

Classics: Classical Greek

Advanced Subsidiary GCE **F372**

Classical Greek Verse and Prose Literature

Mark Scheme for June 2010

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Section A

<p>(a) What appeal has Lysias just made to Damnippus and what reasons does he give for his request?</p> <p>Any three from:</p> <ul style="list-style-type: none"> • You are friendly • I have come into your house • Give me help • I have none no wrong • I am being destroyed for my money 	[3]
<p>(b) ἔμπειρος ... εἶη (lines 1-2). How did Lysias know that escape might be possible?</p> <ul style="list-style-type: none"> • he was familiar with the house (ἔμπειρος) • the house had two exits (ἀμφίθυρος) 	[2]
<p>(c) ἐδόκει ... ἀποθανεῖσθαι (lines 2-5). State exactly what considerations went through Lysias' mind as he debated whether he should try to escape.</p> <ul style="list-style-type: none"> • if he was not seen, he would escape [2] • if he was caught, [1] • if Theognis was bribed, he would be released [2] • if Theognis was <u>not</u> bribed, he would die anyway [3] 	[8]

<p>(d) Translate lines 5–9 (<i>ταῦτα ... ἀδελφοῦ</i>·) Please write your translation on alternate lines. [15]</p> <p>1. ταῦτα διανοηθεῖς ἔφευγον, ἐκείνων ἐπὶ τῇ αὐλείῳ θύρᾳ τὴν φυλακὴν ποιουμένων·</p> <p>2. τριῶν δὲ θυρῶν οὐσῶν, ἃς ἔδει με διελθεῖν, ἅπασαι ἀνεωγμέναι ἔτυχον.</p> <p>3. ἀφικόμενος δὲ εἰς Ἀρχένεω τοῦ ναυκλήρου ἐκεῖνον. πέμπω εἰς ἄστυ, πεισόμενον περὶ τοῦ ἀδελφοῦ·</p> <p>The passage has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to show where each section ends. Add up the sectional marks to give a total out of fifteen, to be written in the right-hand margin. Ring the total.</p> <p>[5] Correct translation, as agreed at Standardisation, with one minor error allowed. [4] One serious error or two minor errors; otherwise the meaning is conveyed. [3] Most of the meaning is conveyed, but several errors. [2] Half of the meaning is conveyed; the rest seriously flawed. [1] A minority of meaning is conveyed. [0] No elements of meaning conveyed; no relation to the Greek at all.</p>	[15]
<p>(e) ἦκων ... Μέγαράδε (lines 9-12)</p> <p>i. What information did Lysias receive about the fate of his brother?</p> <ul style="list-style-type: none"> • arrested on the streets • taken to prison <p>ii. What was Lysias' reaction to the news?</p> <ul style="list-style-type: none"> • sailed to Megara • the following night/during that night/next night 	[2] [2]
<p>(f) In what ways is this a persuasive piece of oratory? You should refer to both content and the style and support your discussion with four examples from the Greek text. Any of the following, maximum of four. One for quoting the Greek, the other for the explanation. Indicative examples from the passage include:</p> <ul style="list-style-type: none"> • appeal to the jury – suppose it was <u>Eratosthenes'</u> (or 'your') brother? (<i>ἀδελφοὶ ὄντες ἐτυχάνετε αὐτοῦ</i>) • ἀπεψηφίσασθε – rhetorical question 	

<ul style="list-style-type: none">• emphatic position of <i>ῥαδίαν</i> (line 4)• public importance of the case (<i>καὶ μὲν δὴ πολλοὶ καὶ τῶν ἀστῶν καὶ τῶν ξένων</i>)• <i>τύραννοι τῆς πόλεως ἔσονται</i> - if Eratosthenes gets off, then fellow-citizens will know that if their crimes succeed, they will be tyrants. If they fail, they will be no worse off (hyperbole)• lines 10-12: if the Athenians (emphatic <i>αὐτοὶ</i>) who have suffered release the crooks, what is the point of their keeping guard against tyrants on behalf of the Athenians? (more hyperbole)	[8]
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- (g) What varieties of approach does Lysias use to engage the jury in the parts of the speech that you have read?
 You may make limited use of the passages on this question paper.
Marks are awarded for the quality of written communication in your answer.

Candidates may approach the answer in a variety of ways; there may be a wide range of points with limited development, or a smaller number of points with more significant development. They may include:

- attacks opponents
 - strong emotive language (Chapter 1)
 - wicked and informers (Chapter 4)
 - motives are not ideological but pecuniary (Chapter 5)
- appeals to feelings of jurors
 - it is an attack on the whole city (Chapter 2)
 - The Thirty abused citizens, excluding them from rights, daughters from marriage (Chapter 21)
 - he has never brought a case before; is despondent (Chapter 3)
 - comes from upright metic family (Chapter 4)
 - undertook their liturgies etc (Chapter 20)
- strong narrative detail
 - amount of bribe (Chapter 9)
 - broken oath (Chapter 10)
 - additional valuables taken (Chapter 11)
 - fear for life – appeal to Damnippus (Chapter 15)
 - shocking treatment of Polemachus at funeral and his wife's earrings (Chapter 19)
- view into his own mind
 - not able to trust friend's judgement (Chapter 14)
 - should he make a break for it out of the house? (Chapter 15)
- rhetorical tricks
 - appeal to the Jury (vocative)
 - dialogue (question-answer) with Eratosthenes (Chapter 25)
 - arguments as to what is reasonable: (Chapter 27 ff)
 - either did not take P. away or killed him justly (Chapter 34)
- reference to previous political controversies
 - treatment of sea-captains at Arginusae

Level descriptors

- [9-10]** Comprehensive answer covering most or all of the points in the mark scheme; Highly perceptive response with detailed reference to the rest of the prescription; Argument incisive, very well structured and developed; technical terms accurately and effectively used; Sustained control of appropriate form and register; Legible, fluent and technically very accurate writing.
- [6-8]** Answer covering some of the points in the mark scheme; Perceptive response with some reference to the rest of the prescription; Argument well structured and developed; technical terms accurately and effectively used; Good control of appropriate form and register; Legible and technically accurate writing, conveying meaning well.
- [4-5]** A few valid points, but some significant omissions; Limited reference to the rest of the prescription; Argument coherent, if cumbersome or under-developed; some technical terms accurately used; Basically sound control of appropriate form and register;

[10]

[2-3]	Legible and generally accurate writing, conveying meaning clearly. Limited response; Little or no meaningful reference to the rest of the prescription; Argument coherent, even if very cumbersome or under-developed; Simple technical terms used appropriately; Basic control of appropriate form and register;	
[0-1]	Legible and generally accurate writing, clarity not obscured. Work in this Band may meet some of the criteria for the Band above, but on balance falls below the standard defined for the higher Band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.	

Section B

<p>(a) How has the corpse of Sarpedon just been treated?</p> <p>Any three from:</p> <ul style="list-style-type: none"> • Details of the stripping of the corpse • taken away from the range of missiles • bathed his body in the river • anointed with ambrosia • given immortal clothes • given to Sleep and Death to take away • body taken to Lycia 	[3]
<p>(b) Πάτροκλος ... κάλεσαν (lines 1-10): what does Homer say about the reasons for Patroclus' death, and how is this forcefully expressed? You should refer to <u>both</u> content <u>and</u> style and support your discussion with <u>four</u> examples from the Greek text.</p> <p>Any of the following, maximum of four. One for quoting the Greek, the other for the explanation.</p> <p>Indicative examples from the passage include:</p> <ul style="list-style-type: none"> • <i>καὶ μέγ' ἀάσθη νήπιος</i> he is very foolish; but a victim of <i>ἀτη</i>; <i>ἀάσθη</i> is a passive verb • line 3 <i>εἰ δὲ ἔπος Πηληϊάδαο φύλαξε</i>ν - should have listened to advice – he was warned. • line 3 emphatic position of <i>νήπιος</i> • line 4 <i>ἂν ὑπέκφυγε</i> – he might have escaped • line 5 gnomic line - Zeus' will always prevails • line 7 emphatic position of <i>ρήϊδίως</i> (easily) • lines 5-7: style – comment by the poet on the events • line 8: Zeus caused the death, and so Patroclus is not to blame • line 10: the gods summoned him to his death 	[8]

<p>(c) In lines 15–23 (<i>ἐνθά κεν ... προσηύδα</i>), in what ways is this passage especially dramatic? Give <u>five</u> examples, making reference to the Greek.</p> <p>Indicative examples from the passage include:</p> <ul style="list-style-type: none"> • <i>Τροίην ἔλον υἷες Ἀχαιῶν</i>– the whole story of the Trojan War might have been different. • <i>θῦεν</i> – his rage suggests a lack of self-control (word used of rivers and winds) • <i>τῶ ὄλοα φρονέων</i> – destructive thoughts of Apollo foreshadow Patroclus' ultimate fate • intervention of a god in the battle shows the extent of the danger posed. • <i>τρὶς</i>– setting foot on the wall three times • <i>τρὶς</i>– pushed back three time by Apollo himself • <i>ἀπεστυφέλιξεν</i> – choice of word • <i>χείρεσσ' ἀθανάτησι</i> – use of force by a god • fourth time, Patroclus resembles a god • <i>δεινὰ δ' ὀμοκλήσας</i> - Apollo actually has to address him; physical action has been insufficient 	[10]
<p>(d) <i>χάζεο ... ἀμείνων</i> (lines 24-26): how is the message to Patroclus given an air of authority? You should refer to <u>both</u> the content <u>and</u> the style of the Greek and support your discussion with <u>two</u> examples from the Greek text.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • imperative first in sentence and in the line • brevity of initial address to Patroclus • Patroclus' divine parentage is acknowledge • Patroclus is not fated to take Troy • neither will Achilles will do so • and he is far greater i.e. Apollo clearly knows the future 	[4]
<p>(e) Translate lines 1 – 5. <u>Please write your translation on alternate lines.</u></p> <p>1. ὡς φάτο, Πάτροκλος δ' ἀνεχάζετο πολλὸν ὀπίσσω, μῆνιν ἀλευάμενος ἑκατηβόλου Ἀπόλλωνος.</p> <p>2. Ἐκτορ δ' ἐν Σκαιῆσι πύλης ἔχε μώνυχας ἵππους·</p> <p>3. δίζε γὰρ ἠὲ μάχοιτο κατὰ κλόνον αὐτίς ἐλάσας ἠ' λαοὺς ἐς τεῖχος ὀμοκλήσειεν ἀλῆναι.</p> <p>The passage has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the</p>	[15]

<p>section. Draw a vertical line through the text to show where each section ends. Add up the sectional marks to give a total out of fifteen, to be written in the right-hand margin. Ring the total.</p> <p>The final mark for those candidates who translated the wrong section in error will be determined by the Principal Examiner, after discussion with the Chief Examiner and the Chair.</p> <p>[5] Correct translation, as agreed at Standardisation, with one minor error allowed [4] One serious error or two minor errors; otherwise the meaning is conveyed. [3] Most of the meaning is conveyed, but several errors. [2] Half of the meaning is conveyed; the rest seriously flawed. [1] A minority of meaning is conveyed. [0] No elements of meaning conveyed; no relation to the Greek at all.</p>	
<p>(f) In the lines that you have read of Iliad XVI, how is Patroclus made to seem heroic? You may make limited reference to the passages on this question paper. Marks are awarded for the quality of written communication in your answer.</p> <ul style="list-style-type: none"> • rebukes Meriones for taunting Aeneas rather than fighting him (626) • Zeus himself considers how much glory to allow Patroclus (647) • authority shown in takes the lead in sending back Sarpedon's armour • the fact that he has an <i>aristeia</i> • directly addressed by the poet (692) • it takes Apollo to keep him off the walls of Troy • Hector ignores Danaans, aiming his chariot directly at Patroclus (700) • similes: when going after Cebriones, he is likened to a lion (twice) (751) • he is the peer of Ares (784) • he slew three men in three successive attacks (785) • Hector only gets chance once Apollo has knocked off Patroclus' helmet 	[10]
<p>Level descriptors</p> <p>[9-10] Comprehensive answer covering most or all of the points in the mark scheme; Highly perceptive response with detailed reference to the rest of the prescription; Argument incisive, very well structured and developed; technical terms accurately and effectively used; Sustained control of appropriate form and register; Legible, fluent and technically very accurate writing.</p> <p>[6-8] Answer covering some of the points in the mark scheme; Perceptive response with some reference to the rest of the prescription; Argument well structured and developed; technical terms accurately and effectively used; Good control of appropriate form and register; Legible and technically accurate writing, conveying meaning well.</p> <p>[4-5] A few valid points, but some significant omissions; Limited reference to the rest of the prescription; Argument coherent, if cumbersome or under-developed; some technical terms accurately used;</p>	

<p>[2-3]</p> <p>[0-1]</p>	<p>Basically sound control of appropriate form and register; Legible and generally accurate writing, conveying meaning clearly.</p> <p>Limited response; Little or no meaningful reference to the rest of the prescription; Argument coherent, even if very cumbersome or under-developed; Simple technical terms used appropriately; Basic control of appropriate form and register; Legible and generally accurate writing, clarity not obscured.</p> <p>Work in this Band may meet some of the criteria for the Band above, but on balance falls below the standard defined for the higher Band; Alternatively, work in this Band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher Band.</p>	
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