

GCE

Classical Greek

H444/04: Verse literature

A Level

Mark Scheme for June 2025

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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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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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of 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, email or via the RM Assessor messaging system.

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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.
7. There is a NR (**No Response**) option. Award NR (No Response):
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
 - OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

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.**

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: Not applicable in F501

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
	Blank Page
	Benefit of Doubt
	Point whose relevance is debatable or which is hard to understand
	Incorrect answer; invalid point
	Major error
	Minor error
	Correct answer; valid point
	Omission mark
	Noted but no credit given
	Good features of literary style / key elements of essay structure
	Consequential error
	To divide sections of a translation, etc.
	AO1
	AO2
	AO3
	Candidate has mistranslated or shown misunderstanding of text (though point may still be valid)

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 “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 a “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	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. <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i>
4	10–12	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. <i>The response is logically structured, with a well-developed and clear line of reasoning.</i>
3	7–9	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. <i>The response presents a line of reasoning which is mostly relevant and has some structure.</i>
2	4–6	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 <i>The response presents a line of reasoning but may lack structure.</i>
1	1–3	very limited engagement with the question expresses points which are of little relevance and supported with little evidence from the passage <i>The information is communicated in an unstructured way.</i>

0 = No response or no response worthy of credit.

Question	Answer	Mark	Guidance
1 (a)*	Assess against criteria in the 15-mark AO3 grid (see above). Answers should include an analysis of both the style and content of the passage. Elements which might be included are as follows: • ὥς ἄρα τοὶ περὶ νεκρὸν ὀμίλεον: the image of Greek and Trojans surrounding the body in huge numbers is disturbing • οὐδέ ποτε Ζεὺς / τρέψεν ...: The fact that Zeus himself remains so focused on the scene as the grieving father as well as king of the gods is a powerful image, indicating the importance of the events on the battlefield, as well as the powerfully emotional scenes taking place • ἀλλὰ κατ' αὐτοὺς αἰὲν ὄρα καὶ φράζετο θυμῷ: the ἀλλὰ is emphatically placed to reinforce the fact that Zeus does not turn his eyes from Sarpedon's corpse; the placement of αἰὲν in the centre of the line focuses the audience's attention also • πολλὰ μάλ' ἀμφὶ φόνῳ Πατρόκλου μερμηρίζων: it is rare that we see the god's thought processes in such an intimate way. This line also allows for significant dramatic irony as although there have been presentiments of doom for Patroclus in earlier parts of Book 16, this phrasing makes it very clear that his fate is sealed. • Zeus is weighing up in his mind what to do about Patroclus in a way that highlights the random nature of warfare as well as its extreme violence – starting the line with πολλὰ μάλ' emphasises the very many ways in which Patroclus could be slaughtered, highlighting the pathos of the scene • The repeated use of vocabulary associated with reflection and careful thought (φράζετο θυμῷ (3) ...μερμηρίζων (4) ... φρονέοντι (9) stresses the importance of Zeus' ultimate decision	AO3 15	Answers should be marked in line with the assessment grid for 15 mark questions. Answers should focus on detail from the passage, and choose a range of examples from the set lines to exemplify the points being made.

Question	Answer	Mark	Guidance
	• Zeus' different options for killing Patroclus (emphasised by ἦ ... ἦ) continues for four lines, serving to stress the power of gods over mortals • ἀντιθέω Σαρπηδὸνι φαίδιμος Ἑκτωρ: the use of epithets indicates that each man was a great warrior, and the structure of the line leaves very little to distinguish between them in a way that adds to the sadness and sense of human vulnerability of the scene • ἀπό τ' ὤμων τεύχε' ἔληται: the brutality of despoiling a corpse adds to the sense of mindless, needless violence • ἦ ἔτι καὶ πλεόνεσσιν ὀφέλλειεν πόνον αἰπύν: Zeus' total disregard for the massed ranks of soldiers shows him to be brutal and focused only on his own wishes – the mortals are clearly viewed as disposable • πολέων δ' ἀπὸ θυμὸν ἔλοιτο: the casual nature of Zeus' attitude towards the mortals of both sides is powerful, and Homer's phrasing suggests the violence involved in physically tearing the lives out of the men • ἀνάλκιδα θυμὸν ἐνῆκεν: there is significant pathos here as Hector is deliberately placed at a disadvantage by Zeus and robbed of his power -again, dramatic irony adds to the sympathy that the audience feels for Hector who cannot understand why his prowess on the battlefield seemed to be waning • κέκλετο δ' ἄλλους / Τρῶας φευγέμεναι: the enjambement may add to Hector's sense of panic and sudden movement • γνῶ γάρ Διὸς ἰρὰ τάλαντα: this moment adds to the pathos of the scene – Hector has realised that he is in serious danger. The caesura in this line is effective – the pause enables the audience to realise that Zeus has finally made a decision and this enforces the power of the gods; the line then continues by showing the way in which Zeus' decision is instantly recognisable to those involved		

Question	Answer	Mark	Guidance
	• ἔνθ' οὐδ' ἴφθιμοι Λύκιοι μένον, ἀλλὰ φόβηθεν πάντες ... The widespread panic of formerly powerful, proud soldiers adds to the audience's sympathy for their suffering • ἐπεὶ βασιλῆα ἴδον βεβλαμμένον ἦτορ κείμενον ἐν νεκύων ἀγύρει: like the image of Sarpedon's body being potentially despoiled by Hector, this picture of Sarpedon lying dead is particularly graphic. Despite being a king, he is covered with other corpses in a way that reinforces the way in which death is a terrible leveller. This is highlighted by the use of enjambement as well as the caesura πολέες γὰρ ἐπ' αὐτῷ / κάππεσον... • εὖτ' ἔριδα κρατερὴν ἐτάνυσσε Κρονίων: this phrase further emphasises Zeus' power over the men on the battlefield and the degree of coercion that is involved. The enclosing word order stresses this: ἐτάνυσσε is framed by the controlling god κρατερὴν ... Κρονίων		
1 (b)	Assess against criteria in the 5-mark AO2 grid (see above). ὥς φάτο, Πάτροκλος δ' ἀνεχάζετο πολλὸν ὀπίσσω μῆνιν ἀλευάμενος ἑκατηβόλου Ἀπόλλωνος. Ἐκτωρ δ' ἐν Σκαιῇσι πύλης ἔχε μώνυχας ἵππους: δίξε γὰρ ἠὲ μάχοιτο κατὰ κλόνον αὐτὶς ἐλάσσας, ἦ λαοὺς ἐς τεῖχος ὁμοκλήσειεν ἀλῆναι. Suggested translation: He spoke, and Patroclus was forced back a long way, avoiding the anger of far-shooting Apollo.	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error. Individual slight errors: κατὰ κλόνον taken with ἐλάσσας, rather than μάχοιτο Individual major errors: Note that the translation given is only for guidance. Any accurate translation should be accepted, and marked in line with the grid.

Question		Answer	Mark	Guidance
		But Hector held his solid-hoofed horses within the Scaean Gates, unsure whether he should drive them out into the turmoil and fight, or command his men to shut them in (behind) the walls.		
1	(c)	• Apollo comes to the battlefield in person • He stands close to Hector (while Hector is still deliberating) • Apollo is disguised as Hector's own uncle Asius • Asius is an older male figure, authoritative, trustworthy, caring, to whom Hector is likely to listen • Apollo speaks to Hector directly • The god gives extremely specific instructions about what Hector should do next • Apollo's manner is abrupt and forceful, designed to make Hector listen to him; he is in no way subtle or gentle, and leaves no doubt about what Hector needs to do • He demands to know why Hector has left the battlefield, (thereby making it evident that this was the wrong decision) • Using short, sharp words (line 12) he makes it very clear that withdrawal was a bad idea • Apollo adds an element of comparison between his younger, stronger self and Hector, implying that Hector is much weaker • The god aims to shame Hector by suggesting that Hector is shirking his duty • He specifically tells Hector to use his horses to track down Patroclus, giving specific advice on how to approach him on the battlefield • He suggests that Apollo might be on his side, giving him hope	AO2 6	

Question			Answer	Mark	Guidance
2	(a)*		Assess against criteria in the 15-mark AO3 grid (see above). Answers should include an analysis of both the style and content of the passage. Elements which might be included are as follows: • ἀλλ' ἴσθι μέντοι: The Nurse's warning tone suggests that she is exasperated by Phaedra's behaviour and has almost resorted to threatening her. The use of the imperative ἴσθι adds a sense of force • We see that their relationship is a close one as she is able to speak to her mistress in so direct a manner; this also succeeds in raising the emotional tension of the scene, as she can articulate her views openly • αὐθαδεστέρα / γίγνου θαλάσσης: the image of Phaedra as more implacable than the sea is a particularly poetic one and suggests that the Nurse claims to be untroubled by any negative emotion that Phaedra can show her; this is consistent with adults dealing with the stormy behaviour of their children. Nonetheless, the Nurse is still determined to find out what the problem is, and Phaedra is clearly not an angry child • The lines are disjointed, perhaps to reflect the Nurse's desperate attempts to identify a way of getting through to the Queen • The seriousness of the situation is amplified by the Nurse's reference to Phaedra's children and the harm she will do them: εἰ θανῇ, προδοῦσα σοῦς/ παῖδας. The enjambement in the phrase is emphatic and may indicate a desire to emphasise σοῦς – Phaedra's responsibility for her own children	AO3 15	Answers should be marked in line with the assessment grid for 15-mark questions. Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

Question	Answer	Mark	Guidance
	• The alliterative phrase μὴ μεθέξοντας focuses the audience's attention on the danger to their safety & wellbeing that Phaedra's sons face. • The alliteration of παῖδας, πατρῶων together with the mention of δόμων highlights the significance of family responsibilities which Phaedra is terrified of rejecting; • We see the close relationship that the Nurse has with the royal family as she is so aware of the implications surrounding inheritance in the longer term, even though she remains personally unaffected • Euripides then builds up to the mention of Hippolytus' name over three lines to increase the tension: • (i) the nurse swears an oath by his mother without specifically naming her; doing so confers a quasi-divine power on her which adds to Hippolytus' claim over Theseus' kingdom • (ii) the mention of a 'master' who will rule over σοῖς τέκνοισι – an assonant phrase to reiterate the vulnerability of her own children • (iii) the nurse calls him the abusive word νόθον, but does not yet name him • The stychomythia is disjointed at this point for heightened effect • Ἰππόλυτον . . . οἶμοι: The final articulation of Hippolytus' name adds to the tension of the moment, particularly as Phaedra reacts instantly and very obviously to it. • Her involuntary use of οἶμοι has a tragic effect and may contribute to the foreshadowing of suicide that has been so prominent in this first episode • θιγγάνει σέθεν τόδε; The Nurse realises that she has touched a nerve and presses her advantage • There follow two sets of distichomythia which perhaps indicate that each speaker has much to say. As the		

Question	Answer	Mark	Guidance
	tension continues to build, the pace increases using stichomythia; from lines 12 - 20 we see that the single lines of stichomythia work almost like poetic couplets, with the Nurse asking a question and the Queen responding but leaving the overall sense of her situation wholly unclear in a way that builds the tension • The overwhelming sense of foreboding is exacerbated by ἀπώλεσάς με and Phaedra reveals her desperation with λίσσομαι – there is an irony that the queen is begging favours from her own servant, indicating how troubled by love she has now become • καί σε πρὸς θεῶν / τοῦδ' ἀνδρὸς αὖθις λίσσομαι σιγᾶν πέρι: The use of hyperbaton in these lines may be designed to reflect Phaedra's confusion and horror at the Nurse's mention of Hippolytus' name • ὀρᾶς; φρονεῖς μὲν εὖ: there is a moment of relief when the Nurse is reassured that Phaedra is not as mad as she had feared. This lightens the tension briefly, but there is a contrast between the Nurse's lifted spirits and Phaedra's more desperate mood • φρονεῖς μὲν εὖ, φρονοῦσα δ': the Nurse may be using polyptoton here to stress the fact that despite being rational, Phaedra is still putting her sons at risk – this is emphasised by the prominent position of οὐ θέλεις which suggests that Phaedra has a choice; gradually we see that Phaedra herself does not believe this • φιλῶ τέκν': ἄλλη δ' ἐν τύχῃ χειμάζομαι: the word order here is effective, reflecting Phaedra's conflicting emotions and vulnerabilities. The active φιλῶ τέκν' at the start of the line contrasts powerfully with the very passive sense of χειμάζομαι that suggests		

Question	Answer	Mark	Guidance
	degeneration and loss of control. The end stop in this line seems very final • To heighten the dramatic tension, Phaedra continues to leave the reason for her suffering unexplained, relying instead on the mysterious phrase ἄλλη δ' ἐν τύχῃ which is framed in the centre of the line • ἀγνὰς ... χειρὰς αἵματος: after her talk of inheritance, the Nurse's sudden reference to murder may seem extreme but Phaedra's behaviour and mood clearly suggests something extremely serious. This line contributes to the increasingly dark direction in which the play is going • χειρὲς μὲν ἀγναί, φρήν δ' ἔχει μίασμά τι: Phaedra's response echoes the Nurse's language, indicating how closely they are focusing on each other's words; this mirroring also acts to heighten the contrast – her <i>hands</i> may be free from blood but her <i>mind</i> is what is polluted • The word choice of μίασμά is powerful, hinting at far more serious problems of guilt and contamination that will need significant expiation • Having mentioned murder, the Nurse now wonders whether there are malicious, superstitious reasons (ἐπακτοῦ πημονῆς) for Phaedra's problems. Her incredulity is stressed by the use of μῶν... ἐχθρῶν τινος; and there is a clear sense that she fears that Phaedra is vulnerable to a threat from a sinister, unknown source – heightened by the use of ἐχθρῶν τινος at the end of the line. • Again, the tension is increased by Phaedra's response which contrasts with the 'enemy' referred to in the previous line; the incongruity of her problem is increased by the phrase φίλος μ' ἀπόλλυσ' where a friend would be expected to help, not destroy her		

Question			Answer	Mark	Guidance
			- Phaedra continues to add to the mystery by adding the phrase οὐχ ἔκοῦσαν οὐχ ἔκων which adds to the sense of powerlessness conveyed by ἐν τύχῃ χειμάζομαι in line 12, - Phaedra seems to be verbally bringing herself closer to Hippolytus by means of the word order: the repetition of οὐχ ... οὐχ alternates with ἔκοῦσαν... ἔκων - The Nurse innocently assumed that the male friend (hinted at using ἔκων) harming Phaedra is her own husband; given the traditional roles expected of women in mythology as well as by Euripides' real audience it would be frowned upon for Phaedra to have men as friends, even as a married queen. This may increase the dramatic tension as the audience wonders whether the queen's problem contravenes strict societal norms - Euripides extends his use of mirroring word order and polyptoton in τιν' ἡμάρτηκεν ἐς σ' ἁμαρτίαν which gives a strong sense of wrongdoing and error - Ironically, Phaedra's definitive response to the Nurse's query about Theseus raises more questions than it answers - μὴ δρῶσ' ἔγωγ' ἐκείνον ὀφθείην κακῶς: the repeated ἦ, ῶ and εἰ sounds in this line make Phaedra sound wistful, despite the emphatic μὴ that starts the line and the use of ἔγωγ'. The word order seems to protect Theseus at the centre with μὴ δρῶσ' ...κακῶς used to frame the line. Her focus on public perception of her behaviour is stressed by the hopeful use of ὀφθείην in the passive voice. This could refer to her fear of being seen by others as behaving badly or potentially being caught doing so		

Question			Answer	Mark	Guidance
			- We see Theseus as potentially blameless, or perhaps as a further threat if he is displeased - at this stage in the play the dynamic between husband and wife is unclear - The Nurse finally tries to identify the problem which is shown as having such control over Phaedra τὸ δεινὸν τοῦθ' ὅ σ' ἐξάγει θανεῖν. She asks the Queen directly, using short simple phrasing as if to simplify the process - However, unlike the immediately preceding lines, Phaedra does not respond to the Nurse's directness in any way, suddenly contradicting her previous wish to remain blameless but instead to be 'allowed' to give in to her desire for wickedness - ἔα μ' ἁμαρτεῖν: - Her use of ἔα echoes the λίσσομαι in line 9, suggesting vulnerability and a desire for the Nurse's approval, but comes in the form of an imperative as is to be expected from a Queen to her servant - Phaedra qualifies her command with οὐ γὰρ ἐς σ' ἁμαρτάνω in a way that suggests that she fails to understand the love and care that the Nurse has for her		
2	(b)		Assess against criteria in the 5-mark AO2 grid (see above). γλώσση γὰρ οὐδὲν πιστόν, ἡ θυραῖα μὲν φρονήματ' ἀνδρῶν νουθετεῖν ἐπίσταται, αὐτὴ δ' ὑφ' αὐτῆς πλεῖστα κέκτηται κακά. τὸ δεύτερον δὲ τὴν ἄνοιαν εὖ φέρειν τῷ σωφρονεῖν νικῶσα προυννοησάμην.	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error. Individual slight errors: Individual major errors: Note that the translation given is only for guidance. Any accurate translation should be accepted, and marked in line with the grid.

Question			Answer	Mark	Guidance
			Suggested translation: For there is no trusting the tongue, which knows how to advise other people's thoughts, but acquires very many problems by its own doing. Secondly, I planned to endure the madness, conquering it by being sensible.		
2	(c)		• Death is the best way of defying Aphrodite's power (1) • Although death would mean that all her good deeds remained unknown (1) • ... it would also mean that her bad deeds would not come to light (1) • The deed itself (1) and her desire for it (1) are both wrong (1) • Her own existence as a woman (1) • ... makes her despised by men (1) • The woman who first shamed her marriage by committing adultery (1) deserves to die terribly (1) • Adulterous behaviour that was started among the wealthy (1) is emulated by the poor (1)	AO2 6	

Question		Answer	Mark	Guidance
3	(a)	- The next morning (1) / at dawn (1) - The Achaeans will resume fighting (1) - They are currently frustrated... (1) ... by sitting idle (1) - The leaders of the Greeks (1) ... won't be able to restrain them (1)	AO2 4	Accept any four valid points
3	(b)	Assess against criteria in the 5-mark AO2 grid (see above). τὸν δ' ἡμείβετ' ἔπειτα γέρων Πριάμος θεοειδής: 'εἰ μὲν δὴ θεράπων Πηληϊάδεω Ἀχιλῆος εἷς, ἄγε δὴ μοι πᾶσαν ἀληθείην κατάλεξον, ἧ ἔτι παρ νήεσσιν ἐμὸς πάϊς, ἧέ μιν ἦδη ἦσι κυσὶν μελεῖσσι ταμῶν προύθηκεν Ἀχιλλεύς.' Suggested translation: Then the old man, godlike Priam, replied to him: 'If indeed you are a companion to Achilles, the son of Peleus, come now, tell me the whole truth: whether my son is by the ships or Achilles has cut him up limb from limb and thrown him to the dogs.'	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error. Individual slight errors: Individual major errors: Note that the translation given is only for guidance. Any accurate translation should be accepted, and marked in line with the grid.
3	(c)	- The corpse has not yet been eaten by dogs or carrion birds (1) - It remains among Achilles' huts near his ship (1) - The body is in its original state (1) - It has been lying there for 12 days (1) ... but it / the skin has not rotted (1) - Nor have the worms / maggots eaten it (1)	AO2 5	Accept any five accurate points

Question			Answer	Mark	Guidance
			• Achilles drags the body around Patroclus' tomb (1) • ... at dawn every day (1) • But this has not disfigured the corpse (1) • ... which lies 'fresh' (1) • It is clean of blood and unstained (1) • Hector's many stab wounds (1) have closed up (1)		
3	(d)*		Assess against criteria in the 15-mark AO3 grid (see above). Answers should include an analysis of both the style and content of the passage. Elements which might be included are as follows: The scene between Priam and Achilles is one of the most significant moments in <i>The Iliad</i> and Homer achieves this by using some unexpected and powerful images. Neither character is quite as they seem – the vulnerable elderly king is shown to possess both the mental and physical strength for the task of ransoming his son; the powerful and murderous warrior is seen sitting in a quasi-domestic setting, surrounded by his men but effectively alone. The secrecy with which Priam is able to enter the hut and make his way to Achilles unchallenged adds a sense of mystery to the scene and stresses the old king's bravery • Having supported Priam whilst in disguise, Hermes reverts to his divine self πρὸς μακρὸν Ὀλυμπόν; by contrast, the mortal Priam is left to his terrifying task • The difference between the two characters is highlighted by the juxtaposition of their names and the pause between them: Ἑρμείας; Πρίαμος δ'	AO3 15	Answers should be marked in line with the assessment grid for 15-mark questions. Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

Question	Answer	Mark	Guidance
	- Although Priam is typically portrayed as a weak & vulnerable old man, Book 24 shows that he still possesses significant physical and mental powers, that may have been hidden from the audience until now. There are three examples that demonstrate this: (i) he leaps from the wagon, indicating flexibility and vigour (ἐξ ἵππων ἄλτο χαμᾶζε), (ii) he enters Achilles' hut alone, leaving the wagon driver to watch the donkeys: Ἰδαῖον δὲ κατ' αὖθι λίπεν – which reinforces the sense of Priam's inner strength and courage. He is not so old as to need a helper (iii) γέρων δ' ἰθὺς κίεν οἴκου: Priam does not hesitate but walks straight into Achilles' hut, despite the fearsome & solitary nature of his task - The audience are already aware of Achilles' threatening powers and the extent of his anger at Patroclus' death, but this portrayal of Priam as a man with hidden strengths and bravery in the face of mortal danger adds to the climactic feel of Book 24. - This may also suggest that the characters are not necessarily as they appear from the outside - Calling Achilles Διὶ φίλος and μιν αὐτὸν may confer greater strength and status on him, therefore making Priam's situation seem more dangerous - τῇ ῥ' Ἀχιλεὺς ἔεσκε: Priam is catching Achilles off guard in a peaceful, slow-moving and almost domestic scene - ἔταροι δ' ἀπάνευθε καθήατο: the fact that, with the exception of Automedon and Alcimos, Achilles' companions are not sitting with him may indicate that his grief for Patroclus has set him apart from the other Myrmidons and that something is not quite right		

Question	Answer	Mark	Guidance
	• ποίπνυον παρεόντε: this alliterative phrase shows that the two Myrmidons closest to Achilles are waiting on him, rather than sitting with him as his companions, perhaps heightening a sense of loneliness • Homer sets the scene and the timing for the meeting between Achilles and Priam carefully: ἔσθων καὶ πίνων: ἔτι καὶ ἔτι καὶ παρέκειτο τράπεζα • Throughout lines 2-9 the sense of dramatic irony continues to build: the hut of the Greeks' greatest warrior has been entered brazenly by the enemy king without anyone noticing. As Priam gets closer to Achilles, the audience may wonder how his entry will be received; he is outnumbered • τοὺς δ' ἔλαθ' εἰσελθὼν Πρίαμος μέγας: the adjective used to describe Priam (μέγας) is inconsistent with his traditional portrayal as a doddering and gentle old man, as it makes him appear powerful, despite his dangerous situation • The fact that Priam is able to enter undetected adds to the sense of his subtle, heroic skills • ἄγχι δ' ἄρα στὰς: the old man's gradual approach through the tent (from lines 4 – 10) ends directly at Achilles himself – Priam is brave, and does not bother to approach Achilles' henchmen, preferring instead to face his son's killer directly • Once in front of Achilles, enjambement is used over two lines to stress the speed and fluidity of Priam's actions • In adopting the traditional position of supplication we once again see Priam as flexible and swift in his movements • χερσὶν Ἀχιλλῆος λάβε γούνατα καὶ κύσε χεῖρας: the line emphatically starts and finishes with hands – Priam's own and then Achilles', which are then		

Question	Answer	Mark	Guidance
	described in line 12 using two epithets, δεινὰς ἀνδροφόνους. Achilles' hands and the violent uses to which he puts them are what make him the fearsome warrior he is, but perhaps this first overture of reconciliation must start with the older, more experienced man rather than the stubborn and impetuous hero • λάβε γούνατα lies at the heart of the line as a focus of Priam's action • λάβε γούνατα καὶ κύσε χειρᾶς: Priam's two swift actions indicate physical warmth and closeness, despite the two being sworn enemies. This may introduce the idea that reconciliation and peace-making require not only bravery but also a demonstration of human closeness; we have already seen that Achilles seems very much alone, even in his own tent with his own men • Priam's courage is emphasised by the phrase αἰοί πολέας κτάνον υἱας: the degree of forgiveness that he shows here is particularly powerful in the circumstances, heightened by the emphatic position of υἱας • ἄνδρ' ἄτη πυκινὴ λάβη: although this phrase is being used to refer to Priam, at the same time we know that it is Achilles who has been overpowered by his anger; this gives the clear picture of emotions being all-powerful and destructive • ὅς τ' ἐνὶ πάτρῃ / φῶτα κατακτείνας: Homer's use of an unusual simile (particularly in the context of an old man trying to random his son's body) furthers our view of Priam as a character who possesses latent strength and a capacity for aggression • The antithesis of ἐνὶ πάτρῃ and ἄλλων ... δῆμον stresses the sense that, although Priam is technically		

Question	Answer	Mark	Guidance
	on Trojan soil, he is in a very foreign setting and thus extremely vulnerable • ἀνδρὸς ἐς ἀφνειοῦ: the image of a murderous fugitive begging for money is difficult to associate with Priam, a famously wealthy man, coming from his palace to a wooden hut bringing a huge ransom; nonetheless he adopts the pose of a suppliant, which may suggest that Hector's body represents the wealth that he wants to acquire • θάμβος δ' ἔχει εἰσορόωντας: it is only at this point that Homer mentions the reaction of others to Priam's secret arrival – he has been under cover for a long time • For the second time in three lines, Homer indicates the power and agency of emotions that have a grip on humans. In this case of this phrase and ἄτη πυκινὴ λάβη, the emotion is followed by an active verb. • ὥς Ἀχιλεὺς θάμβησεν ἰδὼν Πριάμον θεοειδέα: Homer finally zooms in on Achilles' own reaction, which has been delayed using dramatic irony for 15 lines. The central position of θάμβησεν ἰδὼν highlights how dumbfounded and caught off guard he is • The epithet θεοειδέα describing Priam reiterates the audience's sense of his noble strength • The slow motion feel of this moment pans outwards, looking at the reaction of the other Myrmidons in the hut and the repetition and echo of θάμβησεν ... θάμβησαν heightens Priam's achievement in entering unseen • ἐς ἀλλήλους δὲ ἴδοντο: this is almost a comedic moment of horror and amazement		

Question	Answer	Mark	Guidance
	• The audience is reminded of the pathos of Priam's position on the ground by τὸν καὶ λισσόμενος Πρίαμος, which continues the sense of peripeteia – the once mighty king begging his enemy on his knees • Despite his vulnerable position, Priam begins his speech to Achilles with an imperative, μνησai. He does not beg his enemy, but instead tells him what he should be thinking • Priam addresses him politely and formally, showing a sense of respect θεοῖς ἐπιείκελ' Ἀχιλλεῦ • πατρὸς σοῖο: this introduces an additional burden for Achilles who is already lamenting Patroclus - the sense of guilt and sadness for his own father. Priam's advice also serves to draw the two men together in shared humanity. The connection between Priam and Peleus is reinforced by τηλίκου ὥς περ ἐγών • The pathos of the human condition is reinforced by ὀλοῶ ἐπὶ γήραος οὐδῶ in a line that is heavy with long vowel sounds • The potential vulnerability of Peleus in the face of enemies is highlighted by the use of enjambement in line 20; the pause after τείρουσ' is also emphatic, to allow the point to hit home • The assonance of ου sounds in τείρουσ', οὐδέ stresses the fact that Peleus has nobody to protect him • ἄρην καὶ λοιγὸν: Homer uses tautology here for emphasis – both nouns can mean 'ruin'. Together, the words overpower the singular οὐδέ τις stressing Peleus' weakness		

Question			Answer	Mark	Guidance
4	(a)		Assess against criteria in the 5-mark AO2 grid (see above). Φαίδρα ὑμεῖς δέ, παῖδες εὐγενεῖς Τροζήνιαι, τοσόνδε μοι παράσχετ' ἐξαιτουμένη, σιγῇ καλύψαθ' ἀνθάδ' εἰσηκούσατε. Χορός ὄμνυμι σεμνὴν Ἄρτεμιν, Διὸς κόρην, μηδὲν κακῶν σῶν ἐς φάος δείξειν ποτέ. Suggested translation: Phaedra: But you, noble children of Troezen, Grant me this much that I am demanding: Conceal in silence as much as you have heard. Chorus: I swear by holy Artemis, daughter of Zeus, Never to reveal your problems to the light.	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error. Individual slight errors: σιγῇ: keep silent Individual major errors: Note that the translation given is only for guidance. Any accurate translation should be accepted and marked in line with the grid.
4	(b)		• καλῶς ἔλεξαθ': she treats the Chorus with respect • ἐν δὲ †προτρέπουσ' ἐγώ: She is reflective and has approached her problems logically (1) • εὕρημα δὴ τι τῆσδε συμφορᾶς ἔχω: She has found a possible solution to her difficult situation herself (1) • ὥστ' εὐκλεᾶ μὲν παισὶ προσθεῖναι βίον: She is a caring mother, concerned about her children's future well-being (1)	AO2 5	Accept reasonable suggestions from lines 6-15

Question			Answer	Mark	Guidance
			• She wants her sons to have glorious, impressive futures, which may show her prioritising their needs... (1) • οὐ γάρ ποτ' αἰσχυνῶ γε Κρησίους δόμους: She is loyal to Crete and her own family (1) • She does not want to bring shame upon them (1) • She will not face Theseus with this allegation hanging over her (1) • αἰσχροῖς ἐπ' ἔργοις: She fully recognises the shameful of the situation, suggesting that she has a fully developed sense of right and wrong within her society (1) • She shows concern for her own reputation (1) • She is willing to die for this (1)		
4	(c)		• Phaedra will give pleasure to Aphrodite (1) who is destroying her (1) • Phaedra will die today (1), reduced by her bitter love (1) • She will cause problems for someone else (1) after her own death (1) • This will be a lesson to this person (1) – to stop him from looking down at her problems (1) • Once he has had a share in her suffering (1)... • ... he will learn to come to his senses (1)	AO2 4	
4	(d)*		Assess against criteria in the 15-mark AO3 grid (see above). Answers should include an analysis of both the style and content of the passage. Elements which might be included are as follows:	AO3 15	Answers should be marked in line with the assessment grid for 15-mark questions. Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

Question	Answer	Mark	Guidance
	The <i>agon</i> between Theseus and Hippolytus is a particularly bitter and personal one, which indicates that Theseus does not know his son particularly well. By this point the curse of Poseidon has already been invoked, so there is little chance that Hippolytus' words can change his father's mind or alter the outcome. The dramatic irony of the scene is powerful: neither character is aware of the full story but takes action anyway, and the audience watches the tragedy unfold, finally realising what Phaedra's plan for revenge really involved. The presence of her corpse and the note is seen by Theseus as evidence enough of Hippolytus' guilt and he fails to investigate Phaedra's allegations in any depth. Much of the <i>agon</i> centres around the kind of man Hippolytus is, and Theseus takes pleasure in ridiculing his son's self-control and virtue, seeing it as mere hypocrisy. • In a speech beautifully crafted by Euripides, Hippolytus tries to show Theseus how plain and trustworthy he is by pointing out how poor he is at public speaking – ἄκομψος εἰς ὄχλον δοῦναι λόγον • To a contemporary audience, used to clever rhetoric and persuasive techniques in the Ekklesia and law courts, this would make Hippolytus seem innocent and out of touch with modern attitudes • Hippolytus contrasts his behaviour in front of a crowd with the way he acts with his few friends εἰς ὄχλον ... ἐς ἡλίκας ... κωλίγους, describing himself as σοφώτερος - he is not a complete fool. Clearly he is trying to assure Theseus that he would not have behaved in the way his father assumes he has		

Question	Answer	Mark	Guidance
	• The fact that he adds κωλίγους may show him to be honest about himself – he is admitting to having only a few friends • ἔχει δὲ μοῖραν: Hippolytus reinforces the idea of reasonable, sensible behaviour that involves doing the right thing • The antithesis between the two comparatives at the start of this extract - μουσικώτεροι and σοφώτερος – heightens the difference between Hippolytus’ rational attitude and the irrational love shown towards demagogues by the mob. Hippolytus is trying to justify his weak persuasive skills by reassuring Theseus that he is genuine, rather than a fake rabble-rouser • Hippolytus uses the juxtaposition of powerful and emotive language to describe his current situation ἀνάγκη, ξυμφορᾶς, and these words lie at the heart of the line. This serves as a reason for him to try and explain his position and enables him to start his argument logically • πρῶτα δ’ ἄρξομαι λέγειν/ ὅθεν ...πρῶτον reinforces the sense that Hippolytus’ argument is calm and carefully thought through, rather than over-emotional, and this sense of calm is heightened by the caesura in this line – Hippolytus is not too flustered that he cannot come across as reasonable and calm in the face of such an allegation • In keeping with the references to disaster, he portrays himself as very much under attack from Theseus, shown by ὅθεν μ’ ὑπῆλθες ... ὡς διαφθερῶν – not the behaviour that a son would expect from his father • There is pathos in this approach – he shows Theseus’ behaviour as deliberately destructive, having already shown the terrible effect that it is having on him		

Question			Answer	Mark	Guidance
			• πρῶτον ὡς διαφθερῶν / οὐκ ἀντιλέξοντ': the enjambement in this line hints at a complete loss of control and the fact that his words run on in enjambement for three consecutive lines may give the impression that Hippolytus is trying to talk at length, giving plenty of arguments to refute Theseus' accusations • εἰσορᾷς φάος τόδε / καὶ γαῖαν: Hippolytus starts his formal argument by pointing out irrefutable facts about the world around them; it would be easy to imagine the actor using wide arm gestures to show the expanse of air and land around them as a means of building up to his first point • He builds up to his main point – that there is nobody on earth more chaste than he: σωφρονέστερος. This marks the second time that he describes himself using a powerful comparative adjective in this extract and this word contrasts with the previous comparative used to show how foolish the mob are (μουσικώτεροι) • The lack of a rival in his purity is emphasised by the repetition of οὐκ ... οὐδ', and he is using his own father as a witness to this point • ἦν σὺ μὴ φῆς shows that he can see his father's response but claims to know better than him. His calm way of rejecting Theseus' potential rebuttal shows his control over the speech • To reiterate Hippolytus' good sense and understanding of the situation, he starts the next sentence with ἐπίσταμαι and continues to structure his speech effectively using balancing phrases introduced by μὲν ... τε and μήτ' ... μήτ' - he has not reduced his speech in this agon to mere shouting		

Question	Answer	Mark	Guidance
	• πρῶτα θεοὺς σέβειν demonstrates his piety to the gods, stressed by the use of πρῶτα, which indicates that his worship is of fundamental importance to him. • The powerful dramatic irony inherent in this moment comes from the fact that the audience are fully aware of the reason that he is being punished by Aphrodite, but he remains ignorant • φίλοις τε χρῆσθαι μὴ ἀδικεῖν πειρωμένοις...: Hippolytus refers to the Nurse and Phaedra without formally naming them, adding to the dramatic irony: Theseus is unlikely to know to whom he is referring • θεοὺς σέβειν / φίλοις τε: The heavily negative terms and lexis of morality that he uses such as ἀδικεῖν ... αἰδῶς ... κακὰ ... αἰσχροῖα contrast with the purer concepts of gods or friends with which he started the sentence • The enjambement through lines 11-13 may give the impression of the heated passion with which Hippolytus is trying to correct Theseus' view of him • οὐκ ἐγγελαστής τῶν ὁμιλούντων: He reiterates the idea that he knows how to behave with others in line with his previous points • The fact that πάτερ is put in an emphatic position in line 15 serves to remind the audience of the terrible allegation that has been made against him, and the bond between the two characters • He focuses on his consistency of nature and his genuine treatment of others: focusing on παροῦσι καγγύς at the centre of the line and reiterating the word φίλοις to reinforce his loyalty and positive attitude towards others • Hippolytus focuses in on one particular allegation and spells this out carefully to his father: ἑνὸς δ' ἄθικτος. Putting 'one' at the start of the line is clearly emphatic,		

Question	Answer	Mark	Guidance
	and the privative alpha stresses the point that his body remains pure – he is untouched by the accusation that he has been touched • ὧ με νῦν ἔχειν δοκεῖς makes his argument seem logical – he is selecting particular points and refuting them individually • λέχους γὰρ ἐς τόδ' ἡμέρας ἀγνὸν δέμας: The placement of λέχους emphasises the issue he wishes to challenge, while ἀγνὸν δέμας is placed at the opposite end of the line, almost as if the body and the marriage bed are forbidden to touch, even in a line of speech • The dramatic use of ἐς τόδ' ἡμέρας could link the sense of time and the day to his earlier reference to light and earth in lines 8-9: elemental forces to which he is almost appealing. • Hippolytus wholeheartedly denies any sexual knowledge by starting the sentence with οὐκ οἶδα • The plangent and echoing τήνδε πλὴν in the middle of the line focuses attention on what little he does know of the sexual act but it is only second hand: κλύων ... γραφῇ τε λεύσσω; this is heightened by his use of a caesura to pause for effect • He concludes this point by denying any interest in even seeing images by using the powerful sentence: '... οὐδὲ ταῦτα γὰρ σκοπεῖν / πρόθυμός εἰμι, παρθένον ψυχὴν ἔχων • The reference to his παρθένον ψυχὴν may echo the audience's setting in the Theatre of Dionysus which sits in the shadow of the temple sacred to Athene Parthenos. This could highlight Hippolytus' purity and reiterate the sense of piety to the gods that mentioned in line 11		

Question			Answer	Mark	Guidance

Question			Answer	Mark	Guidance
5	(a)*		Assess against criteria in the 15-mark AO3 grid (see above). Answers should include an analysis of both the style and content of the passage. Elements which might be included are as follows: Aristophanes uses a range of different types of humour in this extract to elicit laughs from different members of the audience and appeal to as many people as possible After 108 lines of introductory banter between Dionysus, Xanthias and Heracles, this section of the Prologue outlines the main purpose of Dionysus' planned <i>katabasis</i> One key element of humour is Aristophanes' depiction of the Underworld as a very human space that seems to look very similar to the real world of the living The dialogue in this extract is conducted around this central conceit, as Dionysus asks his older and more experienced brother about the proposed trip, requesting tips on places to go • τήνδε τὴν σκευὴν ἔχων: The audience is reminded of the comic, visual effect of Dionysus' bizarre costume: • κατὰ σὴν μίμησιν: we know from earlier in the Prologue that he was wearing a yellow gown which made him look effeminate, but with a version of Heracles' traditional (and very masculine) costume over	AO3 15	Answers should be marked in line with the assessment grid for 15-mark questions. Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

Question	Answer	Mark	Guidance
	the top – the skin of the Nemean Lion and the club that Heracles had used to kill it • On stage the audience would be watching Heracles and Dionysus partly dressed in the same way, but in such a way as to mock Dionysus and show him to be inferior, in Heracles' shadow • Mocking the god in his own theatre at his own festival is an interesting example of metatheatre • ἵνα μοι τοὺς ξένους / τοὺς σοὺς φράσειας: The way in which a younger brother tries to use the contacts and knowledge of the elder is instantly recognisable to any member of the audience • εἰ δεοίμην: the use of the optative mood makes Dionysus appear relaxed and casual about his trip; perhaps this is unsurprising given that he is immortal. We see the conventional path being set by the serious elder sibling that a more relaxed younger sibling takes for granted: this family dynamic would be humorous to an audience – it even applies to gods • ἐπὶ τὸν Κέρβερον: a reminder of the myth surrounding Heracles' original <i>katabasis</i> adds weight to the theme, and may allow for some overly dramatic physical comedy on stage • φράσον μοι: in this imperative verb we see the confidence with which Dionysus commands Heracles • Asyndetic listing is a feature of Aristophanes' style of writing, and this particular example has significant comedic value • It gives the clear picture of Aristophanes' view of the Underworld for the purpose of this play - as a familiar setting that mirrors the living world above • The human landscape is one with which Aristophanes' audience would have been familiar: λιμένας ἀρτοπώλια/ ... ἀναπαύλας ἐκτροπὰς κρήνας ὁδοὺς /		

Question	Answer	Mark	Guidance
	πόλεις διαίτας... and the fact that these features are in the Underworld adds surreal humour that is being introduced here and takes away some of the fear associated with death • Similarly, the types of people living in this parallel underworld is easily recognisable to any city-dweller: πορνεῖ ... πανδοκευτρίας • As a touch of bathos, Dionysus' final point in his long list of travel concerns is bedbugs ὅπου / κόρεις ὀλίγιστοι and where best to avoid them; compared with the effort of getting to the Underworld, and the fearsomeness of the setting, his concern with bedbugs is surprising • This contributes to the idea of Dionysus being a particularly human-like god who doesn't like being bitten by pests – much like any member of the audience • The role played by Xanthias is not shown in this extract other than in this line where he adopts the stereotype of a miserable slave, ignored and unvalued. He repeats this sentence several times in the longer scene for comic effect • ὃ σχέτλιε τολμήσεις γὰρ ἵέναι καὶ σύ γε; Heracles' reaction to Xanthias has a paratragic tone. The fact that Xanthias is a living human and is planning on descending to the Underworld – a task more challenging than Dionysus' as an immortal – gets ignored, which highlights Xanthias' original point • Dionysus claims μηδὲν ἔτι πρὸς ταῦτ' but then continues with a question that will elicit a lengthy comic response • He also shows himself to be fussy and keen on his own physical comfort, highlighted by the repetition of μήτε and the contrast of hot and cold: θερμὴν ... ἄγαν ψυχρὰν; in this way Aristophanes heightens the		

Question	Answer	Mark	Guidance
	humorous difference between the two brothers and may also highlight the comedy of Dionysus' bizarre outfit - From lines 10 onwards, the characters discuss potential routes in a way that is consistent with any talk about travel but includes a surreal, black humour associated with suicide - φέρει δὴ τίν' αὐτῶν σοι φράσω πρώτην; τίνα; Heracles slows down the pace of the scene by pondering of potential routes to Hades. This may frustrate Dionysus who is clearly keen to get there quickly, but will allow for physical humour on stage - Each of Heracles' suggestions comes with a punchline. He starts slowly and speaks quite cryptically, and Dionysus' reaction completes the comic structure of the joke - παῦε, πνιγηρὰν λέγεις: the alliterative nature of this line suggests the release of breath which could be consistent with holding one's breath for too long - ἀτραπὸς ξύντομος τετριμμένη: Heracles' second suggestion is initially harder to understand, but he builds up with three words that include harsh consonants to partly mirror the tasks needed to cut hemlock and make it drinkable - The short phrase ἢ διὰ θυείας finally reveals the joke to the audience, followed by Dionysus' incredulous ἄρα κώνειον λέγεις; and Heracles' swift response - ψυχρὰν γε καὶ δυσχείμερον: the sensory language highlights the well-known sensation of taking hemlock, and enables Dionysus to shudder theatrically from both horror and cold ψυχρὰν γε καὶ δυσχείμερον: - He shows how closely he is listening to Heracles' advice by saying εὐθὺς γὰρ ἀποπήγνυσι τάντικνήμια, and this would add to the build up to each of Heracles' punchlines		

Question			Answer	Mark	Guidance
			The structure of this extended joke is now familiar to the audience as Heracles prepares for a third way of getting to Hades:... κατάντη καὶ ταχεῖαν σοι φράσω; by this time we know that Dionysus will eagerly agree and this will facilitate the third, unexpected part of the joke in a way that makes death appear less frightening		
5	(b)		Assess against criteria in the 5-mark AO2 grid (see above). Εὐριπίδης οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει. κρείττων γὰρ εἶναι φημι τούτου τὴν τέχνην. Διόνυσος Αἰσχύλε τί σιγᾶς; αἰσθάνει γὰρ τοῦ λόγου. Εὐριπίδης ἀποσεμνυνεῖται πρῶτον, ἅπερ ἐκάστοτε ἐν ταῖς τραγωδίαισιν ἑτερατεύετο. Suggested translation: Euripides: I will not let go of the throne. Don't tell me what to do. For I say that I am a superior to him in terms of skill. Dionysus: Aeschylus – why are you silent? You can hear what he's saying. Euripides: First he'll give himself haughty airs, just as he did in each of his tragedies when he acted pretentiously.	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error. Individual slight errors: Individual major errors: Note that the translation given is only for guidance. Any accurate translation should be accepted, and marked in line with the grid.

Question	Answer	Mark	Guidance
5 (c)	With the exception of Dionysus' advice to Euripides in line 6, we learn about each character from the other in two equally balanced speeches of 4 lines each As they are rivals, neither view is positive and both playwrights call each other names; in each case, the names provide clues about the other's character Aeschylus (according to Euripides) • Euripides claims that he knows Aeschylus well and can see through him, suggesting that much of his behaviour is an act • Euripides claims that Aeschylus uses a crude, savage style in his writing • He accuses Aeschylus of being very self-indulgent, • Euripides accuses him of using long-winded, polysyllabic words that are not properly edited, saying that he has a mouth that is 'unbridled, uncontrolled and 'ungated' • Aeschylus is accused of being ponderous (unable to chatter) • He 'spouts bundles of pompous bluster' ie. he pontificates too much and is full of hot air • We see that Aeschylus is irked by Euripides' mockery, suggesting that he is easily angered and wound up • After Euripides has hurled abuse at Aeschylus, the latter threatens that he won't get away with it, indicating that he has been genuinely angered by the names Euripides has called him to the extent that he has become threatening Euripides • Dionysus has already warned him in line 6 not to be too arrogant and cocky (Euripides according to Aeschylus)	AO2 5	

Question			Answer	Mark	Guidance
			- Aeschylus claims that Euripides is the son of an 'agricultural goddess', referring to the ongoing mockery about Euripides' mother who is said to have sold vegetables - Aeschylus accuses Euripides of being fond of picking up gossip - He mocks Euripides for the humble characters he includes in his plays, such as beggars - He calls him a 'rag-stitcher' perhaps indicating his poverty or that of his characters		
5	(d)		- Dionysus plays the role of peacemaker - He is caught in the middle of the conflict - He's excited about the <i>agon</i> & fully immersed in it - He is keen for Aeschylus to calm down as he has become so enraged - He is quick to act when he sees Aeschylus in a rage – he shouts to slaves to bring a sacrifice to ward off bad weather – using an extended metaphor of stormy weather to describe Aeschylus' anger - By (potentially) ordering slaves around he comes across as authoritative - Despite being a god, he himself uses the language of propitiation - He shows respect for Aeschylus, despite the fact that Aeschylus is a (dead) mortal, and he is immortal	AO2 4	

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>

0 = No response or no response worthy of credit.

Question	Answer	Mark	Guidance
6	‘Humans live lives that are entirely defined by suffering.’ How true is this statement of the books of <i>The Iliad</i> that you have read? Assess against criteria in the 20-mark grid (see above). Candidates may wish to compare the vulnerability of human life with the blessed but ultimately meaningless existences enjoyed by the gods In most cases it can be argued that human life is not wholly defined by suffering – in each case the human characters in Books XVI, XVIII and XXIV are highly successful, powerful and respected individuals who in many cases enjoy significant wealth & prestige because of their social status and military prowess However, we see each one of the human characters suffer considerably – each of them is fated to die, and most of the deaths (whether shown in Homer’s text or not) are violent and untimely The risk of slavery, rape and mockery is ever-present for the female characters in the poem, while physical pain and death lies in store for the male characters We see the settled, domestic lifestyles of the Trojans with their families and homes, which shows what the Trojans risk losing, adding pathos to their situations; this is less visible among the Greeks although in Book XXIV we see Achilles’ fears for his father as well as the warmth he feels for the women he sleeps with once his initial grief for Patroclus wears off. The closeness of characters to their lovers and family members adds to the jeopardy of the human condition - they face losing those they care most about. By contrast, the gods have	20 made up of AO2 = 10 & AO3 = 10	The content given opposite is indicative only, and should be used as a guide. Other relevant examples should also be rewarded. Candidates should make reference to specific incidents in the prescribed books, both the sections which they have read in Greek and in English. Answers which argue for or against the proposition should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as evidence for a clear range of relevant examples.

	relationships that bind them to each other but lack the depth of feeling that we see among the mortals. An exception to this is in the cases of immortals who have human children such as Thetis or Zeus, who are powerless to stop their suffering Arguments may include (AO3): • Patroclus is a much-loved friend of Achilles and although he is very much in the hero's shadow he nonetheless enjoys significant success on the battlefield. He is popular with the other Greeks • However, he dies a savage death at the hands of Hector which could have been avoided • Hector's arrogant boasts before killing Patroclus foreshadow his own fate at the hands of Achilles • Priam has lived a long life of wealth, power and domestic happiness • However, the Greek siege of Troy and the protracted war has changed everything and brought a huge degree of suffering to Priam and the Trojans as a whole • His decision to go to the Greek camp to retrieve Hector's body is endorsed by the gods, which shows his importance but also would have been a terrifying and dispiriting prospect for the old man • Achilles has a goddess for a mother who has supported him throughout his life • Although he is a formidable warrior we see a great deal through the poem that suggests that he is not particularly happy; not least because he is fated to live a short, albeit heroic life • The poem ends with the formal burial of Hector, once the greatest warrior in Troy and now a corpse that has been defiled by Achilles (although it has remained untouched by divine help). • The resolution of the poem is suffused with human grief and there is little of a happy ending about it.		
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	Supporting evidence may include (AO2): • In Book XVI Patroclus begs Achilles to allow him to fight in the Greeks' defence; the imagery of Patroclus behaving like a little toddler wanting to be picked up by her mother shows the closeness of the relationship between him and Achilles • There is powerful dramatic irony involved in Hector's mistaking Patroclus for Achilles because he is wearing Achilles' armour; Patroclus' death is full of pathos • As King of Troy, Priam is famous for his wealth and influence which he enjoyed for many years • Priam is happily married and has numerous children – Iliad 6 shows a very comfortable, stable and loving family life for the royal family • He has seen his many sons and daughters reach adulthood and marry • But as a result of the Trojan War, Priam has lost most of his many sons and refers to this in Book 24 • The death of Hector presages the destruction of Troy and we see Priam grief-stricken and in mourning • He knows that his wife and daughters are likely to suffer a terrible fate of rape and slavery if Troy falls, which it is likely to do • Priam is an old man now and feels powerless to fight the Greek invaders; Hecuba believes that in planning to rescue Hector's body he has lost his wits, which highlights his increasing vulnerability • He is instructed to retrieve Hector's body from Achilles' tent • Throughout <i>The Iliad</i> we see the help that Thetis gives Achilles – it is very practical & immediate, and she is able to invoke the power of other gods such as Zeus and Hephaestus to get Achilles what he wants • Achilles' status as half-divine has given him immense physical and mental strength, which has resulted in military glory		
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	• He is also supported by Patroclus and the Myrmidons who protect him, keep him company and do his bidding (as seen in Bk XXIV where TWO of his men are serving his food) • However, the loss of Patroclus has ripped away all of Achilles' power, confidence and pleasure in life • In Book XVIII we see the full extent of his grief on hearing of Patroclus' death – by the start of Iliad XXIV even the gods consider his behaviour extreme • in Book 24 we see the worry that Achilles has about his aged father Peleus who is so far away and vulnerable (according to Priam at least)		
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Question	Answer	Mark	Guidance
7	Is Hippolytus or Phaedra more to blame for the tragic events in Euripides' <i>Hippolytus</i>? Give reasons for your viewpoint. Assess against criteria in the 20-mark grid (see above). Candidates may wish to consider the role of the gods as part of this question – arguably the humans involved are used as pawns by Aphrodite. Nonetheless, neither Hippolytus nor Phaedra are wholly innocent, and while each has reasons for behaving as they do, neither is particularly likeable or sensible in their behaviour Arguments may include (AO3): Hippolytus is more to blame • Although he is very pious towards Artemis, Hippolytus' uncompromising behaviour towards Aphrodite ultimately leads to his death • For much of the play he comes across as arrogant, showing hard-line views particularly towards women • Phaedra has been used by Aphrodite to wreak revenge on Hippolytus – the extent of her passion for Hippolytus is extreme and beyond a normal response to unrequited love, whereas Hippolytus' hubris is his own • Much of Phaedra's behaviour is driven by her desire to maintain a good reputation and protect the needs & wellbeing of her children after her death Phaedra is more to blame • From the start of the play she comes across as overly passionate & lascivious;	20 made up of AO2 = 10 & AO3 = 10	The content given opposite is indicative only, and should be used as a guide. Other relevant examples should also be rewarded. Candidates should make reference to specific incidents in the prescribed books, both the sections which they have read in Greek and in English. Answers which argue for or against the proposition should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as evidence for a clear range of relevant examples.

	• As the older woman and Queen, she is seen as more responsible for the situation • Phaedra makes a selection of poor choices • Delirium brought about by long periods of fasting has made her behave strangely • While her decision to commit suicide would have been seen as a noble act by many of the audience members, her choice to add the incriminating note is wholly her own and results in Hippolytus' destruction • Hippolytus takes pride in his purity and in the abstemious lifestyle he lives – this makes him seem far more innocent than Phaedra • His horror at the suggestion of an affair with his stepmother is a very reasonable, natural reaction • His illegitimacy is not of his making and has had a profound effect on his character – this is why he dislikes Aphrodite; Phaedra would have known this as Theseus' wife • Theseus' return and instant decision-making makes the audience pity Hippolytus - there is so much that remains unspoken at this stage • By the end of the play, the audience's sympathy lies with Hippolytus because of his terrible, painful fate Supporting evidence may include (AO2): Hippolytus is more to blame • Hippolytus has dishonoured Aphrodite by refusing to give her the honour she demands; he has also made no secret of this fact • He refuses to respect the normal human need for love & sex, which sets him apart from normal people • His speech about the evils of women is extreme • Hippolytus' horrified reaction to the idea of an affair with his stepmother would have been horrible for Phaedra to hear		
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	- Hippolytus refuses to break his oath to the Nurse even though the situation would have ended better for him if he had; this could either indicate an admirable strength of character or a stubbornness that indicates a very fixed, intractable mindset Phaedra is more to blame - Hippolytus' abstemious lifestyle resists passion, meat and other forms of more 'dangerous' living – his vegetarianism, fitness regime and resistance to women are all reasonable, personal choices - Aphrodite is all-powerful and even Artemis is unable to protect Hippolytus from her wrath - Phaedra chooses to yield to the Nurse's advice and allows her to use her mysterious love potion - When the Nurse's plan fails, Phaedra's treatment of her is unkind and unfair in the circumstances - Hippolytus' noble character is shown by his refusal to break the oath of secrecy that he made to the Nurse - Theseus' hot-tempered reaction to Phaedra's letter signs Hippolytus' death warrant, as Phaedra, as his wife must surely have known it would - Poseidon's punishment of Hippolytus is particularly violent, mystical and harsh, particularly as he is effectively killed by his own horses - Artemis explains Phaedra's treachery and criticises Theseus for believing her lies, although he is exonerated from much guilt because his reaction was prompted by Phaedra's suicide - Hippolytus' death without the support of Artemis is a sad one, although he is reconciled with Theseus. Much of his fate was not specifically orchestrated by Phaedra but her letter was the catalyst that led to the terrible punishment - At the end of the play, Phaedra is more respected for her noble desire to die than censured for her lying letter		
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Question	Answer	Mark	Guidance
8	A modern audience unfamiliar with ancient Greek theatre can never find ‘<i>Frogs</i>’ entertaining.’ To what extent do you agree with this statement? Assess against criteria in the 20-mark grid (see above). Arguments may include (AO3): Agree: a modern audience can never find <i>Frogs</i> entertaining • The humour and context of <i>Frogs</i> is not funny for a modern audience • We are not familiar with much of the work of Aeschylus & Euripides, so their contest means little • The religious context of the play is challenging for us to understand • Some forms of Aristophanic humour do not translate to the modern world • Elements of ancient Greek comedy productions would be challenging for a modern audience to understand Disagree: a modern audience can find <i>Frogs</i> entertaining • The characterisation in a comedy is light touch and does not need to be deep or profound: on this level, a modern audience can recognise types of people, attitudes and behaviour that resonates with the modern world • The basic themes and concepts that underpin <i>Frogs</i> are easy for a modern audience as they mirror those of the modern world Supporting evidence may include (AO2): Ancient features of <i>Frogs</i> that a modern audience would not understand: • the theme of the katabasis	20 made up of AO2 = 10 & AO3 = 10	The content given opposite is indicative only, and should be used as a guide. Other relevant examples should also be rewarded. Candidates should make reference to specific incidents in the prescribed books, both the sections which they have read in Greek and in English. Answers which argue for or against the proposition should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as evidence for a clear range of relevant examples.

	• Slavery and a lack of questioning its existence • the ability of a Greek comic playwright to mock a god in his own theatre at his own festival • The 5 rounds of the agon between Aeschylus & Euripides do not have the resonance with a modern audience, especially in translation • Political references and word play do not necessarily translate to the modern world, meaning that the Parabasis and the Agon have little resonance nowadays • It is difficult to guess the physical comedy used in the play as there were no stage directions • The Chorus of Initiates and the ancient worship of Dionysus are very different from the modern concept of religion • Modern audiences would find certain theatrical conventions difficult to understand, such as the use of masks, the almost constant presence of the Chorus (in this play 2 Choruses), having only 3 characters on stage at any one time, ancient stage effects Ancient features of Frogs that a modern audience can understand: • Concepts such as death, life after death, family relationships, travel, competition between different types of playwright, the importance of entertainment are all familiar • We do not worship the ancient gods but their characteristics, rituals and power over humans is very familiar nonetheless • Conflict between different groups is easy for a modern audience to understand: old vs young, traditional vs modern; male vs female; family relationships • The concept of the Underworld as a parallel to the modern world makes the threat of death seem less frightening • The need to make light of death and use black humour to mitigate fear is easily recognisable		
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