

GCE

Classical Greek

H044/02: Literature

AS 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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MARKING INSTRUCTIONS PREPARATION FOR MARKING

RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are 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 50% 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 a tick to confirm that the work has been seen.
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 isn't 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.**

If you have any questions or comments for your Team Leader, use the phone, the RM Assessor messaging system, or email.

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

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

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

11. Annotations

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

12. Subject Specific Marking Instructions**Guidance on applying the marking grids for set text translation**

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

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

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

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

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

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

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

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

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

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

0 = No response or no response worthy of credit

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

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

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

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

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

10-mark grid for the extended response question AO2 = 5 marks = Demonstrate knowledge and understanding of literature AO3 = 5 marks = Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
5	9-10	• detailed knowledge and excellent understanding of the material studied in Greek including, where appropriate, the social, cultural and historic context and, where relevant, material studied in translation (AO2) • well-argued response to the question which is supported by a range of well-selected examples (AO3) <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i>
4	7-8	• good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a good response to the question which is supported by some well-selected examples (AO3) <i>The response is logically structured, with a well-developed and clear line of reasoning.</i>
3	5-6	• some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a reasonable response to the question which is supported by some points from the set text (AO3) <i>The response presents a line of reasoning which is mostly relevant and has some structure.</i>
2	3-4	• limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a limited response to the question which is occasionally supported by reference to the set text (AO3) <i>The response presents a line of reasoning but may lack structure.</i>
1	1-2	• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a very limited response to the question with very limited reference to the set text (AO3) <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)		The Phoenicians came to Argos to trade/ (1); they set out their cargo/wares (1); on the fifth or sixth day (1) many women came to the shore, including the daughter of the king. (1)	AO2 3	Any three of the four points.									
1	(b)		Assess against criteria in the 5-mark AO2 grid (see above). Suggested translation: [They say that] her name was Io (the Greeks also say the same thing), the daughter of Inachus. While they stood near the stern of the ship they were bargaining for the wares which they particularly desired, and the Phoenicians, having encouraged one another, set upon them. Most of the women escaped, but Io with [some] others were seized; and having thrown them into the ship, they departed, sailing off for Egypt.	AO2 5										
1	(c)		Accept any three points and award up to two marks each. Assess against point-by-point marking grid below. <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table> Content points may include: λέγουσι Πέρσαι makes it clear he is reporting an account.	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn		AO3 6	οὕτω μὲν Ἰοῦν ... ἀδικίης γενέσθαι (lines 9–14): how does Herodotus attempt to make his account seem credible and reasonable? Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek													
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek													
0	Point is not valid, or none are drawn													

			- οὐκ ὥς Ἕλληνες: makes it clear that there are alternative versions, hence Herodotus himself appears unbiased. - Ἰοῦν ... Εὐρώπην: appearance of characters known from mythological stories, but presented in non-mythological terms both connects audience to familiar material and makes Herodotus appear rational/credible. - δὴ ἴσα πρὸς ἴσα: although Herodotus is clearly writing as a Greek, he deliberately is showing he is not biased towards them. - Ἕλληνας αἰτίους τῆς δευτέρας ἀδικίης: again, showing he is not biased towards the Greeks. Style points may include: - λέγουσι Πέρσαι: delay of the subject emphasises that he is merely reporting the account. - λέγουσι Πέρσαι, οὐκ ὥς Ἕλληνες: word order and elided repetition of λέγουσι gives sense of balance between Persian and Greek account. - λέγουσι ... φασὶ: repetition of verbs of speaking emphasises above point. - εἶψαν δ' ἂν οὗτοι Κρηῆτες use of optative + ἂν gives a sense of studious caution about making bold claims.		
1	(d)		They sailed to the Colchian city Aea, to the river Phasis (1); and when they had done the things for which they had come (1), they carried off the king's daughter Medea (1).	AO2 3	
1	(e)		Either of: she did not cry out / give the appearance of having found out.	AO2 1	Translation or demonstrated understanding of either οὔτε ἀνέβωσε or οὔτε ἔδοξε μαθεῖν needed for the mark.

1	(f)		Among the Lydians and other barbarians (1) it is considered very shameful to be seen naked (1).	AO2 2										
1	(g)		She kept silent (1) and prepared those of her household whom she knew were especially faithful/ trustworthy (1)	AO2 2	Accept revealed nothing.									
1	(h)		Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table> Content points may include: • δυνῶν ὁδῶν παρεουσέων: two clear options are set out at the beginning making the speech threatening/forceful from the start. • δίδωμί αἵρεσιν: clear that she is the one who has the power to give choices. • σε ... ἀποθνήσκειν δεῖ: use of δεῖ makes it clear that Gyges is entirely in her power. • Many of the style points below (especially regarding the dramatic presentation of the choice) can be utilised as content points if no reference made to style. Style points may include:	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn		AO3 8	νῦν τοί ... νομιζόμενα (lines 9–14): how does Herodotus make the speech of Candaules’ wife forceful and decisive? Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek													
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek													
0	Point is not valid, or none are drawn													

			• νῦν: choice of opening – puts Gyges in his place; he is at a critical moment controlled by her. • δυῶν ὁδῶν παρεουσέων ... ὀκοτέρην βούλει τραπέσθαι: repetition of the key idea of two mutually exclusive paths emphasises dramatic nature of choice laid before Gyges – hence forceful. • ἀποκτείνας ... ἔχε: use of the imperative is authoritative; putting the killing as a participle makes it a subsidiary activity and places the emphasis on her and the kingdom. • ἐμέ τε καὶ τὴν βασιληίην ... τὴν Λυδῶν: she clearly places herself at the forefront of the transaction, and makes it obvious that his power would be entirely due to her. • ἢ αὐτόν σε: use of the emphatic pronoun makes the contrast obvious, that one of the men must die. • αὐτίκα οὕτω ἀποθνήσκειν: combination of αὐτίκα οὕτω emphasises the immediacy of his death, and the fact that it is a necessary and logical consequence. • τοῦ λοιποῦ: contrasts with the earlier αὐτίκα and makes a dramatic contrast between immediate action and future possibilities. • δεῖ ... μὴ ... δεῖ ... δεῖ: repetition of this word in short space of time creates a contrast – seeing what he must not leads to the necessity of his death. • ἦτοι: emphatic form demonstrates significance and dramatic nature of choice. • ἀποκτείνας ... ἀποθνήσκειν ... ἀπόλλυσθαι: variation of three words for killing/dying, but all		
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			with the same prefix, makes speech forceful and decisive.		
1	(i)		'Herodotus' <i>Histories</i> should be read more for entertainment than for historical fact.' How far do you agree with this statement? Assess against criteria in the 10-mark essay grid (see above). <i>Arguments may include (AO3)</i> Candidates may take a variety of approaches; the best candidates will draw a distinction between what ancient audiences might accept as 'factual' and what a modern audience might. His utilisation of mythological figures and stories (e.g. Io and Europa, the voyage of the Argo, the Trojan way) will form part of many responses and can be approached either way – i.e. his use of this mythography is clearly unfactual; or his approach to attempting to historicise it shows he is trying to be as factual as possible, rather than take myths at face-value. There is a great deal of scope for discussion of examples of how Herodotus makes his <i>Histories</i> entertaining. Advanced answers will avoid the binary opposition – it can be argued that the <i>Histories</i> is so successful because of the degree to which it makes historical fact entertaining. There is no "right answer"; all arguments put forward by students should be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the	10 made up of AO2 = 5 & AO3 = 5	An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded. Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.

			text, rather than whether the examiner agrees with the conclusion. <i>Supporting evidence may include (AO2)</i> • Prologue: focus is on wonders and the preservation of glory – i.e. his focus is not on facts per se, but entertaining facts. • Emphasis on entertainment: ○ Linking to entertaining narratives that the audience are already familiar with (Jason and the Argonauts – 2.2-3; Trojan War – 3, etc.) ○ Entertainingly prurient story about naked women – 8ff. ○ Direct speech and careful characterisation to make story entertaining – e.g. Candaules (8), his wife (11); the trickster Thrasylbulus (21-22). ○ Entertaining stories of reversals and surprises – the rise of Gyges (13), and the trick of the Milesians (22). ○ Moral arc of Herodotus' stories – good candidates might note parallel to tragedy: explained at 5 (rise and fall), and illustrated by prophecy of Gyges (13) and divine punishment for burning of temple (19). • Historical fact ○ 1: Careful to mention sources: 'Persian chroniclers', reiterated at 2; ○ Phoenician account given at 5.		
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			○ 5: Herodotus giving alternative versions of the story, useful for attempting to establish fact. ○ Iambic verses of Archilochus contemporary source for story of Gyges and Candaules (12). ○ Evidence about incident of temple of Athena of Assessos from what Herodotus was told by Delphians and Milesians (20)		
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Question			Answer	Mark	Guidance						
2	(a)		A torch race on horseback (1) in honour of the goddess/ for the goddess towards/at evening (1)	AO2 2							
2	(b)		Accept any three points and award up to two marks each. Assess against point-by-point marking grille below. <table><tr><td>2</td><td>Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.</td></tr><tr><td>1</td><td>Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.</td></tr><tr><td>0</td><td>Point is not valid, or none is drawn.</td></tr></table> Content points may include: λαμπάδια ἔχοντες διαδώσουσιν ἀλλήλοις ἀμιλλώμενοι τοῖς ἵπποις; Socrates seems	2	Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.	1	Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.	0	Point is not valid, or none is drawn.	AO3 6	ἀφ' ἵππων ... χορὴ ποιεῖν (lines 3–10): how does Plato make his characters vivid and engaging for his audience? Any valid answer to the question will be given due credit.
2	Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.										
1	Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.										
0	Point is not valid, or none is drawn.										

			genuinely interested in the torch race; presentation of a rounded, sociable character. • ἦν ἄξιον θεάσασθαι: Adeimantus' excitement about the event engages the audience's sense of sight/ original audience's knowledge of the festival – vivid and engaging. • καὶ συνεσόμεθα τε πολλοῖς τῶν νέων αὐτόθι καὶ διαλεξόμεθα: sense that conversation and spending time with young people will be attractive to Socrates. • ἀλλ' εἰ δοκεῖ ... οὕτω χρη̐ ποιεῖν: Socrates' friendship with Glaucon emphasised by this – he will stay if Glaucon does. Style points may include: • ἀφ' ἵππων ... καινόν γε τοῦτο: conversational style of speech (elision of verbs, short sentences) makes relationship between Adeimantus and Socrates seem informal and friendly. • οὕτως, ἔφη ὁ Πολέμαρχος (or any similar quotation that makes it clear we are dealing with direct speech): Direct speech makes characters vivid. • ἀλλὰ μένετε καὶ μὴ ἄλλως ποιεῖτε: wheedling/begging tone is characterful and engaging.		
2	(c)		Any three of: very old (1) he was crowned/wreathed (1); sitting on a seat/bench (1) on a [kind of] cushion (1); for he had just been sacrificing (1).	AO2 3	Accept translational equivalents; must have a translation of μάλα for the first mark.
2	(d)		Assess against criteria in the 5-mark AO2 grid (see above). Suggested translation:	AO2 5	Accept ἡσπάζετό - embraced

			Therefore we went to sit beside him. For there were seats in a circle. Therefore Cephalus, on seeing me, [both] greeted me kindly and said, ‘O Socrates, you’re not in the habit of coming down to us to Piraeus! But you should be. For if I still had the capacity to make the journey to town, it wouldn’t be necessary for you to come here, but we would go to visit you.’								
2	(e)		What is the greatest good you have enjoyed/ have had the benefit of (1) from your possession of great wealth (1)?	AO2 2	Accept translational equivalents.						
2	(f)		When they get close to death (1) fear/concern about things arise which had not previously (1).	AO2 2							
2	(g)		Accept any three points and award up to two marks each. Assess against point-by-point marking grille below. <table><tr><td>2</td><td>Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.</td></tr><tr><td>1</td><td>Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.</td></tr><tr><td>0</td><td>Point is not valid, or none is drawn.</td></tr></table> Content points may include: - οἱ τε γὰρ λεγόμενοι μῦθοι περὶ τῶν ἐν Αἰδοῦ: starts with myths with which all his audience will be familiar – engaging and effective. - ὥς τὸν ἐνθάδε ἀδικήσαντα δεῖ ἐκεῖ δίδόναι δίκην: clear argument set up contrasting action	2	Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.	1	Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.	0	Point is not valid, or none is drawn.	AO3 8	οἱ τε γὰρ ... ἐλπίδος (lines 5–12): how does Plato make Cephalus’ speech convincing and effective? Any valid answer to the question will be given due credit.
2	Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.										
1	Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.										
0	Point is not valid, or none is drawn.										

			here, and punishment in the afterlife (style point: contrast between ἐνθάδε/ ἐκεῖ). • ἦτοι ὑπὸ τῆς τοῦ γήρως ἀσθενείας ἢ καὶ ὥσπερ ἤδη ἐγγυτέρω ὦν τῶν ἐκεῖ: provision of two alternatives makes Cephalus' argument seemed based on observation and more objective. • ἐκ τῶν ὕπνων ... ἐγειρόμενος δειμαίνει: specific description makes argument more vivid. • ἀπλῶς οὕτως: subtly suggests it is a simplistic way of thinking. Style points may include: • ἀδικήσαντα δεῖ ἐκεῖ δίδοναι δίκην: marked alliteration of delta makes his description more pointed/ vivid/ draws attention to the fearful nature of Hades. • καταγελῶμενοι ... στρέφουσιν: contrast of 'laughable' and 'torment', in successive clauses make the argument more dramatic. • τέως, τότε: contrast of before and after flagged up by juxtaposition and alliteration. • μὴ ἀληθεῖς ὦσιν: fear clause both grammatically and in sense redundant – addition gives extra emotional depth to the terror. • καθορᾷ αὐτά: engages audience's sense of vision. • καὶ σκοπεῖ εἴ τινα τι ἠδίκησεν: repetition of non-literal meanings of verbs of sight (with καθορᾷ) rhetorically effective. ὥσπερ οἱ παῖδες: use of simile effective and vivid.		
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2	(h)		Knowing that one has not been unjust (1) is a sweet hope and a good nurse of old age (1)	AO2 2	
2	(i)		'The characters and personalities in <i>Republic 1</i> are more important than the logical argument which Plato is presenting.' How far do you agree with this statement? Assess against criteria in the 10-mark essay grid (see above). <i>Argument may include (AO3):</i> Answers may take either side of the question in strong terms, though the best responses will be able to discuss confidently both the argument themselves, as well as the characterisation. Some candidates may bring in historical and contextual knowledge (e.g. (i.e. the fate of Cephalus and his sons after the oligarchic coup of 404/3), but to be given full credit, this material must be connected to discussion of the text. Different interpretations might be given for particular characters – e.g. whether Cephalus is presented as complacent and entitled, or respectable and sympathetic. In discussion of the arguments presented, candidates ought to be given credit for parts of the argument which occur in the rest of the <i>Republic</i> – e.g. the arguments of Thrasymachus, as well as those of Cephalus and Polemarchus. The best answers will discuss how the characterisation is not separate to but works symbiotically with the logical content of the arguments made. <i>Supporting evidence may include (AO2):</i> Importance of character and personality: Socrates himself: playful and popular (327b-c); ironic and comic (e.g. 331c); keeps audience entertained. Maybe reference to development of	10 made up of AO2 = 5 & AO3 = 5	An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded. Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.

			Socratic dialogue; audience may be expecting discussion to end in aporia. • Cephalus: shown as complacent and perhaps entitled – reclining on a couch (328c), confident in his wealth. Contextual (329e); dismissive of philosophy (328d) – hence predisposed to discount his argument even before it's made. • Plato's use of well-known historical characters – Cephalus' moral complacency undermined by the audience's knowledge of his family's sad fate after 404/3. • Shift from personal style of argument (what Cephalus values his own wealth for – to make sure he has paid what is owed), to a definitional argument (what is the definition of justice) an engaging turn in argument. • Character shown in Cephalus' departure – the old man getting bored of the discussion; may also illustrates the flaws of Cephalus' approach to justice – not theoretically robust, but relying simply on authority of tradition, as he goes off to sacrifice (perhaps mention of some scholars' view that this might be a lie, as he has already sacrificed). • Polemarchus: shown to be young and boisterous (327c) – playful rather than a deep thinker, perhaps. • New style of argument with Polemarchus: with Cephalus, a succession of reasonably lengthy speeches; with Polemarchus, much more of an elenchus, with a quicker back-and-forth questioning (exemplify by paraphrase or quotation – e.g. from 332a). Importance of logical argument: • Structure of argument can stand up even without characterisation – accept valid		
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			summaries of various parts of the argument if they are clear and make close reference to the text. • Hypothetical examples (i.e. ones that are personality-free) take centre stage in the discussion – e.g. 331c. • Cephalus' character entirely subsidiary to the logical point – simply quoting poetic proof-texts does not give comprehensive moral answers (331c-d) In discussion with Polemarchus, logical comparison regarding the issue of skill takes centre stage – no connection with character or personality (e.g 332c ff.).		
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Question			Answer	Mark	Guidance									
3	(a)		Doctors are able/ seeking to heal the wounded/ others (1); no-one can deal with Achilles (1).	AO2 2										
3	(b)		Assess against criteria in the 5-mark AO2 grid (see above). Suggested translation: What will anyone else gain from you, although he is not yet born / especially one not yet born, if you do not ward off shameful ruin from the Argives? Pitiless one, your father was clearly not the horseman Peleus, nor was Thetis your mother, but the grey/gleaming sea gave you birth, and the steep rocks; [I say this] because your heart/mind/resolve is cruel.	AO2 5										
3	(c)		Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table> Content points may include: - Any relevant quotation – this is the argument Nestor told Patroclus to make in Book 11, and these lines are more less verbatim reproduction. - εἰ δέ τινα ... θεοπροπίην: dramatic irony, as the audience is aware that Achilles is fated to die.	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn		AO3 8	εἰ δέ τινα ... ἀνάπνευσις πολέμοιο (lines 9–16): how does Homer make this speech persuasive and effective? Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek													
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek													
0	Point is not valid, or none are drawn													

			though this is not why he is keeping away from battle. - ἐπέφραδε πότνια μήτηρ: this reminds us of the prophecy which his mother gave in Book IX. It might be a subtle dig at Achilles' honour/bravery, suggesting he is thinking about running away to save himself. Style points may include: - ἀλλ' ἐμέ περ: emphatic particle emphasizes pleading tone of Patroclus. - ἀπόσχονται πολέμοιο: use of the aoristic aspect emphasises the dramatic nature of the turnaround – they would quit at once. - Ἀρήϊοι υἷες Ἀχαιῶν: assonance of alpha draws (ironic) attention to the warlike nature of the Greeks, who are currently being overwhelmed in battle. - υἷες Ἀχαιῶν / τειρόμενοι: enjambement emphasises tiredness of the Greeks. - ἀναπνεύσωσι ... ἀνάπνευσις: figura etymologica draws attention to Patroclus' main concern, respite for the Greeks.								
3	(d)		To drive [easily] the men/Trojans exhausted from battle (1) back to the city from the ships and the huts (1).	AO2 2							
3	(e)		Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of</td><td></td></tr></table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of		AO3 8	ὥς δ' Εὐρύς τε ... φόβοιο (lines 1–7): what impression of the battle-scene does Homer convey in these lines? Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek										
1	expresses a valid point, but is not fully supported by an appropriate selection of										

			<table><tr><td></td><td>content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table> Content points may include: • ἐριδαίνετον ἀλλήλοιιν: the striving of the trees in the simile echo the strife of battle. • πρὸς ἀλλήλας ἔβαλον τανυήκεας ὄζους: image in the simile echoes the warriors throwing spears in the main narrative. • ἐπ' ἀλλήλοισι θορόντες: the warrior 'leaping' on one another is vivid (+ style point: repetition of ἀλλήλοισι from the simile makes the comparison even more vivid). Style points may include: • ὥς δ' Εὐρὸς τε: use of a simile vivid. • ἐν βήσσης βαθέην ... ὕλην: use of alliteration of beta adds to grandeur of the scene. • φηγόν τε μελίην τε τανύφλοιόν τε κράνειαν : the three kinds of tree completely fill the line, possibly reflecting the dense crush of battle. • ἤχη θεσπεσίη, πάταγος δέ: engages with sense of sound, especially with theme and variation repetition of the sound. • οὐδ' ἔτεροι μνώνοντ' ὀλοοῖο φόβοιο: use of litotes underscores commitment to the fight/ emphatic position of ὀλοοῖο φόβοιο ends description in an ominous, exciting way.		content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn			
	content or aspect of literary style or reference to the Greek										
0	Point is not valid, or none are drawn										
3	(f)		The body of Cebriónes (1)	AO2 1	Must include reference to the fact that he is dead.						

3	(g)	While the sun was in the middle of the sky (1), the spears/weapons of both sides found their mark/ the battle was evenly matched and people kept falling (1); but when it was time for the unyoking of oxen/ at the end of the day (1), the Achaeans/Greeks gained the upper hand (1).	AO2 4	Accept translational equivalents.
3	(h)	To what extent does Homer make warfare seem noble and glorious? Assess against criteria in the 10-mark essay grid (see above). <i>Arguments may include (AO3)</i> Candidates are likely to note that while warfare is depicted as glorious and noble, Homer also presents the devastation, destruction and tragedy of warfare. Good responses may discuss the specificity of Homeric <i>kleos</i> and <i>time</i> – the importance of reputation and the expectations of warfare for an archaic aristocratic society. Some candidates might draw a distinction between what a modern audience finds noble and glorious, and how it might have been read in the ancient world (the cruelty of mocking the defeated; the acceptance of violence). <i>Supporting evidence may include (AO2)</i> • Glory of war: ○ Opening speech of Patroclus assumes that warfare in itself is a good thing, and	10 made up of AO2 = 5 & AO3 = 5	An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded. Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.

			glory to be sought – he desires to be ‘the light of salvation’. ○ Hector urged on to glory at the gates of Troy by Apollo (720ff.). ○ Victory in war results in glory: 730. ○ Patroclus’ speech of glories in war – 745ff., mocking his fallen foe. (Though a modern audience might find this distasteful and inglorious). ○ Simile of the forest likens war to a great and powerful natural force (765ff.), hence positive and glorious. ○ Bravery/ heroism of Patroclus in continuing to fight despite being struck in the back (810ff.) presented as noble. ○ Simile of lion and boar likewise – presents warriors in a powerful, glorious light (823ff). • Pathos/destruction of war: ○ Patroclus’ opening speech: the difficulty of being on the losing side. The hardship of war – ‘scarce is breathing-space in battle’. ○ 46-7: authorial foreshadowing of Patroclus’ death doesn’t celebrate it as a heroic but paints Patroclus as a fool. ○ Hector recognises that human endeavour in warfare is pointless – it is in the gods’ hands (657ff.); cf. 688ff., and Patroclus’ death caused by Apollo’s intervention (791ff.). ○ Hector’s speech cruel and creates sympathy for Patroclus (830ff.)		
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			○ Patroclus' dying speech sets out the futility of even victory in war (844ff.).		
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Question			Answer	Mark	Guidance									
4	(a)		So that the audience/chorus/those standing by may witness (1) what kind of servant I have been (1) to my masters in distress (1).	AO2 3										
4	(b)		Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td></tr></table> Content points may include: - ὦ φίλη παῖ: calling her ‘dear child’ clearly affectionate; Phaedra now an adult woman, so calling her a child almost maternal. - στυγνὴν ὀφρὺν λύσασα καὶ γνώμης ὀδόν: clear concern for Phaedra’s emotional state. (Style point – the zeugma of λύσασα accentuates the nurse’s concern to alleviate the burdens on Phaedra, both physical and mental). - ὅπη σοι μὴ καλῶς τόθ’ εἰπόμεν/ μεθεῖσ’: nurse willing to change tack and admit she was wrong in order to help Phaedra. - γυναῖκες αἶδε συγκαθιστάναι: nurse engages chorus as well in her attempt to help. Style points may include: - ἄγ’: address indicative of informal speech (‘come now’) shows closeness of caring relationship.	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek		1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek		0	Point is not valid, or none are drawn		AO3 8	ἄγ’, ὦ φίλη ... νόσον (lines 4–10): how does Euripides present the nurse as a caring and compassionate character?
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek													
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek													
0	Point is not valid, or none are drawn													

			- λόγων ... λόγον: repetition highlights key theme of speech; the nurse hopes that speaking will create progress (as also τῶν ἀπορρήτων κακῶν as the reflection of this). - καλῶς ... βελτίω: the progression from good to better mirrors the nurse's hope for Phaedra's recovery. - νοσεῖς ... νόσον: figura etymologica emphasises the idea of sickness and the nurse's attempt to overcome it.														
4	(c)		Assess against criteria in the 5-mark AO2 grid (see above). Suggested translation: If your misfortune can be made known to men, speak, so that this matter may be disclosed to doctors. Come now, why are you silent? You shouldn't be silent, child, but should either refute me, if I have said something that isn't right, or accede to words which I have said well.	AO2 5													
4	(d)		Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td><td></td><td></td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td><td></td><td></td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td><td></td><td></td></tr></table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	τί σεμνομυθεῖς ... ἐπίφθονον τόδε (lines 1–8): how does Euripides make this a compelling and convincing speech? Any valid answer to the question will be given due credit.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek																
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek																
0	Point is not valid, or none are drawn																

		Content points may include: • μή 'πὶ συμφοραῖς βίος / τοιαῖσδε: emphasises difficulties under which Phaedra is struggling; takes blame away from Phaedra. • σῶσαι βίον: emphasises high stakes of current crisis (style point – emphatically placed at start of line). Style points may include: • τί σεμνομυθεῖς; : rhetorical question to start the speech. • σεμνομυθεῖς ... λόγων εὐσχημόνων: ironic; the nurse uses high-flown diction to criticise Phaedra's noble-sounding words. • δεῖ: emphatically placed; forceful claim of necessity. • τάνδρός: blunt and brusque reference to 'the man' to refer to Hippolytus, emphasised at end of sentence. • ὥς τάχος ... εὐθὺν: repetition of adverbs of time to emphasise necessity of swift action. • διυστέον: emphatically placed gerundive. • ἄγων μέγας: sets up crisis in (literally) dramatic terms, emphasised by adjective at end of line, in apposition to infinitive phrase following.		
4	(e)	Terrible things (1); very shameful words (1).	AO2 2	Accept translational equivalents.
4	(f)	Shameful things are better [for Phaedra] (1) than fine ones (1); a deed/action that will save her life (1) is better than a name/reputation which will be fatal (1).	AO2 4	Accept translational equivalents.
4	(g)	'Euripides' <i>Hippolytus</i> shows that too much concern for honour and reputation is a bad thing.' How far do you agree with this statement?	10 made up of	An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is

		Assess against criteria in the 10-mark essay grid (see above). <i>Arguments may include (AO3)</i> The play clearly sets up the tension between the pragmatism of the nurse ('just do it!') with the high-minded moralism of Phaedra; most responses will repeat the arguments put forward in the various speeches. The recurring motif of speech and silence may well prove rich ground for evidence. Responses will differ as to which side of the argument they will take; but better responses will focus not on which arguments appeal to them, but on detail from the text which evidences how Euripides might be attempting to sway the audience one way or the other. Some candidates might bring in the role of the gods as significant; i.e. it is not concern with honour, but lack of submission to Aphrodite that is the root cause of the tragedy. Part of the nurse's argument is not just a willing acquiescence to lust, but a submission to the demands of a goddess so as not to set up oneself as too prideful. <i>Supporting evidence may include (AO2)</i> • 304ff: the senselessness of dying for reputation when that will cost her family more (though this claim is made before the nurse knows what afflicts Phaedra) • Lines 325ff: Both Phaedra and the nurse (353ff.) seem to think that the shame of incest is worse than death.	AO2 = 5 & AO3 = 5	likely to limit the level at which this work can be rewarded. Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.
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			• The references to the unnatural vices of Phaedra's relatives (the Cretan bull and Dionysus' bride) at lines 337ff. could be taken either way: Phaedra mentions them as negative examples; the audience, however, probably does not view them as reputationally damaged by their liaisons, but as passive victims of divine interference – as we might well view Phaedra. • Phaedra's musings on the dangers of the tongue (395ff.) says more than Phaedra perhaps means it to; it can be taken as a reflection on the fickleness of reputation and rumour in general. • 403ff. gives the neatest summary of Phaedra's morality in the play – she wants her good deeds known, and her shameful deeds kept secret. Yet her tirade against deceptive women at 414ff. undercuts this simple moral. Here, she focuses on a sense of guilt, rather than the consequences of infidelity to a reputation. • Although Phaedra's speech ends with determination to preserve her reputation, focused on her sons' ability to maintain their own familial reputation, the chorus responds by praising chastity, rather than Phaedra's pragmatic commitment to her own honour (431). • The nurse's long speech from 434 onwards provides the pragmatic arguments for giving in to her lust. Candidates may interpret these in a number of ways – picking out the references to committing adultery as submission to Aphrodite as more important than honour and reputation;		
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			as supporting the notion that reputation is the most important thing, as the nurse effectively argues that it can be done secretly whilst preserving the outward show of honour; or that it undercuts the notion of honour and reputation as being pious fictions rather than real currency that anyone believes in. • Phaedra's response (486ff.) plays on various notions of 'words' – the nurse's specious argument is what she identifies as destructive, but instead she wants words that bring a good name – words are clearly an easily manipulated and dangerous currency; again, there are multiple possible readings of this statements. • The nurse's response is just as clever; she contrasts Phaedra's high-sounding rhetoric and ideals with the blunt truth (490ff.), and recapitulates the argument that she began with at the start of the specification (before she was aware of Phaedra's particular predicament) – that when it is a matter of life and death, reputation is unimportant. • Candidates may well take evidence from the rest of the play, which should be credited: in particular, the plot as it unfolds, with both Phaedra and Hippolytus' death, provides useful overall evidence for Euripides' stance.		
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