

GCE

Classics: Classical Greek

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

Advanced Subsidiary GCE

Mark Scheme for June 2014

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

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

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Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Slash
	Unclear
	Benefit of doubt
	Consequential error
	Cross
	Extendable horizontal line - Major error
	Extendable horizontal wavy line – Minor error/mistranslation
	Tick
	Development of point
	Omission mark

Section A: Prescribed Prose Literature

Question 1

			Indicative translation	Marks	Guidance	
1	a	(i)	<p>ἐπεὶ δὲ οἱ πρῶτοι ἐγένοντο ἐπὶ τοῦ ὄρους καὶ κατεῖδον τὴν θάλατταν, κραυγὴ πολλὴ ἐγένετο. ἀκούσας δὲ ὁ Ξενοφῶν καὶ οἱ ὀπισθοφύλακες ᾤθησαν</p> <p>and when the first men arrived at the top of the mountain and looked down on the sea, there was a great cry. When he heard this, Xenophon and the rear guard thought</p>		<p>The passage has been divided into three sections, each worth 5 marks. Award up to 5 marks per translated section according to the 5-mark marking grid.</p> <p>‘on the mountain’ acceptable κατεῖδον = ‘saw’ acceptable ἐγένοντο = ‘became’ minor error</p>	<p>5-mark grid [5] Correct translation (as agreed at standardisation) with one minor error allowed. [4] One serious error or two minor errors, otherwise the meaning is conveyed. [3] Most of the meaning conveyed, but several errors. [2] Half the meaning conveyed, the rest seriously flawed [1] A minority of meaning conveyed. [0] No elements of the meaning conveyed; no relation to the Greek at all</p> <p>N.B. Consequential errors should not be penalised.</p>
		(ii)	<p>καὶ ἔμπροσθεν ἄλλους ἐπιτίθεσθαι πολεμίους· εἶποντο γὰρ καὶ ὀπισθεν οἱ ἐκ τῆς καιομένης χώρας,</p> <p>that yet another enemy force was attacking from the front. For the inhabitants from the land that was being burnt were also following behind,</p>		<p>missing one καὶ minor error, two major error omission of οἱ major error omission of ὀπισθεν minor error</p>	
		(iii)	<p>καὶ αὐτῶν οἱ ὀπισθοφύλακες ἀπέκτεινάν τε τινὰς καὶ ἐζώγησαν ἐνέδραν ποιησάμενοι, καὶ γέρεα ἔλαβον δασειῶν βοῶν ὠμοβόεια ἀμφὶ τὰ εἴκοσιν.</p> <p>and the rear guard killed some of them and captured others alive after making an ambush. And had also captured about twenty wicker shields of raw, shaggy ox-hide.</p>		<p>ἀπέκτεινάν pluperfect acceptable ἐνέδραν ποιησάμενοι omission of phrase major error, omission of participle minor error ὠμοβόεια various versions acceptable, including ‘with the hairy still on’ missing ἀμφὶ minor error</p>	

Question		Indicative Content	Mark	Guidance
1	b	<p>ἐπειδὴ δὲ βοὴ πλείων τε ἐγίνετο καὶ ἐγγύτερον. Xenophon focuses on the increasing noise from those at the front; οἱ αἰεὶ ἐπιόντες ἔθεον δρόμῳ ἐπὶ τοὺς αἰεὶ βοῶντας: cumulative effect emphasised by repeated use of αἰεὶ and the emphatic ἔθεον δρόμῳ; credit δρόμῳ by itself for 1 mark without context;</p> <p>πολλῶ μείζων ἐγίνετο ἢ βοὴ ὅσῳ δὴ πλείους ἐγίνοντο: Xenophon connects the swelling sound with the growing number of men;</p> <p>ἔδοκει δὴ μείζον τι εἶναι τῷ Ξενοφῶντι: another comparative, picking up μείζων earlier and the focus switches to Xenophon;</p> <p>παρεβοήθει: word chosen to reflect Xenophon's own uncertainty about what is happening;</p> <p>τάχα δὴ: emphasises the speed of events;</p> <p>βοῶντων τῶν στρατιωτῶν θάλαττα θάλαττα καὶ παρεγγυόντων: the participles frame this phrase, together with the dramatic quasi-direct speech θάλαττα θάλαττα.</p>	[8]	<p>ἐπειδὴ δὲ βοὴ . . . παρεγγυόντων (lines 6–10 from Passage 1A): how does Xenophon make this passage exciting? You should refer to both content and style and support your answer with four examples from the Greek text.</p> <p>1 mark for quotation of Greek 1 for discussion up to 8: Maximum 6 if only content/style discussed. Misunderstanding/mistranslation of the Greek negates the mark for the Greek phrase.</p> <p>Credit discussion of the use of δὴ if grounded clearly in the text.</p> <p>Credit understanding of Xenophon's presentation of himself in the third person in <i>Anabasis</i>.</p>
1	c	<p>ἐνταῦθα δὴ περιέβαλλον ἀλλήλους καὶ στρατηγοὺς καὶ λοχαγοὺς δακρύνοντες: the simple Greek describes the powerful emotions sweeping through the ranks of the army; allow up to 4 marks for this if two points are made clearly and separately;</p> <p>ἐξαπίνης ὄτου δὴ παρεγγυήσαντος: emphasises the sudden actions of the soldiers, the instruction coming from an unspecified source;</p> <p>φέρουσι λίθους καὶ ποιοῦσι κολωνὸν μέγαν: the Greeks mark the spot where they have first seen the sea;</p> <p>ἀνετίθεσαν δερμάτων πλῆθος ὠμοβοείων καὶ βακτηρίας καὶ τὰ αἰχμάλωτα γέρρα: further description of the memorial made, some detail required (2 out of 3).</p>	[6]	<p>ἐπεὶ δὲ ἀφίκοντο . . . αἰχμάλωτα γέρρα (lines 12–16 from Passage 1A): how does the army react in these lines? Make three points with reference to the Greek text.</p> <p>Where candidates use the earlier sentence (ἐνθα δὴ ἔθεον ἅπαντες καὶ οἱ ὀπισθοφύλακες, καὶ τὰ ὑποζύγια ἠλαύνετο καὶ οἱ ἵπποι.) credit appropriately.</p>

Question		Indicative Content	Mark	Guidance
1	d	They gave him a horse, a silver cup, a Persian dress and ten darics [2]; the guide asked for the men's rings and was given many of them.[2]	[3]	How did the Greeks reward their guide? Maximum 3 marks. In first part, credit 2 marks for 3 out of 4 things, 1 mark for 2 out of 4.

Question		Answer	Marks	Guidance	Levels of Response
1	e	<p>προφαίνεται ἐλαύνων ἀνά κράτος: striking image of the arrival of Pategyas;</p> <p>ἰδροῦντι τῷ ἵππῳ: striking detail which emphasises the haste of the horseman;</p> <p>εὐθύς πᾶσιν οἷς ἐνετύγχανεν: brings out the urgency; εὐθύς plus translation with no context 1 only;</p> <p>ἐβόα καὶ βαρβαρικῶς καὶ ἑλληνικῶς: imperfect for repeated action, the emphasis on his use of different languages also suggests urgency; polysyndeton of καὶ with translation, 1 mark;</p> <p>βασιλεὺς σὺν στρατεύματι πολλῷ προσέρχεται ὡς εἰς μάχην παρεσκευασμένος: direct language, vivid present tense, participle shows sense of threat;</p> <p>ἔνθα δὴ πολὺς ταραχος ἐγένετο: strong abstract noun,</p> <p>αὐτίκα: the army reacts quickly to his news;</p> <p>οἱ Ἕλληνες καὶ πάντες δὲ: emphasises that everybody reacted in this way;</p> <p>ἀτάκτοις: reflects the fear of an army caught unprepared;</p>	[8]	<p>Πατηγύας . . . ἕκαστον (lines 1–8 from Passage 1B): how does Xenophon make this passage dramatic?</p> <p>You should refer to both content and style and support your answer with four examples from the Greek text.</p> <p>1 mark for quotation of Greek 1 for discussion up to 8: Maximum 6 if only content/style discussed.</p>	

Question		Answer	Marks	Guidance	
					Levels of Response
		Κῦρός τε καταπηδήσας ἀπὸ τοῦ ἄρματος τὸν θώρακα ἐνεδύετο: Cyrus is not affected by panic and prepares for battle; ἀναβάς ἐπὶ τὸν ἵππον τὰ παλτὰ εἰς τὰς χεῖρας ἔλαβε: Xenophon's description shows Cyrus properly prepared for battle; ἐξοπλίζεσθαι καὶ καθίστασθαι εἰς τὴν ἑαυτοῦ τάξιν ἕκαστον: no panic – the men are told what to do.			
1	f	<p>Answers might include:</p> <p>Xenophon's clear and straightforward narrative style shown both in battle and in his description of the army on the move, in particular his use of 3rd person narrative and historic present; his description of dramatic incidents; his variations in presentation, such as cameos of individuals:</p> <ul style="list-style-type: none"> the description of the Battle of Kounaxa (1.8.1 ff); the description of the celebratory games after their safe return (4.8.25ff); his depictions of the problems faced by the army (4.5.3 ff) and his own reaction to what he experienced (4.5.7 ff); the emotional release on finally seeing the sea (4.7.21-25) and also in the description of the games (4.8.25-8). 	[10]	<p>In the sections of the <i>Anabasis</i> you have read, by what means does Xenophon engage the reader's interest in what the Greek army experiences?</p> <p>You may make limited reference to the passages on the Insert.</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Essays should make specific reference to examples which illustrate the points chosen. Candidates may use paraphrase or selected short quotations to demonstrate their knowledge of the text. There is no requirement to refer to the Greek text, though candidates may choose to do so, and credit should be given where they do so appropriately: this</p>	<p>AO2 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 6 – 8</p> <p>Level 3 4 – 5</p> <p>Level 2 2 – 3</p> <p>Level 1 0 – 1</p> <p>The detailed levels descriptors for these questions can be found in Appendix 1</p>

Question			Answer	Marks	Guidance	Levels of Response
			<p>Candidates may also compare and contrast other aspects of Xenophon's account:</p> <ul style="list-style-type: none"> • Xenophon's presentation of himself and his role on the expedition (e.g. 3.1.4 ff; 3.1.11ff; 4.5.7 ff); • dramatic moments such as his own dream (3.1.11 ff) and the final sighting of the sea (4.7.19 ff). 		<p>will particularly be the case where they deal with issues of style, and it is appropriate for them to use the passages on the paper to illustrate this. Comment for credit should be confined to the set portion of Xenophon, though some credit can be allowed where material outside the set text is used to illuminate the set text.</p> <p>The focus should be on the experience of the army, but some credit may be awarded for material not directly relevant to this (e.g. the death of Cyrus) where engagement of the reader's interest is shown.</p> <p>Credit any other reasonable point.</p>	

Section B: Prescribed Verse Literature

Question 2

Question	Indicative Content	Mark	Guidance
2 a	<p>δοιοὶ γάρ τε πίθοι: striking image;</p> <p>κατακείαται ἐν Διὸς οὐδαι: under the control of Zeus</p> <p>κακῶν, ἕτερος δὲ ἑάων: contrast of good and evil;</p> <p>ἀμμείξας δῶν Ζεὺς τερπικέραυτος: Zeus' responsibility emphasised; strong epithet;</p> <p>ἄλλοτε μὲν τε κακῶ ὅ γε κύρεται, ἄλλοτε δ' ἐσθλῶ: most men get a mixture of good and evil;</p> <p>ῶ δέ κε τῶν λυγρῶν δῶν: but some get only evils, and so becomes λωβητὸν;</p> <p>κακὴ βούβρωστις: strong expression (some uncertainty over meaning);</p> <p>οὔτε θεοῖσι τετιμένους οὔτε βροτοῖσιν: much clearer description of the impact of what Zeus does.</p>	[6]	<p>δοιοὶ γάρ . . . βροτοῖσιν (lines 1–7 from Passage 2A): what does Homer say about the power of Zeus over men in these lines? Make three points with reference to the Greek text.</p> <p>1 mark for quotation of Greek 1 for discussion up to 6.</p>
2 b	<p>ἀγλαὰ δῶρα / ἐκ γενετῆς: Peleus blessed as a child; enjambment;</p> <p>ἐκέκαστο / ὄλβω τε πλούτῳ τε: good fortune and wealth emphasised by enjambment;</p> <p>ἄνασσε: Peleus as <i>basileus</i>;</p> <p>θνητῶ ἔοντι θεὰν ποίησαν ἄκοιτιν: Peleus also gained Thetis as a wife; contrast emphasised (θνητῶ / θεὰν); ἄλλ'; credit discussion of this where the context of the word is made clear;</p> <p>θῆκε θεὸς κακόν: alliteration; emphasis on κακόν;</p> <p>παίδων ... κρειόντων: frame the line;</p> <p>ἐν μεγάροισι γονὴ γένετο: -γ- alliteration;</p> <p>ἕνα παῖδα τέκεν παναώριον: ἕνα emphatically early;</p> <p>παναώριον; strong word placed for emphasis;</p>	[8]	<p>ὧς μὲν . . . τέκνα (lines 8–16 from Passage 2A): how does Homer's language here contrast the good fortune and the bad fortune given to Peleus by the gods?</p> <p>You should refer to both the content and the style of the Greek and support your answer with four examples from the Greek text.</p> <p>1 mark for quotation of Greek 1 for discussion up to 8: Maximum 6 if only content/style discussed.</p>

Question	Indicative Content	Mark	Guidance
	οὐδέ νυ τόν γε / γηράσκοντα κομίζω: switch of perspective to Achilles himself; γηράσκοντα enjambment; τηλόθι πάτρης: draws attention to the separation.		

Section			Indicative translation	Marks	Guidance	Levels of response
				[15]		
2	c	i	καὶ σὲ γέρον τὸ πρὶν μὲν ἀκούομεν ὄλβιον εἶναι ὅσσον Λέσβος ἄνω Μάκαρος ἔδος ἐντὸς ἐέρχει You also, old man, we hear that you were fortunate once: all the area that Lesbos, the seat of Makar, contains out to sea.	5	The passage has been divided into three sections, each worth 5 marks. Award up to 5 marks per translated section according to the 5-mark marking grid. καὶ accept 'also' or 'and'; τὸ πρὶν accept 'used to be happy' (or variant) without explicit translation; ὅσσον accept appropriate range of translations; ἄνω accept 'out to the west'.	5-mark grid [5] Correct translation (as agreed at standardisation) with one minor error allowed. [4] One serious error or two minor errors, otherwise the meaning is conveyed. [3] Most of the meaning conveyed, but several errors. [2] Half the meaning conveyed, the rest seriously flawed [1] A minority of meaning conveyed. [0] No elements of the meaning conveyed; no relation to the Greek at all N.B. Consequential errors should not be penalised.
		ii	καὶ Φρυγίῃ καθύπερθε καὶ Ἑλλάσποντος ἀπειρῶν, τῶν σε γέρον πλούτῳ τε καὶ υἰάσι φασὶ κεκάσθαι. and Phrygia inland and the boundless Hellespont, they say, old man, that you outdid these in wealth and sons.	5		
		iii	αὐτὰρ ἐπεὶ τοι πῆμα τόδ' ἤγαγον Οὐρανίωνες αἰεὶ τοι περὶ ἄστῳ μάχαι τ' ἀνδροκτασίαι τε But when the gods above brought this burden on you, always for you there is fighting around the city and slaying of men.	5		

Question		Indicative Content	Mark	Guidance
2	d	He tells him to endure and stop grieving [1]; he will not achieve anything by mourning for Hector [1]; doing so will not bring him back to life and he will suffer more [2].	[3]	After line 22 from Passage 2A, what does Achilles say to Priam as he concludes his speech? Maximum 3: no requirement for full details for each section.
2	e	<p>Ἀχιλεῦ: direct address of Achilles, together with imperatives αἰδεῖο and ἐλέησον</p> <p>μνησάμενος σοῦ πατρός: Priam makes the appeal very personal, picking up his earlier linking of himself with Peleus</p> <p>ἐγὼ δ' ἐλεεινότερός περ: places emphasis on Priam and the situation he is in; some context needed for reference only to περ;</p> <p>ἔτλην: draws attention to what Priam has had to do</p> <p>οὐ πῶ τις ἐπιχθόνιος βροτὸς ἄλλος: this emphasises the unique situation (as no one else has experienced this)</p> <p>ἄνδρὸς παιδοφόνου ... χειρ': direct reference to Achilles as the slayer of his son; use of a compound adjective, emotive in context</p> <p>ὕφ' ἴμερον ὤρσε γόοιο: Priam's words cause a strongly emotional reaction in Achilles</p> <p>ἀψάμενος δ' ἄρα χειρὸς: importance of physical contact here</p> <p>ἀπώσατο ἦκα γέροντα: importance of ἦκα in Achilles' reaction</p> <p>τῶ δὲ μνησαμένω: use of the dual links them together as they both react to what has happened</p> <p>Ἔκτορος ἀνδροφόνου: Hector as he once was – some irony in the compound adjective here</p> <p>προπάροιθε ποδῶν Ἀχιλῆος ἐλυσθείς: clear description of the physical relationship between them</p> <p>ἔδν πατέρ': a contrast with Priam; but also a linking with Patroclus</p> <p>Πάτροκλον: enjambment</p> <p>τῶν δὲ στοναχὴ κατὰ δώματ' ὀρώρει: the emotional reaction of the two men is again linked</p>	[8]	<p>ἀλλ' αἰδεῖο . . . ὀρώρει (lines 1–10 from Passage 2B): how does Homer make this a powerful scene?</p> <p>You should refer to both the content and the style of the Greek and support with four examples from the Greek.</p> <p>1 mark for quotation of Greek 1 for discussion up to 8: Maximum 6 if only content/style discussed.</p>

Question		Answer	Marks	Guidance	
					Levels of Response
2	f	<p>Answers might include discussion of the meaning of 'hero' in the <i>Iliad</i>. Credit a variety of interpretations for this. Candidates may choose to focus on Achilles' behaviour on the battlefield as described in Book 24 (and the deaths of Hector and Patroclus) and the way he entertains Priam in his hut. Candidates may also discuss the way Priam and Achilles regard each other and how this changes during the lines studied. There is also scope for discussion of the relationship between gods and men. Candidates may also choose to focus on aspects which seem out of step with modern ideas of 'the hero': Priam's age, the emotional behaviour of both men, especially Achilles etc.</p> <ul style="list-style-type: none"> • Priam reminds Achilles of the death of Patroclus, and the two men weep together; • Achilles reacts to the parallel between Priam and his father Peleus; • Priam's loss is put in context by Achilles; • Priam provokes an angry response from Achilles and his reaction to this; • Achilles asks Patroclus' forgiveness for releasing Hector; • Achilles shows concern for Priam over the burial of Hector and the sleeping arrangements. 	[10]	<p>From the lines of <i>Iliad</i> XXIV that you have read, do you form a favourable impression of Achilles?</p> <p>You may make limited reference to the passages on the Insert.</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Essays should make specific reference to examples which illustrate the points chosen. Candidates may use paraphrase or selected short quotations to demonstrate their knowledge of the text. There is no requirement to refer to the Greek text, though candidates may choose to do so, and credit should be given where they do so appropriately: this will particularly be the case where they deal with issues of style, and it is appropriate for them to use the passages on the paper to illustrate this. Comment for credit should be confined to the set portion of Homer's <i>Iliad</i>, though if reference beyond this develops further the discussion of the set text, this can be credited.</p>	<p>AO2 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 6 – 8</p> <p>Level 3 4 – 5</p> <p>Level 2 2 – 3</p> <p>Level 1 0 – 1</p> <p>The detailed levels descriptors for these questions can be found in Appendix 1</p>

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