

General Certificate of Secondary Education
Classical Greek
Classical Greek Verse Literature
Specimen Paper

B404

Time: 1 hour

Candidates answer on the question paper.

Additional materials: None

Candidate
Forename

Candidate
Surname

Centre
Number

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Candidate
Number

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INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the boxes above.
- Use black ink only.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- Answer **either** Section A **or** Section B.
- Do not write in the bar codes.
- Do not write outside the box bordering each page.
- Write your answer to each question in the space provided.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **50**.

This document consists of **16** printed pages.

Answer **either** Section A or Section B.

Section A: Homer

Answer all the questions.

Passage 1

“
τὴν δ’ ἐγὼ οὐ λύσω· πρὶν μιν καὶ γῆρας ἔπεισιν
ἡμετέρῳ ἐνὶ οἴκῳ ἐν Ἀργεῖ, τηλόθι πάτρης,
ἱστὸν ἐποιχομένην καὶ ἐμὸν λέχος ἀντιόωσαν.
ἀλλ’ ἴθι, μή μ’ ἐρέθιζε, σαώτερος ὧς κε νέηαι.”

Iliad 1 lines 29-32

- 1 Give **two** examples of how Agamemnon is especially cruel to Chryses.

(a).....
.....
(b).....
.....[2]

- 2 How, by choice or use of language, does Agamemnon show his lack of respect for Chryses?
Use an example from the Greek.

.....
.....[2]

Passage 2

τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος Ἥρη·
κῆδετο γὰρ Δαναῶν, ὅτι ῥα θνήσκοντας ὀράτο.
οἱ δ’ ἐπεὶ οὖν ἤγερθεν ὀμηγερέες τε γέγοντο,
τοῖσι δ’ ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς·

Iliad 1 lines 55-58

- 3 Why is Hera so concerned about the death of the Greeks? Make **two** points.

.....
.....[2]

4 Homer describes Hera as θεὰ λευκώλενος Ἥρη. What does this tell us about her?

Put a tick (✓) in the correct box.

- A** She is white-faced Hera.
- B** She is white-haired Hera.
- C** She is white-armed Hera.
- D** She is Hera of the white dress.

[1]

5 Homer describes Achilles as πόδας ὠκυς Ἀχιλλεύς. What does this tell us about him?

Put a tick (✓) in the correct box.

- A** He is Achilles king of men
- B** He is steadfast noble Achilles
- C** He is swift-footed godlike Achilles
- D** He is swift-footed Achilles

[1]

6 What pessimistic prediction does Achilles make immediately after this passage?

.....
 [1]

Passage 3

“ οὐ τις ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο
 σοὶ κοίλης παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει
 συμπάντων Δαναῶν, οὐδ’ ἦν Ἀγαμέμνονα εἶπης,
 ὃς νῦν πολλὸν ἄριστος Ἀχαιῶν εὐχεται εἶναι.”

Iliad 1 lines 88-91

7 Translate these lines.

.....

 [5]

[Turn over

Passage 5

οὐ γάρ πώ ποτ' ἐμὰς βούς ἤλασαν οὐδὲ μὲν
ἵππους,
οὐδέ ποτ' ἐν Φθίῃ ἐριβόλακι βωτιανείρῃ
καρπὸν ἐδηλήσαντ', ἐπεὶ ἦ μάλα πολλὰ μεταξύ,
οὐρεά τε σκιδέντα θάλασσά τε ἠχήμεσσα·
ἀλλὰ σοί, ὦ μέγ' ἀναιδές, ἄμ' ἐσπόμεθ', ὄφρα σὺ
χαίρης,
τιμὴν ἀρνύμενοι Μενελάῳ σοί τε, κυνώπα,
πρὸς Τρώων· τῶν οὐ τι μετατρέπη οὐδ' ἀλεγίζεις·

Iliad 1 lines 154-160

9 οὐ γάρ πώ ποτ' ἐμὰς βούς ἤλασαν: who is Achilles talking about here and what point is he making?

.....
.....[2]

10 ὦ μέγ' ἀναιδές: what has Agamemnon said to deserve this insult?

.....
.....[2]

11 τιμὴν ἀρνύμενοι Μενελάῳ σοί τε: what is the τιμή that Achilles aims to win for Menelaus and Agamemnon?

.....
.....[1]

12 Tick the **three** correct statements.

Put a tick (✓) in each correct box.

- A Achilles refers to Menelaus as 'dog-faced'.
- B Achilles refers to Agamemnon as 'dog-faced'.
- C The Greeks set out to give compensation to the Trojans.
- D Phthia is described as shady.
- E There are mountains and sea between Troy and Phthia.
- F Phthia is described as fertile.

[3]

[Turn over]

Passage 6

ἔχθιστος δέ μοι ἔσσι διοτρεφέων βασιλῶν·
 αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε,
 εἰ μάλα καρτερός ἔσσι, θεός που σοὶ τό γ' ἔδωκεν.
 οἵκαδ' ἰὼν σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισιν
 Μυρμιδόνεσσιν ἀνασσε, σέθεν δ' ἐγὼ οὐκ ἀλεγίζω
 οὐδ' ὄθομαι κοτέοντος· ἀπειλήσω δέ τοι ὧδε·
 ὡς ἔμ' ἀφαιρεῖται Χρυσήϊδα Φοῖβος Ἀπόλλων,
 τὴν μὲν ἐγὼ σὺν νηὶ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισιν
 πέμψω, ἐγὼ δέ κ' ἄγω Βρισηίδα καλλιπάρηον
 αὐτὸς ἰὼν κλισίηνδε, τὸ σὸν γέρας, ὄφρ' ἐὺ εἰδῆς
 ὅσσον φέρτερός εἰμι σέθεν, στυγέη δὲ καὶ ἄλλος
 ἴσον ἐμοὶ φάσθαι καὶ ὁμοιωθῆμεναι ἄντην.”

Iliad 1 lines 176-187

13 (a) ἔχθιστος...ἔδωκεν (lines 1-3): what **three** insults does Agamemnon heap upon Achilles?

.....

.....

.....

.....

..... [3]

(b) How, by the style of his writing in lines 1-6, does Homer convey Agamemnon's furious contempt for Achilles? Make **two** points and refer to the **Greek**?

.....

.....

.....

.....

.....

.....

..... [4]

(c) For what reasons does Agamemnon intend to take away Achilles' prize? Make **three** points, referring to lines 7-12.

.....

.....

.....

.....

..... [3]

Do **not** answer Section B if you have already answered Section A.

Section B: Euripides

Answer all the questions.

Passage 1

ἤκω δὲ πεισθεῖς σοῖς λόγοισιν ἐνθάδε
 ἄγνωστον ἐς γῆν, ἄξενον. σὲ δ' ἱστορῶ,
 Πυλάδη—σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου—
 τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὄρας
 ὑψηλά· πότερα δωμάτων προσαμβάσεις
 ἐμβησόμεσθα; πῶς ἂν οὖν λάθοιμεν ἄν;
 ἢ χαλκότευκτα κληῖθρα λύσαντες μοχλοῖς—

Iphigenia in Tauris lines 74-80

15 Who is the speaker?

.....[1]

16 What kind of land has the speaker come to?

Put a tick (✓) in the correct box.

- A** unknown
- B** inhospitable
- C** recognisable
- D** friendly

[1]

17 How does the speaker describe the person they are talking to?

Put a tick (✓) in the correct box.

- A** as a fellow prisoner
- B** as a partner
- C** as a co-captor
- D** as a brother

[1]

18 Tick the **three** correct statements.

Put a tick (✓) in each correct box.

- A** The speaker asks Pylades 'What are you doing?'
- B** The speaker asks Pylades 'What are we to do?'
- C** The place is surrounded by high battlements.
- D** The steps lead to the palace.
- E** The door-bolts are made of gold.
- F** The speaker considers using crowbars.

[3]

Passage 2

φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰώθαμεν,
τὸν τοῦ θεοῦ δὲ χρησμὸν οὐ κακιστέον·
ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας
κατ' ἄντρ' ἃ πόντος νοτίδι διακλύζει μέλας—
νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος
βασιλεῦσιν εἴπη κᾶτα ληφθῶμεν βία.

Iphigenia in Tauris lines 85-90

19 Write down and translate the phrase which Pylades uses to say that it would be wrong to try to escape.

.....
.....[2]

20 (a) Who is ὁ θεός?

.....[1]

(b) What did the oracle say? Make **three** points.

.....
.....
.....[3]

[Turn over

Passage 4

Ιφ. Κάλχας τις ἦλθε μάντις ἐκ Τροίας πάλιν;
 Ορ. ὄλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.
 Ιφ. ὦ πότνι', ὡς εὖ.—τί γὰρ ὁ Λαέρτου γόνος;
 Ορ. οὐπω νερόστηκ' οἶκον, ἔστι δ', ὡς λόγος.
 Ιφ. ὄλοιτο, νόστου μήποτ' ἐς πάτραν τυχών.
 Ορ. μηδὲν κατεύχου· πάντα τὰκείνου νοσεῖ.

Iphigenia in Tauris lines 133-138

22 Write down and translate a Greek phrase which expresses Iphigenia's pleasure when she heard of Calchas' death.

.....
 [2]

23 Who is ὁ Λαέρτου γόνος?

..... [1]

24 πάντα τὰκείνου νοσεῖ: explain why this is so. Make **two** points.

.....
 [2]

Passage 5

Ιφ. λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον;
 Ορ. λέλοιπεν Ἡλέκτραν γε παρθένον μίαν.
 Ιφ. τί δέ; σφαγείσης θυγατρὸς ἔστι τις λόγος;
 Ορ. οὐδεὶς γε, πλὴν θανοῦσαν οὐχ ὄραν φάος.

Iphigenia in Tauris lines 163-166

25 Translate these lines.

.....

 [5]

[Turn over

Copyright Acknowledgements:

Sources:

Euripides Scenes from Iphigenia in Aulis and Iphigenia in Tauris ed EC Kennedy Bristol Classical Press (Duckworth) ISBN 0906515971

Ibid *Iphigenia in Tauris* lines 39-166

Homer Iliad ed Munro Oxford Classical Press (OUP) publication date 1900

Ibid *Iliad* 1 lines 29-187

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Section A: Homer		
Question Number	Answer	Max Mark
1	<p>Give two examples of how Agamemnon is especially cruel to Chryses.</p> <p>Chryses will grow old with Agamemnon (1) She will be far from home (1) She will have to work for Agamemnon (1) And share his bed (1) Any two of these.</p>	[2]
2	<p>How, by choice or use of language, does Agamemnon show his lack of respect for Chryses? Use an example from the Greek.</p> <p>Use of imperatives to a priest - ἀλλ' ἴθι, μή μ' ἐρέθιζε.</p>	[2]
3	<p>Why is Hera so concerned about the death of the Greeks? Make two points.</p> <p>She is on the side of the Greeks because she wants revenge on Paris and the Trojans for not being awarded the prize for the most beautiful.</p>	[2]
4	<p>Homer describes Hera as θεὰ λευκώλενος Ἥρη. What does this tell us about her?</p> <p>C - She is white-armed Hera.</p>	[1]
5	<p>Homer describes Achilles as πόδας ὠκὺς Ἀχιλλεύς. What does this tell us about him?</p> <p>D - He is swift-footed Achilles</p>	[1]
6	<p>What pessimistic prediction does Achilles make immediately after this passage?</p> <p>He thinks that the Greeks will have to return home.</p>	[1]
7	<p>Translate these lines.</p> <p>Use the Marking grid at the end of the mark scheme.</p>	[5]

Section A: Homer		
Question Number	Answer	Max Mark
8	<p>How does Homer make this picture of Apollo a frightening one?</p> <p>Homer emphasises the power of Apollo as he strides down from Olympus, dark and angry, his arrows rattling in a threatening manner. The ease with which he picks off first dogs and then men is detached and chilling. The sheer number of dead leaves us in no doubt as to the vulnerability of man in the face of divine wrath.</p> <p>Emphasis on anger: <i>χωόμενος κῆρ</i> and <i>χωομένοιο</i> (lines 2 and 4). Carrying weapons: <i>τόξ' ὤμοισιν ἔχων ἀμφορεφέα τε φαρέτρην</i> – quiver and arrows (line 3). Iconic picture of Apollo. Ominous rattle of arrows: <i>ἔκλαγξαν</i> in emphatic position, onomatopoeic and spondaic. Lines 4-5 run on, followed by pause, then short, chilling sentence: <i>ὃ δ' ἦϊε νυκτὶ ἑοικώς</i> – simile of Apollo being like the night. Apollo's almost casual detachment: sits down at a distance and fires: <i>ἔζετ' ἔπειτ' ἀπάνευθε νεῶν</i>. The god's power is effortless. <i>δεινὴ δὲ κλαγγή</i>: emphatic word order with adjective first. Spondaic for emphasis and onomatopoeic. Ease with which he picks off first mules, then dogs and finally men. <i>οὐρῆας μὲν πρῶτον ἐπώχετο καὶ κύνας ἀργούς, αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἔχεπευκῆς ἐφιείς βάλλ'</i>: clever build-up from 'mules first he went for and swift dogs, but then on the men themselves the stinging arrow he let fly – and struck!' Sentence structure reflects the action, with <i>βάλλ'</i> held over until the beginning of the line, where it reverberates, accentuated by the pause. <i>αἰεὶ...θαμειαί</i>: words 'always' and 'thick' frame the final sentence, emphasising the sheer numbers of dead bodies being burned.</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	[10]
9	<p><i>οὐ γάρ πώ ποτ' ἐμὰς βοῦς ἤλασαν</i>: who is Achilles talking about here and what point is he making?</p> <p>The Trojans. They never did him any harm.</p>	[2]
10	<p><i>ὦ μέγ' ἀναιδέες</i>: what has Agamemnon said to deserve this insult?</p> <p>Unless the Greeks give him another girl (1) he will take one of their girls (1) (for himself).</p>	[2]

Section A: Homer		
Question Number	Answer	Max Mark
11	τιμὴν ἀρνύμενοι Μενελάω σοί τε: what is the τιμή that Achilles aims to win for Menelaus and Agamemnon? Recovery of Helen	[1]
12	Tick the three correct statements. B - Achilles refers to Agamemnon as 'dog-faced'. E - There are mountains and sea between Troy and Phthia. F - Phthia is described as fertile.	[3]
13(a)	ἔχθιστος... ἔδωκεν (lines 1-3): what three insults does Agamemnon heap upon Achilles? He is most hateful (to Agamemnon) of all the kings (1). He loves strife, wars and battles (1). He has a god to thank for his strength / he can take no credit for his strength (1).	[3]
13(b)	How, by the style of his writing in lines 1-6, does Homer convey Agamemnon's furious contempt for Achilles? Make two points and refer to the Greek? ἔχθιστος: word spat out and in prominent position. ἔχθιστος...έσσι: hissing sibilance. Polysyndeton in line 2: list of aggressive things appealing to Achilles - ἔρις τε φίλη πόλεμοί τε μάχαι τε. αἰεὶ: emphatic position. θεός που: emphatic position in main clause – 'it was a god no doubt who...'. μάλα and που undercut. Dismissive tone of lines 4-6: emphatic position of οἴκαδ'; repetition of 'your' in σῆς καὶ σοῖς, implying 'we don't need you'; Μυρμιδόνεσσιν ἄνασσε implying the Myrmidons are the only ones who are impressed by him; repetition of negative in οὐκ ἀλεγίζω, οὐδ' ὄθομαι, showing Agamemnon's contempt. Any two points: one mark for reference to the Greek, one for appropriate comment.	[4]
13(c)	For what reasons does Agamemnon intend to take away Achilles' prize? Make three points, referring to lines 7-12. In recompense for giving up Chryseis (1). To make Achilles realise how much stronger he (Ag.) is than him (1). As a warning to others not to compete with Agamemnon (1).	[3]

Section A: Homer		
Question Number	Answer	Max Mark
14	<p>Who do you think is the more to blame in the argument between Agamemnon and Achilles?</p> <p>Lines 88-91 Achilles says no one will harm Calchas while he lives, not even Agamemnon. This is slightly provocative.</p> <p>Agamemnon reasonably (?) says he must have a replacement for Chryses.</p> <p>Achilles at 122 is quite cheeky in reply, even joking at Ag's expense (124) But he does say Ag will eventually get a replacement.</p> <p>Ag unwisely rises to this baiting (131) – accuses Achilles of deception (which is provocative). Agamemnon says he will take someone else's girl – maybe Achilles'. This is bound to annoy Achilles. But he then tries to calm things down by saying we shall deal with this later, and even honours Achilles by suggesting that he might be the one to return Chryses.</p> <p>Achilles then completely loses his temper, and is outspoken.</p> <p>Ag unsurprisingly goes straight for him in return.</p> <p>So both are to blame.</p> <p>Use the 8-mark marking grid at the end of the mark scheme.</p>	[8]
Section A Total		[50]

Section B: Euripides		
Question Number	Answer	Max Mark
15	Who is the speaker? Orestes	[1]
16	What kind of land has the speaker come to? A - unknown	[1]
17	How does the speaker describe the person they are talking to? B - as a partner	[1]
18	Tick the three correct statements. B - The speaker asks Pylades 'What are we to do?' C - The place is surrounded by high battlements. F - The speaker considers using crowbars.	[3]
19	Write down and translate the phrase which Pylades uses to say that it would be wrong to try to escape. (φεύγειν μὲν) οὐκ ἀνεκτὸν (fleeing would be) intolerable/ not endurable	[2]
20(a)	Who is ὁ θεός? Apollo	[1]
(b)	What did the oracle say? Make three points. To go to the land of the Taurians, take the statue of Artemis and take it to Athens.	[3]
21	How does Euripides make Iphigenia's account of her dream vivid? The reader is struck by the strangeness of events in this dream, events which are interpreted to reflect the destruction of Iphigenia's ancestral home and family. The idea of a pillar sprouting golden hair and speaking in a male voice has the surreal quality of a dream, as does Iphigenia's urge to sacrifice it as a foreign trespasser. Iphigenia's isolation and emotional response are reinforced by her bleak conviction that Orestes is dead. Vocabulary of destruction: σεισθῆναι, θριγκὸν...πίτνοντα, ἐρείμιμον, βεβλημένον πρὸς οὐδας. Earthquake - house collapses from top down: πᾶν δ' ἐρείμιμον στέγος βεβλημένον πρὸς οὐδας ἐξ ἄκρων σταθμῶν. πρὸς οὐδας juxtaposed with ἐξ ἄκρων σταθμῶν to emphasise extent of fall. Emphatic position of πᾶν at start of clause and βεβλημένον at start of line. One pillar left - στῦλος: solid position in centre of line.	[10]

Section B: Euripides		
Question Number	Answer	Max Mark
21 Cont'd	<p>Pillar, strangely, sprouts golden hair and speaks in male voice: ἐκ δ' ἐπικράνων κόμας ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν - vivid picture of golden hair.</p> <p>φθέγμα - emphatic position.</p> <p>Iphigenia's isolation: she runs outside and watches it all collapse – her father's house (δόμων πατρώων).</p> <p>κάγὼ τέχνην τήνδ' ἦν ἔχω ξηνοκτόνον / τιμῶσ' ὑδραίνειν αὐτὸν ὡς θανούμενον, κλαίουσα. With the strangeness typical of a dream, Iphigenia is muddled: she thinks she has to kill this stranger/column and begins to sprinkle it with water.</p> <p>Her emotion - κλαίουσα: weeping in her dream, perhaps foreseeing its meaning, or perhaps at the trauma of the whole experience: participle held over to emphatic position at beginning of next line.</p> <p>Interpretation of dream as her whole family collapsing from the cornice (Agamemnon) to the ground, the pillars representing the male offspring; Orestes as the one surviving pillar, whom in the dream she has to kill.</p> <p>τέθνηκ' Ὀρέστης: stark sentence in emphatic position. Very bleak.</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	
22	<p>Write down and translate a Greek phrase which expresses Iphigenia's pleasure when she heard of Calchas' death.</p> <p>(ὦ πότμι,) ὡς εὔ.</p> <p>(O lady), how just is that? (or similar)</p>	[2]
23	<p>Who is ὁ Λαέρτου γόνος?</p> <p>Odysseus</p>	[1]
24	<p>πάντα τὰκείνου νοσεῖ: explain why this is so. Give two points.</p> <p>Odysseus had to wander for ten years (1) before he could get home (1).</p> <p>His wife was pestered by suitors (1).</p> <p>Any two correct points.</p>	[2]
25	<p>Translate these lines.</p> <p>Use the Marking grid at the end of the mark scheme.</p>	[5]

Section B: Euripides		
Question Number	Answer	Max Mark
26(a)	<p>ὦ Φοῖβε...μητέρα κατακτάς (lines 1-3): in what way does Orestes feel that he has been unfairly treated by Apollo?</p> <p>He has avenged his father's death (1) by killing his mother (1), yet Apollo has led him into a trap/brought him to this dreadful place (1).</p>	[3]
26(b)	<p>διαδοχαῖς δ' Ἐρινύων...καμπίμους (lines 3-5): explain who else has played a part in prolonging Orestes' misery and what they have done.</p> <p>Troop after troop of Furies (1) drove him into exile from his land (1), so that he went round and round as if in a race (1).</p>	[3]
26(c)	<p>διαδοχαῖς δ' Ἐρινύων...καθ' Ἑλλάδα (lines 3-8): how, by the style of his writing in these lines, does Euripides suggest the pain experienced by Orestes? Make two points and refer to the Greek.</p> <p>διαδοχαῖς δ' Ἐρινύων: the sheer number of Furies hounding him in succession or relays. ήλαυνόμεσθα: he is driven; also emphatic position at beginning of line. φυγάδες ἔξεδροι χθονός: he is an exile from his homeland, powerless. Vivid metaphor from racing: it's a long journey, but metaphor suggests endless loops, going over old ground - δρόμους τε πολλοὺς ἐξέπλησα καμπίμους. δρόμους ...καμπίμους: words frame line. τροχηλάτου μανίας: the madness drives him round in circles and all he wants is an end to it (τέλος). Powerlessness: he has to ask Apollo for it to stop - ἐλθὼν δέ σ' ἠρώτησα. πόνων τ' ἐμῶν: reference to his toils/labours. ἐξεμόχθουν: also reference to toiling. περιπολῶν καθ' Ἑλλάδα: emphasis on the circuitous nature of his travels and their extent - περι and καθ' . Weariness of Orestes – any of the 'toiling' words above.</p> <p>Any two points: one mark for reference to the Latin, one for appropriate comment.</p>	[4]
27	<p>How does Euripides use the fact that neither Orestes nor Iphigenia knows of the other's identity or fate to create a gripping drama?</p> <p>Iphigenia interprets her dream as meaning that Orestes is dead, and then Orestes enters.</p> <p>Then the conversation between Orestes and Iphigenia is full of dramatic irony.</p> <p>She asks whether Pylades and Orestes are brothers. (In fact O and she are the siblings)</p> <p>Iphigenia is about to kill the two of them (106). She asks for O's name, but he will not tell her.</p>	[8]

Section B: Euripides		
Question Number	Answer	Max Mark
27 Cont'd	<p>But he does tell her he comes from Argos, which amazes her (111)</p> <p>Note Orestes' enigmatic answers in 114, 120, 124, 128 140 –141 they get very close to the truth.</p> <p>143 She says she comes from Greece, and at 147 asks about their father 152 Orestes asks if she is related to Agamemnon.</p> <p>158 Orestes refers to his own killing of his mother 165 Iphigenia refers to herself, without Orestes realising it.</p> <p>169 Iphigenia asks whether Agamemnon's son still lives. Orestes says yes, but does not say that he is that son.</p> <p>171 Iphigenia realises her dream was false, but does not know the full truth.</p> <p>Each exchanges information about themselves, and get very close to the truth without quite revealing enough.</p> <p>Use the 8-mark marking grid at the end of the mark scheme.</p>	
Section B Total		[50]

Marking grid for 10-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Engagement with the question; • Selection and coverage of supporting points; • Choice and use of evidence from the Greek text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer.
4	9-10	<ul style="list-style-type: none"> • Good engagement with the question; • A range of relevant points, with development; • A good range of appropriate Greek quotation with relevant discussion; • Legible, fluent and very accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised.
3	6-8	<ul style="list-style-type: none"> • Some engagement with the question; • A range of relevant points, with some development; • Some appropriate Greek quotation with some relevant discussion; • Legible and accurate writing, conveying meaning clearly; • Some control of appropriate form and register; • Argument is organised.
2	3-5	<ul style="list-style-type: none"> • Limited engagement with the question; • A few relevant points; • Limited Greek quotation with limited relevant discussion; • Legible and generally accurate writing, conveying meaning; • Limited control of form and register; • Argument apparent in places, even if underdeveloped.
1	0-2	<ul style="list-style-type: none"> • Little or no engagement with the question; • Any points made are of little or no relevance; • Very little or no appropriate Greek quotation or relevant discussion; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear; • Very limited control of form and register; • Argument difficult to discern.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

Marking grid for 8-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Engagement with the question; • Selection and coverage of supporting points; • Understanding and appreciation of the set text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer.
4	7-8	<ul style="list-style-type: none"> • Good engagement with the question; • A good range of relevant points with development; • A good understanding and appreciation of the set text; • Legible, fluent and very accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised.
3	4-6	<ul style="list-style-type: none"> • Some engagement with the question; • A range of relevant points, with some development; • A general understanding and appreciation of the set text; • Legible and accurate writing, conveying meaning clearly; • Limited control of appropriate form and register; • Argument organised.
2	2-3	<ul style="list-style-type: none"> • Limited engagement with the question; • A few relevant points; • A basic understanding and appreciation of the set text; • Legible and generally accurate writing, conveying meaning; • Very limited control of form and register; • Argument apparent in places, even if underdeveloped.
1	0-1	<ul style="list-style-type: none"> • Little or no engagement with the question; • Any points made are of little or no relevance; • Very little understanding or appreciation of the set text; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear; • Little control of form and register; • Argument difficult to discern.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

Marking grid for set text translation 5-mark questions

- [5]** All of the meaning conveyed, with one minor error allowed
- [4]** Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed
- [3]** Part of the meaning conveyed, but with two or more major errors or omissions allowed
- [2]** A limited amount of the meaning conveyed
- [1]** A very limited amount of the meaning conveyed
- [0]** None of the meaning conveyed

N.B. Consequential errors should not be penalised.

Assessment Objectives Grid

Question	AO2	Total
1-26	50	50
Total	50	50