreme reaction. That these Finally, Croesus takes this even further through his somewhat ridiculous fear that some of the weapons 'hanging up might fall on his son' (οἱ κρεμασμένοι τοῦ πατρὸς ἐμπτεόν). The juxtaposition of 'κρεμασμένοι' and 'ἐμπτεόν' adds to the tension, yet ironically, as we see later in the book, it is Atys' death comes from a much more obvious source.
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The candidate knows the text well and a range of Greek is quoted accurately. At times the points made don't seem to be focused on tension although there are still some good ideas at the start. Some of their language is imprecise e.g. Croesus leads his son into marriage. However, this still merits a mark at the top of Level 4 with good engagement and a range of points.

Question 4 (a) and (b)

4 Read the following passages and answer the questions.

Anthology of A Level Greek texts
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Plato, *Republic* I, 336b–d

- (a) καὶ ὁ Θρασύμαχος ... τὸν λόγον (lines 1–3): why was Thrasymachus unable to interrupt the discussion between Socrates and Polemarchus at first? [2]
- (b) ὥς δὲ διεπαυσάμεθα ... διεπτοήθημεν (lines 3–5): how does Plato show that Thrasymachus had been desperate to interrupt? [3]

Almost all candidates answered Questions 4 (a) and (b) correctly.

Question 4 (c)

- (c) τίς, ἔφη ... εἶναι τὸ δίκαιον (lines 6–11): in what ways does Thrasymachus challenge the approach which Socrates and Polemarchus had been taking in their discussion? [4]

This was generally answered well although some candidates missed the last section of it and very few got the point of φιλοτιμοῦ.

Question 4 (d)

(d) Translate καὶ ὅπως ... λέγῃς (lines 11–14).

[5]

Most translations here were excellent.

Question 4 (e)*

Anthology of A Level Greek texts
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Plato, *Republic* I, 338d–339a

(e)* How persuasive do you find Thrasymachus' argument and his definition of justice in these lines?

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

[15]

This was generally answered better than the previous Plato question. The main problems in less convincing responses were a lack of coverage of the first few lines and not really explaining Thrasymachus' argument.

There were some excellent personal responses to how persuasive the candidate found Thrasymachus' argument and his definition of justice.

Question 5 (a)

5 Read the following passages and answer the questions.

Anthology of A Level Greek texts
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Plutarch, *Life of Antony*, 78

(a) ἐπεὶ γὰρ ... ἡμαγμένον (lines 1–4): how did Octavian find out about Antony's death?

[3]

The second two points were generally done well but some responses lacked detail on the first point and often omitted Antony being carried to Cleopatra.

Question 5 (b)

(b) Translate $\acute{o}\ \delta\acute{\epsilon}\ \acute{\omega}\varsigma\ \eta\kappa\omicron\upsilon\sigma\epsilon\nu\ \dots\ \acute{\epsilon}\kappa\epsilon\iota\tilde{\nu}\omicron\varsigma$ (lines 4–8).

[5]

The translation was generally done well. The main problem was the transition to $\acute{\omega}\varsigma\ \epsilon\upsilon\gamma\nu\acute{\omega}\mu\omicron\nu\alpha\ \dots$

Question 5 (c) and (d)

(c) $\acute{\epsilon}\kappa\ \delta\acute{\epsilon}\ \tau\omicron\upsilon\tau\omicron\upsilon\ \dots\ \acute{\epsilon}\kappa\epsilon\iota\tilde{\nu}\eta\nu$ (lines 8–11): why did Octavian want to capture Cleopatra alive?

[2]

(d) $\epsilon\iota\varsigma\ \mu\acute{\epsilon}\nu\ \omicron\upsilon\tilde{\nu}\ \dots\ \kappa\epsilon\lambda\epsilon\upsilon\omega\nu$ (lines 11–16): what happened when Proculeius visited the tomb?

[4]

Almost all answered Questions 5 (c) and (d) correctly

Question 5 (e)*

Anthology of A Level Greek texts
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Plutarch, *Life of Antony*, 83

(e)* How does Plutarch create an impression of sympathy for Cleopatra in this passage?

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

[15]

Responses were again more convincing on this than on Section A. Many candidates, however, found it difficult to explain why Cleopatra's grace and bloom of youth not being totally extinguished induced sympathy. Few gave convincing explanations for why Cleopatra's attempts to excuse herself to Caesar should cause us to feel sympathy for her. Most seemed to take the final ὥς δὲ τις clause as the literal truth, i.e. that Cleopatra was clinging to life, not that she was pretending to do so. In general, the first four lines were dealt with best, with some very good points being made about the contrast between her state now and her former position as queen (on a straw-bed, only wearing a tunic, animalistic, trembling, wasted.)

Section C overview

Essays were generally done well although Question 7 produced more excellent responses than the other two questions. One tendency in less strong responses was to deal with 'either/or' ideas in questions separately and then draw a conclusion at the end rather than compare thematically throughout the essay. Those candidates that did make consistent comparison throughout the essay often achieved higher marks.

Question 6*

6* Do you consider Herodotus to be primarily a historian, a teacher or a storyteller? Justify your answer from your reading of *Histories* Book 1. [20]

Responses here were often convincing with candidates making sensible points about how the modern definition of a historian might be anachronistic when applied to Herodotus. Some interpreted 'teacher' as more than just didactic.

The main weaknesses in answers were:

- not drawing evidence from across the whole text (most were heavily reliant on the first parts, and the English was less well treated)
- mixing up the qualities, e.g. saying that Herodotus was a storyteller, but then using evidence that was more historical in nature
- not really dealing with what Herodotus was *primarily*.
- Some essays covered qualities that seemed historical, qualities that seemed teacher-like, and qualities that seemed storyteller-like before concluding that he was one of them.

The strongest responses gave more of an ongoing explanation, rather than making a conclusion in the final paragraph with no real explanation for why they had chosen that one.

Exemplar 3

6	Herodotus in his Histories describes himself as putting forward an "enquiry" in order to not let the events of men become faded by time and do tell of the great and wondrous deeds now displayed by the Greeks and non-Greeks. From the start then Herodotus puts himself in the position of a historian - preserving the achievements and events of the past. However, throughout the narrative this outlook is arguably complicated by fictionalised and didactic narratives leading Plutarch to label him in response to Cicero, "the father of lies". It is certainly true However I think that this is an unfair characterisation of Herodotus in his Histories (book one) instead he is a mix of historian teacher and storyteller though primarily the former, depicting what men do, and thus what men are. It is profoundly difficult to separate the history (what actually happened) from the stories fictionalised accounts of Herodotus, and this is, as the scholar Daniel Robinson argues, because Herodotus is seeking not to reveal to tell us of what different people think happened and how this defines them and history, rather than a strictly factual presentation. This is seen clearly from the start in the accounts of the kidnappings. He gives a polyphonic perspective of the workings of Io, Medea, Europa and Helen, simply allowing the Phoenicians to argue that Io "slept with the captain of the ship and then sailed away to Phoenicia".
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		willingly", and the Persian account that the Phoenicians "guided one another into setting upon them". Moreover, in addition to this polyphonic perspective Herodotus says "I will not go around saying that it happened in this way or otherwise", thus he retains a historian's position of impartiality and allows us as a reader to judge the accounts (how- ever fictional they may be). Moreover, throughout the text Herodotus is interested in the similar and different customs throughout the ancient world (Heli- carnassus was the "crossroads of it", as Robert Quinn re says), this interest marks him as intertwined ethnography with his historical account as well, complicating a purely historical reading. This fact is seen both in the story of Croesus and Gyges where he acknowledges that "among the Lydians
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roughly speaking among all the other barbarian tribes it brings great shame for even a man to be seen naked", as in the purification of Adrastus: "there is the same manner of purification for the Cyprians and for the Greeks". Thus, throughout the text Herodotus tries both to show how different cultures view their history and the similarities and differences between them in a historically precise manner.

However, the historical narrative of the text is persistently consistently intertwined with tales of a didactic nature, perhaps making him more of a teacher than a historian. This is seen more prominently in the tale of Croesus and Solon who, as Daniel Robinson affirms "almost certainly never met", and the way in which Solon, through his idea that "man is entirely chance", ~~affirms~~ could be seen to echo Greek morality and wisdom coming into conflict with non-greek hubris and excess. This point is furthered by the fact that Croesus, despite sacrificing "3000 of every animal" to the God at Delphi and giving vast amounts of gold to their citizens, is ignorant of the true meaning of the prophecy and thus is destroyed. However, the didactic nature of ~~the~~ Herodotus' narrative is not merely a polemical portrayal of greek wisdom vs. non-greek ignorance but rather a ~~definitive~~ portrayal of universal and timeless ideas. From the start Herodotus says he will "go through the great cities and small cities of mankind

clike, for the ones that were great in my time, before were small and the one that before were great may have now become small". This truth that "human fortune never stays in the same place" of Herodotus could be viewed as a didactic exercise in the suppression of hubris or a ~~recognition of the~~ profoundly modern recognition of the instability of civilisation. However, ~~it is clear~~ despite this it is clear that Herodotus gives significant weight to teaching in his text, with Solon's words going so far as to be described as "divine" by Croesus once his downfall has been realised. Thus, ~~it is clear that~~ Herodotus' reporting is not merely a selection of unbiased accounts but a profoundly didactic piece.

~~However~~ However, although interspersed with the tales of the dangers of hubris and didactic narratives, as Robert Osborne points out, the aim of the book is a historical one: "and amongst other things what was the reason they waged war against each other." Thus, in looking at the tales of characters such as Croesus and Solon, ~~there~~ there is an overriding framework to explain the origins of the Greco-Persian war (which went on in Herodotus' lifetime), not merely by looking at the events themselves but the seeds of the conflict - human nature, and different morality systems coming into conflict. Herodotus points out that "The Persians think that to kidnap women is the seed of unjust war ~~and~~ but ~~the~~ making haste to avenge the kidnapped is for idiots" and contrasts this with the tale of Paris, his seizure

of Helen and the fact that "the Greeks gathered together a mighty expedition and tore down the wall of Troy", seeing this as ^{part of the} origin of the conflict. Thus, ~~if~~ Herodotus illustrates that it is not just what each side does, but each side's interpretation of it which is key, as he says "The Persians claim Asia and the native Barbarian tribes here as their own but consider ~~Europe~~ ^{Europe} and the Greek to be separate" - thus the understanding of this and the previous notion of Persian morality leads to the conflict. In this way, Herodotus illustrates, as in the story of Solon and Croesus, that it is not just geographical difference ^{or historical events,} but a difference in perspective and moral system that leads to conflict.

Herodotus' Histories (book one) thus represents an intertwining of the roles of storyteller, historian and teacher, ~~but~~ yet all are presided over with his task of determining the origins of the conflict which had so affected his life. Indeed, he sees war as one thing which is universally for "fools" - as Croesus puts it, "for in peace time sons bury fathers and in war fathers bury sons", thus, in the text Herodotus appeals to us not just through his history but to our common humanity, by showing what is Candaules lost or Croesus' hubris, the human being is flawed, ~~and~~ ^{but} that ~~despite~~ ^{and} power corrupts.

The candidate here shows excellent evaluation throughout the response and is clearly answering the precise question asked. The use of secondary scholarship adds to the argument although this is not a requirement on the specification. The candidate would still gain full marks without it. Coverage is strong and the AO2 coverage supports the argument well. This meets the requirements for the top end of Level 5.

Question 7*

- 7* How useful do you find the discussions of *Republic* Book 1 in reaching an understanding of justice? [20]

For the answers which were done well, this was the best essay. Candidates were convincing in their points about how each section of the text related to the question (both positively and negatively) and drew interesting points about Socrates' shortcomings (rhetorical points, *technai*, irony). Some were less convincing – these tended to rely too heavily on one point (that each discussion ends in *aporia*, which may be true, but does not give much nuance).

Question 8*

- 8* Of Antony and Cleopatra, who do you respect more as a leader? Justify your answer from the sections of Plutarch's *Life of Antony* which you have read. [20]

Much like the Herodotus essay, this was competently done but candidates often fell into the same trap: they separated their answers into 'Antony is able to be respected for these points, and not these'; and then the same for Cleopatra, with one of them finally announced the winner. The more successful answers compared the two throughout for particular qualities.

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