



Oxford Cambridge and RSA

A Level Classical Greek

H444/03 Prose Literature

Sample Question Paper

Version 1.1

Date – Morning/Afternoon

Time allowed: 2 hours



You must have:

- the OCR 12-page Answer Booklet (OCR12 sent with general stationery)

Do not use:

- a dictionary

Other materials required:

- None



INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Sections A, B and C: Answer **one** question from each of these sections.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **75**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **12** pages.

Section A

Answer **one** question from this section.

1 Read the following passage and answer the questions.

Λύσανδρος δὲ τῇ ἐπιούσῃ νυκτί, ἐπεὶ ὄρθρος ἦν, ἐσήμηνεν εἰς τὰς ναῦς ἀριστοποιησαμένους εἰσβαίνειν, πάντα δὲ παρασκευασάμενος ὡς εἰς ναυμαχίαν καὶ τὰ παραβλήματα παραβάλλων, προεῖπεν ὡς μηδεὶς κινήσοιτο ἐκ τῆς τάξεως μηδὲ ἀνάξοιτο. οἱ δὲ Ἀθηναῖοι ἅμα τῷ ἡλίῳ ἀνίσχοντι ἐπὶ τῷ λιμένι παρετάξαντο ἐν μετώπῳ ὡς εἰς ναυμαχίαν. ἐπεὶ δὲ οὐκ ἀντανήγαγε Λύσανδρος, 5 καὶ τῆς ἡμέρας ὀψὲ ἦν, ἀπέπλευσαν πάλιν εἰς τοὺς Αἰγὸς ποταμούς. Λύσανδρος δὲ τὰς ταχίστας τῶν νεῶν ἐκέλευσεν ἔπεσθαι τοῖς Ἀθηναίοις, ἐπειδὴν δὲ ἐκβῶσι, κατιδόντας ὅ τι ποιῶσιν ἀποπλεῖν καὶ αὐτῷ ἐξαγγεῖλαι. καὶ οὐ πρότερον ἐξεβίβασεν ἐκ τῶν νεῶν πρὶν αὐταὶ ἦκον. ταῦτα δ' ἐποίει τέτταρας ἡμέρας: καὶ οἱ Ἀθηναῖοι ἐπανήγοντο. Ἀλκιβιάδης δὲ κατιδὼν ἐκ τῶν τειχῶν τοὺς μὲν 10 Ἀθηναίους ἐν αἰγιαλῷ ὀρμοῦντας καὶ πρὸς οὐδεμιᾶ πόλει, τὰ δ' ἐπιτήδεια ἐκ Σηστοῦ μετιόντας πεντεκαίδεκα σταδίους ἀπὸ τῶν νεῶν, τοὺς δὲ πολεμίους ἐν λιμένι καὶ πρὸς πόλει ἔχοντας πάντα, οὐκ ἐν καλῷ ἔφη αὐτοὺς ὀρμεῖν, ἀλλὰ μεθορμίσαι εἰς Σηστὸν παρήνει πρὸς τε λιμένα καὶ πρὸς πόλιν: οὗ ὄντες ναυμαχήσετε, ἔφη, ὅταν βούλησθε. 15

Xenophon, *Hellenica* 2.i.22–2.i.26

- (a) With reference to lines 1–6, explain Lysander's strategy. [4]
- (b) Translate Λύσανδρος δὲ τὰς ταχίστας to οἱ Ἀθηναῖοι ἐπανήγοντο. (lines 6–10) [5]
- (c) κατιδὼν ἐκ τῶν τειχῶν (line 10): where are these walls? [1]
- (d) Ἀλκιβιάδης to βούλησθε (lines 10–15): explain what is unsatisfactory about the Athenians' position. [4]

ἐν δὲ ταῖς Ἀθήναις τῆς Παράλου ἀφικομένης νυκτὸς ἐλέγετο ἡ συμφορὰ, καὶ οἰμωγὴ ἐκ τοῦ Πειραιῶς διὰ τῶν μακρῶν τειχῶν εἰς ἄστὺ διῆκεν, ὁ ἕτερος τῶν ἑτέρῳ παραγγέλλων: ὥστ' ἐκείνης τῆς νυκτὸς οὐδεὶς ἐκοιμήθη, οὐ μόνον τοὺς ἀπολωλότας πενθοῦντες, ἀλλὰ πολὺ μᾶλλον ἔτι αὐτοὶ ἑαυτούς, πείσεσθαι νομίζοντες οἷα ἐποίησαν Μηλίους τε Λακεδαιμονίων ἀποίκους ὄντας, 5 κρατήσαντες πολιορκίᾳ, καὶ Ἰστιαίας καὶ Σκιωναίους καὶ Τορωναίους καὶ Αἰγινήτας καὶ ἄλλους πολλοὺς τῶν Ἑλλήνων. τῇ δ' ὑστεραία ἐκκλησίαν ἐποίησαν, ἐν ἣ ἔδοξε τοὺς τε λιμένας ἀποχῶσαι πλὴν ἑνὸς καὶ τὰ τεῖχη εὐτρεπίζειν καὶ φυλακὰς ἐφιστάναί τε καὶ τᾶλλα πάντα ὡς εἰς πολιορκίαν παρασκευάζειν τὴν πόλιν. καὶ οὗτοι μὲν περὶ ταῦτα ἦσαν. 10

Xenophon, *Hellenica* 2.ii.3–2.ii.4

- (e)* How effectively does Xenophon convey the Athenians' reaction to the news of their defeat in this extract? [15]

2 Read the following passages and answer the questions.

ἐτράφη δὲ ὁ Λύσανδρος ἐν πενία, καὶ παρέσχεν ἑαυτὸν εὐτακτον, ὡς εἴ τις ἄλλος, πρὸς τοὺς ἐθισμοὺς καὶ ἀνδρώδη καὶ κρείττονα πάσης ἡδονῆς, πλὴν εἴ τινα τιμωμένοις καὶ κατορθοῦσιν αἱ καλαὶ πράξεις ἐπιφέρουσι. ταύτης δὲ οὐκ αἰσχρὸν ἐστὶν ἠττᾶσθαι τοὺς νέους ἐν Σπάρτῃ. βούλονται γὰρ εὐθύς ἐξ ἀρχῆς 5
πάσχειν τι τοὺς παῖδας αὐτῶν πρὸς δόξαν, ἀλγυνομένους τε τοῖς ψόγοις καὶ μεγαλυνομένους ὑπὸ τῶν ἐπαίνων: ὁ δὲ ἀπαθὴς καὶ ἀκίνητος ἐν τούτοις ὡς ἀφιλότιμος πρὸς ἀρετὴν καὶ ἀργὸς καταφρονεῖται. τὸ μὲν οὖν φιλότιμον αὐτῶ καὶ φιλόνεικον ἐκ τῆς Λακωνικῆς παρέμεινε παιδείας ἐγγενόμενον, καὶ οὐδέν τι μέγα χρῆσθαι τὴν φύσιν ἐν τούτοις αἰτιᾶσθαι: θεραπευτικὸς δὲ τῶν δυνατῶν μᾶλλον ἢ κατὰ Σπαρτιάτην φύσει δοκεῖ γενέσθαι, καὶ βᾶρος ἐξουσίας διὰ χρεῖαν 10
ἐνεγκεῖν εὐκολός: ὁ πολιτικῆς δεινότητος οὐ μικρὸν ἔνιοι πολοῦνται μέρος.

Plutarch, *Lysander* II.1–3

- (a) Translate lines 1–3: ἐτράφη δὲ ὁ Λύσανδρος το πράξεις ἐπιφέρουσι. [5]
- (b) ταύτης δὲ οὐκ το καὶ ἀργὸς καταφρονεῖται (lines 3–7)
- (i) ταύτης (line 3): to what specific pleasure does this refer? [1]
- (ii) βούλονται γὰρ ... καταφρονεῖται (lines 4–7): according to Plutarch, what role do pleasure **and** pain play in Spartan education? [4]
- (c) What contrast does Plutarch make in lines 7–11? (τὸ μὲν οὖν το πολοῦνται μέρος) [4]

τούτων δὲ τὴν πίστιν ἐκάστῳ δι' ἔργων παρείχε, τοὺς ἤδη γεγονότας φίλους αὐτῷ καὶ ξένους εἰς μεγάλα πράγματα καὶ τιμὰς καὶ στρατηγίας ἀνάγων, καὶ συναδικῶν καὶ συνεξαμαρτάνων αὐτὸς ὑπὲρ τῆς ἐκείνων πλεονεξίας, ὥστε προσέχειν ἅπαντας αὐτῷ καὶ χαρίζεσθαι καὶ ποθεῖν, ἐλπίζοντας οὐδενὸς ἀτυχῆσειν τῶν μεγίστων ἐκείνου κρατοῦντος. διὸ καὶ Καλλικρατίδαν οὐτ' εὐθὺς 5 ἠδέας εἶδον ἐλθόντα τῷ Λυσάνδρῳ διάδοχον τῆς ναυαρχίας, οὔτε, ὡς ὕστερον διδοὺς πείρασαν ἀνὴρ ἐφαίνετο πάντων ἄριστος καὶ δικαιοτάτος, ἠρέσκοντο τῷ τρόπῳ τῆς ἡγεμονίας ἀπλοῦν τι καὶ Δώριον ἐχούσης καὶ ἀληθινόν. ἀλλὰ τούτου μὲν τὴν ἀρετὴν ὥσπερ ἀγάλματος ἠρωϊκοῦ κάλλος ἐθαύμαζον, ἐπόθουν δὲ τὴν ἐκείνου σπουδὴν καὶ τὸ φιλέταιρον καὶ χρειώδες ἐζήτουν, ὥστε ἀθυμεῖν 10 ἐκπλέοντος αὐτοῦ καὶ δακρύειν.

Plutarch, Lysander V.4–5

- (d)*** How effectively does Plutarch convey Lysander's popularity and the enthusiasm of his supporters in this passage? **[15]**

Section B

Answer **one** question from this section.

3 Read the following passage and answer the questions.

οἱ δ' ἐμποδῶν νομίζοντες αὐτὸν εἶναι τῷ ποιεῖν ὅ τι βούλοιντο, ἐπιβουλεύουσιν αὐτῷ, καὶ ἰδίᾳ πρὸς τοὺς βουλευτὰς ἄλλος πρὸς ἄλλον διέβαλλον ὡς λυμαινόμενον τὴν πολιτείαν. καὶ παραγγείλαντες νεανίσκοις οἱ ἐδόκουν αὐτοῖς θρασύτατοι εἶναι ξιφίδια ὑπὸ μάλης ἔχοντας παραγενέσθαι, συνέλεξαν τὴν βουλήν. ἐπεὶ δὲ ὁ Θηραμένης παρῆν, ἀναστὰς ὁ Κριτίας ἔλεξεν ἄδε. 5
 ὦ ἄνδρες βουλευταί, εἰ μὲν τις ὑμῶν νομίζει πλείους τοῦ καιροῦ ἀποθνήσκειν, ἐννοησάτω ὅτι ὅπου πολιτεῖαι μεθίστανται πανταχοῦ ταῦτα γίνεταί· πλείστους δὲ ἀνάγκη ἐνθάδε πολεμίους εἶναι τοῖς εἰς ὀλιγαρχίαν μεθιστᾶσι διὰ τε τὸ πολυανθρωποτάτην τῶν Ἑλληνίδων τὴν πόλιν εἶναι καὶ διὰ τὸ πλείστον χρόνον ἐν ἐλευθερίᾳ τὸν δῆμον τεθράφθαι. ἡμεῖς δὲ γνόντες μὲν τοῖς οἷοις ἡμῖν τε καὶ 10
 ὑμῖν χαλεπὴν πολιτείαν εἶναι δημοκρατίαν, γνόντες δὲ ὅτι Λακεδαιμονίοις τοῖς περισώσασιν ἡμᾶς ὁ μὲν δῆμος οὐποτ' ἂν φίλος γένοιτο, οἱ δὲ βέλτιστοι ἀεὶ ἂν πιστοὶ διατελοῖεν, διὰ ταῦτα σὺν τῇ Λακεδαιμονίων γνώμῃ τήνδε τὴν πολιτείαν καθίσταμεν.

Xenophon, *Hellenica* 2.iii.23–2.iii.25

- (a) Translate οἱ δ' ἐμποδῶν νομίζοντες το συνέλεξαν τὴν βουλήν (lines 1–5). [5]
- (b) What events have led to the state of affairs described in this extract? [2]
- (c) Outline the power struggle described by Critias in lines 7–14 (πλείστους το καθίσταμεν). [4]

εἰ μὲν τοίνυν ἐξ ἀρχῆς ταῦτα ἐγίγνωσκε, πολέμιος μὲν ἦν, οὐ μέντοι πονηρός γ' ἂν δικαίως ἐνομίζετο: νῦν δὲ αὐτὸς μὲν ἄρξας τῆς πρὸς Λακεδαιμονίους πίστεως καὶ φιλίας, αὐτὸς δὲ τῆς τοῦ δήμου καταλύσεως, μάλιστα δὲ ἐξορμήσας ὑμᾶς τοῖς πρώτοις ὑπαγομένοις εἰς ὑμᾶς δίκην ἐπιτιθέναι, νῦν ἐπεὶ καὶ ὑμεῖς καὶ ἡμεῖς φανερώς ἐχθροὶ τῷ δήμῳ γεγενήμεθα, οὐκέτ' αὐτῷ τὰ γινόμενα ἀρέσκει, ὅπως 5 αὐτὸς μὲν αὖ ἐν τῷ ἀσφαλῆ καταστῆ, ἡμεῖς δὲ δίκην δῶμεν τῶν πεπραγμένων. ὥστε οὐ μόνον ὡς ἐχθρῷ αὐτῷ προσήκει ἀλλὰ καὶ ὡς προδότῃ ὑμῶν τε καὶ ἡμῶν δίδοναι τὴν δίκην. καίτοι τοσούτῳ μὲν δεινότερον προδοσίᾳ πολέμου, ὅσῳ χαλεπότερον φυλάξασθαι τὸ ἀφανὲς τοῦ φανεροῦ, τοσούτῳ δ' ἔχθιον, ὅσῳ πολεμίοις μὲν ἄνθρωποι καὶ σπένδονται καὶ αὔθις πιστοὶ γίνονται, ὃν δ' ἂν 10 προδιδόντα λαμβάνωσι, τούτῳ οὔτε ἐσπείσατο πώποτε οὐδεὶς οὔτ' ἐπίστευσε τοῦ λοιποῦ.

Xenophon, *Hellenica* 2.iii.27–2.iii.30

(d)* How does Xenophon make this a particularly powerful speech?

[15]

4 Read the following passages and answer the questions.

δυσπειθῶς δὲ καὶ τραχέως φερόντων, ἀποστείλας πρὸς τὸν δῆμον ἔφη τὴν πόλιν εἰληφέναι παρασπονδοῦσαν: ἐστάναι γὰρ τὰ τείχη τῶν ἡμερῶν ἐν αἷς ἔδει καθηρῆσθαι παρωχημένων. ἐτέραν οὖν ἐξ ἀρχῆς προθήσειν γνώμην περὶ αὐτῶν ὡς τὰς ὁμολογίας λελυκότων. ἔνιοι δὲ καὶ προτεθῆναί φασι ὡς ἀληθῶς ὑπὲρ ἀνδραποδισμοῦ γνώμην ἐν τοῖς συμμάχοις, ὅτε καὶ τὸν Θηβαῖον Ἐρίανθον 5 εἰσηγήσασθαι τὸ μὲν ἄστυ κατασκάψαι, τὴν δὲ χώραν ἀνεῖναι μηλόβοτον. εἶτα μέντοι συνουσίας γενομένης τῶν ἡγεμόνων παρὰ πότον, καὶ τινος Φωκέως ἄσαντος ἐκ τῆς Εὐριπίδου Ἡλέκτρας τὴν πάροδον ἧς ἡ ἀρχή

Ἀγαμέμνονος ὦ κόρα, ἤλυθον, Ἡλέκτρα, ποτὶ σὰν ἀγρότειραν αὐλάν, πάντας ἐπικλασθῆναι, καὶ φανῆναι σκέτλιον ἔργον τὴν οὕτως εὐκλεᾶ καὶ τοιούτους 10 ἄνδρας φέρουσαν ἀνελεῖν καὶ διεργάσασθαι πόλιν.

Plutarch, *Lysander* XV.2–XV.3

- (a) Translate *δυσπειθῶς δὲ το λελυκότων* (lines 1–4). [5]
- (b) τὴν πάροδον (line 8): what was the *πάροδος* in a Greek tragedy? [1]
- (c) Explain the Phocian's intervention and explain the response to it. [5]

τῶν δὲ Λυσάνδρου φίλων ὑπεναντιουμένων καὶ σπουδασάντων ἐν τῇ πόλει καταμεῖναι τὰ χρήματα, δημοσίᾳ μὲν ἔδοξεν εἰσάγεσθαι νόμισμα τοιοῦτον, ἂν δέ τις ἀλῶ κεκτημένος ἰδίᾳ, ζημίαν ὤρισαν θάνατον, ὥσπερ τοῦ Λυκούργου τὸ νόμισμα φοβηθέντος, οὐ τὴν ἐπὶ τῷ νόμισματι φιλαργυρίαν, ἣν οὐκ ἀφήρει τὸ μὴ κεκτῆσθαι τὸν ἰδιώτην, ὡς τὸ κεκτῆσθαι τὴν πόλιν εἰσεποιεῖτο,¹ τῆς χρείας ἀξίαν 5 προσλαμβανούσης καὶ ζῆλον. οὐ γὰρ ἦν δημοσίᾳ τιμώμενον ὀρώντας ἰδίᾳ καταφρονεῖν ὡς ἀχρήστου, καὶ πρὸς τὰ οἰκεῖα νομίζειν ἑκάστῳ μηδενὸς ἄξιον πρᾶγμα τὸ κοινῇ οὕτως εὐδοκιμοῦν καὶ ἀγαπώμενον, ἀλλὰ καὶ πολλῶ τάχιον ἀπὸ τῶν κοινῶν ἐπιτηδευμάτων ἐπιρρέουσιν οἱ ἔθισμοι τοῖς ἰδιωτικοῖς βίοις ἢ τὰ καθ' ἕκαστον ὀλισθήματα καὶ πάθη τὰς πόλεις ἀνατίμπλησι πραγμάτων 10 πονηρῶν. τῷ γὰρ ὅλῳ συνδιαστρέφεσθαι τὰ μέρη μᾶλλον, ὅταν ἐνδῶ πρὸς τὸ χειρῶν, εἰκός, αἱ δὲ ἀπὸ μέρους εἰς ὅλον ἀμαρτίαι πολλὰς ἐνστάσεις καὶ βοηθείας ἀπὸ τῶν ὑγιαινόντων ἔχουσιν

Plutarch, *Lysander* XVII.4-XVII.7

(d)* How does Plutarch make his argument convincing?

[15]

5 Read the following passage and answer the questions.

τὸν τεῦθεν τροφὰς ἄλλοις ἄλλας ἐξεπόριζεν, τοῖς μὲν ἐκ γῆς βοτάνην, ἄλλοις δὲ δένδρων καρπούς, τοῖς δὲ ρίζας: ἔστι δ' οἷς ἔδωκεν εἶναι τροφήν ζώων ἄλλων βοράν: καὶ τοῖς μὲν ὀλιγογονίαν προσῆψε, τοῖς δ' ἀναλισκομένοις ὑπὸ τούτων πολυγονίαν, σωτηρίαν τῷ γένει πορίζων. ἄτε δὴ οὖν οὐ πάνυ τι σοφὸς ὦν ὁ Ἐπιμηθεὺς ἔλαθεν αὐτὸν καταναλώσας τὰς δυνάμεις εἰς τὰ ἄλογα: λοιπὸν δὴ 5 ἀκόσμητον ἔτι αὐτῷ ἦν τὸ ἀνθρώπων γένος, καὶ ἠπόρει ὅτι χρῆσαιτο. ἀποροῦντι δὲ αὐτῷ ἔρχεται Προμηθεὺς ἐπισκεψόμενος τὴν νομὴν, καὶ ὄρα τὰ μὲν ἄλλα ζῶα ἐμμελῶς πάντων ἔχοντα, τὸν δὲ ἄνθρωπον γυμνόν τε καὶ ἀνυπόδητον καὶ ἄστρωτον καὶ ἄοπλον: ἤδη δὲ καὶ ἡ εἴμαρμένη ἡμέρα παρῆν, ἐν ἣ ἔδει καὶ ἀνθρώπον ἐξιέναι ἐκ γῆς εἰς φῶς. ἀπορία οὖν σχόμενος ὁ Προμηθεὺς ἦντινα 10 σωτηρίαν τῷ ἀνθρώπῳ εὖροι κλέπτει Ἥφαιστου καὶ Ἀθηνᾶς τὴν ἔντεχνον σοφίαν σὺν πυρί—ἀμήχανον γὰρ ἦν ἄνευ πυρὸς αὐτὴν κτητὴν τῷ ἢ χρησίμην γενέσθαι—καὶ οὕτω δὴ δωρεῖται ἀνθρώπῳ. τὴν μὲν οὖν περὶ τὸν βίον σοφίαν ἀνθρώπος ταύτη ἔσχεν, τὴν δὲ πολιτικὴν οὐκ εἶχεν.

Plato, *Protagoras* 321b2–321d5

- (a) τὸν τεῦθεν to πορίζων (lines 1–4): in these lines and in the lines preceding, explain the principles by which Epimetheus distributed the different δυνάμεις. [4]
- (b) Translate ἀπορία οὖν to ἀνθρώπῳ (lines 10–13). [5]
- (c) τὴν δὲ πολιτικὴν (line 14): what explanation is given in the lines following this extract for Prometheus' inability to acquire this sort of wisdom for mankind? [2]

εἰ μὴ οἷόν τ' ἦν πόλιν εἶναι εἰ μὴ πάντες ἀύληται ἤμεν ὁποῖός τις ἐδύνατο
 ἕκαστος, καὶ τοῦτο καὶ ἰδίᾳ καὶ δημοσίᾳ πᾶς πάντα καὶ ἐδίδασκε καὶ ἐπέπληττε
 τὸν μὴ καλῶς ἀυλοῦντα, καὶ μὴ ἐφθόνηι τούτου, ὥσπερ νῦν τῶν δικαίων καὶ τῶν
 νομίμων οὐδεὶς φθονεῖ οὐδ' ἀποκρύπτεται ὥσπερ τῶν ἄλλων τεχνημάτων—
 λυσιτελεῖ γὰρ οἶμαι ἡμῖν ἢ ἀλλήλων δικαιοσύνη καὶ ἀρετή: διὰ ταῦτα πᾶς παντὶ 5
 προθύμως λέγει καὶ διδάσκει καὶ τὰ δίκαια καὶ τὰ νόμιμα—εἰ οὖν οὕτω καὶ ἐν
 ἀυλήσει πᾶσαν προθυμίαν καὶ ἀφθονίαν εἵχομεν ἀλλήλους διδάσκειν, οἶει ἂν τι,
 ἔφη, μᾶλλον, ὧ Σώκρατες, τῶν ἀγαθῶν ἀυλητῶν ἀγαθοὺς ἀυλητὰς τοὺς ὑεῖς
 γίγνεσθαι ἢ τῶν φαύλων; οἶμαι μὲν οὐ, ἀλλὰ ὅτου ἔτυχεν ὁ ὑὸς εὐφυέστατος
 γενόμενος εἰς ἀυλησιν, οὗτος ἂν ἐλλόγιμος ἠύξῃθη, ὅτου δὲ ἀφυής, ἀκλεής: καὶ 10
 πολλάκις μὲν ἀγαθοῦ ἀυλητοῦ φαῦλος ἂν ἀπέβη, πολλάκις δ' ἂν φαύλου
 ἀγαθός: ἀλλ' οὖν ἀυληταί γ' ἂν πάντες ἦσαν ἱκανοὶ ὡς πρὸς τοὺς ἰδιώτας καὶ
 μηδὲν ἀυλήσεως ἐπαῖοντας.

Plato, *Protagoras* 327a4–327c4

(d)* How does Protagoras use this argument to defend his view that ἀρετή can be taught?
 [15]

Section C

Answer **one** question from this section.

In your response you are expected to draw, where relevant, on material from those parts of the text that you have studied in English, as well as those parts you have read in Greek.

- 6*** 'Vice and virtue are key themes in Xenophon's *Hellenica*.' How far do you agree with this statement? **[20]**
- 7*** 'Plutarch was concerned more with moral character than with history.' How far do you agree with this statement? **[20]**
- 8*** 'Protagoras gives a brilliant display but he does not adequately answer Socrates' objections.' Do you agree? **[20]**

Summary of updates

Date	Version	Details
September 2021	1.1	Updated copyright acknowledgements.

Copyright Information:

Xenophon, Hellenica 2.i.22-2.i.26. From Loeb Classical Library 88 Xenophon Volume I Hellenica, Volume I Books 1-4 Xenophon Translated by Carleton L. Brownson 1918.

Xenophon, Hellenica 2.ii.3 – 2.ii.4. From Loeb Classical Library 88 Xenophon Volume I Hellenica, Volume I Books 1-4 Xenophon Translated by Carleton L. Brownson 1918.

Plutarch, Lysander II.1-3. From Plutarch. Plutarch's Lives. with an English Translation by. Bernadotte Perrin. Loeb Classical Library, Cambridge, MA. Harvard University Press. London. William Heinemann Ltd. 1916.

Plutarch, Lysander V.4-5. From Plutarch. Plutarch's Lives. with an English Translation by. Bernadotte Perrin. Loeb Classical Library, Cambridge, MA. Harvard University Press. London. William Heinemann Ltd. 1916.

Xenophon, Hellenica 2.iii.23-2.iii.25. From Loeb Classical Library 88 Xenophon Volume I Hellenica, Volume I Books 1-4 Xenophon Translated by Carleton L. Brownson 1918.

Xenophon, Hellenica 2.iii.27-2.iii.30. From Loeb Classical Library 88 Xenophon Volume I Hellenica, Volume I Books 1-4 Xenophon Translated by Carleton L. Brownson 1918.

Plutarch, Lysander XV.2-XV.3. From Plutarch. Plutarch's Lives. with an English Translation by. Bernadotte Perrin. Loeb Classical Library, Cambridge, MA. Harvard University Press. London. William Heinemann Ltd. 1916.

Plutarch, Lysander XVII.4-XVII.7. From Plutarch. Plutarch's Lives. with an English Translation by. Bernadotte Perrin. Loeb Classical Library, Cambridge, MA. Harvard University Press. London. William Heinemann Ltd. 1916.

Plato, Protagoras 321b2–321d5. From Plato. Platonis Opera, ed. John Burnet. Oxford University Press. 1903. Vol 3, 1963. Reproduced with permission from Oxford University Press through PLSclear. Accessed via the Perseus Project, www.perseus.tufts.edu

Plato, Protagoras 327a4–327c4. From Plato. Platonis Opera, ed. John Burnet. Oxford University Press. 1903. Vol 3, 1963. Reproduced with permission from Oxford University Press through PLSclear. Accessed via the Perseus Project, www.perseus.tufts.edu

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.

...day June 20XX – Morning/Afternoon

A Level Classical Greek

H444/03 Prose Literature

SAMPLE MARK SCHEME

Duration: 2 hours

MAXIMUM MARK 75

DRAFT

This document consists of 28 pages

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 $\mu\epsilon\nu\dots\delta\epsilon$)

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	<ul style="list-style-type: none"> • 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. <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	10–12	<ul style="list-style-type: none"> • 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. <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	7–9	<ul style="list-style-type: none"> • 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. <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	4–6	<ul style="list-style-type: none"> • 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 <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–3	<ul style="list-style-type: none"> • very limited engagement with the question • expresses points which are of little relevance and supported with little evidence from the passage <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

MARK SCHEME

Question	Answer	Marks	Guidance
1 (a)	<p>Accept any four of: that he prepares his fleet for battle (1) but forbids anyone to leave position or put out to sea (1) to lull the Athenians (1) into a false sense of security (1) / so that the Athenians (1) think he is scared (1)</p>	<p>AO2 4</p>	<p>Accept any reasonable explanation of his tactics</p>
1 (b)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Λύσανδρος δὲ τὰς ταχίστας τῶν νεῶν ἐκέλευσεν ἔπεσθαι τοῖς Ἀθηναίοις, ἐπειδὴν δὲ ἐκβῶσι, κατιδόντας ὅτι ποιοῦσιν ἀποπλεῖν καὶ αὐτῶ ἔξαγγεῖλαι. καὶ οὐ πρότερον ἐξεβίβασεν ἐκ τῶν νεῶν πρὶν αὐταὶ ἦκον. ταῦτα δ' ἐποίει τέτταρας ἡμέρας; καὶ οἱ Ἀθηναῖοι ἐπανήγοντο.</p> <p>Suggested translation: 'Lysander ordered the fastest of his ships to follow the Athenians and, whenever they should disembark, watch what they did and sail back and report to him. And he did not disembark his men from the ships until they returned. This he did for four days; and the Athenians continued to put out to sea.'</p>	<p>AO2 5</p>	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>Unless otherwise stated, mistakes in tenses of verbs will be slight errors.</p> <p>accept literal translation of participle κατιδόντας</p> <p>slight errors: 'the fastest ships' for 'the fastest of his/the ships'; 'when' for 'whenever'; mistranslation of τέτταρας ἡμέρας (eg 'on the fourth day')</p> <p>major errors: failure to recognise that ἀποπλεῖν and ἐξαγγεῖλαι also follow ἐκέλευσεν; failure correctly to translate the οὐ πρότερον ... πρὶν construction</p>

Question	Answer	Marks	Guidance
1 (c)	In his (Alcibiades's) castle / in the Chersonese (1)	AO2 1	Do not accept "on some walls"
1 (d)	Accept any four of: they are on a shore and not near any city (1) so they have to get supplies from Sestos (1) which is far away (1) makes contrast with the enemy position (in a harbour and near a city where they can get everything they need) (1) their ability to fight is limited (1)	AO2 4	

Question	Answer	Marks	Guidance
1 (e)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include reference to the following:</p> <ul style="list-style-type: none"> • the disaster was announced at night: detail that it was at night makes bad news seem worse; delay of ἡ συμφορὰ to the end of the clause emphasises the disastrous nature of the news • emotive vocabulary of οἰμωγή; dramatic representation of the spread of the wailing up from the Peiraeus to the city • each person passed the news on to the other (ὁ ἕτερος τῶ ἑτέρῳ παραγγέλλων): this combined with the spread of the wailing is effective in describing the way the news travelled by ‘Chinese whispers’ • inability to sleep emphasises distress caused • the οὐ μόνον ... ἀλλὰ πολὺ μᾶλλον construction emphasises how their thoughts turn rapidly from the dead to their own situation; emotive vocabulary of τοὺς ἀπολωλότας and πενθοῦντες • realisation that they may now suffer what they have made others suffer in the past; emphasised by long list of places that they have done this to; effect of the sentence structure to make it seem as though all the additional places after Miletus are occurring to them one by one in their anguish • the next day they held an assembly (τῇ δ’ ὑστεραία ἐκκλησίαν ἐποίησαν): return to Athenian norms after anguished sleepless night: this is how the Athenians deal with things • desperate measures; fact that they are planning for a siege ominously recalls phrase above about what they inflicted upon those κρατήσαντες πολιορκία; list structure highlights frenzied activity. 	AO3 15	Credit any sensible, supported conclusion.

Question	Answer	Marks	Guidance
<p>2 (a)</p>	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ἐτράφη δὲ ὁ Λύσανδρος ἐν πενίᾳ, καὶ παρέσχεν ἑαυτὸν εὐτακτον, ὡς εἴ τις ἄλλος, πρὸς τοὺς ἔθισμοὺς καὶ ἀνδρώδη καὶ κρείττονα πάσης ἡδονῆς, πλὴν εἴ τινα τιμωμένοις καὶ κατορθοῦσιν αἱ καλαὶ πράξεις ἐπιφέρουσι.</p> <p>Suggested translation: 'Lysander was brought up in poverty, and showed himself well-disciplined, as much as any other man, toward the customs (of his people) and manly and superior to all pleasure, except that which their good deeds bring to those who are honoured and successful.'</p>	<p>AO2 5</p>	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>Unless otherwise stated, mistakes in tenses of verbs will be slight errors.</p> <p>accept any reasonable translation for πλὴν εἴ τινα even if not particularly elegant, eg 'apart from if good deeds bring any to people honoured and successful', or if treated freely eg 'apart from any pleasure which honoured and successful people get from doing good deeds'</p>
<p>2 (b) (i)</p>	<p>The pleasure that good deeds bring to those who are honoured and successful.</p>	<p>AO2 1</p>	
<p>2 (b) (ii)</p>	<p>Accept any four of: Pleasure: the Spartans want their boys to feel pleasure (1) in being praised (1) Pain: the Spartans want their boys to feel sensitive about their reputation (1) and to feel pain (1) at being criticized (1) (they despise those who do not experience these feelings as not ambitious / loving honour and useless / idle) (1)</p>	<p>AO2 4</p>	
<p>2 (c)</p>	<p>Contrast between the character traits Lysander owes to his Spartan training:</p> <ul style="list-style-type: none"> • ambition (1) • spirit of rivalry / fondness for victory (1) <p>And other characteristics which are down to his own nature:</p> <ul style="list-style-type: none"> • subservience to those in power (1) • willingness to put up with oppressive authority when necessary (1) 	<p>AO2 4</p>	

Question	Answer	Marks	Guidance
2 (d)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include reference to the following:</p> <ul style="list-style-type: none"> • he binds these men's loyalty to himself by advancing them AND he participates in their wrongdoing thereby joining them together in a sort of conspiracy • ἐκάστῳ shows that he is making himself popular to <u>individuals</u> • δι' ἔργων emphasises that he does not just make empty promises, but backs them up with actions; • repetitious phraseology again for emphasis: φίλους • καὶ ξένους: he is systematic in consolidating support from those who are already his allies • μεγάλα πράγματα καὶ τιμὰς καὶ στρατηγίας: list shows extent of his patronage • συναδικῶν καὶ συνεξαμαρτάνων: prefix and repetition draws attention to the conspiratorial wrongdoing • πλεονεξίας emphasises their true motivation. • he makes them <u>all</u> loyal to him (ἅπαντας) • he keeps them loyal to himself by appealing to their own ambitions: not only do they seek to ingratiate themselves with him (χαρίζεσθαι), they feel a strong longing for him (ποθεῖν) and they think that they will achieve all their highest ambitions (ἐλπίζοντας οὐδενὸς ἀτυχήσειν τῶν μεγίστων) as long as he is in charge (ἐκείνου κρατοῦντος) • his actions have so endeared the men to him that they remain loyal to him even when the new commander arrives, and fail to appreciate Callicratidas's upstanding character • οὔτ' εὐθὺς ... οὔτε ... ὕστερον: they neither took to him at first, nor when he had had time to prove himself to them; • πάντων ἄριστος καὶ δικαιοτάτος: superlative adjectives 	AO3 15	Credit any sensible, supported conclusion.

Question	Answer	Marks	Guidance
	<p>emphasise the exemplary nature of Callicratidas's character</p> <ul style="list-style-type: none"> • the result of Lysander's actions has been to make the men loyal to him, and so used to his devious and less-than-upstanding behaviour that they can hardly regard Callicratidas as a real person: he seems too perfect • striking simile likens the men's admiration of his character to that felt for a heroic statue (ὡσπερ ἀγάλματος ἠρωϊκοῦ κάλλος ἐθαύμαζον); moreover, with the departure of Lysander, they see an end to their own ambitions, hence their despondency: he has made himself indispensable to them. • σπουδὴν καὶ τὸ φιλέταιρον καὶ χρειώδεις: list of characteristics of Lysander which they miss (same as those he was described as employing to win them over) • ἐζήτουν ... ἀθυμεῖν ... δακρύνειν: the use of these verbs makes it sound as though the men have lost a lover rather than an admiral. 		

Question	Answer	Marks	Guidance
3 (a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>οἱ δ' ἐμποδῶν νομίζοντες αὐτὸν εἶναι τῷ ποιεῖν ὅ τι βούλοιντο, ἐπιβουλεύουσιν αὐτῷ, καὶ ἰδίᾳ πρὸς τοὺς βουλευτὰς ἄλλος πρὸς ἄλλον διέβαλλον ὡς λυμαινόμενον τὴν πολιτείαν. καὶ παραγγείλαντες νεανίσκοις οἱ ἐδόκουν αὐτοῖς θρασύτατοι εἶναι ξιφίδια ὑπὸ μάλης ἔχοντας παραγενέσθαι, συνέλεξαν τὴν βουλήν.</p> <p>Suggested translation: 'Considering him to be an obstacle to their doing whatever they wanted, they plotted against him, and in private conversations with members of the Council, one to another, they began to accuse him of undermining the government. Then, having instructed some young men, who seemed to them to be the most daring, to stand by with daggers concealed under their arms, they called a meeting of the Council.'</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>Unless otherwise stated, mistakes in tenses of verbs will be slight errors.</p> <p>slight error: translating παραγγείλαντες as simply 'announcing'; missing that θρασύτατοι is superlative</p> <p>major errors: mistranslation of τῷ ποιεῖν; mistranslation of ὡς (eg taking as introducing purpose clause)</p>
3 (b)	<p>Accept any two of: the Thirty killing people freely (1) because they are personal enemies or for money (1) establishment of the 3,000 (1) Theramenes' refusal to take part in the killing (1)</p>	AO2 2	
3 (c)	<p>Accept any four of: Critias and the Thirty are setting up an oligarchy (1); this is opposed by the demos because they are used to living in freedom (1); Critias regards democracy as oppressive because the demos could never be friendly to the Spartans who have saved Athens (1), but the aristocrats would always be loyal to them (1); so they are setting up the oligarchy with the approval of Sparta (1)</p>	AO2 4	

Question	Answer	Marks	Guidance
3 (d)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include the following:</p> <ul style="list-style-type: none"> • εἰ μὲν τοίνυν ἐξ ἀρχῆς ... νῦν δὲ: accusation that Theramenes' position is undermined because he has changed sides • πολέμιος μὲν ἦν, οὐ μέντοι πονηρός: subtlety of contrast makes Critias seem more reasonable – if Theramenes had maintained opposition to them all along, that would have made him an enemy, but not despicable, but as it is • αὐτὸς μὲν ... αὐτὸς δὲ: repetition emphasises Theramenes' role in establishing friendly relations with Sparta and overthrowing democracy • τῆς πρὸς Λακεδαιμονίου πίστεως καὶ φιλίας ... τῆς τοῦ δήμου καταλύσεως: contrast between friendly attitude to Spartans, emphasised by slightly pleonastic use of πίστεως καὶ φιλίας and destructive intent toward democracy emphasised by violence of καταλύσεως; • μάλιστα δὲ ἐξορμήσας ὑμᾶς τοῖς πρώτοις ὑπαγομένοις εἰς ὑμᾶς δίκην ἐπιτιθέναι: reminder of Theramenes' leading role when the Thirty came to power in urging the punishment of those who had informed against the aristocracy: μάλιστα δὲ emphasises his keenness • καὶ ὑμεῖς καὶ ἡμεῖς: a phrase encouraging his listeners to feel a unity with him; contrast with αὐτῷ: Theramenes does not find circumstances to his liking now • ὅπως αὐτὸς μὲν αὖ ἐν τῷ ἀσφαλεῖ καταστῆ: accusation that Theramenes is opportunistically changing sides to save his own skin ... • ἡμεῖς δὲ δίκην δῶμεν τῶν πεπραγμένων whilst leaving his 	AO3 15	

Question	Answer	Marks	Guidance
	<p>former allies to be punished; contrast brought out by αὐτὸς μὲν ... ἡμεῖς δὲ</p> <ul style="list-style-type: none"> • ὥστε οὐ μόνον ὡς ἐχθρῶ αὐτῶ προσήκει ἀλλὰ καὶ ὡς προδότη ὑμῶν τε καὶ ἡμῶν διδόναι τὴν δίκην: recalls earlier point that if Theramenes had stayed on one side all along he would simply have been an enemy, but now is both an enemy and a traitor, and therefore deserves punishment; stressed by οὐ μόνον ... ἀλλὰ καὶ and ὡς ἐχθρῶ/ὡς προδότη • ὑμῶν τε καὶ ἡμῶν: unifying phrase once again; • δεινότερον προδοσία πολέμου ... χαλεπώτερον φυλάσσασθαι τὸ ἀφανὲς τοῦ φανεροῦ: mirrored construction with comparative and genitive of comparison draws out point that treachery is worse than enmity because it is hidden and therefore harder to guard against • τοσοῦτῳ δ' ἔχθιον, ὅσῳ πολεμίοις μὲν ἄνθρωποι καὶ σπένδονται καὶ αὐθις πιστοὶ γίνονται, ὃν δ' ἂν προδιδόντα λαμβάνωσι, τούτῳ οὔτε ἐσπίεσατο πώποτε οὐδεὶς οὔτ' ἐπίστευσε τοῦ λοιποῦ: expands the point made above: we hate treachery more, because we can make truce with our enemies and become friends again, but once we have been betrayed by a traitor we can never trust them again: point strengthened by repeated negatives showing impossibility of ever reaching reconciliation with a traitor. 		

Question	Answer	Marks	Guidance
4 (a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>δυσπειθῶς δὲ καὶ τραχέως φερόντων, ἀποστείλας πρὸς τὸν δῆμον ἔφη τὴν πόλιν εἰληφέναι παρασπονδοῦσαν: ἐστάναι γὰρ τὰ τεῖχη τῶν ἡμερῶν ἐν αἷς ἔδει καθρηῖσθαι παρωχημένων. ἑτέραν οὖν ἐξ ἀρχῆς προθήσειν γνώμην περὶ αὐτῶν ὡς τὰς ὁμολογίας λελυκότων.</p> <p>Suggested translation: ‘And when they took this badly and with difficulty, he sent a message to the people and said that he had caught the city breaking the treaty; for the walls were still standing although the days had passed by within which they should have been pulled down. He said that he would therefore put forward another completely new proposal concerning them, since they had broken the agreements.’</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a ‘slight’ and ‘major’ error.</p> <p>accept ‘the city had been caught’ for ‘he had caught the city’</p> <p>Unless otherwise stated, mistakes in tenses of verbs will be slight errors.</p> <p>major error: failure to realise that ἑτέραν... sentence is continuation of indirect statement construction; mistranslation of ὡς (eg taking as introducing purpose clause)</p>
4 (b)	the ode sung upon the entry of the chorus	AO2 1	must mention that it is the <u>first</u> thing the chorus sings
4 (c)	<p>Accept any five of:</p> <p>a proposition was made in the assembly of the allies that the Athenians should be sold into slavery (1), the city razed to the ground and the countryside turned into pasture (1), but the Phocian sang an extract from Euripides’ Electra (1) which refers to Electra’s ‘rustic court’ (1); the leaders were moved to pity (1) and decided it would be wrong to destroy the city that was so famous (1) and produced such men (as Euripides) (1).</p>	AO2 5	
4 (d)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include the following:</p> <ul style="list-style-type: none"> contrast between φιλαργυρία (covetousness) and the actual coinage (τὸ νόμισμα) P says that φιλαργυρία was actually encouraged by allowing the city to possess money because it 	AO3 15	

Question	Answer	Marks	Guidance
	<p>thereby acquired dignity and honour (τῆς χρείας ἀξίαν προσλαμβανούσης καὶ ζῆλον)</p> <ul style="list-style-type: none"> • extensive use of balance and contrast: • when people saw money honoured in public (δημοσίᾳ τιμώμενον ὀρώντας) they could not despise it as useless in private (ιδίᾳ καταφρονεῖν ὡς ἀχρήστου) • they could not think it worthless for domestic purposes (καὶ πρὸς τὰ οἰκεῖα νομίζειν ἐκάστῳ μηδενὸς ἄξιον προᾶγμα) when it was esteemed and held in affection in public (τὸ κοινῇ οὕτως εὐδοκιμοῦν καὶ ἀγαπώμενον) • the policy was mistaken because it takes less time for public practices to affect private life (ἀλλὰ καὶ πολλῶ τάχιον ἀπὸ τῶν κοινῶν ἐπιτηδευμάτων ἐπιρρέουσιν οἱ ἐθισμοὶ τοῖς ἰδιωτικοῖς βίοις) than it does for the lapses of behaviour of individuals to fill cities with corruption (ἢ τὰ καθ' ἕκαστον ὀλισθήματα καὶ πάθη τὰς πόλεις ἀναπίμπλησι πραγμάτων πονηρῶν) • metaphor drawn from sickness to illustrate viewpoint: • if the whole sickens, then the parts sicken along with it (τῷ γὰρ ὅλῳ συνδιαστρέφεσθαι τὰ μέρη μᾶλλον, ὅταν ἐνδῶ πρὸς τὸ χειρῶν) • whereas if disease comes from one part, it will find many checks and aids from the healthy parts (αἱ δὲ ἀπὸ μέρους εἰς ὅλον ἀμαρτίαι πολλὰς ἐνστάσεις καὶ βοηθείας ἀπὸ τῶν ὑγιαινόντων ἔχουσιν). 		

Question	Answer	Marks	Guidance
5 (a)	<p>in the preceding section we are told that Epimetheus has operated a system of compensatory attributes for animals to ensure their survival (1) eg strength without speed/speed with weakness (1); small size with wings or living underground/large size protected by that size (1) here he distributes foodstuffs appropriately, including other animals: the compensatory principle continues in that those which are eaten breed more plentifully than those which are not.(1)</p>	AO2 4	
5 (b)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ἀπορία οὖν σχόμενος ὁ Προμηθεὺς ἦντινα σωτηρίαν τῷ ἀνθρώπῳ εὗροι κλέπτει Ἥφαιστου καὶ Ἀθηνᾶς τὴν ἔντεχνον σοφίαν σὺν πυρὶ – ἀμήχανον γὰρ ἦν ἄνευ πυρὸς αὐτὴν κτητὴν τῷ ἡ χρησίμην γενέσθαι – καὶ οὕτω δὴ δωρεῖται ἀνθρώπῳ.</p> <p>Suggested translation: ‘Therefore, Prometheus, being at a loss as to what salvation he might find for mankind, stole wisdom in the arts from Hephaestus and Athene, with fire – for it was impossible without fire for it to be obtained by anyone or useful – and immediately handed it over to mankind.’</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a ‘slight’ and ‘major’ error.</p> <p>Unless otherwise stated, mistakes in tenses of verbs will be slight errors.</p> <p>accept any reasonable translation of ἀπορία οὖν σχόμενος</p> <p>slight error: omission of τῷ</p>
5 (c)	<p>because it was in the possession of Zeus (1) and Prometheus could not get into Zeus’s citadel / Zeus’s guards were terrible (1)</p>	AO2 2	
5 (d)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include the following:</p> <ul style="list-style-type: none"> • Protagoras is defending his view that ἀρετή can be taught against Socrates’ counter argument that good fathers often have bad sons (326e6) • he imagines a state where everyone has to play the flute – used as analogy for ἀρετή • everyone would teach everyone else both in private and public 	AO3 15	

Question	Answer	Marks	Guidance
	<p>(καὶ ἰδίᾳ καὶ δημοσίᾳ) and would rebuke anyone who didn't play well (ἐπέπληττε τὸν μὴ καλῶς ἀυλοῦντα)</p> <ul style="list-style-type: none"> • this is equated with the current situation in which citizens share knowledge in what is just and lawful (δικαίων καὶ τῶν νομίμων) just as they do in other skills (τῶν ἄλλων τεχνημάτων) • this is because the δικαιοσύνη καὶ ἀρετὴ of others is to everyone's advantage (λυσιτελεῖ) • the question is posed whether, if a similar situation pertained with regard to flute-playing, it would result in good flute players being more likely than bad to have sons who were good flute-players (μᾶλλον ... τῶν ἀγαθῶν ἀυλητῶν ἀγαθοὺς ἀυλητὰς τοὺς υἱεῖς γίγνεσθαι ἢ τῶν φαύλων) • Protagoras argues that this is not the case, but that bad flute players would often have sons who were good flute-players and vice versa (πολλάκις μὲν ἀγαθοῦ ἀυλητοῦ φαῦλος ἂν ἀπέβη, πολλάκις δ' ἂν φαύλου ἀγαθός) • but all would be good enough players (ἱκανοὶ) compared to those who had not learned any flute-playing at all • so Protagoras defends his argument by explaining that, like flute-playing, ἀρετὴ can be taught <i>at least to the extent</i> that all have an inkling of what it means when compared with those who have no idea about it: he goes on to say that even the most unjust man one could think of, if brought up among laws and society, would appear a skilled practitioner of justice if compared with someone who had had no exposure to any law courts or laws or pursuit of ἀρετὴ. 		

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	<ul style="list-style-type: none"> 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) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	13–16	<ul style="list-style-type: none"> 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) <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>

3	9–12	<ul style="list-style-type: none"> • some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a reasonable response to the question containing some relevant points, which are generally supported by examples from the material studied, leading to tenable conclusions (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	5–8	<ul style="list-style-type: none"> • 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) <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1–4	<ul style="list-style-type: none"> • very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • little or no engagement with the question and any points made are of little or no relevance (AO3) <p><i>The information is communicated in an unstructured way</i></p>

0 = No response or no response worthy of credit.

Question	Answer	Marks	Guidance
6*	<p><i>‘Vice and virtue are key themes in Xenophon’s Hellenica.’ How far do you agree with this statement?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may argue that Xenophon’s use of contrasting characters, such as Theramenes and Critias, clearly illustrates the virtuous/non-virtuous viewpoint and so makes this a key theme.</p> <p>They may also suggest that the behavior of the Thirty shows what happens when virtuous stand by and take no action, again highlighting the key theme.</p> <p>References to the gods supporting a virtuous cause (eg. speech of Thrasybulus), or the general success of the virtuous may also be argued as showing Xenophon’s preoccupation with this idea.</p> <p>Candidates may also argue against this sentiment. They may feel that the characters are more complex than simple paradigms of vice and virtue, or that Xenophon is making less moral, more political judgements in his account.</p> <p>Higher level candidates might discuss the subtleties of how the ideas of vice and virtue might be different for a modern audience when compared to that contemporary to Xenophon.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • behaviour of the Thirty once in power: reneging on promises and seeking utmost power by any means • Critias prepared to execute people for having been honoured under the democracy • the 3,000: the Thirty begin to act just as they like and put people to 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p>

Question	Answer	Marks	Guidance
	<p>death because personal enemies or to get hold of their money</p> <ul style="list-style-type: none"> • Theramenes' virtuous refusal to kill a metic for his property • plot to get rid of Theramenes: Theramenes' defence is that he changed sides when the Thirty started putting innocent people to death: Theramenes' speech so powerful Critias has to resort to despicable means to do away with him • Theramenes played kottabos with the dregs of his hemlock • Critias' underhanded and despicable treatment of the men of Eleusis • speech of Thrasybulus: belief that they have the gods on their side because their cause is virtuous • heroic death of prophet in fulfilment of prophecy and subsequent victory of Thrasybulus' troops seems to bear out his words • moving speech of herald Cleocritus about iniquities of the Thirty • honourable behaviour of Pausanias • final speech of Thrasybulus: shown to be free of rancour • final authorial comment that ever since then the Athenians have lived in peace and abided by the oaths they swore. 		

Question	Answer	Marks	Guidance
7*	<p><i>'Plutarch was concerned more with moral character than with history.'</i> How far do you agree with this statement?</p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to argue that since Plutarch chooses to base his historical writing around individuals, it leads to a concentration on character; he is only interested in historical occurrences in so far as they reflect or are the result of the character of the individual. Candidates may then argue that within this study of character in general, it is the moral character of individuals that Plutarch is particularly concerned with; focusing his portrayal on situations and actions with a clear and defined moral dimension, rather than those of especial historical significance, and highlighting admirable (and not so admirable) qualities.</p> <p>However, candidates may argue that whilst these situations and actions do portray characters in a moral light, it is not their main goal. These episodes enliven the narrative and keep the reader interested; the main goal of the narrative is to outline and inform the audience of the historical situation in an engaging way.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Callicratidas was of thoroughly upstanding character but lost the sea-battle at Arginusae and is never heard of again in history • Lysander made himself so popular that he is made admiral a second time even though Spartan law forbids it • those who valued nobility and simplicity of character regarded Lysander as unscrupulous and sophisticated, embroidering his actions with deceit and only taking the honourable course if it also happened to be the profitable one 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • saying about the lion's skin being patched out with the fox's indicative of his view that nobility can only take you so far: for example, his duplicitous behaviour at Miletus • saying that he cheated boys with knuckle bones but men with oaths • cunning strategy at Aegospotami combined with ability to encourage the troops • comment by Plutarch that the war had been unsurpassed for length and difficulty but that Lysander had managed to bring it to a swift conclusion with the least effort • admiration for the behaviour in the face of defeat exhibited by Philocles • Lysander's behaviour in victory all calculated to put his friends in power • Lysander blamed for the corrupting introduction of money into Sparta • boastful behaviour of Lysander at Delphi • deleterious effect on his character of power; willingness to make false promises; increasing cruelty 'Hellas could not have borne two Lysanders'. 		

Question	Answer	Marks	Guidance
8*	<p><i>‘Protagoras gives a brilliant display but he does not adequately answer Socrates’ objections.’ Do you agree?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may raise the issue of Protagoras’ “brilliance”; either arguing that his display does indeed deserve to be called “brilliant”, due to the attractiveness of his argument and its engaging nature, or that Protagoras’ argument does not deserve this praise, perhaps because it does not stand up to dialectic examination.</p> <p>Candidates will discuss the degree to which Protagoras’ argument can be seen as “adequately” answering Socrates’ objections, and probably what would be considered an “adequate” response. Some may feel that because Plato’s dialectic method undermines Protagoras’ argument, and Plato makes him appear uncomfortable and unhappy with this method of arguing, that he does not adequately respond to the criticism. However, they might argue that whilst this could show insecurity / weakness in his argument, it also might simply show that Plato’s methods in dialectic are designed to lead his opponents into saying things they do not really mean, meaning it is a less effective critique and Protagoras’ response is therefore adequate.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Protagoras’ fable of Prometheus and Epimetheus</p> <ul style="list-style-type: none"> • theory that in the early life of man it was survival which induced people to live together and found cities to prevent themselves being killed by wild beasts • because they had no political skill, they committed wrongdoing and were scattered again 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • Zeus sent Hermes to bring mankind respect and justice (ἄγοντα εἰς ἀνθρώπους αἰδῶ τε καὶ δίκην) and to distribute it to all, not to a few only as is the case with some other skills (eg medicine) • argument supported by evidence from contemporary Athens: • in Athens, anyone is allowed to contribute to discussions on justice and good sense, since it is believed necessary if cities are to exist (ἢ μὴ εἶναι πόλεις) • and people believe that everyone must partake in justice to some degree in order to be a member of the human race <p>Protagoras backs up his theory with other evidence:</p> <ul style="list-style-type: none"> • the fact that people punish those who act unjustly proves that they believe that justice can be taught: • no-one punishes another just for vengeance because one cannot undo a past wrong: punishment assumes that the person will learn and not do wrong again: punishment would not be a deterrent if virtue could not be taught • education of children also supports this view • from earliest childhood people seek to teach children what is right and wrong and punish them if they do not obey • children are made to read the works of poets so that they might emulate the actions of the good men described in them • music trains the body and soul with rhythm and grace • physical training enables bravery in warfare • after school, the city compels men to learn the laws and live according to them • the flute-player analogy is used to support the view that ἀρετή can be taught, even if people will learn it to different levels 		

APPENDIX 1: Assessment Objective Grid

Question	Distribution of marks for each Assessment Objective		
Section A	AO1	AO2	AO3
1 a–d 2 a–c	–	14	–
1 e 2 d	–	–	15
3 a–c 4 a–c 5 a–c	–	11	–
3 d 4 d 5 d	–	–	15
6, 7 or 8	–	10	10
TOTAL	–	35	40

BLANK PAGE

BLANK PAGE