



Oxford Cambridge and RSA

GCE

Classical Greek

H044/02: Literature

AS Level

Mark Scheme for June 2023

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

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

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

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

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor.
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.













MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.

5. Work crossed out:
- a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
- If you have any questions or comments for your Team Leader, use the phone, the RM Assessor messaging system, or email.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response: Not applicable in F501
- 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

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

12. Subject Specific Marking Instructions

Guidance on applying the marking grids for set text translation

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

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

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

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

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

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

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

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

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

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

0 = No response or no response worthy of credit

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

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

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

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

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

10-mark grid for the extended response question		
AO2 = 5 marks = Demonstrate knowledge and understanding of literature AO3 = 5 marks = Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
5	9-10	<ul style="list-style-type: none"> • detailed knowledge and excellent understanding of the material studied in Greek including, where appropriate, the social, cultural and historic context and, where relevant, material studied in translation (AO2) • well-argued response to the question which is supported by a range of well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7-8	<ul style="list-style-type: none"> • good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a good response to the question which is supported by some well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5-6	<ul style="list-style-type: none"> • some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a reasonable response to the question which is supported by some points from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3-4	<ul style="list-style-type: none"> • limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a limited response to the question which is occasionally supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1-2	<ul style="list-style-type: none"> • very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a very limited response to the question with very limited reference to the set text (AO3) <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)	Any two of: Mutilation of the herms (1), mocking the mysteries (1), (a plot to overthrow the democracy (1))	AO2 2													
1	(b)	To be tried/judged (1) before the expedition set sail (1).	AO2 2	Accept reasonable translational equivalents.												
1	(c)	Any three of: To be punished (1) if found guilty (1); if acquitted (1), to take the command (1)	AO2 3	Accept reasonable translational equivalents. Accept 'to be put to death' for the 3 rd mark.												
1	(d)	<p>Accept any three points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </tbody> </table> <p>Content points may include:</p> <ul style="list-style-type: none"> Emotional language of Alcibiades' appeal (ἐπεμαρτύρητο). Alcibiades' deliberate raising of the stakes by suggesting the death penalty (style point: ἀλλ' ἤδη ἀποκτείνειν promoted). The political background of the involvement of the Argives and Mantineans (οἱ τ' Ἀργεῖοι ... καὶ τῶν Μαντινέων τινές). <p>Style points may include:</p>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 6	<p>καὶ ἐπεμαρτύρητο ... τὸν Ἀλκιβιάδην (lines 4-13): how does Thucydides make this a dramatic account of the choices that the Athenians must make?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
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			<ul style="list-style-type: none"> • σωφρονέστερον εἶη comparative to emphasise the danger of their position. • Contrast of τοιαύτης αἰτίας with τοσοῦτω στρατεύματι. • Concern about various interested parties expressed in parallel clauses: τό τε στράτευμα μὴ εὖνουν ἔχη... ὁ τε δῆμος μὴ μαλακίζεται. • ἀπέτρεπον καὶ ἀπέσπευδον: repetition of compounds with the same prefix to emphasise the keenness to avert a trial. • Repetition of comparatives to dramatize plan: ἐκ μείζονος διαβολῆς ... ῥᾶον. • μετάπεμπτον κομισθέντα αὐτὸν ἀγωνίσασθαι: tricolon of actions expressed with variation, at conclusion of sentence. • καὶ ἔδοξε πλεῖν τὸν Ἀλκιβιάδην: emphatic short contrasting final sentence. 		
1	(e)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p>And the foreigners and the rest of the crowd came for the sight, [to look] at a remarkable and unbelievable conception. For this armament/prepared force/expedition, the first which sailed out with a Greek force from a single city, was the most costly and impressive of any up to that time.</p>	AO2 5	παρασκευῆ - prepared force/power as alternatives to armament.
1	(f)		<p>Any four of:</p> <p>This expedition/force/army was of a similar size to the one sent to Epidauros with Pericles and to Potidaea with Hagnon in the number of ships and hoplites (1); with 4000 hoplites (1) and 300 cavalrymen (1) and 100</p>	AO2 4	Accept reasonable translational equivalents.

			triremes of the Athenians (themselves) (1), and 50 of the Lesbians and Chians, and many allies more sailed with them (1).														
1	(g)		<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </table> <p>Content points may include:</p> <ul style="list-style-type: none"> Competitive nature of spending on the fleet: ἐς τὰ μακρότατα προθυμηθέντος (style point: use of superlative) and/or εὐπρεπεία τε ἢ ναῦς μάλιστα προέξει καὶ τῷ ταχυναυτεῖν (style point: emphatic placement of εὐπρεπεία reflective of priorities). Infantry chosen of the best quality: τὸ δὲ πεζὸν καταλόγοις τε χρηστοῖς ἐκκριθὲν. Competitive nature of spending on equipping infantry: μεγάλη σπουδῇ πρὸς ἀλλήλους ἀμλληθέν. <p>Style points may include:</p> <ul style="list-style-type: none"> Contrast between the forces against Epidaurus and Potidaea being for a short campaign (ἐπί τε βραχεῖ πλῶ ... παρασκευῇ φαύλῃ), and the more extensive preparation of this force (ὡς χρόνιος τε ἐσόμενος καὶ κατ' ἀμφότερα, οὗ ἂν δέη). 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>ἀλλὰ ἐπί τε ... κρατίστας (lines 10–16): how does Thucydides emphasise the extravagance of the Athenians' preparations? Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek																
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek																
0	Point is not valid, or none are drawn																

		<ul style="list-style-type: none"> Any combination of repetition of vocabulary of wealth and extravagance: <i>μεγάλαις δαπάναις ... ἐπιφοράς τε πρὸς τῷ ἐκ δημοσίου μισθῷ ... κατασκευαῖς πολυτελέσι ...</i> Combination of public and private wealth emphasised by <i>τῶν τε τριηράρχων καὶ τῆς πόλεως.</i> 		
1	(h)	<p>'Nicias was put in an impossible position and deserves sympathy.' To what extent do you agree? Assess against criteria in the 10-mark essay grid (see above). <i>Arguments may include (AO3):</i> Candidates may take a variety of approaches to the question. Responses arguing for his being deserving of pity are likely to focus on the difficult position Nicias found himself in, leading an expedition he thought was not a good idea. The irony of the spectacular backfiring of his speech, intending to discourage the Athenians by emphasizing the scale of preparations necessary, but instead encouraging them to excessive extravagance, is likely to feature. Arguments may also include reference to Alcibiades' actions as unfortunate circumstances under which Nicias laboured and which may be deserving of divine pity. Other candidates may take the opposite line: that he deserved the gods' jealousy, focusing on the hubris of the Athenians inviting divine jealousy, or simply the fact that the preparations seem about show and extravagance than military success.</p> <p>Some candidates may include a great deal of information from outside the set text, noting that the endorsed commentary has a section which explores</p>	<p>10 made up of AO2 = 5 & AO3 = 5</p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>

		<p>both Nicias' background and his fate: his reputation for reliability and integrity, his role in securing the peace of Nicias, and his religious scrupulosity. These could all constitute valid arguments.</p> <p>There is no "right answer"; all arguments put forward by students should be assessed and credited on their own merits. Marking focus should be on how competently the response gathers and interprets evidence from the text, rather than whether the examiner agrees with the conclusion.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none">• Athenians clearly bent on Sicilian expedition regardless of possible arguments against it – 19.1-2.• Nicias pragmatically tries to dissuade Athens from expedition by emphasizing size of force needed – 19.2 (also 24.1).• He makes clear to Athenians the scale of the challenge ahead of them – 20.1-3.• Nicias respectful of constitution of Sicilian cities; comes across as a good man – 20.2.• Wants to set out leaving as little as possible in the hands of fate – 23.3; can be interpreted either positively for Nicias, as pragmatic and sensible, or as a hint towards a hubristic attitude.• End of speech – hopes that he will have either dissuaded the Athenians or guaranteed the safety of the expedition, but neither is true – 24.1.		
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			<ul style="list-style-type: none">• Irony of his speech emphasized by Thucydides – had the opposite effect of that intended; tragic overtones (24.2).• Athenians embark on expedition for wrong reasons, against Nicias' advice: emphasis by Th. on suspect motive of 'desire' – 24.3-4; Explicit language of hubris – excessive desire for more, inviting divine retribution.• Nicias put in impossible position by being asked straightaway what armament he wanted – 25.1; Th. clear that Nicias unwilling but backed into a corner.• Simple bad luck of the failure of the expedition emphasized by reminder that city had recovered from the plague and because of the truce – 26.2.• Expedition doomed despite N's best efforts because of deep political divisions, as evidenced by mutilation of the Herms, and the swift attempts to blame Alcibiades (27.2).• Mutilation of the Herms an omen of the voyage – 27.3.• Alcibiades insistent that the expedition shouldn't be endangered by his trial in absentia; set sail with him as general anyway (29.2-3).• Emphasis on ostentatiousness and arrogance of equipment of the expedition suggests systemic flaws in Athenian approach.		
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Question		Answer	Mark	Guidance												
2	(a)	Every person is like a tally (1) searching for its corresponding other half (1); every person has been cut in two (1) like a flatfish (1)	AO2 4													
2	(b)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </tbody> </table> <p>Content points may include:</p> <ul style="list-style-type: none"> • Comic vocabulary of ἀνδρόγυνον, ἑταιρίστριαι. • Comic imagery of τῶν ἀνδρῶν τοῦ κοινοῦ τμημά etc. • φιλογύναικες τέ εἰσι καὶ οἱ πολλοὶ τῶν μοιχῶν: comic scornful downplaying of heterosexual attraction. • φιλογύναικες τέ εἰσι καὶ οἱ πολλοὶ τῶν μοιχῶν ... καὶ αἱ ἑταιρίστριαι ... φιλοῦσι τοὺς ἄνδρας: recognises realistically different sexual preferences. • φιλοῦσι τοὺς ἄνδρας: first use of the word 'love' in the passage emphasizes the superiority of the third group. <p>Style points may include:</p> <ul style="list-style-type: none"> • ὅσοι μὲν οὖν ... ὅσαι δὲ ... ὅσοι δὲ: rhetorically effective triad with a crescendo emphasizing the third element. 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>ὅσοι μὲν οὖν ... φύσει (lines 2-12): how does Plato make Aristophanes' explanation for the attraction between human beings effective and entertaining?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<ul style="list-style-type: none"> φιλοῦσι ... χαίρουσι ... εἰσιν: tricolon, emphasizing uniqueness of final group. βέλτιστοι ... ἀνδρειότατοι: pair of superlatives. 														
2	(c)	They act out of daring (1), manliness / virility (1), since they cleave to/ follow eagerly/ welcome those like themselves (1).	AO2 3													
2	(d)	Because (Eryximachus) has competed well (1), and (Agathon) will give a fine speech [before him] as well (1).	AO2 2													
2	(e)	<p>Accept any three points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </table> <p>Content points may include:</p> <ul style="list-style-type: none"> φαρμάττειν: language of magic/ religious scruple engaging start to speech. Language of τὸ θέατρον appropriate for a playwright. προσδοκίαν μεγάλην: mock-modesty seems hollow – perhaps an attempt to remind his listeners of his recent poetic victory. τὴν σὴν ἀνδρείαν καὶ μεγαλοφροσύνην: Socrates makes much of his self-possession and presence on stage at the proagon. <p>Style points may include:</p>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 6	<p>φαρμάττειν ... ἀνθρώπων (lines 4-10): how does Plato make the portrait of Agathon vivid and characterful in these lines?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<ul style="list-style-type: none"> • εὖ ἐροῦντος ἐμοῦ: finishes with marked assonance and a first-person pronoun – both an indication of his vanity. • σαυτοῦ λόγους: emphatic reflexive pronoun, hinting at Agathon's vanity. • οὐδ' ὅπωςτιοῦν ἐκπλαγέντος: litotes emphasizes his self-confidence. 		
2	(f)	An (intelligent) person is more afraid of few sensible people (1) than of many senseless people (1).	AO2 2	Must include the comparative for the first mark.
2	(g)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p>'But I know well that if you happened to meet some people whom you thought wise, you would think more of them than of the multitude. But I rather think that we here are not [wise] – for we were present there, too, and were part of the multitude – but if you happened to meet other wise people, you would quickly feel ashamed before them if perhaps you thought you were doing something shameful.'</p>	AO2 5	
2	(h)	<p>How seriously are we expected to take Aristophanes' account of love in Plato's <i>Symposium</i>?</p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may argue that the account is entirely tongue-in-cheek, playing with the characterisation of Aristophanes and his reputation as a fantastical comedian; they may also take the line the speech is a</p>	10 made up of AO2 = 5 & AO3 = 5	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>

		<p>satire of Eryximachus and his speech and therefore not serious.</p> <p>Alternatively, candidates may argue that although the myth is obviously comic, the discussion of love (including possibly the description of same-sex attraction) is a realistic description of romance and in that sense is serious. There is no “right answer”, as with all 10-mark questions; see comments on 1(h) above.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Tells Eryximachus not to treat what he is saying as funny (193b) • Satire of Eryximachus and his speech? <ul style="list-style-type: none"> ○ Refers to Eros as a healer (189d); ○ Caricatures contemporary ‘scientific’ language in description of dual humans; ○ Contrived hiccups which set the scene for his speech after Eryximachus’. • Aetiology deliberately comic (189dff): <ul style="list-style-type: none"> ○ Fairy-tale-like ‘in the beginning’ (189d); ○ Deliberately ridiculous form of the original humans (189e-190a); ○ Playing with mythological explanations – e.g. sun = masculine, earth = feminine (190b); ○ Play with Homeric myth (190b-c); ○ Comic depiction of gods’ motives (190c), reminiscent of comedy; ○ Comic similes drawn from everyday life – e.g. slicing eggs (190d)/ purse -strings (190e)/ shoemaking (191a) reminiscent of comedy; 	
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			<ul style="list-style-type: none">○ Quasi-medical explanation of belly buttons (190e-191a).○ Pseudo-natural history explanation of procreation (191b).• Deals with serious human realities:<ul style="list-style-type: none">○ Description of different kinds of human attraction (homo- as well as hetero-sexual) that a modern audience might recognise (191d-e).○ Description of romantic love and attraction that still reflects the way love is often described and depicted (192c)○ Exhortation to find true love could be read as serious (193c-d)• Comic pseudo-pious conclusion to the myth (193a-b).• Aristophanes' directive that his speech shouldn't be made light of (193d) could be read either seriously or as ironic.		
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Question		Answer	Mark	Guidance												
3	(a)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </table> <p>Content points may include:</p> <ul style="list-style-type: none"> • ἦ δὴ πολλὸν all emphatic. • μνηστῆρσιν ἀναιδέσι: key terminology describing the suitors, showing passionate disapproval. • Athena expresses wish Odysseus might lay his hands on the suitors (also style point – use of optative in the wish): χεῖρας ἐφείη. • Wish that Odysseus might appear violently (and implicitly, suddenly): ὀμιλήσειεν Ὀδυσσεύς (similarly could be a style point on the form of ὀμιλήσειεν). • θοῆς ἐπὶ νηὸς again reference to Odysseus' quick actions. • Φάρμακον ἀνδοφόνον reminder of Odysseus' ruthlessness. • Final line strong rejection of the suitors and a wish for their destruction: πάντες κ' ὠκύμοροί τε γενοίατο πικρόγαμοί τε (similarly as above, style point could be made on the form of the 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			<p>AO3 8</p>	<p>ὦ πόποι ... πικρόγαμοί τε (lines 1-14): how does Homer convey Athena's passion in this speech?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<p>optative and the emphatic combination of ᾠκύμοροι ... πικρόγαμοί τε).</p> <p>Style points may include:</p> <ul style="list-style-type: none"> • Exclamation: ᾠ πόποι • δεύτερη enjambement – echoes absence/longing. • εἰ γὰρ νῦν ἐλθῶν dramatic exclamation wishing for Odysseus' return. • ἐν πρώτῃσι θύρῃσι / σταίῃ: enjambement creates a word picture. • ἔχων πῆληκα καὶ ἀσπίδα καὶ δύο δοῦρε: triad, concluding with alliteration. • πίνοντά τε τερόμενόν τε: dramatic contrast of the domestic against the martial. • πατήρ ... φιλέεσκε γὰρ αἰνῶς: irony – playing with Odysseus being favoured by Zeus. • Ὀδυσσεύς: dramatic word order. 		
3	(b)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p>But indeed these things lie in the lap of the gods, whether returning he takes his revenge in his halls, or not: but I bid you to consider how you might thrust the suitors from your hall. Come on now, listen and take heed of my words.</p>	AO2 5	
3	(c)	<p>Any two of: Call the Achaeans to an assembly (tomorrow) (1); speak to them all (1) let the gods be his witness (1).</p>	AO2 2	

3	(d)	<p>Any two of: Following the advice of Mentos/Athena to call an assembly and tell the suitors to depart (1)</p> <p>Telemachus has greater confidence in his position (1) He has realised he had been speaking to a god (1) The suitors are making an uproar (1) The suitors all pray that they might sleep with Penelope (1)</p>	AO2 2							
3	(e)	<p>Enjoy feasting (1) Let there be no shouting/clamour (1) Listen to the bard/ music (1)</p>	AO2 3							
3	(f)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="465 692 1189 1015"> <tr> <td data-bbox="465 692 555 836">2</td> <td data-bbox="555 692 1189 836">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="465 836 555 979">1</td> <td data-bbox="555 836 1189 979">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> </tr> <tr> <td data-bbox="465 979 555 1015">0</td> <td data-bbox="555 979 1189 1015">Point is not valid, or none are drawn</td> </tr> </table> <p>Content points may include:</p> <ul style="list-style-type: none"> • Telemachus taking authoritative action by calling an assembly (ἀγορήνδε καθεζόμεσθα κίοντες) • Tone taken with the suitors mature and authoritative (ἴν' ὑμῖν μῦθον ἀπηλεγέως ἀποείπω). • Informs the suitors that he will use the assembly to tell them to leave (ἐξιέναι μεγάρων). • Tells suitors to feast elsewhere, in their own houses (ἄλλας δ' ἀλεγύνετε δαῖτας / 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek	0	Point is not valid, or none are drawn	AO3 8	<p>ἠῶθεν δ'... ὄλοισθε (lines 5-13): how does Homer convey Telemachus' maturity and authority in these lines?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek									
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek									
0	Point is not valid, or none are drawn									

		<ul style="list-style-type: none"> • ὑμὰ κτήματ' ἔδοντες). • Acts authoritatively by calling upon gods (θεοὺς ἐπιβώσομαι). • Final threat of requital shows maturity and authority (νήποινοί κεν ἔπειτα δόμων ἔντοσθεν ὄλοισθε). <p>Style points may include:</p> <ul style="list-style-type: none"> • Authoritative tone emphasized by alliteration: καθεζώμεσθα κιόντες. • Enjambement of πάντες. • Repetition of prefix in ἀπηλεγέως ἀποείπω emphasizes his authority. • ἄλλας δ' ἀλεγύνετε: assonance. • ὑμὰ placed emphatically to underscore his complaint. • λώϊτερον καὶ ἄμεινον: sarcasm underlined by two comparatives. • κείρετ': enjambement gives imperative extra force. • ἐγώ: emphatic use of pronoun. • αἶ κέ ποθι Ζεὺς: ending by calling upon Zeus powerful. • Repetition of νήποινον/ νήποινοί in slightly different context. • ὄλοισθε: speech finishes on powerful choice of words; foreshadows conclusion of Odyssey. 		
3	(g)	Bite their lips (1),and marvel [at Telemachus] (1)	AO2 2	
3	(h)	To what extent does Homer present Telemachus as a heroic character? Assess against criteria in the 10-mark essay grid (see above).	10 made up of AO2 = 5	An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.

		<p><i>Arguments may include (AO3):</i></p> <p>The text gives evidence of both Telemachus' lack of maturity, but also his nascent heroic characteristics; some evidence may be interpreted either way (for instance, his tone in sending Penelope back to the women's quarters). Candidates may answer by speaking about heroic qualities as an ancient audience may have understand them, but answers which address qualities which a modern audience may or may not find heroic should be credited. Heroic qualities identified might include:</p> <ul style="list-style-type: none"> • Aristocratic family • Physical beauty/strength • Leadership • Martial prowess • Ability in public speaking • Intelligence/ cleverness • <i>Kleos</i> (fame) and <i>time</i> (honour) • Divine favour/ relationship with the gods <p>There is no "right answer", as with all 10-mark questions; see comments on 1(h) above.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Unheroic: pessimistic; lacks confidence – downbeat response when asked whether Odysseus is his father 'no-one really can be certain who his father is!' – could be interpreted as un-heroic (215ff.) • Athena emphasizes his lineage as a heroic quality (220ff.) • Athena prompts him on appropriately heroic response to suitors (228f.), which he responds to correctly. 	<p>& AO3 = 5</p>	<p>Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>
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			<ul style="list-style-type: none">• Telemachus laments his father's absence, and implies it means his position as a noble (and therefore a hero) is untenable (240ff.).• Athena foreshadows Telemachus' heroic behaviour by her advice on how he might think of expelling the suitors by convening a council (269ff.), or by violence (293ff.).• Athena accuses him of childish behaviour (295ff.)• 300ff. references to his physical excellence, and exhortation to seek <i>time</i>.• Appropriate display of <i>xenia</i> to Athena (300ff.).• Display of decisive leadership when addressing Penelope (345ff.).• Takes up heroic leadership role at conclusion of speech to his mother (359)• Prowess in speaking (368ff.)• Demonstrating cleverness/cunning by not letting on to suitors that he has recognised Athena (420).		
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Question		Answer	Mark	Guidance												
4	(a)	Why do you give so little regard (1) to your ally (1)?	AO2 2													
4	(b)	He will crown her (1) with spoils/trophies [all] of gold (1)	AO2 2													
4	(c)	Dyed/dipped his sword well into the Greek/Argive army/ killed Greek soldiers (1) [attacked] the sons of Atreus (1) with his spear/weapon/armed hand (1).	AO2 3	Third mark requires some translation of ἤχμασας eg referring to a weapon												
4	(d)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> <td></td> <td></td> </tr> </tbody> </table> <p>Content points may include:</p> <ul style="list-style-type: none"> Athena's questions/comments are ironic and mocking (e.g. τεθνᾶσιν ἄνδρες). Athena asks Ajax about Odysseus, even though she (and the audience) are aware he is on stage listening: e.g. τί γὰρ δὴ παῖς ὁ τοῦ Λαερτίου. Ajax uses invective against Odysseus, e.g. calling him τοῦπίτριπτον κίναδος. Also could be noted this is language familiar from comedy. δεσμώτης ἔσω further irony as we know Odysseus is listening on stage. 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek			0	Point is not valid, or none are drawn			AO3 8	<p>τεθνᾶσιν ... θάνη (lines 11-22): how does Sophocles make this exchange lively and engaging?</p> <p>Any valid answer to the question will be given due credit. Answers which mention the staging of the drama should be crediting when used with an appropriate quotation.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek															
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek															
0	Point is not valid, or none are drawn															

		<ul style="list-style-type: none"> Dialogue draws out the description of how Ajax plans to torture Odysseus, starting at 105 (θανεῖν γὰρ αὐτὸν οὐ τί πω θέλω) and drawing it out in dialogue over the next 6 lines. <p>Style points may include:</p> <ul style="list-style-type: none"> τεθνᾶσιν ... θανόντες: emphatically placed polyptoton. τοῦπίτριπτον alliterative invective, designed to be spat out. εἶεν, τί γὰρ δὴ ... ποῦ ... ἦ: Athena's irony highlighted by particles and over-elaborate tripartite questioning about Odysseus. κίναδος: dramatically ironic zoomorphism, unaware that he has literally been killing animals rather than people. ἥδιστος: emphatically placed superlative. ἥδιστος, ᾧ δέσποινα, δεσμώτης ... θακεῖ· θανεῖν ... θέλω: alliteration of delta and then theta reflects Ajax's self-satisfied toying with his supposed prisoner. Repetition of πρὶν ἄν builds suspense. φοινιχθεῖς: vivid visual vocabulary. θάνη: emphatically placed key vocabulary. 										
4	(e)	Any two of: Tied-up bulls (1), herding dogs (1), his fleecy quarry (1)	AO2 2									
4	(f)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> <td></td> <td></td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of</td> <td></td> <td></td> </tr> </table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek			1	expresses a valid point, but is not fully supported by an appropriate selection of			AO3 8	<p>καὶ τοὺς μὲν ... χερεῖ (lines 3–15): how does Sophocles make Tecmessa's account of events vivid and dramatic?</p> <p>Any valid answer to the question will be given due credit.</p>
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek											
1	expresses a valid point, but is not fully supported by an appropriate selection of											

			content or aspect of literary style or reference to the Greek				
		0	Point is not valid, or none are drawn				
		<p>Content points may include:</p> <ul style="list-style-type: none"> • ἠκίζεθ' ὥστε φῶτας: vivid description (using an ironic simile). • Described as speaking to shadows (σκιᾶ τινι) – dramatic/ spooky/ unnerving description. • γέλων πολύν: key terminology (also style: emphatically placed at end of line). • Lots of words denoting his speed/rushing round (ὑπάξας, ἐπάξας). As a style point, repetition. • Contrast of speed and slow, painful regaining of sense (lines 10-11). • Dramatic description of scene as πλήρες ἄτης. • παίσας κάρα 'θώυξεν: sound and physical action of Ajax described tersely and dramatically. <p>Style points may include:</p> <ul style="list-style-type: none"> • καὶ τοὺς μὲν ηὐχένιζε, τοὺς δ' ... ἔσφαζε ... τοὺς δὲ δεσμίους ἠκίζεθ': tricolon of violent behaviour. (Could also be made as simply a content point.) Also alliteration of zeta; violent sounds. • σκιᾶ τινι / λόγους ἀνέσπα: builds suspense with line end and unexpected predicate in enjambement. • ἐν δ' ἐρειπίοις ... ἐρειφθεῖς: figura etymologica/ repetition. • νεκρῶν ... ἀρνείου φόνου: line bookended by his murder victims/ emphatic placement. • Alliteration of gutturals in line 15 (kappa, xi, chi). 					

4	(g)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p>And he sat in silence/without a sound for a very long time; then he threatened me with terrible words, if I did not reveal all the misfortune which had occurred, and asked what on earth the kind of situation he happened to be in was. And I, friends, in fear, told what had been done, as far as I knew it .</p>	AO2 5	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Award mark if πᾶν taken either with τοῦξεργασμένου or ὄσοντες.</p>
4	(h)	<p>'Sophocles is successful in making Ajax an entirely sympathetic character.' To what extent do you agree?</p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Both sides of this question have strong arguments and can be defended with good evidence, both from within the text and from knowledge outside the text. Some of the answer may focus on whether it would have been seen as acceptable in the heroic code – or in the eyes of a modern or ancient audience - for Ajax to kill Agamemnon and Menelaus, or a betrayal of that code. How an audience views Ajax's hubris, and whether his excess of pride and violence is his own fault, or beyond his control as a result of a madness sent by Athena, will determine whether we find him sympathetic or not. Candidates may focus on the role of Athena in deliberately goading Ajax into action which leads to him becoming a laughing stock. The importance of being laughed at by one's enemies in the honour code of Greek society/literature, and how strongly this might resonate with an audience, is also likely to feature in</p>	10 made up of AO2 = 5 & AO3 = 5	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to relevant material outside of the Greek prescription that a candidate brings into their answer.</p>

some arguments. There is no “right answer”, as with all 10-mark questions; see comments on 1(h) above.

Supporting evidence may include (AO2):

- Contextual knowledge from outside the text may include:
 - Sophocles has magnified the role of Athena compared to earlier versions of the story, making her actively hostile to Ajax, hence he is a more sympathetic character.
 - Sophocles may have introduced Ajax’s attempt to kill the Greek generals, hence making him less sympathetic.
- First introduction to Ajax is unsympathetic, as the man who hates Odysseus (19).
- Story starts *in medias res* when Ajax has attempted to kill the Greek generals – not sympathetic opening; described in terms of hubris (44-6).
- Description of Ajax with slaughtered cattle deliberately bloody and brutal (65ff.).
- Athena takes pleasure in how she has deceived Ajax, and makes it clear that she has urged him on (59ff.); wanting to make him a laughing stock among the Argives by getting Odysseus to spread the story (66-7); she foregrounds her goal of mockery of Ajax at 79.
- Ajax defence of his (supposed) slaughter of the Greeks is in terms of his honour and reputation: this might be evidence for either side of the argument (98).

		<ul style="list-style-type: none">• Ajax's proposed treatment of Odysseus deliberately cruel – lashed to a pillar and whipped (108-110).• Athena makes it clear that it is because of her that Ajax has abandoned his normal prudence (118-20).• Odysseus' pity for Ajax might be an encouragement for the audience to feel similarly (121ff.).• Athena's closing speech in the first scene suggests that Ajax has deserved his fate because of his arrogance (127ff.).• His treatment of Tecmessa as reported by her at 292ff. is curt and rude and for a modern audience alarmingly gendered – might make him unsympathetic.• His realisation of how he had been deceived at 305 and following, is deliberately pathetic (silence, followed by moaning, with an ironic simile of him sounding like a bull) and creates sympathy.• Calchas identifies Ajax's arrogance as the source of his downfall at 758-61, exemplified by his boasting at 767-9, that he could succeed without the help of the gods, and his arrogant words to Athena at 774-5.		
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