



Oxford Cambridge and RSA

**GCE**

**Classical Greek**

**H444/04: Verse literature**

A Level

**Mark Scheme for June 2023**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

© OCR 2023

**MARKING INSTRUCTIONS****PREPARATION FOR MARKING  
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training; OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

**Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the

highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

### Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

### Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

6. Award No Response (NR) if:

- there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).














Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

- The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
- Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
- For answers marked by levels of response:
  - To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following

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

10.

## Annotations

Annotation	Meaning
	Blank Page
	Benefit of Doubt
	Point whose relevance is debatable or which is hard to understand
	Incorrect answer; invalid point
	Major error
	Minor error
	Correct answer; valid point
	Omission mark
	Noted but no credit given
	Additional credit, e.g. for well-developed and/or detailed point
	Consequential error
	AO2
	AO3

**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"> <li>very good engagement with the question</li> <li>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.</li> </ul> <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"> <li>good engagement with the question</li> <li>expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage.</li> </ul> <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"> <li>some engagement with the question</li> <li>expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage.</li> </ul> <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"> <li>limited engagement with the question</li> <li>expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–3	<ul style="list-style-type: none"> <li>very limited engagement with the question</li> <li>expresses points which are of little relevance and supported with little evidence from the passage</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question		Answer	Mark	Guidance
1	(a)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Athena, disguised as Mentès, has shown sympathy towards Telemachus and listened to the problems that he has outlined to her. She has been outraged by the Suitors' behaviour and echoed Telemachus' wish for Odysseus to come home and punish them. She advises him to do what he can to get rid of the Suitors and provides him with blunt but clear instructions about what to do with Penelope.</p> <p>Athena's focus throughout this extract is on practical solutions to Telemachus' particularly long-standing and intractable problems. Her tone is brusque and emotionless, which contrasts with her earlier expressions of sympathy and indignance. Some examples of her guidance are more subtle than others: using repetition and tautology, Homer shows Athena gently reminding Telemachus about whose land and palace this is, and the need for the problem of his mother to be resolved swiftly; by contrast, the extract ends with her reminding him that he is no longer a child and should act more decisively.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• πυκινῶς ὑποθήσομαι (line 1): Athena supports Telemachus by providing him with valuable advice, but gives him the option of ignoring it (αἶ κε πίθηαι) – this is the first of several examples of Athena showing respect for his own wishes and opinions</li> <li>• Since she is disguised as a mortal, Telemachus is under no obligation to take the advice she offers – this use of dramatic irony leads the audience to wonder how he will react; had he known her identity</li> </ul>	<p><b>AO3</b> <b>15</b></p>	<p>Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.</p>

		<p>his response would be guaranteed, but the sense of uncertainty is interesting here</p> <ul style="list-style-type: none"> <li>• ἐρέτησιν ἐείκοσιν (line 2): The assonance and rhyme of this phrase stress its significance, and the importance of the mission is emphasised by ἢ τις ἀρίστη</li> <li>• ἔρχεο (line 3): one of a number of imperatives in this extract, indicating the authority with which Athena is speaking to him</li> <li>• πευσόμενος πατρὸς (line 3): the plosive alliteration in this phrase adds to the power of her advice, and the lengthy vowel sounds in δὴν οἰχομένοιο add to the pathos of Odysseus' absence</li> <li>• Line 4: Athena identifies the two potential sources of information about Odysseus in a line that is broken into two by a clear caesura, contrasting definite human informants with ὄσσαν (rumour); enjambement then emphatically indicates the divine source of the rumour ἐκ Διός</li> <li>• The particular value of rumours from Zeus is highlighted in the phrase μάλιστα φέρει κλέος ἀνθρώποισι. This suggests that the gods may support Telemachus' mission</li> <li>• Throughout this extract Athena supports Telemachus by giving him unambiguous, clear advice, which has already been foreshadowed earlier in Book 1. An example of this can be seen in lines 6-7 with words such as πρῶτα and κεῖθεν – she directs him by telling him what to do, when to do it and where to go.</li> <li>• Athena clarifies her instructions by explaining why she is telling him to do them - δεύτετος ἦλθεν Ἀχαιῶν χαλκοχιτώνων (line 8)</li> </ul>		
--	--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<ul style="list-style-type: none"> <li>• Both Nestor and Menelaus are given positive, reassuring epithets Νέστορα δῖον and ξανθὸν Μενέλαον to make the instructions more palatable</li> <li>• In line with Athena’s supportive and practical advice, she offers him options based on the information that he might or might not receive on his journey to Pylos and Sparta. Her approach is very clear, and the emphatic εἰ μὲν (line 9) contrasts with εἰ δέ (line 11) in carefully structured alternative actions.</li> <li>• As the extract goes on, it becomes clearer that Athena is encouraging Telemachus to grow up and show more grit by providing him with practical responses to the news, whether good or bad</li> <li>• If Odysseus is believed to be alive, then Telemachus should περ ἔτι τλαίης ἐνιαυτόν (line 10); however, she recognises the challenge that this will pose for him: ἦ τ’ ἂν τρυχόμενός (line 10) which links to her initial outrage at the Suitors’ behaviour when she arrives at the palace. This suggests that Athena recognises the need to treat Telemachus with gentleness rather than force.</li> <li>• In response to news of Odysseus’ potential death, Athena provides Telemachus with a carefully thought out and practical way of taking control of the situation (lines 11-13) by showing due respect for the dead back in his own fatherland – the use of φίλην ἐς πατρίδα γαῖαν is emphatic, suggesting that Telemachus would now be in control of Ithaca.</li> <li>• The use of polyptoton in νόστον (line 9) and νοστήσας (line 12) is powerful, drawing parallels between both father and son</li> <li>• The way in which Athene advises Telemachus to mourn Odysseus’ loss is powerful: σῆμά τέ οἱ</li> </ul>		
--	--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<p>χεῦναι - a physically challenging task of heaping rocks onto a cairn and then performing appropriate funeral rituals: ἐπὶ κτέρεα κτερεῖξαι / πολλὰ μάλ' (line 14); the harsh alliterative κτέρ- repetition could echo the rugged heaping of the rocks</p> <ul style="list-style-type: none"> <li>• As a mark of respect for Odysseus, Athena adds ὅσσα ἔουκε in a stand-alone phrase for emphasis, in a way that is designed to comfort Telemachus in his loss</li> <li>• By contrast, Athena's solution to the problem of Penelope's marriage is almost brutal in its brevity: καὶ ἀνέρι μητέρα δοῦναι (line 14), running counter to the energy expended by the Suitors to win her as their bride; she does not specify who the new husband should be, leaving that to Telemachus' own discretion</li> <li>• In line 15, the tautologous phrase τελευτήσης τε καὶ ἔρξης has the effect of encouraging Telemachus to bring the ongoing uncertainty to a decisive end</li> <li>• Having given him a great deal of practical advice, Athena once again leaves the decision-making process up to him: φράζεσθαι δὴ ἔπειτα κατὰ φρένα καὶ κατὰ θυμὸν (line 16) but gives him the ultimate goal that he must achieve - ὅπως κε μνηστήρας ἐνὶ μεγάροισι τεοῖσι</li> <li>• The word positioning of μεγάροισι τεοῖσι in line 17 is significant – Athene is reiterating that Telemachus must now assume control of his own palace, echoing her reminder that Ithaca is <i>his</i> land in line 12</li> <li>• Athena gives Telemachus alternative means of overpowering the Suitors, δόλω ἢ ἀμφαδόν (line</li> </ul>		
--	--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<p>18), a phrase that is followed by a brief pause for effect; this foreshadows the treachery that will ultimately be used against them later in the poem; earlier sections of Book 1 have already shown them to be fully deserving of severe punishment</p> <ul style="list-style-type: none"> <li>• κτείνης ἤε (line 18): Athene is clearly advocating a violent end for the Suitors, and that Telemachus himself should be their killer</li> <li>• The extract ends with Athene’s rather disapproving advice to Telemachus that he needs to grow up; the use of the judgemental οὐδέ τί σε χρὴ suggests that his behaviour is inappropriate in her eyes, and the use of enjambement with νηπιάας ὀχέειν (line 19) perhaps indicates a need for him to outgrow the confines of his childish ways</li> <li>• ἐπεὶ οὐκέτι τηλίκος ἔσσι (line 19) is a blunt way to conclude the extract, focusing on the final word ἔσσι is almost pointing a finger at him, stressing his need to assume greater responsibility</li> </ul>		
1	(b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>τοῖσι δὲ τερπομένοισι μέλας ἐπὶ ἔσπερος ἦλθε:      δὴ τότε κακκείοντες ἔβαν οἰκόνδε ἕκαστος.      Τηλέμαχος δ', ὅθι οἱ θάλαμος περικαλλέος ἀυλῆς      ὑψηλὸς δέδμητο περισκέπτῳ ἐνὶ χώρῳ,      ἔνθ' ἔβη εἰς εὐνήν πολλὰ φρεσὶ μερμηρίζων.</p> <p><b>Suggested translation:</b></p> <p>But black evening came upon them as they enjoyed themselves; then they each went homeward to lie down. But Telemachus (went) to where his bedroom was built in the</p>	<p><b>AO2 5</b></p>	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>

			most beautiful courtyard, up high in a place with a clear view – here he went to his bed, deliberating many things in his mind.		
1	(c)		<ul style="list-style-type: none"> <li>• Eurykleia escorts Telemachus up to his bedroom (1)</li> <li>• She lights his way with a torch (1)</li> <li>• She has been part of the household for many years (1)</li> <li>• Her noble lineage is named as a sign of respect</li> <li>• Laertes bought her himself at his own expense (1)</li> <li>• She cost him 20 oxen</li> <li>• She was only a young girl when she came to the palace (1)</li> <li>• Laertes had shown her great respect and not slept with her (1)</li> <li>• Laertes treated her as an equal to his wife</li> <li>• She loves Telemachus the most of all the household slaves (1)</li> <li>• She had nursed Telemachus as a baby (1)</li> <li>• As Telemachus undresses, Eurykleia takes his clothes from him (1)</li> </ul>	AO2 6	<p><b>1 mark per point</b></p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines</p>

Question		Answer	Mark	Guidance
2	(a)	<ul style="list-style-type: none"> <li>• A sense of utter confusion (1)</li> <li>• Odysseus volunteered to find out what has happened (1)</li> <li>• All the livestock has been slaughtered (1)</li> <li>• The herdsmen have also been killed (1)</li> <li>• Ajax is being blamed for the situation (1)</li> <li>• He was seen striding alone ... (1)</li> <li>• ...across the plain (1)</li> <li>• His sword was dripping with fresh blood (1)</li> <li>• Odysseus is tracking his footprints ... (1)</li> <li>• ... but he is uncertain whose tracks he is following (1)</li> </ul>	AO2 6	<p><b>1 mark per point</b></p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

2	(b)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p><b>Ὅδ.</b>      καιρὸν δ' ἐφήκεις· πάντα γὰρ τά τ' οὖν πάρος      τά τ' εἰσέπειτα σῆ κυβερνῶμαι χερί.</p> <p><b>Ἀθ.</b>      ἔγνων, Ὀδυσσεῦ, καὶ πάλαι φύλαξ ἔβην      τῆ σῆ πρόθυμος εἰς ὁδὸν κυναγία.</p> <p><b>Ὅδ.</b>      καί, φίλη δέσποινα, πρὸς καιρὸν πονῶ;</p> <p><b>Suggested translation:</b>  <b>Od:</b> You have come at the right moment. For truly, in all things of the past and those of the future, I am steered by your hand.  <b>Ath:</b> I knew this, Odysseus, and I joined the path a while ago as a guard, eager for your hunt.  <b>Od:</b> So, my dear goddess, am I on the right track?</p>	<p><b>AO2</b> <b>5</b></p>	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>
2	(c)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Tecmessa describes Ajax' erratic and disturbing behaviour which reflects his turbulent state of mind. Candidates may wish to discuss the speed with which his moods change and the potential threat that he continues to pose throughout the extract</p>	<p><b>AO3</b> <b>15</b></p>	<p>Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.</p>



		<p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• τὸν ... ἦστο πλεῖστον ... χρόνον: Tecmessa contrasts Ajax' frenzied violence towards the beasts and their herdsmen with his terrible stillness and silence, emphasised by the superlative and the assonance in ἦστο πλεῖστον</li> <li>• ἄφθογγος: Ajax' silence is heavy with anguish and there is a distinct sense of foreboding, broken only by ἔπειτ'</li> <li>• ἐμοὶ τὰ δεῖν' ἐπηπείλησ' ἔπη: the alliteration of ἐ sounds throughout the line marks Ajax' sudden change from silence to violent threats – his inner torment is once again translated into aggression, this time directed at Tecmessa herself</li> <li>• πᾶν τὸ συντυχὸν πάθος: the use of πᾶν ... πάθος suggests the terrible horror and suffering involved in Ajax' actions and reflects his desire to know the truth after a period of delusion</li> <li>• Ajax' confusion is indicated by κἀνήρητ' ... he wants to know precisely what he has done but has to ask his wife</li> <li>• κυροῖ ποτέ: reflects the utter bewilderment he feels, and the ποτέ links with the interrogative to stress the sense of uncertainty</li> <li>• δείσασα τοῦ ξειργασμένον: Tecmessa shows vulnerability as well as a sense of honesty here – the use of φίλοι, directed at the Chorus of sailors perhaps shows her desperation and fear of what Ajax could do and her need of their support</li> <li>• ἔλεξα πᾶν ὅσον περ' ἐξηπιστάμην: there is a contrast between her understanding of the events,</li> </ul>		
--	--	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<p>(even though she qualifies it with ὄσονπερ) and Ajax' confusion, showing how befuddled he has been. Despite her status as vulnerable woman, she nonetheless has a clearer perception of his activity than he does</p> <ul style="list-style-type: none"> <li>• εὐθύς: Ajax' impetuosity is frightening and the audience is unsure what he may do next</li> <li>• ἐξώμωξεν οἰμωγὰς λυγράς: the long vowel sounds and lexis of mourning now signal a change of emotion from angry confusion to a sense of devastation</li> <li>• Tecmessa continues to show how much Ajax has changed, comparing his past behaviour with the present, emphasised by the οὐποτ' αὐτοῦ πρόσθεν εἰσηκουσ' ἐγώ· and the end-stopped line</li> <li>• ἐξηγεῖτ' reflects Ajax' past confidence and dominance over Tecmessa and other, weaker individuals; this is strengthened by ἀεί indicating that he asserted such dominance regularly</li> <li>• The use of the pejorative adjectives κακοῦ τε καὶ βαρυψύχου γόους / τοιούσδ indicates the disdain with which Ajax once viewed men who revealed their own weaknesses; the assonant -οῦ and -υ sounds highlight the phrase echoing the noise of lamentation</li> <li>• Sophocles contrasts the sounds of other men's 'shrill' wails (ὄξεων κωκυμάτων) with Ajax' more visceral reaction to his problems – his are darker and lower, suggesting a sinister element to his grief</li> <li>• ὑπεστέναζε ταῦρος ὡς βρυχώμενος: the simile of Ajax as a bellowing bull makes use of long, powerful vowel sounds that are almost onomatopoeic; such imagery is familiar to a Greek audience with its</li> </ul>		
--	--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<p>Homeric parallels and suggests Ajax' instinctive, animalistic response to the situation</p> <ul style="list-style-type: none"> <li>• νῦν δ' again contrasts Ajax' past and present, introducing his current predicament</li> <li>• Ajax is describes as lying prone among the beasts that he has slaughtered. Like Achilles after Patroclus' death, he refuses to eat, drink or move indicating severe mental trauma, stressed by the alliteration of privative ἄ-sounds: κείμενος ... ἄσιτος ἀνήρ, ἄποτος</li> <li>• The visual impact of Ajax's current position, stressed by ἐν μέσοις βοτοῖς cannot be underestimated, and the enjambement in the line may reflect a sense of chaos and speed with which Tecmessa describes the situation</li> <li>• σιδηροκμήσιν: this word hints at a more noble, epic context for the bloodshed than the reality of herd animals hacked to death</li> <li>• ἤσυχος θακεῖ πεσών: again, Ajax' silence and stillness are not seen as positives, but instead as something that suggest latent aggression and erratic behaviour, and this is brought out by καὶ δηλός ἐστιν ὥς τι δρασείων κακόν in the subsequent line</li> <li>• Tecmessa begs the Chorus for help, again calling them ὦ φίλοι, but adds the phrase εἰ δύνασθέ τι which indicates not only her personal sense of despair but also their own potential vulnerability in the face of Ajax' violent unpredictability</li> </ul>		
--	--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

Question		Answer	Mark	Guidance
3	(a)	<ul style="list-style-type: none"> <li>• Nausicaa throws a ball...</li> <li>• ...towards one of her servant girls</li> <li>• She (Nausicaa) misses</li> <li>• The ball falls into the water</li> <li>• The girls cry out loudly</li> </ul>	<b>AO2</b> <b>3</b>	<b>1 mark per point</b>  Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
	(b)	<ul style="list-style-type: none"> <li>• Odysseus opens his speech with ὦ μοι ἐγώ, suggesting that he is struggling and full of lamentation</li> <li>• He asks several questions, suggesting his own uncertainty and confusion</li> <li>• He wonders where he is</li> <li>• He is anxious about the inhabitants of the place</li> <li>• Are the inhabitants just or unjust?</li> <li>• Are they godfearing or hostile?</li> <li>• He is uncertain about what he hears, although he does draw parallels between the girls playing and divine nymphs</li> <li>• He is defenceless and vulnerable as he emerges from the undergrowth, with only a leafy branch to hide his nakedness</li> </ul>	<b>AO2</b> <b>6</b>	<b>1 mark per point</b>  Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
	(c)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>βῆ δ' ἴμεν ὥς τε λέων ὄρεσίτροφος ἀλκὶ πεποιθώς,  ὅς τ' εἶσ' ὑόμενος καὶ ἀήμενος, ἐν δέ οἱ ὄσσε  δαίεται: αὐτὰρ ὁ βουσὶ μετέρχεται ἢ οἴεσσι  ἢ μετ' ἀγροτέρας ἐλάφους: κέλεται δέ ἐ γαστήρ  μήλων πειρήσοντα καὶ ἐς πυκινὸν δόμον ἐλθεῖν:</p> <p><b>Suggested translation:</b></p>	<b>AO2</b> <b>5</b>	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.  Individual slight errors:  Individual major errors:

			He moved forward like a mountain lion, trusting in its strength, drenched with rain and beaten by the wind, his eyes blazing. However, he comes among the cattle or sheep or the deer that live in the wild; driven by his stomach he makes an attempt on the sheep and attacks their well-protected fold.		
3	(d)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• Ναυσικάα λευκώλενος: the epithet suggests Nausicaa's beauty and wealth</li> <li>• τὸν δ' αὖ Ναυσικάα λευκώλενος ἀντίον ἠΰδα: Nausicaa is unafraid to speak in response to Odysseus' overture, despite his frightening appearance, suggesting that she is brave and feisty</li> <li>• She begins her speech to him politely, addressing him appropriately as “ξεῖν’ and appears confident in her approach, in contrast with her maids</li> <li>• She appears to be fully reliant on her own judgement ἐπεὶ οὔτε κακῶ οὔτ’ ἄφρονι φωτὶ ἔοικας: The repetition of οὔτε ... οὔτ’ indicates the respect that she has for Odysseus despite his circumstances and the balancing phrases of οὔτε κακῶ οὔτ’ ἄφρονι reflects her evident equanimity; in this sense she is observing the protocols of xenia effectively</li> <li>• Ζεὺς δ’ αὐτὸς νέμει ὄλβον Ὀλύμπιος Nausicaa's sentiments reflect the Phaeacians' respect for the gods which will encourage Odysseus who had feared</li> </ul>	<b>AO3 15</b>	Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.	

		<p>that the island might be peopled by savages; they also shows her to be statesmanlike in her dealings with others, including the poor and destitute</p> <ul style="list-style-type: none"> <li>• Although she is young, the balanced phrase ἐσθλοῖς ἤδὲ κακοῖσιν, ὅπως ἐθέλησιν, ἐκάστῳ reflects an understanding of the world and the problems that people face: her approach to a naked shipwrecked man is appropriate and gentle – as Odysseus himself does in his earlier speech to her, she attributes his ill fortune to Zeus' whim, which could happen to anyone</li> <li>• The use of καί που ... ἔμπης makes her seem resigned and world weary, older than her years</li> <li>• σὲ δὲ χρῆ τετλάμεν: she is a young and wealthy princess who has never left Scherie – her advice to Odysseus is kindly meant but reflects her comparative innocence. The caesura in this line is emphatic, and the use of χρῆ stresses his obligation</li> <li>• νῦν δ' indicates a change of tone</li> <li>• ἡμετέρην τε πόλιν καὶ γαῖαν: Odysseus is clearly seen as her guest, and she is very much the host</li> <li>• Having shown sympathy for his plight, she now demonstrates her generosity of spirit by assuring him of her practical help, stressed by the litotes οὐτ' οὖν ἐσθῆτος δευήσεται and the repeated οὐτ' ... οὐτ'; she indicates her willingness to support him with the expansive οὐτε τευ ἄλλου. She responds to his earlier request, reflecting a calm ability to listen and react accordingly, even in this strange situation</li> <li>• ἰκέτην ταλαπείριον: she shows her full sympathy for Odysseus in this phrase, and its placement at the</li> </ul>		
--	--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<p>centre of the line serves to emphasise it – Nausicaa is now focusing on ways in which she can help</p> <ul style="list-style-type: none"> <li>• She demonstrates a sense of pride in her city, reflected by the fact that her first act of support will be to take him there. The line is divided into two, and focuses on her plan through the central placement of the two verbs δείξω, ἐρέω: she is clearly ticking off a mental list of tasks</li> <li>• Nausicaa reveals her name and status to Odysseus, clearly indicating her confidence and trust that he is not posing a threat to her in any way: εἰμὶ δ' ἐγὼ θυγάτηρ ... is emphatic and shows a sense of pride in her own status and identity, which contrasts with Odysseus' own sense of desperation and destitution</li> <li>• τοῦ δ' ἐκ Φαιήκων ἔχεται κάρτος τε βίη τε. The lexis of power used here, stressed by the repetition of τε ... τε reflects her pride in Alcinous and his status</li> <li>• Almost to confirm her status, Nausicaa echoes her father's control over the Phaeacians with her own: ἀμφιπόλοισιν ἐυπλοκάμοισι κέλευσε. This marks a further change from talk to action, and signals that practical help is imminent</li> <li>• The use of the imperative στήτέ μοι, ἀμφίπολοι stresses her royal status and the presence of the rhyming phrase makes her instruction more powerful</li> <li>• Nausicaa's own bravery contrasts with the fear shown by her maids: πόσε φεύγετε φῶτα ἰδοῦσαι; The use of the interrogative highlights her bewilderment at their cowardly behaviour</li> <li>• The extract ends with Nausicaa's proud declaration that the Phaeacians are impregnable, thus</li> </ul>		
--	--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<p>demonstrating her complete commitment to her people, and conviction of Alcinous' power</p> <ul style="list-style-type: none"> <li>• οὐκ ἔσθ' οὗτος ἀνὴρ διερὸς βροτῶς οὐδὲ γένηται ... Her words are particularly emphatic, supposedly addressing not only all men but also all men in perpetuity; the effect is one of peace and harmony as a result</li> <li>• The Phaeacians are shown as separate from the rest of the world, heightened by the superlative ἔσχατοι and the repetition of the theme of invulnerability: οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται ἄλλος</li> <li>• It is interesting that Nausicaa reiterates this final point to a stranger who has arrived on Phaeacian shores, as his presence on Scherie appears to contradict her convictions</li> </ul>		
--	--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--



Question		Answer	Mark	Guidance
4	(a)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>The stichomythia of this scene between Ajax and Tecmessa in the Chorus' presence reflects a building tension: she has just pleaded with him not to leave her vulnerable to his enemies by killing himself, and he requests the chance to see their son for the last time. The emotion of this scene is powerful and gives the audience an insight into the couple's relationship as well as their individual characters.</p> <p>We see Tecmessa as subservient to her husband – appropriate as she was his slave taken in war; despite this, however, she is shown to be quick thinking and prepared to take the reins at points when Ajax is unable to do so. By contrast, Ajax, for all his anger and abruptness towards her, is seen as flawed and vulnerable, and Tecmessa appears keen to help him. That a great Greek hero has to rely on the help of a woman reflects the sad state to which Ajax has been reduced.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• The Chorus encourage Ajax to take pity on Tecmessa ἔχειν σ' ἄν οἴκτον ὡς καὶ γὰρ φρενὶ / θέλοιμ' ἄν· but their use of the optative mood in θέλοιμ' ἄν may signal the remote likelihood of him doing this</li> <li>• αἰνοίης γὰρ ἄν τὰ τῆσδ' ἔπη: we see the Chorus praising Tecmessa's words, indicating</li> </ul>	<p><b>AO3</b> <b>15</b></p>	<p>Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made</p>

		<p>her worth and the value of her opinions; at this point it is unclear whether Ajax will agree, and their tone is one of entreaty</p> <ul style="list-style-type: none"> <li>• Ajax' response is quick and harsh, showing him to be a traditional, dominant Greek husband; her identity as his former slave, captured in war is enforced</li> <li>• The speed and severity with which he replies is enhanced by the harsh κ- sounds of καὶ κάρτ'</li> <li>• We see that Ajax is only prepared to acknowledge her value if she follows his orders – the use of the future indicative middle suggests that she will definitely receive his praise, but on the condition that she does what he tells her to do ἐπαίνου τεύξεται πρὸς γοῦν ἐμοῦ</li> <li>• The position of ἐὰν μόνον is emphatic at the start of the line and indicates the control that he has over Tecmessa</li> <li>• The alliteration of τὸ ταχθὲν εὖ τολμᾷ τελεῖν could contribute to a sense that Ajax is spitting out hard consonants, reflecting anger or frustration</li> <li>• By contrast, Tecmessa's attitude towards Ajax is loving, and she addresses him as ὦ φίλ' Αἴας</li> <li>• She appears keen to demonstrate her willingness to do his bidding, stressed by the use of πάντ' and ἔγωγε and a second future indicative πείσομαι – she will definitely obey him</li> <li>• Ajax doesn't appear mollified but instead gives a further order κόμιζέ, using harsh consonants, and almost asserting his power with νύν</li> </ul>		
--	--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<ul style="list-style-type: none"> <li>• Eurysaces is seen as being definitively Ajax' – his use of μοι ... τὸν ἐμόν is emphatic; Tecmessa seems to have no role in this father-son relationship</li> <li>• ὡς ἴδω there is a sadness in this phrase, enhanced by the lengthy vowel sounds: as the audience we know that this may be the last time that Ajax sees his child</li> <li>• We see Tecmessa's wisdom in shielding her son from the worst of Ajax' rage; later on, Ajax acknowledges that this was a sensible precaution. φόβοισί gives a sense of Tecmessa's vulnerability as well as Eurysaces'</li> <li>• The rhyming assonance of τοῖσδε τοῖς κακοῖσιν is effective and serves to highlight the reference to Ajax' earlier madness</li> <li>• ἢ τί μοι λέγεις: Ajax demands to know why Tecmessa hid the child away, simultaneously showing his own force of character over her and his sense of uncertainty</li> <li>• The extent of Ajax' terrible behaviour is brought out in Tecmessa's fear that he might have killed his own child</li> <li>• The word order in line 9 is particularly effective: Eurysaces is referred to as δύστηνος at the centre of the line, and the first words and last words in the line connect together around him: μὴ ... θάνοι and then σοί... ἀντήσας, almost as if the threat to the child is encroaching on him</li> <li>• Ajax' bitter aside πρέπον γέ τ' ἄν ἦν δαίμονος τοῦμοῦ τόδε reflects a sense of rage that he feels at his new, weakened self</li> </ul>		
--	--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<ul style="list-style-type: none"> <li>• Tecmessa's swift answer enables the audience to compare her quick witted response to danger with Ajax's crazed behaviour, thus in part confirming Ajax' δαίμονος τούμοῦ from the previous line</li> <li>• That a mother, and not a father, is in a position to take control and act as guard over her son reflects her power, and this is highlighted by the central position of ἐγὼ φύλαξα in the line</li> <li>• It is not until line 12 that we see any form of warmth shown by Ajax towards his wife, and even that is guarded and focused only on her sensible actions</li> <li>• Ajax' use of πρόνοιαν is interesting as that can be used to refer to the ability to strategise and exercise forward planning, a term often used for generals such as Pericles; this may reflect Ajax' militaristic state of mind but may also be incongruous in the context of a mother and child</li> <li>• τί δῆτ' ἄν ὡς ἐκ τῶνδ' ἄν ὠφελοῖμί σε; Tecmessa's words indicate her continued willingness to help Ajax and do his bidding</li> <li>• Ajax' next order reflects his love for his son: δός μοι προσειπεῖν αὐτὸν ἐμφανῆ τ' ἰδεῖν – he wants to have a last chance to engage with him properly rather than simply see him from a distance. The imperative δός sounds gentler than the earlier κόμιζέ</li> <li>• προσειπεῖν αὐτὸν ἐμφανῆ τ' ἰδεῖν: the word order suggests that Eurysaces is almost being embraced by the infinitives προσειπεῖν ... ἰδεῖν</li> <li>• the repetition of π- / φ- sounds may stress the significance of the child's proximity, while</li> </ul>		
--	--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<p>φυλάσσεται repeats the earlier 'φύλαξα, indicating how special he is</p> <ul style="list-style-type: none"> <li>• Ajax' impatience is shown as he demands to know the reason for the delay in seeing him; once again he is abrupt and demanding towards Tecmessa</li> <li>• The connection between father and son is heightened by the juxtaposition in ᾧ παῖ, πατήρ καλεῖ σε – there is pathos that this familiar phrase, so common of parents calling to their children, is used in this context to mark the final time that Eurysaces will see his father</li> <li>• We see a glimpse of Tecmessa's previous royal status as she gives orders to the slaves looking after Eurysaces: ὅσπερ χερσὶν εὐθύνων κυρεῖς – she seems almost dismissive of the slaves and this is shown by the use of ὅσπερ; she may also be abrupt in this way because of the intense stress of the situation</li> <li>• The suspense of the moment where both parents are waiting for their child to arrive is heightened by Ajax' growing frustration ἔρποντι φωνεῖς ἢ λελειμμένῳ λόγων;</li> <li>• There is both reassurance and relief in Tecmessa's words καὶ δὴ κομίζει προσπόλων ὄδ' ἐγγύθεν.</li> </ul>		
4	(b)	<ul style="list-style-type: none"> <li>• His heart used to be tough...</li> <li>• But now Tecmessa's words ...</li> <li>• Have tempered his heart</li> <li>• like iron that has been softened</li> </ul>	AO2 4	Accept any reasonable response which shows knowledge and understanding of the details included in these lines.

		<ul style="list-style-type: none"> <li>• He is reluctant to leave his widowed wife</li> <li>• ... and orphaned son</li> <li>• To the mercy of his enemies</li> </ul>		
4	(c)	<ul style="list-style-type: none"> <li>• He will go to the fields by the shore</li> <li>• He will wash himself in the sea...</li> <li>• ...to cleanse himself of all pollution</li> <li>• By doing this he will avert Athena's anger</li> <li>• He will then search for a suitable place</li> <li>• To bury the sword given to him by Hector...</li> <li>• ...in a place underground where nobody will find it</li> </ul>	AO2 5	<p><b>1 mark per point</b></p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
4	(d)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>ἀλλ' ἔστ' ἀληθῆς ἡ βροτῶν παροιμία, ἐχθρῶν ἄδωρα δῶρα κούκ ὀνήσιμα. τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς εἴκειν, μαθησόμεσθα δ' Ἀτρεΐδας σέβειν. ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον. τί μῆν;</p> <p><b>Suggested translation:</b> But the proverb of men is true – that the gifts of the enemy are no gifts and are not useful; therefore, henceforth we/I will know how to yield to the gods and learn to respect the sons of Atreus. They are the commanders, so we must submit. How could it be otherwise?</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>

Question		Answer	Mark	Guidance
5	(a)	<ul style="list-style-type: none"> <li>• Pheidippides is described as useless by his father</li> <li>• He sleeps very deeply (signifying that nothing worries him)</li> <li>• He farts in his sleep</li> <li>• He's wrapped up in five blankets</li> </ul>	AO2 3	<p><b>1 mark per point</b></p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
5	(b)	<ul style="list-style-type: none"> <li>• Strepsiades can't get to sleep even though it's the middle of the night</li> <li>• He describes himself as 'bitten by extravagance'...</li> <li>• ... by the manger (ie horses)</li> <li>• ... and by debt</li> <li>• This is all caused by his son's habits</li> <li>• His son has grown his hair long</li> <li>• He drives a pair of horses all the time</li> <li>• His son is obsessed with horses</li> <li>• Strepsiades worries about the time of the month as it is when his monthly payments are due on his debts</li> <li>• He worries about the interest he needs to pay</li> <li>• He sees in the ledger that he owes 12 minae to Pasiās</li> </ul>	AO2 6	<p><b>1 mark per point</b></p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
5	(c)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p><b>ΣΤ.</b> τοῦ δώδεκα μνᾶς Πασίᾳ; τί ἐχρησάμην; ὅτ' ἐπριάμην τὸν κοππατίαν. οἴμοι τάλας, εἶθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.</p> <p><b>ΦΕ.</b> Φίλων ἀδικεῖς· ἔλαυνε τὸν σαυτοῦ δρόμον.</p> <p><b>ΣΤ.</b> τοῦτ' ἔστι τουτί τὸ κακὸν ὃ μ' ἀπολώλεκεν·</p> <p><b>Suggested translation:</b></p> <p><b>St:</b> Why do I owe twelve minae to Pasiās? What's that for? Oh – it's when I bought that thoroughbred. Oh no – I am ruined! I'd rather knock out my eye with a stone</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>

			<p><b>Ph:</b> Philon, you're cheating: drive in your own lane</p> <p><b>St:</b> This is the problem that's destroyed me!</p>		
5	(d)		<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>This extract shows Strepsiades approaching the 'Reflectory' and encountering Socrates, mysteriously suspended in a basket or on a perch of some kind. The visual impact of Socrates pontificating from above like a tragic <i>deus ex machina</i> to the humble mortal below would have entertained the audience.</p> <p>Aristophanes develops with great comic effect the stereotype of the philosopher as someone who speaks nonsense and spends time reflecting on ridiculous minutiae, and his behaviour contrasts effectively with Strepsiades' down-to-earth approach and it is interesting to see how the characters play off one another. Strepsiades remains resolutely unimpressed by the world of philosophy in general and by Socrates in particular, but we see that he plans to use Socrates' skills to his advantage. Despite Socrates' superior intellect and linguistic fluency, Strepsiades remains in control, highlighted by his questioning of philosophical assumptions and use of command words to get what he wants.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> <li>• Strepsiades' discussion about the pseudo-philosophical research conducted in the Reflectory is interrupted by Socrates' arrival from the air – the immediacy of the moment is highlighted by Strepsiades' naturalistic response to the sight, Φέρε, τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ;</li> </ul>	<b>AO3 15</b>	Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.



		<ul style="list-style-type: none"> <li>• Aristophanes uses comic suspense to extend the moment, stretching one metrical line between Strepsiades and the student, and having Strepsiades repeat the student's words, in wonderment and incredulity: αὐτός...τίς αὐτός; ... Σωκράτης.</li> <li>• αὐτός was commonly used to denote the master of the house, and stresses Socrates' identity as master of the Reflectory – the student's reverence towards him demonstrates his status</li> <li>• The final response is not a question but instead brings resolution, marking a change of tone as Strepsiades realises who is in the basket ὦ Σώκρατες.</li> <li>• Strepsiades, having appeared bewildered when he first arrived at the Reflectory and articulated his own insecurity about being an uneducated old man, now assumes control, using two imperatives, ἴθ' οὕτως, ἀναβόησον αὐτόν telling the student what he wants him to do; he qualifies this with μέγα, which is more resonant because of the alliteration with μοι – Strepsiades is very much in control despite the bizarre situation, and this sets up his character for the encounter with Socrates</li> <li>• The student however, ignores Strepsiades' newfound power and retorts αὐτός μὲν οὖν σὺ κάλεσον, using his own imperative to round off the joke</li> <li>• There is humour in the idea that a student has no time to do anything οὐ γὰρ μοι σχολή – a modern audience would find this amusing, but an ancient one comprised mainly of farmers would think this laughable</li> <li>• Strepsiades' wheedling tone is humorous and the way in which he invokes Socrates, repeating his name but changing it to a made-up diminutive in some way reduces the power that Socrates might have over him</li> </ul>		
--	--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

		<ul style="list-style-type: none"> <li>• Socrates finally speaks, having been heralded by the student in a way that almost deified him; his first words suggest that he is behaving in a particularly god-like fashion and looking down on humble mortals such as Strepsiades: τί με καλεῖς, ὦφήμερε;</li> <li>• The use of paratragedy would have added to the humour and the visual effect of Socrates both physically and metaphorically looking down on Strepsiades would have added to the power of the scene</li> <li>• ὦφήμερε indicates that Socrates sees himself as superior to Strepsiades, and clearly on another plane to the mortals below – the implication is that Socrates is acting as a god although he is no less fallible or human himself</li> <li>• In his response, πρῶτον μὲν ὅ τι δοῦναι, Strepsiades shows no sign of being humbled, and this echoes his previous refusal to be awed by the student or the work of the Reflectory – we see the ‘normal man’ being unimpressed by philosophy and its trappings.</li> <li>• Although he isn’t awestruck, he is still curious, indicated by the imperative κάτειπέ μοι; it is interesting to see him assert his own identity in the emphatic placement of μοι within the line</li> <li>• ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον: Socrates’ response is comic and would have provided the actor with the opportunity to parody the stereotype of a philosopher. The balance of Socrates’ physical and mental activities is effective, and Aristophanes coins ἀεροβατῶ as a new word, stressing its comic significance and hinting at some ridiculous physical comedy</li> <li>• ἔπειτ’ ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς: the sense of ὑπερφρονεῖς could range from physically ‘looking down’ on the gods from his vantage point to ‘despising’</li> </ul>	
--	--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

		<p>them, but Strepsiades introduces one of the fundamental points of the play at this stage</p> <ul style="list-style-type: none"> <li>• Strepsiades comes across as a voice of common sense and reason, using mainly quick monosyllabic words ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἶπερ that contrast with Socrates' high-flown but nonsensical language. Strepsiades remains resolutely unimpressed by Socrates</li> <li>• Socrates' response shows the degree to which he is wrapped up in his own thoughts and research and wholly removed from the wider world: οὐ γὰρ ἄν ποτε / ἐξηῦρον ὀρθῶς τὰ μετέωρα πράγματα. The audience would know nothing of this version of Socrates' groundbreaking philosophical discoveries and this serves to make him more of a figure of fun</li> <li>• εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα: There is comic effect in Socrates' conviction that higher thinking can only be done when physically higher up in clearer air. This is one of a number of pseudo-philosophical theories made throughout the play that are designed to show philosophy and philosophers as ridiculous and blinkered, out of touch with the real world and the needs of people</li> <li>• Socrates carefully balances his argument between earth and sky, ignorance and knowledge but still talks rubbish</li> <li>• The caesura after οὐκ ἄν ποθ' ἤῤορον is effective and signals the value of spending time elevated in a basket</li> <li>• A further point of contrast is shown in the difference between wet and dry, and allows Aristophanes to parody the theories of Diogenes of Apollonia to continue to ridicule the nature of philosophical discourse: ἔλκει πρὸς αὐτὴν τὴν ἰκμάδα τῆς φροντίδος</li> <li>• πᾶσχει δὲ ταῦτο τοῦτο καὶ τὰ κάρδαμα The sound of the phrase ταῦτο τοῦτο would have had comic effect immediately preceding the bathos and incongruity inherent in comparing higher thinking to watercress. This would have entertained the audience, bringing the</li> </ul>	
--	--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

		<p>subject matter instantly back down to a mundane level in an apparent non-sequitur</p> <ul style="list-style-type: none"> <li>• The reference to watercress and effective return to earth connects Socrates in the air with Strepsiades on the ground; his short, rhyming question πῶς φής; may have encouraged some comic acting, incorporating a mixture of annoyance and incomprehension</li> <li>• Strepsiades further ridicules Socrates' truths by reiterating them ἡ φροντις ἔλκει τὴν ἰκμάδ' εἰς τὰ κάρδαμα in bewilderment</li> <li>• He immediately reverts from wondering about Socrates' thought processes to his own needs and the reason for his visit to the Refectory, changing the tone with another imperative ἴθι νυν κατάβηθ', once again placing himself emphatically within the line: ὡς ἐμέ</li> <li>• However, we can see that his tone remains wheedling through the use of the diminutive ὃ Σωκρατίδιον suggesting that Strepsiades is quite wily and manipulative</li> <li>• Strepsiades finally begins to outline what he needs: ἵνα με διδάξης ὥνπερ ἔνεκ' ἐλήλυθα.</li> </ul>		
--	--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--

**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	<p>very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>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> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	13–16	<p>detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>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> <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	9–12	<p>some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>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> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	5–8	<p>a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>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> <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1–4	<p>very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>little or no engagement with the question and any points made are of little or no relevance (AO3)</p> <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><b>How important is the theme of <i>xenia</i> or guest friendship in the books of <i>The Odyssey</i> that you have read?</b> [20]</p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p> <p>Responses should include a definition of the concept of <i>xenia</i> and its reciprocal nature, with a brief explanation of what it involved in the ancient Greek world. The poem shows that the divine punishment for abuse of <i>xenia</i> is fearsome, emphasizing its importance in Greek society</p> <ul style="list-style-type: none"> <li>• <b>Book 1</b> shows <i>xenia</i> in different forms – Telemachus observes its rules when welcoming Athena in disguise, while the suitors show a chaotic, troubled world in which <i>xenia</i> is abused and disregarded on a large scale</li> <li>• <b>Books 6 &amp; 7</b> show an individual in desperate need of <i>xenia</i> and the way in which his needs are met by a welcoming and law-abiding people. Scherie is shown as a civilized and wealthy place, and could serve as a model of community in comparison to many of the other societies that Odysseus encounters</li> </ul> <p><i>Arguments may include:</i></p> <p><b>Odyssey Book 1</b></p> <ul style="list-style-type: none"> <li>• From the start of Book 1 when the gods discuss Odysseus' situation the Suitors are seen as wicked as they waste the palace's resources</li> <li>• When Athena speaks to Telemachus about them it is clear that she</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>Examiners should look for the quality of argument and the use of evidence within the argument, as well as a clear range of relevant examples.</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, as detailed in the '<i>Guidance on applying the marking grids</i>' section above.</p>

Question	Answer	Marks	Guidance
	<p>disapproves of the way in which they are <i>'living free off another man'</i> and are deserving of punishment</p> <ul style="list-style-type: none"> <li>• The concept of <i>theoxenia</i> appears early in the text and it is one that runs through the poem, showing the importance that the gods attribute to <i>xenia</i> as a means of promoting civilisation and positive behaviour towards others, including strangers</li> <li>• Telemachus welcomes the disguised Athena to the palace showing appropriate <i>xenia</i>; the use of dramatic irony enables the audience to know of the <i>theoxenia</i> long before Telemachus can conceive of it</li> <li>• Telemachus' instant reaction to her arrival, together with the sense of shame he feels at the chaotic state of the palace, shows him to be a law-abiding character worthy of divine aid</li> <li>• By contrast, the behaviour of the Suitors confirms their status as the enemy within the palace, and this will ultimately justify their brutal punishment</li> <li>• Athena supports Telemachus and Odysseus in ridding the palace of the Suitors both by offering advice and by involving herself directly in the process. This support starts very early in Book 1 and runs through the whole poem, signifying the seriousness of the Suitors' crimes</li> </ul> <p><b>Odyssey Books 6-7</b></p> <ul style="list-style-type: none"> <li>• The Phaeacians are shown as a civilised society who observe <i>xenia</i> particularly well – this contrasts with many of the other peoples and characters that Odysseus encounters (eg Cyclopes, Laestrygonians)</li> <li>• Scherie is rich in natural resources and in Books 6 &amp; 7 we see references to the fertility of the land, the plentiful animals suitable for feasting and sacrifice and the presence of expensive metals and stones throughout the city and palace</li> <li>• The city is well-ordered and well-built, with roads, walls, buildings, temples and a harbour; all of which signify that Scherie is a beacon of Greek civilisation</li> <li>• As a people, they show respect for the gods; their women are suitably modest and demure (shown by Nausicaa's arrangements for</li> </ul>		



Question	Answer	Marks	Guidance
	<p>Odysseus to get to the palace without incurring censure) and spend their time weaving beautiful fabrics (even Arete); they enjoy sport and music, and there is a clear sense of community into which Odysseus is welcomed</p> <ul style="list-style-type: none"> <li>• The Phaeacians readily show <i>xenia</i> towards Odysseus: Nausicaa gives him the basics almost immediately - food, drink and clothing as well as a means of cleaning himself, even though she later tells her maids that she had thought him repulsive</li> <li>• Nausicaa is aware of the importance of <i>xenia</i> and reinforces the message to her maids in Book 6, dismissing their fears of a naked stranger and ordering them to offer him immediate help</li> <li>• She also helps him by directing him to the palace as a means of securing further help</li> <li>• Odysseus is welcomed to the palace by the King &amp; Queen and invited to feast with them</li> <li>• He is well looked after, and is able to talk about his experiences with them – they show genuine interest in his situation</li> </ul>		

Question	Answer	Marks	Guidance
7	<p><b>To what extent is Ajax worthy of pity in Sophocles' 'Ajax'?</b></p> <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p> <p>The themes of jealousy, competition, madness, shame and personal achievement are resonant in the modern world, as is the concept of <i>peripeteia</i>, the great man fallen. The fact that they form such fundamental parts of human nature mean that when they are focused on the story of one</p>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> &amp; <b>AO3 = 10</b></p>	<p>Answers which argue for or against Medea should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as a clear range of relevant examples.</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, as detailed</p>

Question	Answer	Marks	Guidance
	<p>individual it is difficult not to sympathise with his suffering and inability to cope with the sense of shame that comes from failure.</p> <p>However, Ajax' character is very brittle – he is hard on himself and towards those around him, including the people closest to him. His manner is abrupt and full of latent aggression which makes him difficult to like</p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include</i></p> <p><b>Ajax is worthy of pity</b></p> <ul style="list-style-type: none"> <li>• The closeness between Odysseus and Athena shown in the Prologue is unsettling to the audience as they are mocking Ajax and plotting his destruction – he is outnumbered, standing alone against a goddess and a formidable hero</li> <li>• Athena's love of Odysseus and the protection that she affords him is shown to be crucial to the plot of this play – she inflicts the madness on Ajax as a means of defending Odysseus</li> <li>• Athena's description of Ajax' slaughter of the beasts is horrific but includes elements of comedy at the thought of a mighty hero rejoicing over the slaughter of cattle and sheep</li> <li>• The dramatic irony of Ajax' madness and his pride in what he has done creates a sense of pathos</li> <li>• Seeing Tecmessa's perspective of Ajax' behaviour may increase the audience's sympathy as we see him as a man who is loved by others</li> <li>• Her description of Ajax' physical and mental suffering when he realizes the extent of his violence is immensely powerful</li> <li>• The slow process of Ajax preparing for suicide is moving – his loving interaction with the little Eurysaces is a powerful moment, but he still wants the child to have the same heroic lifestyle and outlook that he has had, rather than wishing for a more nuanced, peaceful existence</li> <li>• The panic at Calchas' prophecy and the subsequent horrified</li> </ul>		<p>in the 'Guidance on applying the marking grids' section above.</p>

Question	Answer	Marks	Guidance
	<p>reactions of the Chorus and those closest to him to his suicide reflects his worth as a man as well as a hero</p> <ul style="list-style-type: none"> <li>• The characters of Menelaus and Agamemnon appear arrogant, aggressive and self-absorbed: Menelaus' treatment of Teucer shows him to be unreasonable and deeply unlikeable in the circumstances</li> <li>• Teucer has to remind Agamemnon of the help that Ajax had given the Greeks in the past</li> <li>• The fact that Odysseus, Ajax' greatest enemy, defends Ajax against the Atreidae suggests that he is worthy of sympathy</li> </ul> <p><b>Ajax is not worthy of pity</b></p> <ul style="list-style-type: none"> <li>• Ajax was foiled in his attempt to slaughter all the leaders of the Greek army in an act of personal revenge</li> <li>• Ajax' ongoing hatred of Odysseus is generated by his unwillingness to accept that Odysseus was awarded the arms of Achilles. The whole tragedy hinges on the fact that Ajax didn't win a prize that he felt he should have won – in the audience's mind, this reduces the power of Ajax' actions and shows him as bad loser rather than a wronged hero</li> <li>• Throughout the play we see Ajax railing against the Greek leaders and lamenting the madness that Athene inflicted on him, but we see little evidence of his development as a character – he is too fixed in his thinking to change or view the situation from another perspective</li> <li>• Ajax' attitude toward Tecmessa is generally dismissive, controlling and arrogant; her status as his captive seems to pervade their relationship, despite the fact that she is now the mother of his son and shows considerable good sense and love for Ajax throughout the play</li> <li>• The final speech that Ajax makes before his death remains full of bitterness and anger towards those who have wronged him</li> </ul>		

Question	Answer	Marks	Guidance
8	<p><b>Aristophanes' 'Clouds' did not win at the City Dionysia in 423BC. Does this mean that the play is not funny?</b></p> <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p> <p><i>Clouds</i> addresses a number of issues and concepts that remain immensely relevant today, such as morality, the relationships between parents and children, financial worries and philosophical arguments about right and wrong. Aristophanes uses different types of humour to deliver his message, many of which remain effective, even over 2,400 years later</p> <p>Candidates should consider the differences in the way modern and ancient audiences might receive the play</p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include:</i></p> <p><i>Clouds is a funny play</i></p> <ul style="list-style-type: none"> <li>• Aristophanes makes use of stereotypes for humorous effect – Strepsiades as the old man who doesn't care what people think of him; Pheidippides the feckless teenaged boy who grows his hair long, won't get out of bed and costs his father money; the pale student who rarely goes outside; philosophers who try to subvert contemporary thinking and talk in self-satisfied riddles</li> <li>• Verbal humour: All audience members would sympathise with Strepsiades' desire to outwit his creditors through clever</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>All approaches towards this question should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as a clear range of relevant examples.</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, as detailed in the 'Guidance on applying the marking grids' section above.</p>

Question	Answer	Marks	Guidance
	<p>reasoning and the ability to argue effectively</p> <ul style="list-style-type: none"> <li>• By using parody of tragedy, Aristophanes is tapping in to the audience's prior experiences of the plays that they had already seen that day. Socrates' paratragic language is effective humour</li> <li>• Visual, slapstick humour: Aristophanes makes use of spectacle in <i>Clouds</i>, showing Socrates swinging in a basket over the stage in the mechane; the fact that Socrates was a real Athenian adds to the humour of the play; Strepsiades burning down the Reflectory would have been a key moment in the play</li> <li>• Jokes based on daily life work well in Aristophanes' plays – in <i>Clouds</i>, Strepsiades' anxiety about debt, his fear of the time of each month when interest on his debts is due or the worries he has about his teenaged son are all very familiar to any audience, both ancient and modern; Strepsiades' fear of the bedbugs in the Reflectory bed would also have been recognisable to an ancient audience</li> <li>• Political references would have been successful in contemporary Athens, and <i>Clouds</i> includes a number of them for comic effect, but the subtlety of the humour can be more challenging for a modern audience after 2,400 years</li> <li>• Aristophanes makes some use of scatological humour which would have entertained a certain proportion of the audience</li> <li>• The agon between the Right and Wrong Arguments is a humorous means of considering Athenian values and ethical principles</li> <li>• Sexual humour is used in <i>Clouds</i>, particularly in the agon, and the jokes about attractive young boys are likely to have prompted some laughs from the audience</li> </ul> <p><i>'Clouds' is not a funny play</i></p> <ul style="list-style-type: none"> <li>• The two comedies that came first and second in the 423BC City Dionysia are not extant and it is therefore difficult to gauge why <i>Clouds</i> did not win</li> </ul>		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"><li>• It may be that a contemporary audience did not like a play satirizing philosophy, Socrates and the Sophists, seeing it as too highbrow or irrelevant to modern life</li><li>• Socrates questions the existence of the gods, trying to explain natural phenomena using logic – he explains the existence of rain</li><li>• The complete change in Pheidippides’s outlook may have proved unpopular with Athenian audiences as he goes from familiar stereotyped teenaged son to a trained Sophist who lacks all morality and respect either for Strepsiades or his own mother</li><li>• The play ends with Strepsiades setting fire to the Reflectory – this lacks the joy and celebration with which many other Aristophanic plays end</li></ul>		

## APPENDIX 1: ASSESSMENT OBJECTIVE GRID

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

## Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

### Call us on

**01223 553998**

### Alternatively, you can email us on

**support@ocr.org.uk**

### For more information visit

 [ocr.org.uk/qualifications/resource-finder](https://ocr.org.uk/qualifications/resource-finder)

 [ocr.org.uk](https://ocr.org.uk)

 [Twitter/ocrexams](https://twitter.com/ocrexams)

 [/ocrexams](https://twitter.com/ocrexams)

 [/company/ocr](https://www.linkedin.com/company/ocr)

 [/ocrexams](https://www.youtube.com/ocrexams)



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2023 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA.

Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up-to-date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.