

Classics: Classical Greek

Advanced Subsidiary GCE

Unit **F372**: Classical Greek Verse and Prose Literature

Mark Scheme for June 2013

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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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Annotations

Annotation	Meaning
	Slash
	Unclear
	Benefit of doubt
	Consequential error
	Cross
	Extendable horizontal line - Major error
	Extendable horizontal wavy line – Minor error/mistranslation
	Tick
	Development of point
	Omission mark

Section A: Prescribed Prose Literature

Question 1

Question		Answer	Marks	Guidance
1	a	As no one was attacking him from the opposite side or the troops drawn up in front of him.	2	Credit other versions of αὐτοῦ. Credit to encircle him (1) As no one was attacking him from the opposite side. (1) As no one was attacking the troops drawn up in front of him. (1)
	b	δεῖσας μὴ ὄπισθεν γενόμενος κατακόπη τὸ Ἑλληνικόν: Cyrus is aware of what the king is trying to do and its potential impact on the Greek force; ἐλαύνει ἄντιος: Cyrus is prepared to act himself; νικᾷ τοὺς πρὸ βασιλέως τεταγμένους: his intervention is successful against a numerically stronger enemy (ἑξακισχιλίου); ἀποκτεῖναι λέγεται αὐτὸς τῆ ἑαυτοῦ χειρὶ Ἄρταγέρσην: Cyrus demonstrates personal valour.	6	Credit three developed points. Accept any other reasonable interpretations.
	c	διασπείρονται καὶ οἱ Κύρου ἑξακόσιοι εἰς τὸ διώκειν ὀρμήσαντες: vivid present, with the participle ὀρμήσαντες emphasising the enthusiasm, of Cyrus' forces; πλὴν πάνυ ὀλίγοι ἄμφ' αὐτὸν κατελείφθησαν: draws attention to the greater isolation of Cyrus at this point; καθορᾷ βασιλέα καὶ τὸ ἄμφ' ἐκεῖνον σίφος: present tense again, and focus on the king and his forces; εὐθὺς οὐκ ἠνέσχετο: emphasis on Cyrus' immediate response; ἀλλ' εἰπὼν· Τὸν ἄνδρα ὀρῶ: focuses reader on Cyrus, vivid introduction of direct speech; ἴετο ἐπ' αὐτὸν καὶ παίει κατὰ τὸ στέρνον καὶ πιτρώσκει διὰ τοῦ θώρακος: short phrases with verbs at the front; past tense, followed by vivid presents; emphasis on action; ὥς φησι Κτησίας ὁ ἰατρός καὶ ἰᾶσθαι αὐτὸς τὸ τραῦμά φησι: introduction of source makes the claim more credible. παίοντα δ' αὐτὸν ἀκοντίζει τις παλτῶ ὑπὸ τὸν ὀφθαλμὸν βιαίως: dramatic incident; focus initially on Cyrus, then the verb, with the significance made clear by ὑπὸ τὸν ὀφθαλμὸν and finally by βιαίως dramatically at the end.	6	1 mark for quotation of Greek; 1 for discussion up to 6: Misunderstanding/mistranslation of the Greek negates the mark for the Greek phrase.

Question		Answer	Marks	Guidance	
				Content	Levels of response
				The passage has been divided into 3 sections, each worth 5 marks. Award up to a 5 marks per translated section according to the 5–mark marking grid.	5–mark grid
	(d) (i)	καὶ ἐνταῦθα μαχόμενοι καὶ βασιλεὺς καὶ Κῦρος καὶ οἱ ἄμφ' αὐτοὺς ὑπὲρ ἑκατέρου, ὅπόσοι μὲν τῶν ἀμφὶ βασιλέα ἀπέθνησκον Κτησίας λέγει and there the king and Cyrus and the entourages of each man were fighting; Ctesias lists all who died on the king's side;	5	Addition of <i>doctor</i> = major error	[5] Correct translation (as agreed at standardisation) with one minor error allowed. [4] One serious error or two minor errors, otherwise the meaning is conveyed. [3] Most of the meaning conveyed, but several errors. [2] Half the meaning conveyed; the rest seriously flawed. [1] A minority of meaning conveyed. [0] No elements of meaning conveyed; no relation to Greek at all. N.B Consequential errors should not be penalised.
	(ii)	παρ' ἐκείνῳ γὰρ ἦν Κῦρος δὲ αὐτὸς τε ἀπέθανε καὶ ὀκτὼ οἱ ἄριστοι τῶν περὶ αὐτὸν ἔκειντο ἐπ' αὐτῷ. for he was at his side; Cyrus himself was killed and the eight best men on his side fell dead over him.	5	No translation of αὐτὸς = major error	
	(iii)	Ἄρταπάτης δ' ὁ πιστότατος αὐτῷ τῶν σκηπτούχων θεράπων λέγεται, ἐπειδὴ πεπτωκότα εἶδε Κῦρον, καταπηδήσας ἀπὸ τοῦ ἵππου περιπεσεῖν αὐτῷ. Artapates, the most trustworthy of his sceptre-bearing attendants, when he saw Cyrus fallen, is said to have leapt down from his horse and fallen upon him.	5	Accept <i>bodyguards falling</i> = minor error <i>to embrace him</i> (purpose clause) = minor error	
		Total	15		

Question	Answer	Marks	Guidance
(e)	Xenophon has awoken from a dream (1) in which he saw a thunderbolt strike his paternal house (1) and this made it all shine (1); he was very afraid (1).	3	Any 3 of 4 points. Accept other versions for <i>shine</i> . Credit up to 1 mark for interpretation of the dream.
(f)	<p>Τί κατάκειμαι; direct question draws attention to the situation Xenophon is in; short, abrupt sentences as Xenophon wakes up;</p> <p>ἡ δὲ νύξ προβαίνει: emphasis on the passing of time;</p> <p>ἄμα δὲ τῇ ἡμέρᾳ εἰκὸς τοὺς πολεμίους ἦξειν: the likely threat of the enemy's arrival;</p> <p>τί ἐμποδῶν ...: the rhetorical question suggests the answer that Xenophon will be doomed;</p> <p>πάντα μὲν τὰ χαλεπώτατα ἐπιδόντας, πάντα δὲ τὰ δεινότατα παθόντας ὑβριζομένους ἀποθανεῖν;: the repetition of πάντα and the two superlatives draws attention to what the Greeks would see and endure before being violently put to death – ὑβριζομένους suggest extreme physical assault or torture;</p> <p>οὐδεὶς παρασκευάζεται οὐδὲ ἐπιμελεῖται; draws attention to the lack of leadership; verbs reinforce one another;</p> <p>ἀλλὰ κατακείμεθα ὥσπερ ἐξὸν ἡσυχίαν ἄγειν: the verb draws attention to Xenophon's passivity in the face of the crisis, the tone is mocking and scornful; the acc. abs. suggests the irony of being ἡσυχός at this time;</p> <p>ἐγὼ οὖν τὸν ἐκ ποίας πόλεως στρατηγὸν προσδοκῶ ταῦτα πράξειν; emphatic pronoun to start, question directed at himself, vivid phrase οὖν τὸν ἐκ ποίας πόλεως στρατηγὸν; Xenophon is directing himself to get up and provide the leadership necessary;</p> <p>ποίαν δ' ἡλικίαν ἐμαυτῷ ἐλθεῖν ἀναμείνω; another question, focused on his own age (just old enough to be a general in Athens); (Proxenos had also been about 30 years old);</p> <p>οὐ γὰρ ἔγωγ' ἔτι πρεσβύτερος ἔσομαι: the very real danger if no action is taken, with an emphatic ἔγωγ'; grim humour, as he will not get any older unless he takes action;</p> <p>προδῶ ἑμαυτὸν: Xenophon realises that to do nothing betrays himself to the king.</p>	8	<p>1 mark for quotation of Greek; 1 for discussion up to 8: Maximum 6 if only content/style discussed. Misunderstanding/mistranslation of the Greek negates the mark for the Greek phrase.</p> <p>Credit understanding of Xenophon's presentation of himself in the third person in <i>Anabasis</i>.</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(g)	<p>Answers might include:</p> <p>Xenophon's clear and straightforward narrative style shown both in battle and in his description of the army on the move; his selection of incident:</p> <ul style="list-style-type: none"> the description of the Battle of Kounaxa (1.8.1 ff); the description of the celebratory games after their safe return (4.8.25ff); the death of Cyrus (1.8.28); his depictions of the problems faced by the army (4.5.3 ff) and his own reaction to what he experienced (4.5.7 ff); the emotional release on finally seeing the sea (4.7.21–25). <p>Candidates may also compare and contrast other aspects of Xenophon's account:</p> <ul style="list-style-type: none"> Xenophon's presentation of himself (eg 3.1.4 ff; 3.1.11ff; 4.5.7 ff); dramatic moments such as his own dream (3.1.11 ff) and the final sighting of the sea (4.7.19 ff). 	10	<p>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> <p>Essays should make specific reference to examples which illustrate the points chosen. Candidates may use paraphrase or selected short quotations to demonstrate their knowledge of the text. There is no requirement to refer to the Greek text, though candidates may choose to do so, and credit should be given where they do so appropriately: this will particularly be the case where they deal with issues of style, and it is appropriate for them to use the passages on the paper to illustrate this. Comment for credit should be confined to the set portion of Xenophon, though some credit can be allowed where material outside the set text is used to illuminate the set text.</p> <p>Credit any other reasonable point.</p>	<p>Level 5 9–10</p> <p>Level 4 6–8</p> <p>Level 3 4–5</p> <p>Level 2 2–3</p> <p>Level 1 0–1</p> <p>The detailed levels descriptors for these questions can be found in Appendix 1.</p>

Section B: Prescribed Verse Literature

Question 2

Question		Answer	Marks	Guidance
2	(a)	Achilles has told Priam that he should not rouse up his anger further (1); if he does, Achilles may not leave him alone,(1) even though he is a suppliant (1); he would transgress the orders of Zeus (1).	3	Credit any three valid points.
	(b)	They set free the horses and mules from the yoke (1); they brought the old man's herald inside and sat him on a chair (1); they took the countless spoils for Hector's body from the well-polished wagon (2).	4	
	(c)	<p>δύο φάρε' εὔνητόν τε χιτῶνα: Achilles treats the body of Hector with respect, leaving a suitable covering for the body;</p> <p>δμῶας δ' ἐκκαλέσας λοῦσαι κέλετ' ἀμφί τ' ἀλειψαι: shows Achilles' concern for the appearance of Hector (in contrast to his earlier treatment);</p> <p>νόσφιν ἀειράσας, ὡς μὴ Πρίαμος ἴδοι υἷόν: Achilles shows concern for Priam;</p> <p>μὴ ὁ μὲν ἀχνυμένη κραδίη χόλον οὐκ ἐρύσαιτο: understanding of Priam's emotional state;</p> <p>Ἀχιλῆϊ δ' ὀρινθείη φίλον ἦτορ: Achilles shows self-knowledge;</p> <p>καί ἐ κατακτείνειε, Διὸς δ' ἀλίηται ἐφετμάς: Achilles' likely reaction and the difficulty this would cause.</p>	6	Credit three developed points.

Question			Answer	Marks	Guidance	
					Content	Levels of response
					The passage has been divided into 3 sections, each worth 5 marks. Award up to 5 marks per translated section according to the 5–mark marking grid.	5–mark grid
	(d)	(i)	<p>τὸν δ' ἐπεὶ οὖν δμῳαὶ λοῦσαν καὶ χρίσαν ἔλαιῳ, ἀμφὶ δέ μιν φᾶρος καλὸν βάλον ἠδὲ χιτῶνα,</p> <p>And so when the maidservants had washed and anointed Hector with oil, and put around him the fair cloak and tunic;</p>	5	<p><i>oils</i> = minor error Omission of οὖν = major error Omission of <i>and tunic</i> = major error Addition of any extra adjective other than the one used with cloak = major error</p>	<p>[5] Correct translation (as agreed at standardisation) with one minor error allowed. [4] One serious error or two minor errors, otherwise the meaning is conveyed. [3] Most of the meaning conveyed, but several errors. [2] Half the meaning conveyed; the rest seriously flawed. [1] A minority of meaning conveyed. [0] No elements of meaning conveyed; no relation to Greek at all. N.B. Consequential errors should not be penalised.</p>
		(ii)	<p>αὐτὸς τὸν γ' Ἀχιλεὺς λεχέων ἐπέθηκεν αἰείρας, οὖν δ' ἔταροι ἤειραν εὐξέστην ἐπ' ἀπήνην.</p> <p>Achilles himself picked him up and placed him on a bier, and together his companions lifted it onto the smooth-polished wagon.</p>	5	<i>and Achilles with his companions</i> = minor error	
		(iii)	<p>ᾧμωξέν τ' ἄρ' ἔπειτα, φίλον δ' ὀνόμηεν ἑταῖρον·</p> <p>And then he groaned and he called on his dear companion by name.</p>	5	<i>weeping</i> = major error	
			Total	15		

Question	Answer	Marks	Guidance
(e)	<p>Πάτροκλε: Achilles addresses by name Patroclus who is dead, showing his own emotional reaction;</p> <p>μή μοι ... σκυδμαινέμεν: Achilles expects a negative reaction from Patroclus for returning Hector;</p> <p>αἶ κε πύθθαι/εἶν Ἄϊδός περ ἐών: enjambment; emphasises that Patroclus is dead and in Hades (but Achilles still addresses him as if he were present);</p> <p>ὄτι Ἴκτορα δῖον ἔλυσσά/πατρὶ φίλω: enjambment;</p> <p>σοὶ δ' αὖ ἐγὼ καὶ τῶνδ' ἀποδάσσομαι ὅσσ' ἐπέοικεν: Achilles' offer is an attempt to appease Patroclus' anger at breaking his promise. He behaves as if Patroclus is still alive.</p>	4	<p>1 for discussion up to 4: Discussion of style is not required but may be credited.</p> <p>Credit awareness of Achilles' promise not to return the body of Hector (XXIII 182–3).</p>
(f)	<p>γέροντα δὲ χειρὸς ἀνίστη: Achilles' response to Priam's age is emphasised in the set text;</p> <p>οἰκτεῖρων πολίων τε κάρη πολίων τε γένειον: Achilles' responds to the physical characteristics of age; repetition of πολίων;</p> <p>ἄ δεῖλ': direct address to Priam;</p> <p>ἦ δὴ πολλὰ κάκ' ἄνσχεο: Achilles recognises what Priam has been through;</p> <p>πῶς ἔτλης ... οἶος: emphasises Priam's daring in undertaking this journey;</p> <p>ὄς τοι πολέας τε καὶ ἐσθλοῦς υἱέας ἐξενάριξα: Achilles emphasises his role in Priam's misery;</p> <p>σιδῆρειόν νύ τοι ἦτορ: shows the endurance of Priam;</p> <p>ἔασομεν: Achilles includes himself as he is grieving for Patroclus;</p> <p>ἀχνύμενοί περ: emphasis on their shared emotion (ἀχνύμενοί picked up by ἀχνυμένοις (line 12);</p> <p>οὐ γάρ τις πρῆξις πέλεται κρυεροῖο γόοιο: this applies to Achilles as much as Priam; πρῆξις πέλεται; κρυεροῖο γόοιο;</p> <p>ἐπεκλώσαντο θεοὶ: the role of the gods in bestowing troubles on men, a striking contrast between the world of men and the world of gods;</p> <p>αὐτοὶ δὲ τ' ἀκηδέες εἰσί: by contrast, the gods are without care.</p>	8	<p>1 mark for quotation of Greek; 1 for discussion up to 8: Maximum 6 if only content/style discussed. Misunderstanding/mistranslation of the Greek negates the mark for the Greek phrase.</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(g)	<p>Answers might include:</p> <ul style="list-style-type: none"> • Priam's age and bravery • Priam's character as revealed in his direct appeal to Achilles at the start of the set text, which reminds Achilles of his own father; • Priam reminds Achilles of the death of Patroclus, and the two men weep together; • Priam's loss is put in context by Achilles; • Priam provokes an angry response from Achilles and his reaction to this; • Priam is offered food by Achilles, who uses the example of Niobe; • <i>xenia</i>: description of a Homeric meal; the proper rituals are carried out even in this highly unusual situation; • Achilles and Priam respond to each other's appearance; • Priam asks for Achilles help in securing time for the burial of Hector, and Achilles agrees. 	10	<p>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> <p>Essays should make specific reference to examples which illustrate the points chosen. Candidates may use paraphrase or selected short quotations to demonstrate their knowledge of the text. There is no requirement to refer to the Greek text, though candidates may choose to do so, and credit should be given where they do so appropriately: this will particularly be the case where they deal with issues of style, and it is appropriate for them to use the passages on the paper to illustrate this.</p> <p>Comment for credit should be confined to the set portion of Homer's <i>Iliad</i>, though if reference beyond this develops further the discussion of the set text, this can be credited.</p>	<p>Level 5 9–10 Level 4 6–8 Level 3 4–5 Level 2 2–3 Level 1 0–1</p> <p>The detailed levels descriptors for these questions can be found in Appendix 1.</p>

APPENDIX 1**Level Descriptors**

(9–10) Comprehensive answer covering most or all of the points in the mark scheme; highly perceptive response with detailed reference to the rest of the prescription; argument incisive, very well structured and developed; technical terms accurately and effectively used; sustained control of appropriate form and register; legible, fluent and technically very accurate writing.

(6–8) Answer covering some of the points of the mark scheme; perceptive response with some reference to the rest of the prescription; argument well structured and developed; technical terms accurately and effectively used; good control of appropriate form and register; legible and technically accurate writing, conveying meaning well.

(4–5) A few valid points but some significant omissions; limited reference to the rest of the prescription; argument coherent if cumbersome or under-developed; some technical terms accurately used; basically sound control of appropriate form and register; legible and generally accurate writing, conveying meaning clearly.

(2–3) Limited response; little or no meaningful reference to the rest of the prescription; argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; basic control of appropriate form and register; legible and generally accurate writing; clarity not obscured.

(0–1) Work in this band may meet some of the criteria for the band above, but on balance falls below the standard defined for the higher band; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher band.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

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