

# **Classics: Classical Greek**

Advanced GCE **F374**

Classical Greek Prose

## **Mark Scheme for June 2010**

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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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**A 1 (a) What impression is conveyed here of Thrasymachos, and how is it conveyed?**

Candidates should be expected to remark on Thrasymachos' impatience, 'violence', and abruptness, with suitable textual references. It should be noted, however, that Plato's depiction of him is not one-dimensional, and that top-quality answers will also recognise his philosophical seriousness, as exemplified in his criticism of Sokratic *elenchos* and determination to engage with the issues. A good range of the points identified below may be expected, but but no means all, provided reasonable coverage of the passage is achieved.

Thrasymachos' impatience:

πολλάκις ... καὶ διαλεγομένων ἡμῶν μεταξύ  
ᾧρμα ἀντιλαμβάνεσθαι

ὑπὸ τῶν παρακαθημένων διεκώλυετο

οὐκέτι ἡσυχίαν ἤγεν

Likened to a wild beast:

συστρέψας ἑαυτὸν ὡς περ θηρίον  
ἤκεν ἐφ' ἡμᾶς  
ὡς διαρπασόμενος

Sokrates' and Polemarchos' (not serious) reaction: [sound?]

ἐγὼ τε καὶ ὁ Πολέμαρχος δείσαντες διεπτοήθημεν

[Th's 'proclamation:

ὁ δ' εἰς τὸ μέσον φθεγξάμενος]

They are talking *φλωαρία* ...

and being too nice to each other:

τί εὐηθίζεσθε πρὸς ἀλλήλους  
ὑποκατακλινόμενοι ὑμῖν αὐτοῖς ...

This won't do if they *really* ὡς ἀληθῶς want the truth

Th criticises Sokratic method (as not being conducive to truth, perhaps: certainly as being weighted in favour of Sok):

μὴ μόνον ἐρώτα μηδὲ φιλοτιμοῦ ἐλέγχων ἐπειδάν τις τι ἀποκρίνηται, ἐγνωκῶς τοῦτο, ὅτι ῥᾶον ἐρωτᾶν ἢ ἀποκρίνεσθαι, ἀλλὰ καὶ αὐτὸς ἀπόκριναι καὶ εἰπέ ...

Forceful injunction ὅπως μοι μὴ ἐρεῖς ...

More about truth σαφῶς ... ἀκριβῶς perhaps reinforced by repetition in λέγε ὅτι ἂν λέγῃς

Th won't put up with ὕθλους τοιούτους [λέγῃς again].

Conclusion (or introduction) may draw these points together, though they could satisfactorily be made within discussion of the text.

**A 1 (b) What is Socrates arguing here, and how does Plato's language clarify the argument?**

- τέχναι such as medicine (and ἵππική, whatever this is supposed to be, and helmsmanship) are practised in the interests of their recipients, not of their practitioners or of themselves
- therefore rulers practise ruling in the interests of the ruled, not of themselves

Argument reinforced throughout by

- analogies (sometimes rather odd) with other τέχναι
- constant repetition of key terms
- balanced clauses
- other verbal devices, especially repetition of negatives

Examples:

ιατρικὴ ἰατρικῇ ... ἵππικὴ ἵππικῇ

οὐδὲ ἄλλῃ τέχνῃ οὐδεμίᾳ ἐαυτῇ, οὐδὲ γὰρ προσδεῖται, ἀλλ' ἐκείνῳ οὐ τέχνῃ ἐστίν

ἀλλὰ μὴν (fairly) forceful

ἄρχουσί γε αἱ τέχναι καὶ κρατοῦσι ἐκείνου οὐπερ εἰσαν τέχναι

οὐκ ἄρα ἐπιστήμη γε οὐδεμίᾳ

τὸ τοῦ κρείττονος ... τὸ τοῦ ἥττονός

σκοπεῖ ... ἐπιτάττει (see below)

οὐδὲ ἰατρὸς οὐδεὶς, καθ' ὅσον ἰατρός, τὸ τῷ ἰατρῷ συμφέρον σκοπεῖ οὐδ' ἐπιτάττει ...

ὡμολόγηται ... ἢ οὐκ ὡμολόγηται

σκέψεται τε καὶ προστάξει *variatio*

οὐδὲ ἄλλος οὐδεὶς ἐν οὐδεμίᾳ ἀρχῇ

τὸ αὐτῷ συμφέρον (σκοπεῖ οὐδ' ἐπιτάττει *again*)

ἀλλὰ τὸ τῷ ἀρχομένῳ καὶ ᾧ ἂν αὐτὸς δημιουργῇ

συμφέρον καὶ πρέπον

καὶ λέγει ἂ λέγει

καὶ ποιεῖ ἂ ποιεῖ

ἅπαντα (position)

Candidates should be rewarded for careful analysis of the argument, and of the way Plato's use of language helps in elucidating it. Top level answers must include both, and assess the way in which the language helps, rather than simply listing in isolation words or phrases Plato repeats.

**A 2 (a) Show how Thucydides here gives an effective description of the dire state of the Athenian army.**

This passage is so densely packed with pathos and evocative ideas that candidates could write about almost any part of it: some of the more powerful ideas are underlined in the extracts here below. Candidates should not be expected to refer to all of them, though reasonable coverage of the passage is expected for a top level answer. Content as well as style should be taken into consideration, and candidates should be expected to refer to: the reversal in Athenian fortunes, their failure to bury the dead and the effect of this on the rest of the army; the even more parlous state of the wounded and the pathos of their appeals for help; the reluctance of the army to leave, both for this reason and because they fear worse to come.

δεινὸν position

... οὐ καθ' ἓν μόνον τῶν πραγμάτων  
ὅτι τὰς τε ναῦς ἀπολωλεκότες πασας (position) ἀπεχώρουν καὶ ἀντὶ μεγάλης ἐλπίδος  
καὶ αὐτοὶ καὶ ἡ πόλις κινδυνεύοντες,  
ἀλλὰ καὶ ... ξυνέβαινε τῇ τε ὄψει ἐκάστω καὶ ἀλγεινὰ τῇ γνώμῃ αἰσθῆσθαι

τῶν ... νεκρῶν ἀτάφων  
ὁπότε τις ἴδοι τινὰ τῶν ἐπιτηδείων κείμενον  
ἐς λύπην μετὰ φόβου καθίστατο  
οἱ ζῶντες καταλειπόμενοι τραυματῖαι τε καὶ ἀσθενεῖς  
πολὺ τῶν τεθνεώτων τοῖς ζῶσι λυπηρότεροι ἦσαν  
καὶ τῶν ἀπολωλότων ἀθλιώτεροι

πρὸς γὰρ ἀντιβολίαν καὶ ὀλοφυρμὸν τραπόμενοι ἐς ἀπορίαν καθίστασαν  
ἄγειν τε σφᾶς ἀξιούντες καὶ ἕνα ἕκαστον ἐπιβοώμενοι  
εἴ τινά πού τις ἴδοι ἢ ἐταίρων ἢ οἰκείων τῶν τε ξυσκήνων ἤδη ἀπιόντων ἐκκρεμαννύμενοι  
καὶ ἐπακολουθοῦντες ἐς ὅσον δύναιντο

εἴ τω δὲ προλίποι ἢ ῥώμῃ καὶ τὸ σῶμα  
οὐκ ἄνευ ὀλίγων ἐπιθειαςμῶν καὶ οἰμωγῆς ὑπολειπόμενοι  
ὥστε δάκρυσι πᾶν τὸ στράτευμα πλησθὲν καὶ ἀπορία τοιαύτη μὴ ῥαδίως ἀφορμᾶσθαι

καίπερ ἐκ πολεμίας τε καὶ μείζω ἢ κατὰ δάκρυα  
τὰ μὲν πεπονθότας ἤδη  
τὰ δὲ περὶ τῶν ἐν ἀφανεῖ δεδιότας μὴ πάθωσιν.

**A 2 (b) How does Thucydides here give force to what Nicias says?**

The general heads of the speech are indicated below. Top level answers should be expected to cover all of them, and cover a reasonable range of the points of language and content listed below, though by no means all.

Still hope *εἰκὸς ... τά τε ἀπὸ τοῦ θεοῦ ἐλπίζειν ἠπιώτερα ἔξειν*  
(*οἴκτου γὰρ ἀπ' αὐτῶν ἀξιώτεροι ἤδη ἐσμὲν ἢ φθόνου*)

Praise of their martial qualities *ὑμᾶς αὐτοὺς οἷοι ὀπλίται ἅμα καὶ ὅσοι ξυντεταγμένοι*  
*μὴ καταπέπληχθε ἄγαν because they are ...*  
*αὐτοὶ τε πόλις εὐθὺς ἐστε ὅποι ἂν καθέζησθε*  
*καὶ ἄλλη οὐδεμία ὑμᾶς τῶν ἐν Σικελία*  
*οὔτ' ἂν ἐπιόντας δέξαιτο ῥαδίως*  
*οὔτ' ἂν ἰδρυθέντας που ἐξαναστήσειεν* (parallel clauses here)

Care is necessary *τὴν δὲ πορείαν ὥστ' ἀσφαλῆ καὶ εὐτακτον εἶναι αὐτοὶ φυλάξατε*  
and fighting hard *μὴ ἄλλο τι ἠγησάμενος ἕκαστος ἢ ἐν ᾧ ἂν ἀναγκασθῆ χωρίῳ μάχεσθαι*  
*τοῦτο καὶ πατρίδα καὶ τείχος κρατήσας ἔξειν*

and getting on with it *σπουδῇ δὲ ὁμοίως καὶ νύκτα καὶ ἡμέραν ἔσται τῆς ὁδοῦ*  
*τὰ γὰρ ἐπιτήδεια βραχέα ἔχομεν*

but safety is in sight *ἣν ἀντιλαβόμεθα τοῦ φιλίου χωρίου τῶν Σικελῶν ... ἤδη νομίζετε ἐν*  
*τῷ ἐχυρῷ εἶναι ...*  
*προπέμπεται δ' ὡς αὐτούς, καὶ ἀπαντᾶν εἰρημένον καὶ σιτία ἄλλα κομίζειν.*

*τό τε ξύμπαν γινώτε* to sum up...

This is no place for cowards *ἀναγκαῖόν τε ὃν ὑμῖν ἀνδράσιν ἀγαθοῖς γίνεσθαι ὡς μὴ*  
*ὄντος χωρίου ἐγγὺς ὅποι ἂν μαλακισθέντες σωθείητε*

You can yet save yourselves and Athens *ἣν νῦν διαφύγητε τοὺς πολεμίους, ἴο τε ἄλλοι*  
*τευξόμενοι ὧν ἐπιθυμεῖτε που ἐπιδεῖν καὶ οἱ Ἀθηναῖοι τὴν μεγάλην δύναμιν τῆς πόλεως*  
*καίπερ πεπτωκυῖαν ἐπανορθώσοντες*

A proverb to finish with *ἄνδρες γὰρ πόλις, καὶ οὐ τείχη οὐδὲ νῆες ἀνδρῶν κεναί.*

## Question 3

## (a) Translation from Greek

- 1 τέλος δὲ τῶν Θηβαίων οἱ μὲν φεύγουσι πρὸς τὰ ὄρη, πολλοὶ δ' ἀποχωροῦντες ἀπέθανον  
 2 ἐπειδὴ δὲ ἡ μὲν νίκη σὺν Ἀγησιλάῳ ἐγένετο, τετρωμένος δ' αὐτὸς προσηνέχθη πρὸς τὴν φάλαγγα  
 3 προσελάσαντές τινες τῶν ἰππέων λέγουσιν αὐτῷ  
 4 ὅτι τῶν πολεμίων ὀγδοήκοντα σὺν τοῖς ὅπλοις ἐν τῷ ἱερῷ εἶσι, καὶ ἠρώτων τί χρὴ ποιεῖν  
 5 ὁ δὲ, καίπερ πολλὰ τραύματα ἔχων πάντοσε καὶ παντοίοις ὅπλοις, ὅμως οὐκ ἐπελάθετο τοῦ θεοῦ  
 6 ἀλλ' ἐὰν τε ἀπιέναι ὅποι βούλοιντο ἐκέλευσε καὶ ἀδικεῖν οὐκ εἶα  
 7 καὶ προπέμψαι ἐπέταξε τοὺς ἀμφ' αὐτὸν ἰππεῖς ἕως ἐν τῷ ἀσφαλεῖ ἐγένοντο.

Each section is worth 4 marks, according to the standard criteria:

- 4 All or almost all of the meaning conveyed (as agreed at Standardisation)  
 3 Most of the meaning conveyed  
 2 Half the meaning conveyed; the rest seriously flawed  
 1 Very little meaning contained  
 0 No elements of meaning conveyed

Please write mark for each section in the body of the script, followed by a vertical line to indicate section end; add them up at the end (make sure there are 7 marks). At the end, write also the mark for quality of English, out of 2, according to the following criteria:

- 2 Expressed fluently and stylishly; consistently successful  
 1 Occasional improvements on a literal translation  
 0 No or very little improvement on a literal translation

Add together the two marks and enter the final mark out of 30 in the margin.

- (b) Any three examples acceptable (the question does not ask for style points specifically, so they are acceptable, but not required): likely ones are – men fallen just where the armies had come together (indicating the fierceness of the contest); the bloodstained earth; friend and foe lay dead side by side; shattered weaponry; some still transfixing the corpses or grasped in their hands; three parallel participle clauses νεκρούς ... ἀσπίδας ... δόρατα (four, including τὴν ... γῆν); the three sub-clauses for ἐγχειρίδια. References to μέν ... δέ must include explanation of what they do.)

- (c) (i) collecting (1) *together* (1)  
 (ii) *under* (1) truce (1)
- (d) (i) *πάρειμι*  
 (ii) *συμπίπτω*  
 (iii) *θάπτω*  
 (iv) *αἰρέομαι* (accept *αἰρέω*) (1 each)

- (e) (i) truce is made (1); A. goes home (1)  
 (ii) to be top man in Asia (1) or ruling and being ruled in Sparta (both sides of this must be included) (1)  
 (iii) repetition of τὰ νόμιμα with μέν ... δέ and active/passive infinitives of ἄρχω (two of these).

#### Question 4

- 1 The Thracian ordered Timokleia to tell him where she had hidden her possessions
- 2 She led him into the garden and showed him a well
- 3 Saying that she had thrown them into it when the city was being besieged
- 4 As the Thracian looked into the well, she pushed him into it and threw stones on to him so that he could not get out
- 5 When the other Thracians realised this, they seized her and took her to Alexander
- 6 He asked her who she was, and she said that she was the sister of Theagenes who had fought against his father and died for Greece
- 7 Alexander admired her words and what she had done
- 8 And ordered her to be set free with her children

Each section is worth 5 marks, according to the standard criteria:

- 5 All or almost all of the meaning conveyed (as agreed at Standardisation)
- 4 Minor error(s) in accident or syntax
- 3 More serious errors in accident or syntax
- 2 Accident/syntax seriously faulty, but not without sense
- 1 A very small proportion of correct accident/syntax
- 0 No recognisable relation to the English

*Please note that any Greek vocabulary/syntax which adequately translates the English is acceptable: if in doubt, examiners should check Liddell and Scott, or a good Greek grammar (such as Smyth: not 'beginners' Greek text books); specific points will in any case be discussed at Standardisation.*

Please write the mark for each section in the body of the script, followed by a vertical line to mark the section end.

Indicate marks for style by putting a tick in the body of the script, and a corresponding tick in the margin, to a maximum of. These might be awarded for appropriate subordination, felicitous vocabulary, word order, etc, as discussed at Standardisation. Of the remaining 3 marks, 2 are to be awarded for breathings:

- 2 All correct, or one error
- 1 Up to 3 errors
- 0 More than 3 errors;

the other mark for connecting particles: none is required in the first sentence; one subsequent omission is not to be penalised, but a second offence loses the mark.

**At the end of the script write the mark out of 40 + the mark out of 8 + the mark out of 2 = final mark out of 50.**



**Assessment Objectives Grid (includes QWC)**

Question	AO1	AO2	Total
1(a)	10	15	25
1(b)	10	15	25
2 or 3	20	30	50
Totals	40	60	100

**A2 Classics Marking Grid for G3–G4: notes**

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

		AO1	AO2
<i>Section A Prescribed Text</i>	Qa	10	15
	Qb	10	15
<i>Section B Language</i>		20	30
<i>Total</i>		40	60
<i>Weighting</i>		40%	60%
<i>Total mark for each A2 unit</i>		100	

**Quality of Written Communication (QWC):** The QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AOs 2a and 2b but, in assigning a mark for AO2, examiners should focus first on AO2(a) – ie bullet points 1 and 2 – to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where within the Level it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

## A2 Classics Marking Grid for units G3–G4: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>	<i>Characteristics of performance</i>
	10	<ul style="list-style-type: none"> <li>• Recall and application of subject knowledge;</li> <li>• Relevance to question/topic;</li> <li>• Understanding of sources and evidence;</li> <li>• Awareness of context.</li> </ul>
Level 5	9–10	<ul style="list-style-type: none"> <li>• Specific factual knowledge, selected with care;</li> <li>• Fully relevant to the question;</li> <li>• Well supported with evidence and reference where required;</li> <li>• Strong awareness of context as appropriate.</li> </ul>
Level 4	6–8	<ul style="list-style-type: none"> <li>• Generally well chosen factual knowledge;</li> <li>• Relevant to the question;</li> <li>• Usually supported with evidence and reference where required;</li> <li>• Awareness of context as appropriate.</li> </ul>
Level 3	4–5	<ul style="list-style-type: none"> <li>• Some factual knowledge, not always well chosen;</li> <li>• At least partially relevant to the question;</li> <li>• Some supporting evidence and reference where required;</li> <li>• Limited awareness of context.</li> </ul>
Level 2	2–3	<ul style="list-style-type: none"> <li>• Restricted selection of factual knowledge, possibly including some inaccurate detail;</li> <li>• Little evidence of relevance to the question;</li> <li>• Occasional use of appropriate supporting evidence;</li> <li>• Context occasionally or very superficially indicated.</li> </ul>
Level 1	0–1	Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

## A2 Classics Marking Grid for units G3–G4: AO2 (a and b)

<i>(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</i>	<i>Max. mark and mark ranges</i>	<i>Characteristics of performance</i>
<i>(b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</i>	15	<ul style="list-style-type: none"> <li>• Analysis;</li> <li>• Evaluation and response;</li> <li>• Organisation and use of technical vocabulary;</li> <li>• Control of appropriate form and style;</li> <li>• Accuracy of writing.</li> </ul>
Level 5	13–15	<ul style="list-style-type: none"> <li>• Perceptive, well supported analysis leading to convincing conclusions;</li> <li>• Very well balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument incisive, very well structured and developed; technical terms accurately and effectively used;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Legible, fluent and technically very accurate writing.</li> </ul>
Level 4	9–12	<ul style="list-style-type: none"> <li>• Careful and thorough analysis leading to generally sound conclusions;</li> <li>• Balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument well structured and developed; technical terms accurately and effectively used;</li> <li>• Good control of appropriate form and register;</li> <li>• Legible and technically accurate writing, conveying meaning well.</li> </ul>
Level 3	6–8	<ul style="list-style-type: none"> <li>• Attempts at analysis leading to some tenable conclusions;</li> <li>• Limited evaluation but some evidence of engagement with sources/task;</li> <li>• Argument coherent if cumbersome or underdeveloped; some technical terms accurately used;</li> <li>• Limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, conveying meaning clearly.</li> </ul>

Level 2	3–5	<ul style="list-style-type: none"><li>• Occasional evidence of analysis gesturing towards acceptable conclusions;</li><li>• Very limited evaluation or evidence of engagement with topic/task;</li><li>• Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately;</li><li>• Very limited control of appropriate form and register;</li><li>• Legible and generally accurate writing, clarity not obscured.</li></ul>
Level 1	0–2	Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.