

Example Candidate Responses

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Pre-U Certificate in
CLASSICAL GREEK (9787)



UNIVERSITY of CAMBRIDGE
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Example Candidate Responses

Classical Greek (9787)

Cambridge International Level 3
Pre-U Certificate in Classical Greek (Principal)

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Cambridge International Level 3 Pre-U Certificate

Classical Greek

9787

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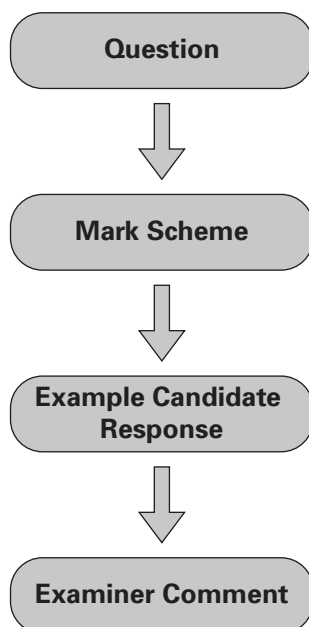
Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge Pre-U, and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

Cambridge Pre-U is reported in three bands (Distinction, Merit and Pass) each divided into three grades (D1, D2, D3; M1, M2, M3; P1, P2, P3).

In this booklet a selection of candidate responses has been chosen to illustrate each band (Distinction, Merit and Pass). Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each paper of the subject has been adopted:



Each question is followed by an extract of the mark scheme used by Examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their grades.

Teachers are reminded that a full syllabus and other teacher support materials are available on www.cie.org.uk. For past papers and Examiner Reports please contact CIE on international@cie.org.uk.

Components at a Glance

For the Cambridge Pre-U Principal qualification in Classical Greek, candidates take all four papers together at the end of the course.

Component	Component Title	Duration	Weighting (%)	Type of Assessment
Paper 1	Verse Literature	2 hours 30 minutes	30	Written examination, externally set and marked
Paper 2	Prose Literature	2 hours	20	Written examination, externally set and marked
Paper 3	Unseen Translation	2 hours	30	Written examination, externally set and marked
Paper 4	Prose Composition or Comprehension	1 hour 30 minutes	20	Written examination, externally set and marked

Classical Greek Paper 1

Commentary Questions

Section A

Euripides, *Electra*, lines 1–111, 213–431, 487–698

2 Read the following passage and answer the questions:

Ηλ. σὸν ἔργον ἤδη πρόσθεν εἰληχας φόνου.	
Ορ. στείχοιμ' ἄν, εἴ τις ἡγεμῶν γίγνοιθ' ὁδοῦ.	
Πρ. καὶ μὴν ἐγὼ πέμποιμ' ἄν οὐκ ἀκουσίως.	
Ορ. ὦ Ζεῦ Πατρῶε, καὶ Τροπαί' ἐχθρῶν γενοῦ . . .	
Ηλ. οἴκτιρέ θ' ἡμᾶς· οἴκτρα γὰρ πεπόνθαμεν . . .	5
Πρ. οἴκτιρε δῆτα σοὺς γε φύντας ἐκγόνους.	
Ηλ. Ἦρα τε, βωμῶν ἢ Μυκηναίων κρατεῖς . . .	
Ορ. νίκη δὸς ἡμῖν, εἰ δίκαι' αἰτούμεθα.	
Πρ. δὸς δῆτα πατρός τοῖσδε τιμωρὸν δίκη.	
Ορ. σύ τ', ὦ κάτω γῆς ἀνοσίως οἰκῶν πάτερ . . .	10
Ηλ. καὶ Γαί' ἀνασσα, χεῖρας ἢ δίδωμ' ἐμᾶς . . .	
Πρ. ἄμυν' ἄμυνε τοῖσδε φιλτάτοις τέκνοις.	
Ορ. νῦν πάντα νεκρὸν ἐλθὲ σύμμαχον λαβών.	
Ηλ. οἴπερ γε σὺν σοὶ Φρύγας ἀνήλωσαν δορὶ . . .	
Πρ. χῶσοι στυγοῦσιν ἀνοσίους μιάστορας.	15
Ηλ. ἤκουσας, ὦ δειν' ἐξ ἐμῆς μητρὸς παθῶν;	
Πρ. πάντ', οἶδ', ἀκούει τάδε πατήρ· στείχειν δ' ἀκμή.	
Ηλ. καὶ σοὶ προφωνῶ πρὸς τὰδ' Αἰγισθον θανεῖν·	
ὡς εἰ παλαισθεὶς πτώμα θανάσιμον πεσῆ,	
τέθνηκα κάγω, μηδέ με ζῶσαν λέγε·	20
παίσω γὰρ ἦπαρ τοῦμόν ἀμφήκει ξίφει.	
δόμων ἔσω βᾶσ' εὐτρεπὲς ποήσομαι.	
ὡς ἦν μὲν ἐλθη πύστις εὐτυχῆς σέθεν,	
ὀλυλύξεται πᾶν δῶμα· θνήσκοντος δέ σου	
τάναντί' ἔσται τῶνδε· ταῦτά σοι λέγω.	25
Ορ. πάντ' οἶδα. Ηλ. πρὸς τὰδ' ἄνδρα γίγνεσθαί σε χρή.	
ὑμεῖς δέ μοι, γυναῖκες, εὖ πυρσεύετε	
κραυγὴν ἀγῶνος τοῦδε· φρουρήσω δ' ἐγὼ	
πρόχειρον ἔγχος χειρὶ βαστάζουσ' ἐμῆ.	
οὐ γὰρ ποτ' ἐχθροῖς τοῖς ἐμοῖς νικωμένη	30
δίκη ὑφέξω, σῶμ' ἐμόν καθυβρίσαι.	

(lines 668–698)

- (i) Lines 1–17 (σὸν ἔργον . . . στείχειν δ' ἀκμή). How does the language used help move the scene towards a dramatic climax? [12]
- (ii) Lines 18–25 (καὶ σοὶ προφωνῶ . . . ταῦτά σοι λέγω). What impression of Electra is conveyed by the language used in these lines? [8]
- (iii) Translate lines 26–31 (πάντ' οἶδα . . . καθυβρίσαι). [5]

[Total: 25]

Homer, *Iliad* Book XXII

3 Read the following passage and answer the questions:

τὸν δ' ὁ γέρων ἔλεεινὰ προσήυδα χεῖρας ὀρεγνύς·
 Ἐκτορ, μὴ μοι μίμνε, φίλον τέκος, ἀνέρα τοῦτον
 οἶος ἀνευθ' ἄλλων, ἵνα μὴ τάχα πότμον ἐπίσπης
 Πηλεΐωνι δαμείς, ἐπεὶ ἦ πολὺ φέρτερός ἐστι,
 σχέτλιος· αἶθε θεοῖσι φίλος τοσσόνδε γένοιτο, 5
 ὅσσον ἐμοί· τάχα κέν ἐκύνες καὶ γῦπες ἔδοιεν
 κείμενον· ἦ κέ μοι αἰνὸν ἀπὸ πραπίδων ἄχος ἔλθοι·
 ὅς μ' ὑἱῶν πολλῶν τε καὶ ἐσθλῶν εὖνιν ἔθηκε,
 κτείνων καὶ περνᾶς νήσων ἐπι τηλεδαπάων.
 καὶ γὰρ νῦν δύο παῖδε, Λυκάονα καὶ Πολύδωρον, 10
 οὐ δύναμαι ἰδέειν Τρώων εἰς ἄστυ ἀλέντων,
 τοὺς μοι Λαοθόη τέκετο, κρείουσα γυναικῶν.
 ἀλλ' εἰ μὲν ζώουσι μετὰ στρατῶ, ἦ τ' ἂν ἔπειτα
 χαλκοῦ τε χρυσοῦ τ' ἀπολυσόμεθ'· ἐστὶ γὰρ ἔνδον·
 πολλὰ γὰρ ὤπασε παιδὶ γέρων ὀνομάκλυτος Ἄλτης. 15
 εἰ δ' ἤδη τεθνήσκει καὶ εἰν Ἀίδαο δόμοισιν,
 ἄλγος ἐμῶ θυμῶ καὶ μητέρι, τοὶ τεκόμεσθα·
 λαοῖσιν δ' ἄλλοισι μινυθαδιώτερον ἄλγος
 ἔσσεται, ἦν μὴ καὶ σὺ θάνης Ἀχιλῆϊ δαμασθείς.
 ἀλλ' εἰσέρχεο τείχος, ἐμόν τέκος, ὄφρα σαώσης 20
 Τρώας καὶ Τρωάς, μηδὲ μέγα κῦδος ὀρέξης
 Πηλεΐδῃ, αὐτὸς δὲ φίλης αἰῶνος ἀμερθῆς.
 πρὸς δ' ἐμὲ τὸν δύστηνον ἔτι φρονέοντ' ἐλέησον,
 δύσμορον, ὃν ῥα πατήρ Κρονίδης ἐπὶ γήραος οὐδῶ
 αἴση ἐν ἀργαλέῃ φθίσει, κακὰ πόλλ' ἐπιδόντα, 25
 υἱᾶς τ' ὀλλυμένους ἔλκηθεισας τε θύγατρας,
 καὶ θαλάμους κεραΐζομένους, καὶ νήπια τέκνα
 βαλλόμενα προτὶ γαίῃ ἐν αἰνῇ δημοτῆτι,
 ἔλκομένας τε νουὺς ὀλοῆς ὑπὸ χερσὶν Ἀχαιῶν.

(lines 37–65)

- (i) Lines 1–9 (τὸν δ' ὁ γέρων . . . τηλεδαπάων). What does Priam feel about Achilles and how does the language convey this? [8]
- (ii) Translate lines 13–17 (ἀλλ' εἰ μὲν . . . τοὶ τεκόμεσθα). [5]
- (iii) Lines 18–22 (λαοῖσιν δ' ἄλλοισι . . . ἀμερθῆς). How does Priam try to persuade Hector to return inside the walls? [4]
- (iv) Lines 23–29 (πρὸς δ' ἐμὲ . . . Ἀχαιῶν). How does Priam encourage Hector to feel pity for him? [8]

[Total: 25]

Mark Scheme

Section A (AO1)

General remarks

In answering those questions dealing with literary techniques, the best candidates will not only identify the various literary techniques employed; they will also do so in a clear, concise manner and with an accurate use of technical vocabulary. They should also be able to show what particular effect (if any) a technique has.

The following suggestions for an answer's content are not designed to be exhaustive or prescriptive.

Euripides *Electra* (lines 1–111, 213–431, 487–698)

2 Lines 668–698

- (i) All three characters show that they are willing to go ahead and they call upon the gods for the divine support they think is owed them; they focus on their suffering and claim that their revenge matches the injustices they and Agamemnon have suffered. The intertwining stichomythia build the pace; the invocation of a series of gods likewise raises the tone of the scene, which is in turn made more immediate and so dramatic by the direct appeal to Agamemnon; the focus sweeps from Zeus down to the human residents of the underworld and this expanse is dramatic; the language used throughout is forceful and often repeated to build the dramatic intensity.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

στείχοιμ' ἄν
 οὐκ ἀκουσίως
 ὦ Ζεῦ Πατρῶε
 οἴκτιρέ ... οἴκτρα
 πεπόνθαμεν .
 οἴκτιρε ... οἴκτιρε
 δῆτα σούς γε φύντας ἐκγόνους.
 Ἡρα ... κρατεῖς
 δός δός
 εἰ δίκαι' αἰτούμεθα
 τιμωρὸν δίκην
 ὦ κάτω γῆς ... οἰκῶν πάτερ
 καὶ Γαῖ' ἀνασσα
 χεῖρας ἦ διδωμ' ἐμᾶς
 ἄμυν' ἄμυνε
 πάντα νεκρὸν ἔλθε σύμμαχον λαβῶν
 οἴπερ ... Φρύγας ἀνήλωσαν δορὶ
 ἀνοσίους μιάστορας
 δεῖν' ... παθῶν
 ἐξ ἐμῆς μητρὸς
 στείχειν δ' ἀκμή.

- (ii) Electra here seems violent and strident: she views revenge as all or nothing, preferring suicide to a failed attempt.

Candidates might wish to discuss the following details and any poetic effects which might attend them.

Αἰγισθον θανεῖν
 παλαισθεῖς πτώμα θανάσιμον πεσῆ
 τέθνηκα κάγώ
 μηδὲ με ζῶσαν λέγε
 παίσω ... ἦπαρ τοῦμόν
 ἀμφήκει ξίφει.
 ὀλλυύξεται πᾶν δῶμα
 θνήσκοντος
 ταῦτά σοι λέγω.

(iii) Translation is marked out of 15, divided by 3.

πάντ' οἶδα. σε χρή.

[3]

ὕμεις δέ ... τοῦδε·

[4]

φρουρήσω δ' ... ἐμῆ.

[4]

οὐ γάρ ... καθυβρίσαι.

[4]

Homer *Iliad* XXII

3 Lines 37–65

(i) Priam feels fear for Hector's life, bitterness and anger towards Achilles, and it is clear that Achilles has caused him much sorrow.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

ἐλεεινα

ὄρεγνύς

μή μοι μίμνε

φίλον τέκος

οἶος ἀνευθ' ἄλλων

ἄχα

πότμον

σχέτλιος

....τάχα κέν ἐ κύνες καὶ γῦπες ἔδοιεν κείμενον·

αἶνον ... ἄχος

ἀπὸ πραπίδων

υἱῶν πολλῶν τε καὶ ἐσθλῶν

κτείνων καὶ περναῖς

τηλεδαπάων

(ii) Translation is marked out of 15, divided by 3.

ἀλλ' εἴ ... ἔνδον·

[6]

πολλὰ γὰρ ... Ἀτλῆς.

[3]

εἴ δ' ... δόμοισιν,

[3]

ἄλγος ... τεκόμεσθα·

[3]

- (iii) Priam asks Hector to think of the greater grief the Trojans would feel at his death, he draws attention to this death, he reminds Hector of the good he can do by staying alive, the benefit that his death would bring to Achilles and the loss it would bring to Hector.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

λαοῖσιν δ' ἄλλοισι
μινυθαδιώτερον ἄλγος
καὶ σὺ θάνης
θάνης ... δαμασθεῖς
ἔμον τέκος
Τρῶας καὶ Τρῶας
μέγα κῦδος
αὐτὸς
φίλης αἰῶνος

- (iv) Priam draws attention to his miserable state, the fate in store for him, his weakness and old age and the quantity of his previous suffering.

Candidates might wish to discuss the following details, and any poetic effects which attend them:

...ἐμὲ τον δύστηνον
ἔτι φρονέοντ'
ἐλέησον
δύσμορον
πατὴρ Κρονίδης
ἐπὶ γήραος οὐδῶ
αἴση ἐν ἀργαλέῃ
κακὰ πόλλ' ἐπιδόντα
υἱάς ... θύγατρας... θαλάμους ... νήπια τέκνα... νουὺς
ὀλλυμένους... ἐκληθείσας... κεραιζομένους... βαλλόμενα... ἐλκομένας
ὀλοῆς ὑπὸ χερσίν

Example Candidate Response – Distinction

2

More on Elektra's violence + wish for revenge.
 Note on her emphasis re Orestes.

ii)

O: I know everything about this everything

E: It is necessary for you to become a man. ² And you, woman,
 kindle a shout for this contest; ⁴ And I will keep guard with
 my sword, raising it in my hand. ⁴ For, having been conquered,
 I will not give the right to my enemies to insult my body. ⁴ _{14 ÷ 3 = 5}

i) The scene moves towards a dramatic climax because, to begin with, there is the language adds to a sense of urgency. The word 'already' ("ἤδη") in line 1 brings the audience back in to reality as they realise that this is really about to happen. This is further supported by the verb in line 2, "οὐκ ἔχω πῦρ". It's position at the start of the line means that there is even more time to do as it starts the line. Also, when the old man declares himself willing through the negative with a negative word ("οὐκ ἀκωλύω"). The audience fully realises that the last chance for delay has gone. This phrase further underscores the point by the alliteration of "k" in the words.

The prayer then follows and thus builds the dramatic tension because the call to Zeus and Hera ("Ζεῦ πάτερ καὶ Ἥρα... ἦπα") gives you give the audience the sense that the gods are aligning and the fates are many. The rolling momentum of the prayer is carried through by the repeated words, such as the different forms of 'pity' ("ὀκνεῖς... ὀκνεῖς... ὀκνεῖς"). ~~Part of the~~ ~~the~~ ~~and~~ the repeated word "δοῖς". The fact that many people are crying out the same prayer means that we are just filled with that sense of purpose. This is further enforced by the repeated idea of justice and that is right. The range from the word "δικαί" to the repeated "δραστήριος" ~~δραστήριος~~ again shows that they are filled with purpose and determination, pushing the momentum along. This is particularly shown in line 9, with the alternation of the words "δοῖς" and "δικαί". ~~How?~~ and line 15 with the balance of the phrase "οὐκ ἔστιν οὐδὲν ἀδίκον περὶ τοῦτο". Furthermore, the last line once more reminds us of the plan and their action, as the Old Man points out that they must remember this. This is shown through the emphatic position of the word "δέξασθαι".

Some good points but some unconvincing treatment of stylistic features.

- ii) Electra seems to be pre-occupied with death. This is seen through the repeated words for death through out these lines, for example the words "θάνατος" and "θανάτου" in lines 10 and 11. Also, there is the verb "ἐπιθυμῶ" emphatically placed at the start of the line, which contrasts to the word "ζῆλον" in the same line. However, what is striking is that a negative, "μῆτις", precedes the word for living. It was as if she can not be positive about life. This is most strongly shown in line 24 when the verb participle "ὄντοσιν" is used directly, which in line 23 the emphatic phrase "πῶς οὐ"

ἐνέγκει" is used instead. The verb ~~violence~~ appears
 in. He also seems violent in line 21 where he says "Hades",
 "Πόλλω" and the name "super" is underlined. The line,
~~once again~~ underlining the same point. Finally, the anger
 at Priam is clear from the phrases "π" alliteration of
 lines 18 and 19 and the juxtaposition of the phrase
 "ἄγρια" "ἄκροθρονος ὀνομασία"
 | desire for revenge, prepared to die.

6
20

Examiner Comment

As one would expect of an answer in the mid-D2 range, the translation is very accurate. In answering questions (i) and (ii), there is very good detail and identification of stylistic features. All this is well observed and shows commendable attention to detail in the text. On occasion, however, the mere identification is too much relied on, without any attempt to explain properly how the feature pertains to the meaning of the text (e.g. in question (i) it is stated that the alliteration of two 'd' words pushes the momentum along: how?). The answer to question (ii) needed to deal a little more with Electra's desire for revenge and preparedness to die. Otherwise, though, this was a rich and detailed answer.

Example Candidate Response – Distinction (D1)

3,
 (i) Priam, as Hector's father and king of the Trojans, will
 undoubtedly feel bitter hatred for Achilles - ~~as~~ he is
 the Greeks' greatest fighter, and without him ^{as} the audience
 has already ~~heard~~ ~~heard~~ in previous books,
 the Greeks begin to lose the war. His return to
 battle would ~~surely~~ surely have greatly distressed
 Priam. This anger is caused by Achilles' skill as a
 fighter - he has killed very many Trojans, and in

Spec.

particular, a great ~~deed~~ ~~his~~ ~~sons~~, has slain or sold a great deal of his sons. Priam mentions this in lines 8-9: "^{chaining killed} ~~ἄλλοις τὸ ἄλγεον~~ ... κτείνων καὶ πτερονῶν" and "κτείνων" ^{ally} is ~~repeated~~ placed at the start of line 9, just as "ἐντεδύκτων" ('far-away') is delayed until the end, highlighting that ~~whatever~~ Achilles has done, he has not been reunited with his sons once they enter into combat with him, unless through great difficulty by ransom. The hatred he feels is furthered by the exclamation "ὄξειλτος" ('terrible man'), in a striking piece of juxtaposition, and over the following two lines (6 and 7), juxtaposition is used again - "ἴσον ἔμοι" ('as he is to me') and "κελευέω" ('lying'). These highlight the main points of Priam's wish - he wishes that Achilles was as dear to the gods as he is to ~~himself~~ himself (i.e. not dear at all), and that the dogs and vultures would devour him as he lay dead - a vivid image, one which ~~recurs~~ recurs throughout book XXIV, and the ~~book~~ 'Iliad' as a whole.

However, he is aware that Achilles is a great warrior, 'better than ~~the~~ Hector by much' - "ἢ Τῶν περτερος" (line 4), and is aware that he has been the cause of so many Trojans' deaths.

Clear, good.

7 ✓
7

(ii) But if they are alive among the army, ~~then~~ then
 we will ransom them with bronze and gold; for there
 is a store inside; 6
^{the} ^{old man}
 far renowned ^{Altes} gave much with his child. 3
 But if they have already died and are in the house of Hades, 3
 there is ~~a~~ grief for my heart and for their mother, we 3
 who bore them;

(iii) Priam begins with the word "know", which means
 'for the people', describing the grief which they will feel,
 especially if Hector is killed. Since Hector's main
 responsibility, ~~as~~ as the main Trojan 'hero', is to his
 fellow countrymen and citizens, this is very emphatic.
 Priam says that, if Hector is killed, the grief will be
 very great for his people, not just short-lived for
 Lycaon and Polydorus' deaths ("μικρὸν ἔσται πένθος...
 ἢ ἢ μὴ... ἄπορον ἔσται"). He addresses him as his
 child "ἔμμενός" (though he is an adult),
 reminding him that as his father, he should be obeyed,
 and importantly mentions glory ("κλέος") - this was
 key for a hero - therefore Priam is imploring Hector to
 come back, lest he give Achilles, his great enemy,
 glory over his own corpse, not being able to save
 the Trojans and Trojan women ("Τρῳάδας καὶ Τρῳάσας")
 whom he holds so dear to his heart.

5/5

4/4

(iii) ~~Prison~~ Priam here implores Hector to stay inside the walls by a series of extremely graphic descriptions, foreshadowing the future fate of Troy (which does indeed come to pass, when the Greeks sack the city). Firstly, he describes to Hector the ^{great} suffering which he has had to endure in his life ("εὖ κεν μάλα") because Zeus has made it so, by allowing him to live to old age ("πρεπύ... ἄρ' ἄρα γέ") and depicts himself, as still just alive ("ἔτι φρονέοντα" - lit. 'still thinking') - therefore Hector should pity him ("ἔλεγον") as a watched and ill-treated man ("δύστηνον... εὐφρονέοντα") and not allow any more grief to come upon him.

The vivid descriptions then begin: sons and daughters killed and dragged off, bedchambers depiled, children thrown from the walls, and women dragged away by the Greeks (lines 26-29). The chiasmus in line 26 is particularly effective: 'sons' and 'daughters' ("υἱῶν... θυγατρῶν") frame the line, while 'killed' and 'dragged off' are in the center ("ἔκτανον... ἔλκυσαν"). Though the two participles clearly agree with their nouns ~~respectively~~, the implicit idea is that it could be any way around, or both: ~~any~~ any of this destruction could befall the sons or daughters; they need not be ~~dragged off~~ killed and dragged off respectively. The description of children being thrown from the walls, reminding Hector of his own son, Astyanax, is designed to make Hector feel pity for ~~his~~ his father; does he really want him to have to suffer all these things?

Excellent

8/8

24

Examiner Comment

This answer, analysing a passage of Homer *Iliad* 22, is superb. The translation, of course, is very accurate, but more remarkable is the clarity and sophistication of the critical response. In the answers to questions **(i)**, **(iii)** and **(iv)** the candidate not only displays a sophisticated understanding of various stylistic features; there is also on display a willingness to relate those features to the meaning of the text. One example is how the identification of enjambement in lines 5–7 is used to stress the main points of Priam’s wish. A similar observation can be made about the identification of chiasmus in line 26. In an answer of this quality the detail is accurate, the stylistic features are precisely observed and are always used to understand the meaning of the text.

Essay Questions

Section B

You must choose **one** of the two essays set on your chosen text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and literary context.

Euripides, *Electra*, lines 1–111, 213–431, 487–698**Either**

5 Do you find Orestes’ and Electra’s reaction to their mother’s murder convincing? [20]

Or

6 Does the *Electra* encourage worship of the gods? [20]

Homer, *Iliad* Book XXII**Either**

7 “In Book XXII there is more to criticise about Achilles than to praise.” Discuss. [20]

Or

8 Discuss the effects of the direct speech used by Homer in Book XXII. [20]

Mark Scheme

Essays are marked in line with the scheme below. Candidates will not tend to show **all** the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit will be given for a well expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, they will reward evidence of knowledge and any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each questions agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide ranging knowledge of the set text.	7–8	Close analysis of text. Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	11–12
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the text.	5–6	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	8–10
3	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and / or lacking in general context.	3–4	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	5–7
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	1–2	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	3–4
1	Random evidence of knowledge of text/wider context.	0	No attempt at analysis of text. Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–2

Indicative Content

6 Does the *Electra* encourage worship of the gods?

AO1: Candidates should show knowledge of the presentation of the gods within this play and the human characters' reactions to them, considering for example, the role of sacrifice, oaths and invocations, Apollo's oracle and the Dioscuri's appearance and judgement at the play's end. They should also show knowledge of the fifth-century religious context.

AO3: Candidates should analyse and evaluate this material by considering the extent to which the gods are shown to be attractive and powerful, and the extent to which their worship is presented as an option (discussing here the tension between divine command, human morality, and the role of the law courts). Useful to their discussion will be to consider the comments made by the characters (e.g. Orestes' decision to follow Apollo's command), and the value they attach to religious observance (e.g. the honours paid to Agamemnon's tomb / Clytemnestra and Aegisthus' commitment to due sacrifices). The best answers will assess this material in the context of fifth-century values and show an understanding of the different attitudes towards religion then.

Homer *Iliad* XXII**7 'In Book XXII there is more to criticise about Achilles than to praise.' Discuss.**

AO1: Candidates should show knowledge of the scenes where Achilles is in focus. These include his dialogue with Apollo at the book's opening, Priam and Hecuba's response when they see his approach, the imagery used to describe him, Hector's reaction to Achilles, their dialogues, Achilles' skill in their final combat, his response to Hector's death and his shameful treatment of the corpse, and Priam, Hecuba and Andromache's reactions. Candidates should also show knowledge of the values of the Homeric world.

AO3: Candidates should analyse and evaluate this material, and discuss the methods by which the text encourages us to praise or to blame Achilles' actions. This discussion should show an understanding of the values of the Homeric world. The best answers will demonstrate an awareness of the poetic methods used to colour the narrative, such as imagery, focus and pace, in addition to the more obvious methods, such as the reactions of the other characters (including the gods), and the explicit statements of the narrator.

Example Candidate Response – Distinction (D1)

B.6 Does the "Electra" encourage worship
of the gods?

Electra has been characterised as showing the gods as malevolent, absent, or simply irrelevant to his characters. The Orestia myth is full of gods' /₁₀₂ interference, yet Electra has no qualms about subverting mythical norms. Is this the case with tragedy?

The play opens with the chorus expounding the story so far, with relatively little mention of the gods or their worship. Indeed, it could be said that his only reference to religion is that a man can only make a living through hard work.

"even with the gods' names eternally on his lips" – possibly a dismissal of the gods altogether on his part.) Electra, however, from her first appearance ('πρῶτος βεβήκω', called with fifth, as he later put it) is constantly referring to the gods – her appearance, she explains, ^{and mental tasks,} are not because she is compelled to, but because she wants "to show Aegisthus' insult to the gods" (οὐδὲ γὰρ εἰ χρείας ἐστὶν τοῦτον ἀπλῆμεν, ἀλλ' ἵνα ἴδωμεν δειλῆσαν ἢ Ἀγχιόθεν θεοῖς). Just as Electra begs and prays for Orestes' return, she prays to the gods for vengeance, trying to motivate them by exaggerating her condition (she has no need to fetch water in the middle of the night, and her rich clothes hidden in the home, it transpires); however, her prayers are answered, after a fashion – at the end of the play, Aegisthus and Clytemnestra is dead and Orestes has returned, though all has, perhaps, not gone exactly to plan for Electra, parted from her brother forever and married to Pythades.

The gods answer prayers it seems, and also give their oracles in the play (Orestes has been told by the oracle at Delphi that he must kill his mother), though the audience (and later, especially in Euripides' Orestes, the rest of the cast) disagree with Apollo's decision. (Other touches, such as the rather sympathetic characterisation of Clytemnestra and the fact that she and her husband both die performing acts of kindness, as noted by Denniston (performs a rite for her daughter and inviting a stranger to feast, respectively) makes their glorified deaths feel less

justified. Indeed, at one point Orestes wonders whether it might not have been the god who gave him the command - quashed with characteristic ferocity by his sister, yet showing his hesitation nevertheless.

There are also the only gods to appear in the play in person, the Dioscuri ~~also~~ and Pollux. Castor appropriaes the blame for the deaths equally, and condemning the siblings' actions - in stark contrast with the implied intent unmet voiced and assumed by Electra and Orestes in the prayer before acting out. Some gods, it seems, are hostile to mortals, or even each other (Athens, Castor states, will defend Orestes at Athens and cast the deciding vote when they are tied - dismissing the idea of a joint vote by scuttling its results and having a goddess interfere as much as before), and Zeus foremost - it is also recalled that he sent a charade of Helen to Troy, purely to cause strife among men, noted by Menon as the best proof of the Euripidean god's hostility to mankind. / A01

So we have a vision of the gods who are at most openly hostile to men ^{and} at best (Athens, potentially) might help men - however, the prevailing sentiment is that, though the gods might help at times, and prayers to them are occasionally answered to some degree, they can only really cause strife, or are only willing to do so. Hence I would say that the Electra is not the work of Euripides on a whole, for that worshipping the gods for gain is useless, and to avert catastrophes impossible. / A01 + 3

7+11

Evidence of detailed knowledge + understanding of the text. Level of argument and analysis is high level 4.

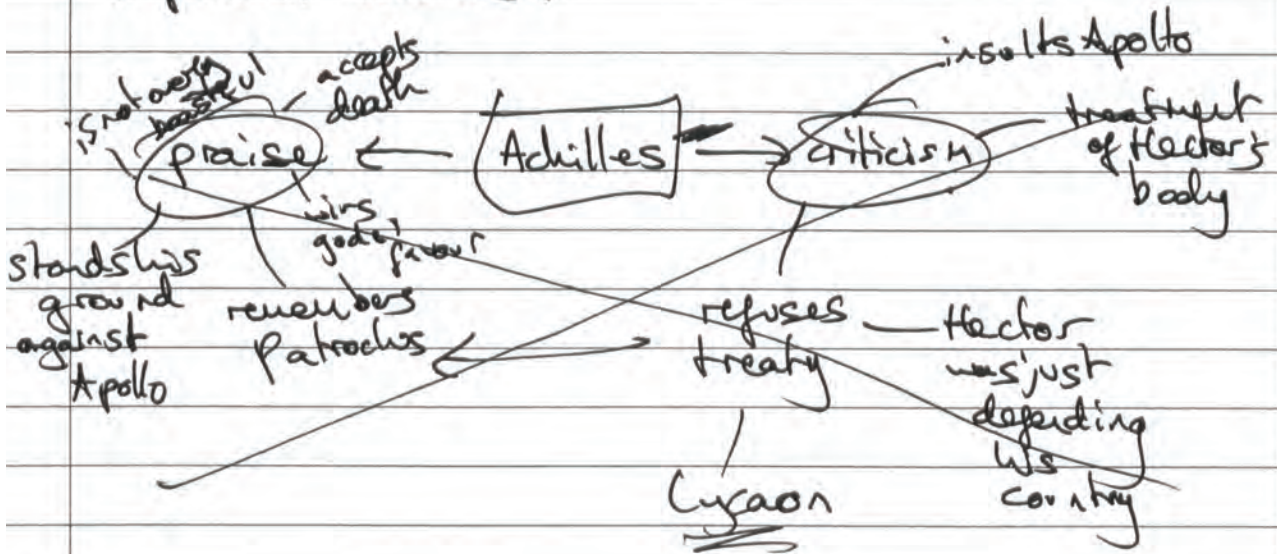
18

Examiner Comment

This is clearly a D1 essay. It has strong opening and is generally well structured. The candidate demonstrates a very detailed knowledge of the text, quoting, where appropriate, both in the original and in translation, as well as making reference to secondary literature. Argumentation is tight and reasonably persuasive.

Example Candidate Response – Distinction

7, "In Book XXII there is more to criticise about Achilles than to praise." Discuss.



On the face of it, Book XXII is a very pessimistic part of the 'Iliad'. It is almost entirely full of suffering, the only joy being experienced by Achilles at Hector's death (but not much) and one could argue that Hector and Andromache have brief moments of happiness (when Achilles' spear misses; when Andromache is working at the loom). Achilles is certainly the cause of this misery, but is he entirely to blame, and is he truly a 'terrible man' ("ο χεραριος"), as Priam labels him, worthy of criticism?

Certainly, to start with, Achilles could be criticised for his arrogance and self-confidence towards Apollo. Apollo

highlights the contrast between the two, describing himself as "ἄμβροτος" ('immortal') and Achilles as "μόρταλος" ('fated to die'), but Achilles is still arrogant and angry in his speech back to him ~~and~~ ("ἔκαεψε" ('far-works') could even be taken as an insult, as he is too scared to fight hand-to-hand).

Furthermore, his treatment of Hector is shameful - he mutilates his corpse, cutting it at his heels and tying him to his chariot - this is no way to treat a fellow warrior. Though Achilles is defending Patroclus' honour, his treatment is over-the-top: Hector was only trying to protect his people by killing Patroclus, as any good soldier would do.

However, the fact that Achilles does indeed remember Patroclus, and is willing to mutilate Hector's body, and return to camp instead of pushing on, is an admirable quality. In fact, though he kills Hector, he is not overly boastful in his death, and refers to the death as a result of all the Greeks' efforts - "ἔπερυσεν" ('we have slain') shows this. At this point, Achilles has also accepted his death - Hector's prophecy that 'Paris and Phoebe Apollo will destroy you at the Scæan gates' is taken lightly by Achilles, for, by staying at Troy and not returning home to his father Peleus, he has already sealed his fate - this acceptance is also admirable.

Though Achilles is arrogant and mocking in the face of Apollo, he still earns the gods' respect. Indeed, one might say that his defiance towards Apollo should be praised. Nevertheless, Athena is eager to help him out, and

Zeus, notably, though he 'loves' Hector for making many sacrifices to him on Mount Ida, still ~~lets~~ allows Athena to intervene in the ~~the~~ duel, and 'gives' Hector to be mutilated by his enemies in his own fatherland'. The ~~acknowledgement~~ acknowledgement which Achilles gives the gods ("Ἄεοι... ἔδωκαν" - 'the gods have given') is also noteworthy.

Thus, one can argue that, though Achilles performs terrible deeds to Hector's corpse, and is harsh in his complete refusal to accept any treaty ('I wish I could eat your flesh raw...'), just as he ^{has been} previously with Hector's brother Lycaon, he is not ~~not~~ a character deserving of such great criticism. He is doing these deeds in memory of Patroclus, his best friend, which is an extremely admirable thing, and this is worthy of more praise and is mostly blinded by anger, and this is worthy of more praise than criticism, not the other way around.

Good textual detail but not a compelling argument

7+7=14
7+7=14

Examiner Comment

This essay just creeps into the Distinction band. The candidate shows some degree of planning before beginning to write, and displays a good knowledge of the text. There are some convincing points made (e.g. that Achilles 'refers to the death as a result of all the Greeks' efforts - "ἔπεφνονμεν"). However, some of the argument becomes confused at times (e.g. 'we might say that his [Achilles'] defiance towards Apollo should be praised'), and overall, as the Examiner notes, it is not particularly compelling.

Example Candidate Response – Pass

6. Electra involves the gods heavily ~~into~~ in the play, and although their actions and involvement is delayed until the end, throughout, worshipping of the gods is encouraged.

Polux and Castor's appearance at the end of the play is a very strong advertisement to worship the gods as they eventually sought out the aftermath of the revenge killings, sending Orestes in madness to Athens to receive his ~~share~~ while Electra gets to marry Pylades. It takes the god's intervention to bring the play to a conclusion, showing their significance. There are also ~~facts~~ mostly ~~fair~~ in their decisions, not letting murder go unpunished, even in just circumstances, which would encourage worship, however Electra's husband, who acts arguably more piously than the other characters in the play loses his wife to another man, even after all the noblemen have agreed ~~that~~ that wealth is not a good indicator of a worthy man. This makes the ~~good~~ gods seem unfair and not worth worshipping as they will make their decisions, regardless of worship ~~or~~ or pious acts, although the farmer did not ~~or~~ overtly praise the gods and so this may then encourage worship again.

The gods ~~seem~~ worshipping of the

gods seems particularly useless for Aegisthus, as the act of worship and his ~~top~~ willingness to let others join in it is what eventually gets him killed. This suggests that worship ~~is not only~~ not only has no benefit but also that it can be harmful, as Aegisthus receives no reward for his sacrificing and feasting. However Aegisthus has committed wrongdoing, so this may explain the fruitlessness of his worship, even though he ~~lastly~~, Electra was a pious man, even if it was by a man who did no worship that we are told about.

Lastly, Electra's ~~extra~~ constant appeals to the gods do ~~not~~ pay off for her in the end, as she gets all the things she desires, her mother and Aegisthus ~~are~~ killed by her brother who has returned from exile, her home back and a ~~real~~ truly noble husband. This suggests that worship of the gods, if you ~~are~~ have a pure soul, can be fruitful. ~~and that~~

Overall, the "Electra" does encourage worship of the gods as in most ~~our~~ cases the gods are pious (fair), however the extent to which worship has a significant effect on the gods' actions ~~is~~ suggests that for some, this worship may be pointless, as your actions define your treatment. However, good actions alone will not ~~make~~ worship gain

the gods's grace, worship is also needed,
 so the 'Electra' does encourage worship.
 Direct but not convincing, 4+5 =

9

Examiner Comment

This answer falls into the 'Pass' category. There is a fair amount of narrative and not much analysis, the argument is shaky at best, and there is a distinct lack of detail from the text.

Unseen Literary Criticism Question

Section C

9

Read the following passage and answer the questions. A translation of the passage is provided but in your answers you should refer to the Greek text where appropriate.

The god Dionysus has decided to wreak revenge on Pentheus, King of Thebes, because he refused to acknowledge Dionysus as a god. Dionysus has driven the women of Thebes into a Bacchic frenzy and led them off into the mountains to perform Bacchic rites; he then persuades Pentheus to spy on them, disguised as a woman. Here, the messenger describes Pentheus' horrific death at the hands of his mother Agauë, her sisters, and the other women of Thebes.

- Αγ. ...
- πρώτη δὲ μήτηρ ἤρξεν ἱερέα φόνου
καὶ προσπίπτει νιν· ὃ δὲ μίτραν κόμης ἄπο
ἔρριψεν, ὡς νιν γνωρίσασα μὴ κτάνοι
τλήμων Ἄγαυη, καὶ λέγει, παρηίδος
ψαύων· Ἐγὼ τοι, μήτηρ, εἰμί, παῖς σέθεν 5
Πενθεύς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος·
οἴκτιρε δ' ὦ μήτέρ με, μηδὲ ταῖς ἐμαῖς
ἀμαρτίαισι παῖδα σὸν κατακτάνης.
ἦ δ' ἀφρὸν ἐξιείσα καὶ διαστρόφους
κόρας ἐλίσσοις, οὐ φρονουῖς ἅ χρη φρονεῖν, 10
ἐκ Βακχίου κατείχεται, οὐδ' ἔπειθέ νιν.
λαβοῦσα δ' ὠλένης ἀριστερὰν χέρα,
πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος
ἀπεσπάραξεν ὦμον, οὐχ ὑπὸ σθένους,
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν· 15
Ἴνώ δὲ τὰπὶ θάτερ' ἐξειργάζετο,
ῥηγνῦσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς
ἐπεῖχε βακχῶν· ἦν δὲ πᾶς ὁμοῦ βοή,
ὃ μὲν στενάζων ὅσον ἐτύγγαν' ἐμπνέων,
αἱ δ' ἠλάλαζον. ἔφερε δ' ἦ μὲν ὠλένην, 20
ἦ δ' ἶχνος ἀνταῖς ἀρβύλαις· γυννουῖτο δὲ
πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη
χεῖρας διεσφαίριζε σάρκα Πενθέως.

(Euripides, *Bacchae*, lines 1114–1136)

Messenger: First his mother, as priestess, began the ritual of death, and fell upon him. He tore off the headband from his hair, so that wretched Agauë might recognize him and not kill him. ‘Mother!’ he cried, touching her cheek, ‘it is I, your son, Pentheus, whom you bore in the house of Echion. O mother, have mercy on me; don’t kill me, your own son, because of my own mistakes!’ Agauë was foaming at the mouth, her eyes were rolling wildly. She was not in her right mind; she was under the power of Dionysus, and she would not listen to him. She gripped him below the elbow – his left hand; she set her foot against the ribs of the wretched man, and she tore his arm off by the shoulder. It was no strength of hers that did it; the god was in her fingers and made it easy. Ino was at him on the other side, tearing at his flesh; and now Autonoe joined them, and the whole pack of raving women. There was a single continuous yell – Pentheus shrieking as long as life was left in him, the women howling in triumph. One of them was carrying an arm, another had a foot with the shoe still on it; the ribs were stripped – clawed clean. Every hand was thick red with blood, and they were tossing and catching, to and fro, like a ball, the flesh of Pentheus.

Trans: P Vellacott, *Penguin* (adapted)

- (i) Lines 1–8 (πρώτη δε... κατακτάνης): how does the language here draw attention to the fact that a son is being murdered by his mother? [4]
- (ii) Lines 9–23 (ἦ δ’ ἀφρόν... Πενθέως): explain how this scene is made horrific. [12]
- (iii) Do you think that τλήμων (line 4), τοῦ δυσδαίμονος (line 13) and ἡλάλαζον (line 20) (from ἀλαλάζω) have been well translated? You should include in your answer discussion of the meaning invited by the context. [4]

[Total: 20]

Mark Scheme

9 (i) and (ii) Marks are awarded in line with the band descriptors below.

The following grid will be used to decide the marks; for questions worth more or less than 8 marks, the marks for each level will be scaled up or down proportionately. As for section A, candidates who discuss more than basic meaning of vocabulary (e.g. the tense / mood of a verb used, the position of a word, the nuance of the construction, the effect of a particle, the rhythm of the line and so on) will be rewarded, as will those whose answers cover a range of stylistic techniques, ideas and material.

Level	AO2 Descriptor	Marks	AO3 Descriptor	Marks
5	Candidate's points cover a wide range of stylistic device. The points made show clear understanding of the Greek.	4	Candidate offers a reasonable number of points which cover a wide range. These points are fully explained.	4
4	Candidate offers points which cover a slightly less wide range of stylistic device. The points made show a clear understanding of the Greek.	3	Candidate offers a reasonable number of points, although less wide ranging than those in Level 5. These points are fully explained.	3
3	Candidate's points cover a limited range of stylistic device, but they do show a clear understanding of the Greek.	2	Candidate's points cover a limited range, and may be basic in nature; however, the points are well explained.	2
2	Candidate either makes a small number of points which show a clear understanding of the Greek, or a larger number which reveal a mistaken understanding.	1	Candidate either offers a small number of points which are well explained, or a larger number of points which lack some explanation.	1
1	Candidate only offers points which reveal a mistaken understanding of the Greek.	0	Candidate only offers points which are insufficiently explained.	0

(iii) The marks for this question are to be awarded in accordance with the level descriptors below, but with the proviso that, if the question demands it, all answers should include reference to the translation given; failure to do would limit the candidate to no more than a level 3 mark.

Level	AO2 Descriptor	Marks
4	Candidate comments on each word, and offers a reasonable understanding, clearly explained, of its meaning in each instance. When required by the question, for each word the candidate also discusses the merits of the translation given.	4
3	Candidate comments on each word, and offers a reasonable understanding, clearly explained, of its meaning in each instance.	3
2	Candidate either does not comment on each word, or they reveal at times a flawed understanding the word's meaning and / or their answer is insufficiently explained.	1,2
1	The candidate either does not comment on any word or offers only comments which lack reasonable understanding.	0

Indicative Content

(i) The messenger refers to Agauë as 'mother'; Pentheus spells out slightly pleonastically that he is her son and his speech makes frequent use of the words 'mother' and 'son'; moreover, the word order often entwines words referring to Pentheus and Agauë and this echoes the closeness of their relationship; when Pentheus reaches out to touch his mother's cheek, the action is a reminder of the tenderness between mother and son so lacking here; there are three references to the forthcoming murder.

Candidates might wish to discuss the following details and any poetic effects which might attend them:

μήτερ
 φόνου ... μή κτάνοι ... κατακτάνης
 παρηίδος ψάων
 Εγώ τοι, μήτερ, εἰμί, παῖς σέθεν Πενθεύς
 ὄν ἔτεκες ἐν δόμοις Ἐχίονος
 ὦ μήτέρ
 παῖδα σόν

[4]

- (ii) Agauë and the other women are shown to be in a wild frenzy and not in their right minds; Pentheus has no control and is unable to persuade his mother to stop; he is outnumbered; the savagery of the attack is richly described in the details of his dismemberment; Agauë has superhuman strength; violent vocabulary is used throughout; we are encouraged to hear the wild screams, and to distinguish between Pentheus' cries of pain and the women's cries of victory; the final image of a ball game shows how warped the situation is.

Candidates might wish to discuss the following details and any poetic effects which may attend them:

ἦ δ' ἀφρόν ἐξιείσα καὶ διαστρόφους κόρας ἐλίσσοις
 οὐ φρονούσ' ἄ χρῆ φρονεῖν
 ἐκ Βακχίου κατείχετ'
 οὐδ' ἐπειθέ νιν
 λαβοῦσα ... ἀντιβάσα ... ἀπεσπάραξεν
 ὠλένης ἀριστεράν χέρα ... πλευραῖσιν ... ὦμον
 οὐχ ὑπὸ σθένους
 εὐμάρειαν
 ῥηγνῦσα σάρκας
 ὄχλος τε πᾶς
 ἦν ... πᾶσ' ὁμοῦ βοή ... ὁ μὲν στενάζων ... αἱ δ' ἠλάλαζον
 ἔφερε δ' ἦ μὲν ὠλένην ἦ δ' ἵχνος αὐταῖς ἀρβύλαις
 γυννοῦτο δὲ πλευραὶ σπαραγμοῖς
 ἡματωμένη
 διεσφαίριζε σάρκα Πενθέως

[12]

- (iii) The question is marked in line with the grid on p21.

[4]

Example Candidate Response – Distinction (D1)

9,
 (i) The language is centred around the words "πᾶς" ^{(('wild'))} and "μητέρα" ('mother'). His mother is described as holding everything ("ἔρριπεν"), rather than anyone else, and Pentheus rips up his headband from his head ("ἔρριπεν"), so that his mother might recognise him, is emphasised. His speech is also very euphonic - the language of line 5

is jolting, suggesting Pentheus' shock, and he uses many words to try to make Agave recall him in her mind - "εὖ... μύτην, εἶπε, πῆγ' ἄρ' ἔστυ/ἄτερθευ", He uses juxtaposition in lines 7 and 8 to help this too - "μύτην... πῆγ' ἄρ' ἔστυ", highlighting just what he is doing.

- (ii) ~~This~~ This scene is probably the most horrific of all of Greek tragedy, and is in stark contrast to the Dionysus which Aristophanes later portrayed in 'Frogs', though it is a messenger describing this (for only in 'Ajax' was a death portrayed on stage) the detail is extremely vivid, and perhaps unnecessary as a report.

The first thing, of course, that Agave, Pentheus' mother does not listen to him. This is made horrific by the detail that she is not in her right mind, and does not know what she is doing ("ἀσφρανοῦ... ἔπαρεν"). The description of a mother actually ripping her own son's arm off is terrible - "ἄρ' ἔστυ" is emphatically first word, as is "ἄρ' ἔστυ", detailing how she 'seized' his arm, 'at ripped it off' at the shoulder. The fact that she does not know what she is doing is further highlighted - "ἄρ' ἔστυ... ἄρ' ἔστυ" shows that Dionysus is giving her all this strength, evoking pathos for her.

In general the vivid detail is extremely horrific - women are chewing at his flesh, screaming ("ἄρ' ἔστυ... ἄρ' ἔστυ"), and the narrative builds to a climax, with more and more women joining in. Pentheus' terrible screaming ("ὄρεα γὰρ") is contrasted with the women's shrieking ("ἄρ' ἔστυ") - they are both screaming for different reasons. The final details are the worst - the women are depicted carrying arms and feet around ("ἄρ' ἔστυ... ἄρ' ἔστυ")

	<p>(lines 20-21), and are then described as playing with his flesh - "πρωα" is deliberately promoted to emphasise the mass of women. Good. 3+8 <small>poss. greater range of stylistic features.</small></p>	<p>11</p>
<p>(ii)</p>	<p>"ἰσχυρῶν", translated as 'wretched' is translated just as "τοῦ ευδαιμονίου" ('wretched man'). Whilst wretched works well for "ἰσχυρῶν", perhaps a different translation could be offered for "ευδαιμονίου" - 'ill-fated', maybe, since they are different words in the Greek. πρωα "ἠδαιμονία", translated as "howling in triumph", is an interesting idiomatic translation. It brings out well the contrast between Kaulboys' and their howling, and is a good translation, rather than just 'howling'.</p>	<p>More. 3 3 18</p>

Examiner Comment

This answer displays a good knowledge of Greek idiom, and of Greek poetic style. Quite rightly the answer focuses on the relationship between mother and child, and picks up on the way that the choice and position of words emphasises that central theme. The identification of stylistic features is never seen as an end in itself; it is related to the meaning of the passage. Attention to detail is deployed to the same purpose ('Pentheus' terrible screaming is contrasted with the women's shrieking . . .').

Example Candidate Response – Distinction

<p>7.i)</p>	<p>The mention of 'mycep' instead of 'Agony' brings her bond to mind early on, and Pentheus' supplicating gesture of touching his cheek ('σπυγδαίος ψαύων') gives the intimacy that he is trying to remind her of. His emphatic 'Ego', followed by 'mycep' strengthens relation ('separated only as 'coi', showing his desperation) and 'εἰς, αὐτῶν οὐδὲν' stresses his attachment to her even more, his name in the next line and his reminder that she gave birth to him (6) adding yet more emphasis. The use of 'mycep', and 'αὐτῶν οὐδὲν', add more instances that Pentheus is her son whom she is about to kill.</p> <p>Good Answer.</p>
<p>ii)</p>	<p>Agony is described in central scene (7), dehumanising her horrifically, and her possession by the god ('ἐκ Βακχῶν') making her lead to her own son ('οὐδὲν ἐξέσθαι υἱῶν') makes her more terrifying. As well as the gory anatomical detail of her ripping her own son's arm off (12-14) the possession giving her inhuman strength ('οὐκ ἴσται σθένος... ἐξέσθαι υἱῶν') makes her a terrifying, demonic figure as well. The rest of the women, similarly transformed, surrounding Pentheus is similarly disturbing (16), but the most chilling detail is in Pentheus' reason ('ἀμὲν σπυγδαίον'), meaning that he was alive and conscious while being devoured by the Bacchantae. Finally, the grim mourning of body parts (20-2) is capped with the ribs with the flesh gnawed off them ('σπυγδαίον τε εὐλαπὸν σπυγδαίον').</p>

4

	<p>and, almost most of all, the women playing with the parts of Pentheus like some kind of animal with a toy ('εὐσπασίῃ'). Very Good.</p> <p>A number of very interesting points. More content needed for a higher mark.</p>	8
ii)	<p>εὐσπασίῃ: "wretched" seems more fitting for Pentheus - perhaps "accursed", for the condemnation by action will incur.</p> <p>ἠδ' ἀδ' αὖ: "howl in triumph" - "howl" translates the animal aspect / well that the women have assumed.</p> <p>τοῦ εὐσπασίῃ: "the wretched man" - perhaps "god-breaking", given the use of εὐσπασίῃ as a spirit, as a very particular εὐσπασίῃ has cursed Pentheus, and to be left to such a fate implies that no other has come to his aid.</p> <p style="text-align: right;">/ 16.</p>	4
		16

Examiner Comment

In this answer – worthy of a D2 mark – both questions (i) and (ii) received full marks. It was in the longer, essay-style question that fewer marks were awarded. The reason for this was – in this case – a surprising lack of detail and thoroughness. What was mentioned and discussed was done so in a very sophisticated way (Pentheus’ screaming, the women playing with parts of Pentheus like an animal playing with a toy). More could have been made, for instance, of the details of Agave’s frenzy, of Pentheus’ failed appeal to her, of the easiness of the dismemberment, and so on.

Theme Essay Question

Section C

Euripides, *Electra*: The House of Atreus

10 "The women in this myth are more fearsome than the men." Discuss.

[20]

Mark Scheme

Essays are marked in line with the scheme below. Candidates will not tend to show **all** the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit will be given for a well expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, they will reward evidence of knowledge and any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text and at least one theme text.	4	Authoritative selection of appropriate material. Close analysis of the theme. Engagement with secondary literature. Sensitive approach to poetic devices and confident use of technical terms. Well-structured, well-developed and coherent response.	14–16
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the set text and at least one theme text.	3	Relevant selection of material. Clear ability to analyse the theme. Familiarity with secondary literature. Clear ability to identify poetic devices and some use of technical terms. Clear and logically structured response.	11–13
3	Some historical, political, social and cultural knowledge. Fair knowledge of set text and at least one theme text, though superficial and / or lacking in general context.	2	Material selected but not always to best effect. Some analysis of the theme. Some knowledge of secondary literature. Occasional correct use of technical terms. Structure and development of the response unconvincing.	8–10
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the set text and at least one theme text.	1	Material unfocused. Weak analysis of the theme. Attempt at correct use of technical terms but some confusion; no progression of argument.	5–7
1	Random evidence of knowledge of the set text / theme text and wider context.	0	Basic material; no attempt at analysis of the theme. No evidence of technical terms. Little attempt to structure the response.	1–4

Indicative Content

Euripides Electra: The House of Atreus**10 'The women in this myth are more fearsome than the men.' Discuss.**

AO1: Candidates should show knowledge of the presentation of a range of male and female characters. Candidates should show knowledge of contemporary Athenian attitudes towards women and men.

AO3: Candidates should analyse and evaluate this characterization by engaging with the definition of 'fearsome' and then considering whether the characters as presented match up with that definition. Useful to their discussion will be the content and tenor of the characters' speeches, other characters' reactions to them (including the chorus), our own expectations, and the characters' actions. The best answers are likely to demonstrate an awareness of the likely Athenian attitudes to men and women, and so consider whether the women in these plays might have seemed more or less fearsome to an Athenian audience than to us.

Example Candidate Response – Distinction

- 10 In the myth of Electra, the plot revolves around two powerful women who manipulate men and control events outside the usual female domain of the house. The men are far less important or terrible.
- In Aeschylus' play 'Agamemnon', Clytemnestra, with the help of Aegisthus, manages to trick Agamemnon into the house where she and her co-conspirator murder him. She is far more important than him: it is by her trickery that he is led inside at all, and Aegisthus could not have lain in wait for him without her help. She is able to manipulate the chorus, persuading them of Troy's destruction and later on persuading them not to resist their new master and mistress after their murder, which they portray as just. She spends more time on stage than any other character, and certainly more than Aegisthus or her victim Agamemnon.
- Aeschylus continues the myth in 'The Libation Bearers', in which Clytemnestra's death at Orestes' hand is the climax of the play.

✓ AO3

✓ AO1

✓ AO3

✓ AO2

It is she who originally welcomes Orestes, who pretends to be a messenger bearing news of Orestes' death, and fills her with what drives her to Furies after Orestes for vengeance for her murder. Her pursuit is told in 'The Furies', also by Aeschylus, in which she only slightly features, driving on the Furies to punish Orestes.

~~Sophocles' version of the~~ The character Electra also appeared in 'The Libation Bearer': After recognising Orestes and greeting him, she plays the little part in the play.

Sophocles' version of the myth is more focused on Aegisthus than Clytemnestra, but also more focused on Electra than Orestes: Aegisthus is the only one who can console Electra, and it is his death that occurs second, rather than Clytemnestra, forming the focus of the play. The matricide is not portrayed as problematic in any way: as 'all is well inside', and after the death of Aegisthus, we expect to see Electra and Orestes to live happily ever after in Argos.

Electra becomes a far more important character in Sophocles than in Aeschylus: She spends far more time on stage than before, plots to kill Aegisthus single handedly when he bears news of Orestes' death, diverts Clytemnestra's offerings from Agamemnon's tomb and grieves over Orestes' ashes. As his title suggests, the Electra is more about the eponymous heroine than Orestes.

Euripides' handling of the myth emphasises the role of women far more than either other. As with Aeschylus, Clytemnestra's death is the climax of the play, and the cause of all Orestes' and Electra's sufferings to come. Aegisthus is greatly sidelined - only his head appears on stage after his death, which is reported and happens far away rather than inside the house. Electra too has grown in importance: she is on stage

for almost the entire play: only about for the former's speech, Orestes' first speech and the murder of Clytemnestra. The play depicts her behaviour and interactions with other characters who come and arrive.

AO1+3.

This Elektra is far more bloodthirsty than her name before: she prays repeatedly for Aegisthus' and Clytemnestra's deaths. After Aegisthus' murder, she makes a speech over his corpse in a highly insulting manner, dominated by sexual insults and personal grudges. When the moment of matricide approaches, Orestes loses his resolve at the sight of his mother, and she, rather than Pylades, spurs him on with the oracle he, not she, received ordering him to kill her, Clytemnestra. She tricks Clytemnestra inside and joins Orestes in killing her.

✓ AO1+3

She is also far more dominating than in either other play. We understand that, despite her marriage to the former, she is not under his control and continues to show off her piety to the gods, even when he tells her to stop. When the old man arrives, he rejects his evidence, giving credence to Aeschylus' that Orestes has returned. She takes the lead and comes up with the plan to kill Clytemnestra after Orestes and the old man decided how to murder Aegisthus, and she talks with It is only her words that persuade Orestes to murder his mother, and it is she who tricks her to enter.

/ AO1.

In conclusion, in the myth, women feature strongly, but it is only Euripides' version and to a certain extent, Aeschylus' which portray the women as more fearsome than the men.

/ AO3.

3 + 11

(Level 4 set AO1 + AO3).

14

Examiner Comment

This essay just makes it into the Distinction band. The candidate provides a good overview of the theme texts and makes some valid points, backed up by some detail from the texts. Some nice character analysis is undertaken, but the conclusion could have been a little stronger.

Classical Greek Paper 2

Commentary Questions

Section A

Plato, *Symposium*, 201d-215a3

2 Read the following passage and answer the questions:

ταῦτα μὲν οὖν τὰ ἐρωτικά ἴσως, ὡς Σώκρατες, κἄν σὺ μυθεῖης·
 τὰ δὲ τέλεα καὶ ἐποπτικά, ὧν ἕνεκα καὶ ταῦτα ἔστιν, ἔάν τις
 ὀρθῶς μετή, οὐκ οἶδ' εἰ οἶός τ' ἂν εἴης. ἐρῶ μὲν οὖν, ἔφη, ἐγὼ
 καὶ προθυμίας οὐδὲν ἀπολείψω· πειρῶ δὲ ἐπεσθαι, ἂν οἶός τε
 ᾖς. δεῖ γάρ," ἔφη, "τὸν ὀρθῶς ἰόντα ἐπὶ τοῦτο τὸ πρᾶγμα ἄρχεσθαι 5
 μὲν νέον ὄντα ἰέναι ἐπὶ τὰ καλὰ σώματα, καὶ πρῶτον μὲν, ἔάν
 ὀρθῶς ἡγήται ὁ ἡγούμενος, ἐνὸς αὐτὸν σώματος ἐρᾶν καὶ
 ἐνταῦθα γεννᾶν λόγους καλοῦς, ἔπειτα δὲ αὐτὸν κατανοῆσαι
 ὅτι τὸ κάλλος τὸ ἐπὶ ὄψωσιν σώματι τῷ ἐπὶ ἑτέρῳ σώματι
 ἀδελφόν ἐστι, καὶ εἰ δεῖ διώκειν τὸ ἐπ' εἶδει καλόν, πολλή 10
 ἄνοια μὴ οὐχ ἔν τε καὶ ταύτῳ ἡγεῖσθαι τὸ ἐπὶ πᾶσιν τοῖς
 σώμασι κάλλος· τοῦτο δ' ἐννοήσαντα καταστήναι πάντων τῶν
 καλῶν σωμάτων ἐραστήν, ἐνὸς δὲ τὸ σφόδρα τοῦτο χαλάσαι
 καταφρονήσαντα καὶ σμικρὸν ἡγησάμενον· μετὰ δὲ ταῦτα τὸ
 ἐν ταῖς ψυχαῖς κάλλος τιμιώτερον ἡγήσασθαι τοῦ ἐν τῷ 15
 σώματι, ὥστε καὶ ἔάν ἐπιεικῆς ὦν τὴν ψυχὴν τις κἄν σμικρὸν
 ἄνθος ἔχη, ἐξαρκεῖν αὐτῷ καὶ ἐρᾶν καὶ κήδεσθαι καὶ τίκτειν
 λόγους τοιούτους οἵτινες ποιήσουσι βελτίους τοὺς νέους, ἵνα
 ἀναγκασθῇ αὐτὴ θεάσασθαι τὸ ἐν τοῖς ἐπιτηδεύμασι καὶ τοῖς
 νόμοις καλόν καὶ τοῦτ' ἰδεῖν ὅτι πᾶν αὐτὸ αὐτῷ συγγενές ἐστιν, 20
 ἵνα τὸ περὶ τὸ σῶμα καλόν σμικρὸν τι ἡγήσῃται εἶναι·

(Plato, *Symposium*, 209e5-210c5)

- (i) Translate lines 1-5 (ταῦτα μὲν . . . οἶός τε ᾖς). [5]
- (ii) δεῖ γάρ . . . ἡγησάμενον (lines 5-14): summarise what Diotima says in these lines. Do you find her speech convincing? [7]
- (iii) μετὰ δὲ ταῦτα . . . σμικρὸν τι ἡγήσῃται εἶναι (lines 14-21): with close reference to the Greek show how Plato's language emphasises the greater value of the beauty of the soul in comparison with the beauty of the body. [8]

Herodotus, *Histories VI*, 74-84; 94-117; 132-140**3** Read the following passage and answer the questions:

Καὶ πρῶτα μὲν ἔοντες ἔτι ἐν τῷ ἄστεϊ οἱ στρατηγοὶ ἀποπέμπουσι ἐς Σπάρτην κήρυκα Φειδιππίδην, Αθηναῖον μὲν ἄνδρα, ἄλλως δὲ ἡμεροδρόμον τε καὶ τοῦτο μελετῶντα, τῷ δὴ, ὡς αὐτός τε ἔλεγε Φειδιππίδης καὶ Αθηναῖοισι ἀπήγγελλε, περὶ τὸ Παρθένιον οὔρος τὸ ὑπὲρ Τεγέης ὃ Πᾶν περιπίπτει. βῶσαντα δὲ τὸ οὖνομα τοῦ Φειδιππίδεω τὸν Πᾶνα Αθηναῖοισι κελεῦσαι ἀπαγγεῖλαι, δι' ὃ τι ἑωυτοῦ οὐδεμίαν ἐπιμέλειαν ποιεῦνται, ἔοντος εὐνόου Αθηναῖοισι καὶ πολλαχῆ γενομένου ἤδη σφι χρησίμου, τὰ δ' ἔτι καὶ ἔσομένου. καὶ ταῦτα μὲν Αθηναῖοι, καταστάντων σφίσι εὖ ἤδη τῶν πρηγμάτων, πιστεύσαντες εἶναι ἀληθέα ἰδρύσαντο ὑπὸ τῆ ἀκροπόλι Πανὸς ἱρὸν, καὶ αὐτὸν ἀπὸ ταύτης τῆς ἀγγελίης θυσίησι ἐπετέησι καὶ λαμπάδι ἱλάσκονται.

5

Τότε δὲ πεμφθεὶς ὑπὸ τῶν στρατηγῶν ὁ Φειδιππίδης οὗτος, ὅτε περὶ οἱ ἔφη καὶ τὸν Πᾶνα φανῆναι, δευτεραῖος ἐκ τοῦ Αθηναίων ἄστεος ἦν ἐν Σπάρτῃ, ἀπικόμενος δὲ ἐπὶ τοὺς ἄρχοντας ἔλεγε· "ὦ Λακεδαιμόνιοι, Αθηναῖοι ὑμῶν δέονται σφίσι βοηθῆσαι καὶ μὴ περιδεῖν πόλιν ἀρχαιοτάτην ἐν τοῖσι Ἕλλησι δουλοσύνη περιπεσοῦσαν πρὸς ἀνδρῶν βαρβαρῶν· καὶ γὰρ νῦν Ερέτριά τε ἠνδραπόδισται καὶ πόλι λογίμῃ ἢ Ἑλλάδι γέγονε ἀσθενεστέρα."

15

20

"Ὁ μὲν δὴ σφι τὰ ἐντεταλμένα ἀπήγγελλε, τοῖσι δὲ ἕαδε μὲν βοηθεῖν Αθηναῖοισι, ἀδύνατα δὲ σφι ἦν τὸ παραντίκα ποιεῖν ταῦτα οὐ βουλομένοισι λύειν τὸν νόμον· ἦν γὰρ ἵσταμένου τοῦ μηνὸς εἰνάτη δὲ οὐκ ἐξελεύσεσθαι ἔφασαν μὴ οὐ πλήρους ἔοντος τοῦ κύκλου.

25

(Herodotus, *Histories VI*, 105-6)

- (i) Καὶ πρῶτα μὲν ... καὶ λαμπάδι ἱλάσκονται (lines 1-12): show how Herodotus goes into great detail in these lines. Why do you think he does this? [10]
- (ii) Τότε δὲ πεμφθεὶς ... γέγονε ἀσθενεστέρα (lines 13-20): with close reference to the Greek, show how Herodotus' language makes this appeal compelling. [5]
- (iii) Translate lines 21-25 (Ὁ μὲν δὴ ... ἔοντος τοῦ κύκλου.). [5]

Mark Scheme

2 (i) Translate lines 1–5. Translation is marked out of 15, divided by 3.

ταῦτα μὲν οὖν τὰ ἐρωτικά ἴσως, (2 marks)

ὦ Σώκρατες, κἄν σὺ μνηθείης· (2 marks)

τὰ δὲ τέλεια καὶ ἐποπτικά, ὧν ἕνεκα καὶ ταῦτα ἔστιν, (3 marks)

ἐάν τις ὀρθῶς μετίη, οὐκ οἶδ' εἰ οἶός τ' ἂν εἴης. (3 marks)

ἐρῶ μὲν οὖν, ἔφη, ἐγὼ καὶ προθυμίας οὐδὲν ἀπολείψω· (3 marks)

πειρῶ δὲ ἐπεσθαι, ἂν οἶός τε ᾦς. (2 marks)

(ii)

- Diotima begins by saying that the person seeking beauty should begin to encounter beautiful bodies from his youth.
- She then speaks of a conductor, ὁ ἡγουμενος, who can lead the pupil to understand true beauty.
- Diotima argues that beauty attached to one body is related (ἀδελφόν) to beauty attached to another.
- She later asserts that beauty in all bodies should be regarded as one and the same in order that the philosopher can seek beauty in form: τὸ ἐπ' εἶδει καλον.
- What she means by this is that the beauty manifested in all beautiful things is ultimately one.
- Thus she argues that the lover should admire all beautiful bodies and thus regard his admiration for one particular beautiful body as a trivial matter.
- Like many of Plato's writings, this passage considers the relationship between the particular (one particular beautiful body) and the general (how beautiful bodies are related to each other).
- The whole passage considers the quest for beauty as a form of progression from individual examples through to contemplation of the idea of beauty. Candidates should be credited if they assess whether this is convincing or not.

(iii) The Greek text must be referred to when appropriate. The following points might be included:

- The use of the comparative τιμιώτερον makes clear that Plato sees beauty of the soul as more significant than beauty of the body.
- The use of the two infinitives ἐραυ and κήδεσθαι is effective in emphasizing how the lover of beauty should care for the beauty of the soul.
- The infinitive τίκτειν makes the point that the lover of beauty should be active in generating useful conversation to improve young men, just as Socrates always was. The choice of the word τίκτειν is particularly striking here.
- The point that the lover of beauty should seek out conversation that will improve the character of young people is important. This is particularly ironic as Socrates was executed on the charge of corrupting the youth, and Plato is often keen to demonstrate that this was a gross injustice.
- The move from considering the beauty of the soul to beauty in the state's laws and customs widens the scope of the discussion and adds significance to the argument.
- The Greek phrase πᾶν αὐτὸ αὐτῷ συγγενές ('beauty is all akin to itself') is certainly striking and effectively summarises Plato's central idea.

Candidates who make other valid points, based on the Greek text, should receive credit.

Herodotus Histories VI, 74–84; 94–117; 132–140

3 (i) The following points might be included:

- The fact that Herodotus gives us Pheidippides' name is important and grabs the reader's attention.
- It is interesting that Herodotus describe him as a ἡμεροδρόμον, 'day-runner' and stresses that he practised this skill (τοῦτο μελετῶντα). This engages his audience in the story.
- Herodotus tells us that the story of Pheidippides' encounter with Pan is dependent on his own account, as there were no other witnesses.
- Herodotus names the particular mountain (Mount Parthenium), where Pheidippides supposedly met Pan.
- Βώσαντα δὲ τὸ οὐνομα ... When Pan calls Pheidippides by name, this is striking, particularly with the use of the emphatic word Βώσαντα.
- Pan complains that the Athenians have not been paying him any attention at all with the emphatic phrase οὐδεμίαν ἐπιμελείην.
- ἔόντος εὐνόου Αθηναίοισι contrasts with the previous phrase, explaining that Pan is naturally well disposed to the Athenians.
- In line 8, candidates could point out the contrast between past and future, expressed with the participles γενομένου and ἔσομένου; Pan's intention to be generous is emphasised by the point that he has often been useful to the Athenians in the past and that he would again be useful to them in the future; (reinforced by ἔτι)
- Moving on to the Athenians' response, the fact that they took action once their affairs were back in order (i.e. after they have defeated the Persians at Marathon) indicates that they took this story seriously.
- The phrase πιστεύσαντες εἶναι ἀληθέα is engaging, and emphasises that the Athenians had faith in Pheidippides' story.
- Herodotus includes the interesting point of detail that Pan's shrine was built under the Acropolis, which again indicates the importance of their desire to keep the god's favour.
- The details of the annual ceremony with a torch race and sacrifices show how the Athenians had continued to honour Pan until Herodotus' own time and this would certainly engage his Athenian readers and audience.

Candidates must be credited when they come up with good other explanations for the level of detail in this passage.

(ii) It is crucial to refer to the Greek text for this question. Candidates should make points on the lines of the following ideas.

- Note the juxtaposition of Spartans and Athenians in line 15.
- The phrase Αθηναῖοι ὑμέων δέονται σφίσι βοηθῆσαι shows that the Athenians are eagerly requesting Spartan help.
- Pheidippides uses compelling language when he begs the Spartans not to overlook the most ancient city of Greece: μὴ περιδεῖν πόλιν ἀρχαιοτάτην. The use of the superlative is significant.
- Pheidippides' uses of pathos to advance his argument; for example pleading with the Spartans to save Athens from being crushed by foreign invaders (πρὸς ἀνδρῶν βαρβάρων) and from falling into slavery (δουλοσύνη).
- Pheidippides again shows eloquence in his reference to the conquest of Eretria by the Persians; the use of the word ἠνδραπόδισταί is striking.
- Note also the repeated reference to Hellas.
- Pheidippides' speech ends with an impressive conclusion πόλι λογίμω ἢ Ἑλλάς γέγονε ἀσθενεστέρα, demonstrating to the Spartans what might happen if they refuse to help the Athenians.

Candidates who make other valid points, based on the Greek text, should receive credit.

(iii) Translate lines 21–25. Translation is marked out of 15, divided by 3.

"Ὁ μὲν δὴ σφί τὰ ἐντεταλμένα ἀπήγγελλε, (3 marks)

τοῖσι δὲ ἕαδε μὲν βοηθεῖν Αθηναίοισι, (2 marks)

ἀδύνατα δὲ σφί ἦν τὸ παραυτικά ποιέειν ταῦτα οὐ βουλομένοισι λύειν τὸν νόμον· (5 marks)

ἦν γὰρ ἴσταμένου τοῦ μηνὸς εἰνάτη δὲ οὐκ ἐξελεύσεσθαι ἔφασαν (3 marks)

μὴ οὐ πλήρεος ἐόντος τοῦ κύκλου. (2 marks)

Example Candidate Response – Distinction (D1)

2.) Perhaps you ~~too~~ could be initiated into the ~~quatters~~ rituals concerning love² to this extent, Socrates.² But I don't know if you would be able to ~~to~~ be initiated into the final rites, for whose sake everything before was³, if one follows them correctly.³ But, she said, I will tell you, and I will leave out nothing of importance;³ try to follow, as far as you are able. /₂

5

ii) Diotima claims that correct way to the final mysteries is to be attracted first when young to beautiful bodies, and if you are being guided correctly, to love one body and to produce fine ~~poems~~ discourses; then it is necessary to ~~consider~~ realize that the beauty in all beautiful bodies is the same, and do if you wish to pursue the form of beauty, to consider it very foolish not to see ~~the same~~ ~~to~~ think that the same beauty ~~is~~ ~~is~~ present in all bodies. ~~Be~~ After this it is necessary to become a lover of all beautiful bodies, and ~~consider~~ consider it petty and despicable to be overly passionate about any one. ✓

For this argument to be convincing, it is necessary to accept her final premise, namely that all forms of beauty are just ~~just~~ just a reflection of the form of true beauty. The problem with this however is that it removes the value of individuality, if the end result of this process is that we become attracted not to one individual but to the abstract form of beauty. Alcibiades' speech can be interpreted as showing the negative effects of this ~~is~~ way of life. Moreover

Plato's *Distina* never here gives any evidence that the true beauty exists, and her argument collapses without it. This point is therefore not entirely convincing.

Excellent

(iii) The balance of the phrase "το ἐν ταῖς ψυχαῖς κατὰ τὴν ἑκάστην αἰσθητικὴν τὸν ἐν τῷ σώματι" serves to contrast ψυχή and σῶμα, placed at either end, while the placement of ψυχή first emphasises its greater importance. The use of 'ἑκάστην' adds to this by showing that the beauty in the soul is more 'honourable', rather than simply better. The use of 'καὶ ἐν' - "even if" - adds & emphasises the fact that ~~the~~ to the properly trained, ~~the~~ soul is far more important than the body, since if the soul is fine even if there is only a "small bloom" - "σμερὸν ἄθος" of beauty, the lover will still love there: the polysyndeton of "ἐξαρκεῖ αἴσθη καὶ ἑὰρ καὶ κηδεσθῆ καὶ τρεῖς" ἡγοῦν τοιοῦτος" emphasises the ~~benefit~~ of actions that beauty of the soul incites, showing its benefits. ~~to a lover~~ The idea that the arguments ~~made up~~ produced are "ὁρεῖς τοιοῦτος βέλους τοῦ νεοῦ" - emphasises the ~~show~~

"~~such~~ ^{those which} make young men better" - shows the value of the love of the beauty of the soul. Diotima then claims that loving the beauty of the soul allows someone to see to the beauty in ideas and practices ("θεωρεῖ... καλοῦ") and by doing that see that all beauty is related to itself, a necessary step to the ultimate revelation of true beauty, and one that cannot be taken without loving the beauty of & soul the soul. The fact that this leads to the beauty of the body being considered "σπικρον τι" - "something small" - emphasises further the unimportance of bodily beauty compared with that of the soul.

Lots of good ideas.

8

20

Examiner Comment

In every respect this is an answer of the highest distinction. The translation is extremely accurate and worth full marks; the answer to question (ii) not only summarises what Diotima says accurately and succinctly; it also gives a good – and, again, succinct – account of whether the argument is convincing (there is a clear understanding of Plato's Theory of Forms). The answer to question (iii) displays similar qualities: close attention is paid to the Greek, while remaining sensitive to the meaning and the argument. All in all, a very well-organised answer indeed.

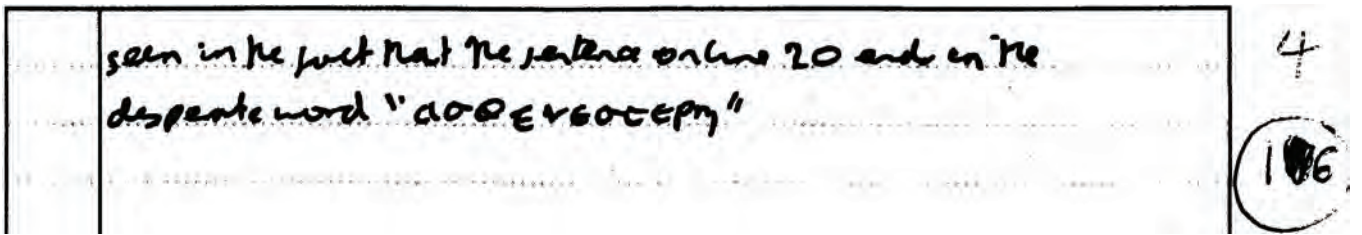
Example Candidate Response – Distinction

3	
iii)	<p style="text-align: right;">2/3</p> <p>Indeed he announced ¹ what he had been ordered to, and they were happy to help the Athenians, ² but it was not possible for them to do this immediately because they did not wish to break the sacred law; For it was the ninth day of the month and they refused to see march out until it was a full moon ⁵</p>
i)	<p>Herodotus goes into great detail in these lines in the content and the language. For example, he is giving the location of the grove ("ἐν τῷ δόξῳ") and Herodotus is extremely clear on Philipides' job. He includes both the job ("ἐπιστολολογῶν") telling us he is a messenger runner, and the fact that he is a 'professional' ("πρὸς αἰῶνα"). He also describes the place the Pan visits, Philipides in detail, telling us the name of the mountain and that it is near Tegea ("ὄρος ἐγγὺς Τεγῶν"). However, in the description of Pan's visit one can also see how Herodotus uses language to draw our attention to these details. The fact that the verb "ἦλθεν" is at the end of the sentence marks out the significance of the visit. Also I would say that Herodotus' main reasons for going into detail about the visit are to make it seem credible enough for us to believe, and also to show the importance of Pan's worship. For example, the position of the participle "βωσάμενος" at the start of the 2nd sentence in line 5, ('calling'), not only draws our</p>

5

attention to what he then proceeds to say, but it also means that he can believe in that he is real. Herodotus makes him seem less remote, and therefore more believable. Furthermore, his credibility is underlined by the juxtaposition in line 10 of the words "πρὸς ἑαυτὸν ἰσχυροῦς". The alliteration only seems to further draw our attention to the Athenian's own belief. Also, the fact that two genitive participles enclose the indirect speech in lines 7 to 9 means that the beginning and end of the speech are emphasised. ~~These are not~~ ~~revealing~~ ~~much~~ ~~by~~ ~~way~~ ~~of~~ ~~detailed~~ ~~knowledge~~, this enclosed phrase does give some detail as to Pan's relationship with the Athenians. This is highlighted further by the diagonal lines of the words "ἑορκοῖς" and "ἑορπύριον".

- ii) Herodotus makes the appeal compelling by ^{both} showing both the Athenians' desperation, and also appealing to the Spartans for Greece. For example, the speed with which Pleistippides has run shows that Athens needed help desperately, and this is expressed by the word "δευτεροῦς" ("second day") and the repeated structure of the words "ἐκ τῆς Ἀθηνῶν... εἰς ἑν". This shows us how far he ran and how quickly. The speech itself expresses this desperation by the juxtaposition of the two nationalities ("Ἀθηναίων, Ἀσπυγίων") and the fact that the words "Ἀθηναίων... ἰσχυρῶν" enclose the word "Ἀσπυγίων". Furthermore the alliteration of the phrase "καταδύει πάλιν" also shows this desperation. The call to their patriotism is seen in the fact that there is the imperative "ἀπὸ χριστάς" "ask him to act for someone else". Also, the juxtaposition of the phrase "ἔσθ' ἄγε δὲ σὺν ἡμῶν" and the word "παρβαρῶν" at the end of the sentence also make this call to patriotism. It is worth



Examiner Comment

This is a good example of an answer that demands a mid-D2 mark. The translation, as one would expect, is very accurate (full marks). The answer to question (i) is good: there is lots of detail given and some attempt to answer the question about why Herodotus uses so much detail – though there could have been more here. The answer to question (ii) shows similar attention to detail, though the argument about how the passage is compelling could be sharpened a little.

Essay Questions

Section B

Answer **one** of the two questions below on your chosen prescribed text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

Plato, *Symposium*, 201d-215a3

Either

5 What methods of persuasion does Diotima employ? How successful are they? [20]

Or

6 How does Plato depict Diotima, Socrates and Alcibiades as contrasting and engaging characters? [20]

Herodotus, *Histories VI*, 74-84; 94-117; 132-140

Either

7 What are the strengths and weaknesses of Herodotus' account of the battle of Marathon and the events leading up to it? [20]

Or

8 Is it fair to accuse Herodotus of being biased in favour of the Athenians? [20]

Mark Scheme

Section B

Essays are marked in line with the scheme below. Candidates will not tend to show *all* the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate impressive control of their material, an ability to select and to analyse in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context and for engagement with secondary literature where relevant. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Close analysis of text. Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text.	7–8	Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	11–12
4	Ability to analyse the text. Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the set text.	5–6	Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	8–10
3	Some analysis of text. Some historical, political, social and cultural knowledge. Fair knowledge of text, though superficial and/or lacking in general context.	3–4	Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	5–7
2	Weak analysis of text. Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	1–2	Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	3–4
1	No attempt at analysis of text. Random evidence of knowledge of text/wider context.	0	Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–2

Indicative Content

6 How does Plato depict Diotima, Socrates and Alcibiades as contrasting and engaging characters?

For AO1, candidates should refer to all three main characters and base their analysis on effective reference to the text of this excerpt. They should refer accurately to Diotima's dialogue with Socrates and to Alcibiades' entrance towards the end of the excerpt.

For AO3, candidates should make the distinction between the representation of Diotima as serious and thoughtful, while Alcibiades is rowdy and provocative. Socrates himself is represented as a humble pupil learning from the sage Diotima, which is an amusing reversal of his usual role in Plato's dialogues. Candidates may well also observe that Diotima is represented as a very forceful character; she makes strong assertions and doesn't hesitate to rebuke Socrates when she feels that his argument is weak or that he is not pursuing the enquiry with sufficient rigour. A good example of this is when she says, 'How do you design to become a master of love-matters, if you can form no notion of this?' Diotima's authority is demonstrated by her long speeches, which are eloquent and thought-provoking and even at times inspiring. Alcibiades' arrival completely changes the atmosphere of the dialogue, and he provokes Socrates to be more active in the discussion as well. Socrates is characterised more fully in latter part of the extract than before. Alcibiades' praise of Socrates is carefully prepared, so we realise that Alcibiades will have some interesting thoughts to offer and that he will give us a new insight into Socrates' personality. Again, candidates should be credited for developing their own argument, provided that it is coherent and well-supported from the text.

7 What are the strengths and weaknesses of Herodotus' account of the battle of Marathon and the events leading up to it?

For AO1, candidates should demonstrate accurate knowledge of the relevant prescribed sections of Herodotus VI, such as the Persians attacks on Naxos and Eretria, Pheidippides' mission to Sparta, Hippias' dream, the arrival of the Plataeans, the differing views of the Athenian generals, Miltiades' speech before the battle, the role of Callimachus, the description of the battle itself including the tactics, the fallen individuals and the casualty figures.

For AO3, candidates may well argue that the main strength of Herodotus' account is how effectively he engages his readers. Herodotus' narrative appears systematic and detailed, he states his facts confidently, but often without reference to sources. Hippias' dream and Miltiades' speeches are entertaining, but they are typical of earlier literary texts, such as Homeric epic. Herodotus' description of the battle of Marathon appears coherent and logical, but we may consider how anyone could be certain of the events and tactics of the battle. The description of heroic individuals, such as Callimachus and Cynegirus, is certainly moving and is consistent with other sources (e.g. Aeschylus). Herodotus' figure for the Athenian dead is probably accurate as the Athenians compiled names for an official casualty list, which they engraved on their monument to the fallen. His figure for the Persian dead may well be too high, but it compares favourably to the exaggerations of later writers. Herodotus' literary skills mean that that his account is certainly memorable; however a certain level of scepticism is probably healthy when considering the events of the Marathon campaign historically. Candidates should be credited for developing their own views of the strengths and weaknesses of Herodotus' account of the battle of Marathon and the events leading up to it, provided that they are coherent and well-supported from the text.

8 Is it fair to accuse Herodotus of being biased in favour of the Athenians?

For AO1, candidates should demonstrate accurate knowledge of Herodotus' description of the Spartan king Cleomenes and his campaign against Argos, the Persians attack on Eretria and the Eretrians' failure to put up effective resistance, the help that the Plataeans gave to the Athenians, the tensions between the Thebans and the Plataeans, and most importantly a detailed knowledge of what Herodotus says about the Athenians' action before, during and after the Marathon campaign.

For AO3, candidates should explain how they understand the term 'biased'. They may well conclude that Herodotus seems to aim much of his narrative at an Athenian audience for his recitations there, but that he is capable of criticising the Athenians, as well as praising them. Herodotus does appear quite harsh in his analysis of Cleomenes, the Spartan king. He includes traditions that are hostile to Cleomenes and does not record information that we know from other sources which is more favourable. Spartan government, though, was divided during this period and Herodotus' narrative does help us to understand the disputes within the leading Spartan families.

Candidates might consider whether Herodotus fails to give the Eretrians sufficient credit in comparison to the Athenians. Certainly the contrast in their level of resistance is striking. However, Herodotus does credit Aeschines the Eretrian with the patriotism to give the Athenians good advice. Most candidates may well conclude that Herodotus' narrative of the fall of Eretria is fair and balanced. Herodotus shows that he can credit Greeks other than the Athenians with his positive description of the Plataeans. As they were the Athenians' most loyal allies, this is hardly surprising. Certainly Herodotus' positive view of the Plataean alliance with Athens would have gone down well with an Athenian audience.

Herodotus' analysis of the Athenians' action at the battle of Marathon is very positive; this is, however, understandable. He certainly portrays the leading Athenian commanders, such as Miltiades and Callimachus, as heroes, but he makes clear that other generals were by no means so resolute. His praise of the heroic dead, such as Stesilaus and Cynegirus is very moving. His statement that the Athenians were the first Greeks to charge at the Persians at a run is very striking. It certainly would have pleased the Athenian audience, but it fits the spirit of the events at Marathon, even if it is unfair to the previous Greeks who had fought the Persians, such as the Ionians. Herodotus' positive portrayal of the Athenians at Marathon is completely understandable. They were heroic in resisting the Persians with very few allies. They took a big risk, but were victorious.

Herodotus is certainly critical of the Athenians during his description of Miltiades' later campaign against the Parians. The Athenian assembly appears gullible in supporting his proposal, while Miltiades himself is depicted as devious and motivated by personal spite rather than public goodwill. Thus it is fair for candidates to argue that Herodotus is sympathetic towards the Athenians and that he almost certainly was concerned to please an Athenian audience. It is, however, unfair to accuse him of systematic bias in their favour. Again, candidates should be credited for developing their own argument, provided that it is coherent and well-supported from the text.

Example Candidate Response – Distinction (D1)

Plato's characterisation of Socrates, Alcibiades and Diotima ~~act~~ ~~to~~ ~~produce~~ serves to produce a vivid and engaging end to the Symposium, ~~thereby~~ thus bringing his philosophy to life.

Socrates and Diotima ~~form~~ ~~the~~ ~~first~~ together ~~act~~ act as characters in a traditional Socratic dialogue, the one questioning the (other's) other's erroneous beliefs, and thus leading him to the truth. In this case however the roles are reversed, and instead of Socrates questioning another, he is found at the opposite end, suffering what he normally puts others through. The end result is at times almost comic; with Socrates ~~be~~ appearing as ignorant and slow - "how can you hope to understand the matters of love if you can't even understand this?", asks Diotima, with Socrates humbly replying that that is why he needs a teacher. ~~The~~ ~~down~~ ~~out~~ ~~ones~~ ~~interrogation~~ as Socrates is slowly led towards the truth (at times seeming most like a keen but stupid pupil) are brought vividly to life by the conversational tone and the fast pace of the ~~long~~ language.

Diotima is however no Socrates: she does not pretend, as he so often claims to, to know nothing, but instead offers a prophetic vision of "the truth". She is at times impatient with her pupil, even perhaps rude - she laughs at his ignorance, accuses him of stupidity, and expresses doubt that

A01 + 3

A03

A03
A little more detail

A03

he could ever be initiated into the final mysteries. She appears in many respects, especially her authoritative tone, to have echoes of the Athenian Sophists, travelling teachers who would train young men, for in return for a substantial fee (the difference being of course that Socrates does not, it seems, being charged) - at one point this is referenced directly: she replies to Socrates' question of "like a perfect sophist". Yet this in turn adds a possible negative slant to her character: Socrates (and the Plato did not approve of Sophists, and Socrates' claim to know nothing stands in direct opposition to their claim to be able to teach everything.

The dynamic between the two drives Socrates' account of love on, culminating in the great prophetic revelation of the nature of beauty: here any remaining pretence of dialogue is abandoned for sweeping rhetoric, further reinforcing Diotima's pro role as priestess and Sophist.

The next episode, following Diotima's revelation, marks the entrance of Alcibiades, and his subsequent conversation with them spent about Socrates.

Alcibiades is brilliantly characterized. His style of speech upon entering is in the style of a drunk man, repeating words, and using a thmes simple and at times deliberately silly flowery language - "where's Agathon, take me to Agathon", he says, and when addressed

by Erismachus who calls him the best son of most outstanding fathers. He is a sudden, shocking contrast to the previously intellectual and sober atmosphere, immediately taking charge to transform the evening into a proper drinking party.

The conversation with Socrates is characterised by a highly flirtatious tone: with deliberate mock military language, he accuses Socrates of lying in ambush for him, and claims that he deliberately chose the best looking person (Agathon) to sit down by. Socrates responds in kind, pointing out that Alcibiades is a peacock, who gets jealous whenever he even talks to another man. (~~Alcibiades replies this, and the scene~~)

The light-hearted nature of the scene is reflected in Alcibiades' speech, which portrays vividly the contrast between the pair: old, ugly Socrates (Alcibiades accuses him of looking like a satyr) is utterly uninterested in the sexual advances of the young and beautiful Alcibiades, thus turning the normal convention (the older man pursuing the younger, mentioned by Pausanias in his speech) on its head.

Plato thus characterises the three in a variety of ways, but with a skill that brings every scene vividly to life.

Examiner Comment

This is a full and detailed answer, worthy of a mark in the D1 range. The answer understands how Socrates and Diotima engage in Plato's preferred method of dialogue, but also how the ordinary roles (Socrates as respondent rather than questioner) are reversed. This last point could have received a slightly more detailed treatment, but the understanding of the characterisation of Alcibiades is very good ('a sudden, shocking contrast'; a conversation with Socrates that has a 'highly flirtatious tone'). There is some nice understanding of the cultural context as well, when the candidate notes that a younger man in pursuit of an older man is an inversion of ordinary practice.

Example Candidate Response – Distinction

8. In Book II of Aeschylus' 'Agamemnon' it can be argued that ~~it is~~ it is unfair to accuse Aeschylus of being 'biased' in favour of the Athenians. Although it is perhaps true that the Athenian character is ~~is~~ sometimes more clearly characterised and defined than other, they are by no means characterised consistently generally, and other peoples certainly have roles to play in the narrative.

~~For~~ The apparent bias towards the Athenians which could be seen in the role ~~is~~ could perhaps be seen in the characterisation of the Athenian figures, namely Menelaos and Agamemnon. ~~Menelaos~~ Menelaos' character is undoubtedly obvious in that he leads the Athenians to victory at Mycenae; his patriotic speech is compelling, while he perhaps exhibits his heroism in ~~it~~ waiting until his own presidency to launch the attack on the Persians. However, this irony is heavily overshadowed by his conduct following the battle of Mycenae; he is presented as being arrogant in pursuing his own petty grudges in war against the Persians while the Athenians themselves are portrayed

✓ AO3

✓ AO2

AO2 + 3

less than generally in that they may be tempted into an ill-defined compromise by the prospect of riches. His character is perhaps somewhat redeemed by the story of his capture of Lemnos, which ends with the historically satisfying twist by which he indeed captures ~~the~~ the island despite the ~~seemingly~~ supposedly impossibility of the islanders' terms. However, Miltiades' death is essentially ignominious and unheroic, in a similarly historical, ~~but this time~~ twist, Miltiades, tempted by his greed for money into his expedition to Persia, is last referred to ~~as~~ in the narrative, not by his subsequent death, but by the fact that his son must pay a heavy fine to the Athenians for his conduct. It therefore cannot be said that Pericles is biased in favour of the Athenians in terms of the characterisation of their leader. Similarly, Hippias, the former Athenian tyrant, is presented almost comically through the account of his dream and the teeth which he loses on the ~~shore~~ the shores while weeping. Although this characterisation is perhaps due to the fact that Hippias has deserted the Athenian side, his Athenian origins cannot be ~~completely~~ disregarded. It is therefore clear that Pericles does not characterise his Athenian character unambiguously generally!

/ A02r3

/ A02r3

/ A02r3

/ A02r3

It is also difficult to argue that the narrative is dominated by Athenians, and that Herodotus favors them in this respect, as Cleomenes, a Spartan king, occupies a large part of the narrative. The description of his madness and bridge suicide is just as vividly rendered as the stories of the Athenians, while the slight comedy of his madness as he thrusts his staff into the faces of the Spartans is perhaps comparable to the comedy of Hippias' character. However, Herodotus includes favourable descriptions of several different peoples, such as the Sabeans, in resisting Darius the Mede, the Carystians, in resisting the Persians and the Persians, in refusing to yield to the Athenians' ridiculous requests for them to hand over their country in a time of need. Indeed, Herodotus makes a point of presenting the differing views of the Peloponnesians and the Athenians over the matter of acquiring the land near Mt. Rhamnus; here it could even be argued that the Athenians are presented unfavorably, as they unjustly take the Peloponnesians' land with only ill-founded excuses, although Herodotus here makes no stated judgement.

It can therefore be concluded that Herodotus cannot be fairly accused of

A01+3

A03

A01+3

A01+3

being biased in favour of the Athenians. Although there is necessarily a slight narrative focus on them due to the subject of the battle of Marathon, they are by no means presented as wholly ~~of~~ reputable, while Herodotus places emphasis on the ~~of~~ actions of other peoples as well.

7+10

! A.c. intelligent and well-informed essay.

17

Examiner Comment

This is in fact a high D2 mark, being on the D1 threshold. In this essay, a detailed knowledge of the text is on display, and the argument is balanced and well-organised. The candidate shows a clear understanding of how Herodotus' narrative – especially of the battle of Marathon and events around it – are crucial to determining whether Herodotus is biased in favour of the Athenians (the characterisation of Miltiades is dealt with in some detail). At the same time, the candidate nicely argues that Herodotus' characterisation of the Athenians is not uniformly favourable, although the Athenians are dominant within the narrative. This is a well-argued and sophisticated point, typical of a piece of work very worthy of such a high mark.

Example Candidate Response – Merit

7. Herodotus's account of the battle of Marathon is very effective, as it suits his style of writing, however, the way the events leading up to it are conveyed is highly confusing and ~~confusing~~ undramatic, something that Herodotus is normally strong at.

Leading up to the battle, Herodotus gives us a good ~~scope~~ ^{of} scope of the situation and events before the battle, telling us of the Persian advance to Marathon via the islands, the negotiations between ~~the~~ Athens and Sparta for uniting ~~and~~ the deliberation to go to war of the 10 generals and archon Polemarchus ~~us~~. However, all these events have sub-stories, of which Herodotus goes in to great ~~detail~~ detail in all of them. During the Persian attacks ~~of~~ on the islands, great detail is given to the island of Euboea, which regardless of the necessity of this due to Euboea's larger size and ~~warrior~~ ^{warrior} population, makes the ~~rest~~ reader lose focus on the ~~battle~~ advance itself, as ~~they~~ ^{they} are in a ~~separate~~ separate war here.

Similarly, in the negotiations with Sparta, the story of Kleistippides and ~~of~~ ^{of} Pausanias ~~down~~ ^{down} the story and the process of the agreement, making it less dramatic as it all happens ~~far~~ ^{far} slower ~~or~~. The ~~detail~~ focus ~~also~~ also momentarily shifts to the Athenians, as they ~~has~~ ^{has} build a

✓ NO.2.

NO.1.

✓ NO.1.

temple area to Pan and have Lamp rices and yearly rites for him. Lastly, the ~~then~~ discussion of ~~Miltiades~~ the 10 Generals and the war archon Polemarchus as to whether or not to actually go to war with the Persians is subordinated by a lengthy account of Miltiades's father and his Olympic victories in exile.

/ A01+3

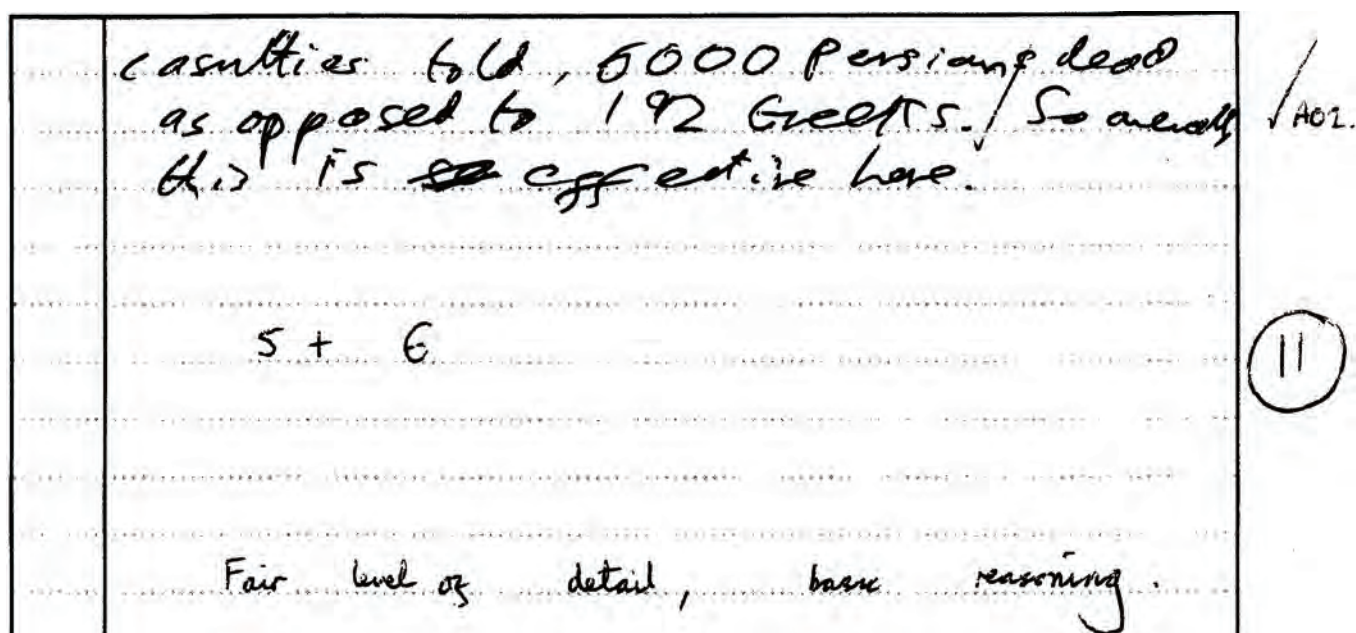
All these side tracks make the build up to the battle very slow and confusing, not aided by Herodotus's highly narrative style, which is not suited for this looking at the wider picture and general description of a political and historical situation.

/ A03

~~Herodotus~~ The Battle itself* is described highly effectively by this same style, as the narrative style his notes the events of the battle very dramatic and vivid as he describes them as they happen. How they set up for battle, with strong flanks and a weaker middle, on a few ranks deep, then the battle itself, although explained only briefly, it gives good detail, with ~~that~~ their running attack. Lastly, even the aftermath is explained well, with us being told that their idea worked and the winners quickly reeled and the

/ A03

/ A01



Examiner Comment

This essay displays quite a lot of accurate detail, but is not consistently deployed to produce a compelling answer to the question. The opening sentence, for instance, is direct but lacks rigour ('Herodotus' account of the battle of Marathon is very effective, as it suits his style of writing . . .'); one could argue, in fact, that it is rather confused. There is a reference as well to Herodotus' 'highly narrative style', which seems tautological or, perhaps, trivial. Detailed reference meant that this essay achieved a mid-M2 grade; better argument would have allowed a higher mark.

Classical Greek Paper 3

Unseen Prose Translation Question

1 Translate into English. Write your translation on **alternate** lines.

Although their attempts to negotiate a peaceful transit are unsuccessful, Xenophon and his men pass through the territory of the Carduchians with only minimal loss.

ἐνθα δὴ οἱ μὲν Καρδοῦχοι¹ ἐκλιπόντες τὰς οἰκίας ἔχοντες καὶ
 γυναῖκας καὶ παῖδας ἔφευγον ἐπὶ τὰ ὄρη. τὰ δὲ ἐπιτήδεια πολλὰ ἦν
 λαμβάνειν, ἦσαν δὲ καὶ χαλκώμασι² παμπόλλοις κατεσκευασμένοι
 αἱ οἰκίαι, ὧν οὐδὲν ἔφερον οἱ Ἕλληνες, οὐδὲ τοὺς ἀνθρώπους ἐδίωκον,
 ὑποφειδόμενοι, εἴ πως ἐθελήσειαν οἱ Καρδοῦχοι¹ διέναι αὐτοὺς ὡς
 5 διὰ φιλίας τῆς χώρας, ἐπεὶ περ βασιλεῖ πολέμιοι ἦσαν· τὰ μὲντοι
 ἐπιτήδεια ὅτω τις ἐπιτυγχάνοι ἐλάμβανεν· ἀνάγκη γὰρ ἦν. οἱ δὲ
 Καρδοῦχοι¹ οὔτε καλούντων ὑπήκουον οὔτε ἄλλο φιλικὸν οὐδὲν
 ἐποίουν. ἐπεὶ δὲ οἱ τελευταῖοι τῶν Ἑλλήνων κατέβαινον εἰς τὰς κώμας
 10 ἀπὸ τοῦ ἄκρου ἤδη σκοταῖοι - διὰ γὰρ τὸ στενὴν εἶναι τὴν ὁδὸν ὅλην
 τὴν ἡμέραν ἢ ἀνάβασις αὐτοῖς ἐγένετο καὶ κατάβασις - τότε δὴ
 συλλεγέντες τινὲς τῶν Καρδούχων¹ τοῖς τελευταίοις ἐπετίθεντο, καὶ
 ἀπέκτεινάν τινας καὶ λίθοις καὶ τοξεύμασι κατέτρωσαν, ὀλίγοι ὄντες·
 15 ἐξ ἀπροσδοκῆτου γὰρ αὐτοῖς ἐπέπεσε τὸ Ἑλληνικόν. εἰ μὲντοι τότε
 πλείους συνελέγησαν, ἐκινδύνευσεν ἂν διαφθαρῆναι πολὺ τοῦ
 στρατεύματος.

(Xenophon, *Anabasis*, IV.i.8-11)

¹ ὁ Καρδοῦχος, τοῦ Καρδούχου a Carduchian (inhabitant of Carduchia, an area in modern south eastern Turkey)

² τό χάλκωμα, τοῦ χαλκώματος a bronze vessel

[45 + 5 for style and fluency]

Mark Scheme

1 Translate into English.

Xenophon *Anabasis*, IV. i. 11–18

1 1 2 1 1
 ἔνθα δὴ οἱ μὲν Καρδοῦχοι ἐκλιπόντες τὰς οἰκίας ἔχοντες καὶ
 1 1 1 1 1 1 1
 γυναῖκας καὶ παῖδας ἔφευγον ἐπὶ τὰ ὄρη. τὰ δὲ ἐπιτήδεια πολλὰ ἦν
 1 1 1 1 2
 λαμβάνειν, ἦσαν δὲ καὶ χαλκώμασι παμπόλλοις κατασκευασμένοι
 1 1 1 2 1 1 1 1
 αἱ οἰκίαι, ὧν οὐδὲν ἔφερον οἱ Ἕλληνες, οὐδὲ τοὺς ἀνθρώπους ἐδίωκον,
 2 1 1 2 1 2 1
 ὑποφειδόμενοι, εἴ πως ἐθελήσειαν οἱ Καρδοῦχοι διέναι αὐτοὺς ὡς
 1 1 1 1 1 1 1
 διὰ φιλίας τῆς χώρας, ἐπεὶ περ βασιλεῖ πολέμιοι ἦσαν· τὰ μέντοι
 1 2 1 2 2 1 1 1
 ἐπιτήδεια ὅτῳ τις ἐπιτυχάνοι ἐλάμβανεν· ἀνάγκη γὰρ ἦν. οἱ δὲ
 1 1 2 2 1 1 1
 Καρδοῦχοι¹ οὔτε καλούντων ὑπήκουον οὔτε ἄλλο φιλικὸν οὐδὲν
 2 1 1 1 2 1 1
 ἐποίουν. ἐπεὶ δὲ οἱ τελευταῖοι τῶν Ἑλλήνων κατέβαινον εἰς τὰς κώμας
 1 1 1 2 1 1 1 2 1 1
 ἀπὸ τοῦ ἄκρου ἤδη σκοταῖοι - διὰ γὰρ τὸ στενὴν εἶναι τὴν ὁδὸν ὅλην
 1 2 1 2 1 2 1
 τὴν ἡμέραν ἢ ἀνάβασις αὐτοῖς ἐγένετο καὶ κατάβασις - τότε δὴ
 2 1 1 1 2
 συλλεγέντες τινὲς τῶν Καρδοῦχων¹ τοῖς τελευταίοις ἐπετίθεντο, καὶ
 2 1 1 1 2 1
 ἀπέκτεινάν τινας καὶ λίθοις καὶ τοξεύμασι κατέτρωσαν, ὀλίγοι
 2 2 1 1 2 1 1 1
 ὄντες· ἐξ ἀπροσδοκῆτου γὰρ αὐτοῖς ἐπέπεσε τὸ Ἑλληνικόν. εἰ μέντοι
 1 2 2 2 2 1
 τότε πλείους συνελέγησαν, ἐκινδύνευσεν ἂν διαφθαρῆναι πολὺ τοῦ
 1
 στρατεύματος.

Total for Prose Unseen Translation = 135 marks ÷ 3 = 45

Add a maximum of 5 marks to the total out of 50 for quality of English in line with the marking grid below.

If there is no mark over a word, then it is ignored. In general, a word must be translated wholly correctly (e.g. as object, as plural), and in the correct syntactic relation to other words, to gain the mark.

Style mark descriptors

5	Comprehensively fluent and idiomatic.
4	Judicious recasting of the Classical Greek with good choice of vocabulary in accordance with English idiom and register.
3	Some attempt to move beyond the literal to an idiomatic rendering of the text through use of a range of grammatical structures.
2	Some evidence of recognition of use of idiom.
1	Very literal translation with only occasional attempt to capture appropriate idiom.
0	Very literal translation with no attempt to capture appropriate idiom.

Example Candidate Response – Distinction (D1)

1 ¹ ~~When~~ ¹ the Carduchians fled into the mountains, having left ²
 behind ¹ homes and, those that had them, wives and children. // 11

And there were many provisions to take, and the houses were
 also equipped ² with very many bronze vessels, none of which
 the Greens took // and they did not ~~peruse~~ pursue the people, 15
 sparing them, hoping that the Carduchians might be willing
 for them to go through, ²
~~for allow them to pass~~ as if through a friendly land, since
 they were enemies of the King // However, ~~both~~ men took 20
 provisions wherever they came across them: for there was
 necessity. But the Carduchians were neither answering those
 who called them nor doing anything else friendly // And when 23
 the Green rearguard was descending into the villages from the
 summit, in the dark already — for because the road was narrow,
 the ascent and descent took them the whole day // then 28
 indeed some of the Carduchians gathering together attacked the

¹ rearguard, and ~~first~~ ² ~~number~~ ¹ they killed men with stones and
² wounded them with arrows, being ¹ few in number // ² For the
² Green force fell on them unexpectedly. ² If, however, they had
² ~~then~~ ¹ gathered more men, at that time, ¹ ~~they~~ ¹ ~~from~~ ¹ much of
¹ the army might have ² been destroyed. // ^{132 ÷ 3}
 style Mark $\frac{4}{5}$ = $\frac{44}{45}$ $\frac{132}{135}$

18

17

48

Examiner Comment

It is difficult to fault this translation. The candidate is clearly fully in control of what the passage means. A couple of small errors near the end stop the award of full marks for the translation. The English is just a little clunky – ‘for there was necessity’ – which explains why we gave 4/5 marks for style and fluency. But be sure: this an exceptionally good translation.

Example Candidate Response – Distinction

① Then indeed, the Carduchians, on the one hand,
 leaving their houses with women and children
 fled into the hills. On the other hand, there were
 many provisions to take, which houses were
 prepared with very many bronze vessels, which the
 Greeks did not take nor did they prove the people,
 (saying that they would) spare them, despite them being enemies of the king,
 if the Carduchians would let us go through as
 through friendly territory. However, ^{any} ~~some~~ who
 chanced upon the provisions, took them: for it
 was necessary. The Carduchians neither replied
 to the summons/treaties or did anything else
 friendly. When the rear-guard of the Greeks was
 going ^{down} into the lands from the heights it was already
 dark - for now the climb and descent along the
 road through the pass happened to be a whole

day for them // then, indeed, some of the Carduchians
 collecting together attacked the rearguard and
 killed and wounded several men with rocks
 and arrows, though they (the Carduchians) were few //
 For a Greek victory for them happened out of the blue.
 If they had, however, collected more men, it would
 have been impossible to have surprised the army so
 much //

$108 \div 3 = \frac{36}{45}$

Style Mark $\frac{3}{5}$

23
 18
 10
 108
 39

Examiner Comment

This is a very good attempt indeed, fully worthy of a mark in the mid-D2 range. There was some lack of vocabulary, as in not knowing ὑποφειδόμενοι. Most problems, though, occurred towards the end of the passage, in particular the final two sentences. Still, there was some good choice of vocabulary (e.g. 'rearguard'), which meant that the translation was rewarded with 3/5 marks for style and fluency.

Unseen Verse Translation Question

- 2 (a) Translate into English. Write your translation on **alternate** lines.

Admetus regrets his wife Alcestis has sacrificed her life for his.

φίλοι, γυναικὸς δαίμον¹ εὐτυχέστερον
 τοῦμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὅμως·
 τῆς μὲν γὰρ οὐδὲν ἄλγος ἄψεται ποτε,
 πολλῶν δὲ μόχθων εὐκλεῆς ἐπαύσατο.
 ἐγὼ δ', ὄν οὐ χρῆν ζῆν, παρὲς τὸ μόρσιμον², 5
 λυπρὸν διάξω βίοτον· ἄρτι μανθάνω.
 πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι;
 τίν' ἂν προσειπῶν, τοῦ δὲ προσρηθεὶς ὑπο,
 τερπνῆς τύχοιμ' ἂν εἰσόδου; ποῖ τρέψομαι;
 ἡ μὲν γὰρ ἔνδον ἐξελεῖ μ' ἐρημία, 10
 γυναικὸς εὐνάς εὐτ³ ἂν εἰσίδω κενὰς
 θρόνους τ' ἐν οἷσιν ἴζε, καὶ κατὰ στέγας
 ἀύχμηρὸν⁴ οὐδας⁵, τέκνα δ' ἀμφὶ γούνασι
 πίπτοντα κλαίῃ μητέρ', οἱ δὲ⁶ δεσπότην
 στένωσιν οἷαν ἐκ δόμων ἀπώλεσαν. 15
 τὰ μὲν κατ' οἴκους τοιάδ'· ἔξωθεν δέ με
 γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ξύλλογοι
 γυναικοπληθεῖς· οὐ γὰρ ἐξανέξομαι
 λεύσσων δάμαρτος τῆς ἐμῆς ὁμήλικας.

(Euripides, *Alcestis*, 935-953)

- | | |
|-------------------------------------|----------------|
| ¹ ὁ δαίμων, τοῦ δαίμονος | destiny (here) |
| ² τὸ μόρσιμον | fate |
| ³ εὐτ' | when |
| ⁴ ἀύχμηρὸς | dirty |
| ⁵ το οὐδας | floor |
| ⁶ οἱ δὲ | and others |

[40 + 5 for style and fluency]

- (b) Write out and scan lines 5 and 6 marking in the quantities.

[5]

[Total: 50]

Mark Scheme

2 (a) Translate in English.

Euripides *Alcestis* 935–953

1 1 1 2
 Φίλοι, γυναικὸς δαίμον' εὐτυχέστερον
 2 1 1 1 2 1
 τοῦμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὅμως·
 1 1 1 1 2 1
 τῆς μὲν γὰρ οὐδέν ἄλγος ἄψεταιί ποτε,
 1 1 1 2
 πολλῶν δὲ μόχθων εὐκλεῆς ἐπαύσατο.
 1 1 1 1 1 2 1
 ἐγὼ δ', ὄν οὐ χρῆν ζῆν, παρείς τὸ μόρσιμον,
 1 2 2 1 1
 λυπρὸν διάξω βίστον· ἄρτι μανθάνω.
 1 2 1 2
 πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι;
 1 2 1 2 1
 τί' ἂν προσειπῶν, τοῦ δὲ προσρηθεῖς ὑπο,
 1 2 1 1 2
 τερπνῆς τύχοιμ' ἂν εἰσόδου; ποῖ τρέψομαι;
 1 1 2 1 2
 ἢ μὲν γὰρ ἐνδον ἐξελεῖ μ' ἐρημία,
 1 1 2 1
 γυναικὸς εὐνάς εὐτ' ἂν εἰσίδω κενῆς
 1 1 1 2 1 1
 θρόνους τ' ἐν οἴσιν ἴζε, καὶ κατὰ στέγας
 1 1 1 1 1
 αὐχμηρὸν οὐδας, τέκνα δ' ἀμφὶ γούνασι
 2 2 1 1 1
 πίπτοντα κλαίῃ μητέρ', οἱ δὲ δεσπότην
 2 1 1 1 1
 στένωσιν οἴαν ἐκ δόμων ἀπώλεσαν.
 1 2 1 1 1
 τὰ μὲν κατ' οἴκους τοιάδ'· ἐξωθεν δέ με
 1 2 1 1
 γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ξύλλογοι
 2 1 1 2
 γυναικοπληθεῖς· οὐ γὰρ ἐξανέξομαι
 1 2 1 2
 λεύσσω δάμαρτος τῆς ἐμῆς ὁμήλικας.

Total for Verse Unseen Translation = 120 marks ÷ 3 = 40

Add a maximum of 5 marks for style in line with the marking grid below.

If there is no mark over a word then it is ignored. In general, a word must be translated wholly correctly (e.g. as object, as plural) and in the correct syntactic relation to other words, to gain the mark.

Style mark descriptors

Mark	Descriptor
5	Comprehensively accurate and fluent. Highly appropriate vocabulary used throughout; subtleties of language are replicated. Candidate captures the sense of the poetry through sensitive phrasing and strong appreciation of sentence structure.
4	Candidate conveys an understanding of the poem that goes well beyond a good translation. Use of well-chosen vocabulary and appropriate phrasing are regular features. An appreciation of the form, structures and conventions of poetry is evident.
3	There are frequent, if not always successful, attempts to render the translation into elegant English. A good spread of felicitous translation of individual words or short phrases, but these tend to be isolated rather than building up a sense of fluency. Some success is achieved in replicating literary devices (e.g. alliteration, sibilance, etc.).
2	There are regular attempts to use vocabulary and phrases that are in keeping with the tone of the passage. A reasonable range of individual words and phrases are handled sensitively; however, there is inconsistency in the translation as a whole. There is some success in capturing the emotional tone of the poem.
1	There are occasionally successful attempts at capturing a sense of poetry through appropriately chosen words and phrases and some limited appreciation of the passage as a piece of poetry is communicated in, for example, attention to the effects of punctuation and appropriate use of tenses.
0	The translation may be literally accurate but there is no attempt to capture a sense of style, structure and idiom. Understanding of the subtleties of vocabulary is very limited; there is little if any sense of the emotional tone of the passage being communicated through the translation.

(b) Write out and scan lines 5 and 6 marking in the quantities.

10 marks for feet (one mark off for each incorrect foot) excluding the final foot.

Again divide by 2 for a mark out of 5.

υ - / υ - / - - / υ - / υ - / (υ υ)
 ἔγω δ', ὄν οὐ χρῆν ζῆν, παρῆς τὸ μόρσιμον,

- - / υ - / - υ υ / υ - / υ - / (υ -)
 λυπρὸν διάξω βίοτον· ἄρτι μανθάνω.

Example Candidate Response – Distinction (D1)

2a) Friends, I consider the destiny of my wife more fortunate than my own, although it does not seem so. // For never will she suffer any grief, and ~~with her death~~ she made a famous end to her hardships. // But I, who should not ^{be alive} have ~~been~~ ^{met} ~~deceived~~ my fate, must live ~~through~~ on through my grief: ~~for~~ I have just understood // For how will I endure the ^{consider} ~~interest~~ of this house? ~~Spending to whom, or~~ Having spoken to whom, or been ~~to~~ spoken to by what person, would I ~~find~~ ^{any chance} ~~meet with~~ ~~upon~~ a pleasant ^{consider?} ~~in~~ ~~the~~ ~~house~~? // Where will I turn? // For loneliness gnaws at me inside, when I see the empty bed of my wife, and the chairs on which she sat, and the dirty floor throughout the house, // and the children falling about my knees cry for their mother, and others groan for ~~the~~ ^{what a} ~~the~~ ~~mistress~~ ~~they~~ ~~lose~~ ~~lost~~ from the house. // Such are things ~~at~~ ^{in the} ~~at~~ home. But outside, the weddings of the ~~theatricals~~ may tame me, and the gatherings

13

11

15

20

19

16

2 1 2 1

full of women // for I will not ~~not~~ endure seeing ~~the friends~~
~~any~~ women who ^{resemble} ~~resemble~~ my wife.

114 ÷ 3 = 38 / 40 style Mark 4 / 5 114

b) $\begin{array}{cccccccc} \checkmark & & \checkmark & & & \checkmark & & \checkmark \\ \text{u} & - & | & \text{u} & - & | & - & | & \text{u} & - & | & \text{u} & - & | & \text{u} & - \end{array}$
 εγω δ', ὄν οὐ χρην ἴην, παρεις το μορσιμον,
 $\begin{array}{cccccccc} \times & & \checkmark & & \checkmark & & \checkmark & & \checkmark & & \checkmark \\ \text{u} & - & | & \text{u} & - & | & - & | & \text{u} & - & | & \text{u} & - & | & \text{u} & - \end{array}$
 λυτρον διαξω βροτον· ἀρε μανθανω.

Overall Total for gm 2. 47

Examiner Comment

This was a splendid effort and fully exemplifies what we mean by a D1 answer. There are very few errors in grammar, syntax or vocabulary: the candidate has a clear and precise grasp of what the passage means. On top of that, the translation is rendered in perfectly readable and appropriate English, as in the phrase 'For loneliness gnaws at me inside, when I see the empty bed of my wife, and the chairs on which she sat, and the dirty floor throughout the house . . .' and so on.

Example Candidate Response – Merit

2b.

$\acute{\epsilon}\gamma\omega$ | δ' , $\acute{\omicron}\nu$ $\acute{\omicron}\upsilon$ | $\chi\rho\eta\nu$ $\zeta\eta\nu$ | $\pi\alpha\rho\epsilon\iota\varsigma$ $\tau\omicron$ $\mu\omicron\rho\phi\iota\mu\omicron\alpha$
 $\lambda\upsilon\pi\rho\omicron\nu$ | $\delta\epsilon\alpha$ $\xi\omega$ $\beta\iota\omicron\tau\omicron\nu$ | $\acute{\alpha}\rho\tau\epsilon$ $\mu\alpha\nu\theta\alpha\nu\omega$

(5)

2a. Friends, I ^{consider} ~~think~~ the destiny ~~of~~ of my wife
 more favourable than mine, although
 nevertheless ~~you~~ you don't think so. ~~For~~ For
 nothing of my grief is then fitting and it ceases
 the many well heard taits. And I who life is not
 necessary for, you are present fate, I lead a sad life.
 Lately I understand. For ~~how~~ how will I
 endure the ^{entrance} ~~interior~~ of ~~the house~~ the house?
 Would anyone looking, and having been moved by this,
 would ~~be~~ he happen to consider it as a pleasant

13

5

12

8

~~interior?~~ entrance? For ~~the~~ inside lies my
 desire, when I might go in the empty throne
 of the noble woman on which she sat, under the
 roof on the dirty floor, and the children might
~~fall~~ ^{falling} on ~~their knees~~ both trees might weep
 for their mother and they would ~~would not~~
 allow the womanly groans from the house.
 Such things would be in the house ~~and~~
 And the wives of the Thessalians they might be
 bourn from inside me and the relatives having
 been filled with womanliness. For I will not
 endure the shame of my dead wife.

11

9

4

6

Style Mark

1/5

23/40

68/120

Total for qn. 2.

29

Examiner Comment

There was a good understanding of poetic metre here, with the candidate scoring full marks in the scansion exercise. The precise meaning of the verse, however, was not always grasped. The translation begins well but from lines 8–9 begins to encounter more problems, partly down to lack of sure vocabulary (ἐρημία is incorrectly translated, for instance). From this point in the translation, in fact, the English begins to make less sense, thus explaining the 1/5 mark for the style and fluency of the translation.

Classical Greek Paper 4

Prose Composition Question

Section A

On **alternate lines** translate the following passage into Greek:

As Croesus was standing there, fearing that he would be burned to death, he remembered that Solon once said that no man could be called happy as long as he was alive. For Solon, having visited Croesus in his travels, and after seeing the extent of the king's wealth and kingdom, was asked whom he considered the happiest of men. He named some people who were dead. When the king, greatly surprised and annoyed, exclaimed, 'Is my royal fortune so poor that you set others above me?', Solon replied that life was short and that the gods were jealous. Croesus, remembering these words, called three times on the name of Solon. The guards, hearing his cries, asked who Solon was. Eventually, Croesus replied: 'A man to whom all tyrants should talk.'

[Total: 40]

Croesus	<i>Κροῖσος</i>
Solon	<i>Σόλων</i>
I set above	<i>τιμάω πρό (+ gen.)</i>
jealous	<i>φθονερός, -ή, όν</i>

Mark Scheme

Section A: Prose Composition

As . . . death:	11
he . . . said:	6
that . . . alive:	10
For . . . kingdom:	14
was . . . men:	7
He . . . dead:	6
When . . . exclaimed:	8
Is . . . me:	9
(Solon) . . . jealous:	10
(Croesus . . . Solon):	8
The guards . . . replied:	8
A man . . . talk:	6

= 103. Then add 0, 1 or 2 marks for breathings according to the following tariff:

- 2 No errors
- 1 One or two errors
- 0 More than two errors

This gives a total of 105 divided by 3 = 35. Resulting marks with 1/3 should be rounded down, with 2/3 rounded up.

1 2 1 2 1 2 2
As Croesus was standing there, fearing that he would be burned to death,/// he

2 1 1 1 1 1 1 2 1 1 1
remembered that Solon once said// that no man could be called happy as long as

2 1 1 1 1 1 2 2
he was alive./// For Solon, having visited Croesus in his travels, and after seeing the

2 1 1 1 1 2 1 1
extent of the king's wealth and kingdom, /// was asked whom he considered the

2 1 1 1 1 1 1 1 1 1
happiest of men./// He named some people who were dead./// When the king,

1 1 1 1 1 1 1 1 1 1 1 1
greatly surprised and annoyed, exclaimed,/ 'Is my royal fortune so poor that you set

1 1 1 1 1 1 1 2 1
others *above* me?'/ (Solon) replied that life was short and that the gods were

1 1 1 1 1 1 2
jealous. / (Croesus), remembering these words, called three times on the name of

1 1 1 1 1 1 1 1 1
Solon. / The guards, hearing his cries, asked who Solon was. Eventually, Croesus

1 1 1 1 1 1
(replied):/// 'A man to whom all tyrants should talk.'

Then, in consideration of the whole passage, five marks for style and fluency are awarded according to the following grid:

5	Comprehensively fluent and idiomatic.
4	Judicious recasting of the English with good choice of vocabulary in accordance with appropriate idiom.
3	Some attempt to move beyond the literal to an idiomatic rendering of the text through use of more complex grammatical structures.
2	Some evidence of use of idiom, e.g. connectives, word order.
1	Very literal translation with only occasional attempt to capture idiom.
0	Very literal translation with no attempt to capture idiom.

[Total: 35 + 5 = 40]

Example Candidate Response – Distinction

A.	<p>ὁ δὲ Κροίσος ἰσχυρότατος ἔκει, ¹ ²φορούμενος μη κάναθῆσαι ¹ δὲ καὶ ¹ πρὸς θάνατον ¹μηνυθῆκε δὴ τὸν Σόλωνα τοῦτε ¹εἶποντα ὅτι χρη οὐδεὶς ² ¹καλεσθεὶς μακάριον βίον γε ²ὄντα. ὁ γὰρ Σόλων ²τιορέυμενος ¹ᾔδει παρὰ τὸν Κροίσον, ²ἰδὼν ¹τὰ ²πλῆθος ¹πλοῦσι καὶ τὴν βασιλείαν τὸν ¹βασιλέως, ἠρώτηθῆ ²τίνα νομίζε ²μακαριώτατον τῶν ἀνθρώπων. ¹ἔταμασε δὲ μεγάς τεθνηκότας. ¹ὁ μὲν βασιλεὺς ²πολυ ¹οὐ πιστευῶν καὶ ¹ποτα ἀχθόμενος ἔρησε. ἄρα τα ²μη ¹ἔμα βασιλεὶα παρὰ πλοῦσι οὕτως ¹μικρὰ ἔστι ὥστε αὐ τῶν</p>	<p>8 5 9 7 7 5 5</p>
----	--	--

άλλους προ ἐμὸν ἰ "· ὁ δὲ Σόλων ἅ
 ὑπέλαβεν βροχόν τε οὐ μακρὰν
 καὶ τοὺς θεοὺς ὑθεοτέρους εἶναι.
 ὁ οὖν Κρόσσος μνηστικῶν πάντων, εἰς
 τὸ ὄνομα τοῦ Σόλωνος ἐκαλήσεν. οἱ
 δὲ φυλάκες, ἀκουσάντες τὰς βουλὰς,
 ἡρώτων εἰς Σόλων ἔστι· τέλος
 δὲ ὁ Κρόσσος ἀπεκρίνατο ταδε·
 " ἄγῃ οἶω γῆ πάντας τυράγαντας
 λέγειν "

Same good Greek here.

$81 + 2 + 3 = 28 + 4 =$

Examiner Comment

This is a good example of a mid D2 level response. There are relatively few grammatical errors and syntactical rules are well understood. As far as the style and idiom are concerned, there is a notable attempt to link sentences correctly: note, for instance, the use of γάρ and οὖν. The candidate also understands the use of participles. All these things together mean that a style mark of 4/5 was well deserved.

Example Candidate Response – Merit

A	ὁ δὲ Κροῦσος, ἐν ἐκείνῳ τόπῳ ἴσταμενος,	
	φοβούμενος μὴ διαπυρσ ἀποκτείνῃ, μεμνηθε	7
	Σοῖλονος Λείποντος, ὅτι ἐξέσσι οὐδενὶ εὐφρονὶ	2
	καλεσθαι εἰ ζωασί. ὁ γὰρ Σοῖλων, ὁδοιπόρος	5
	ὢν, ἐλθὼν πρὸς τὸν Κροῦσον, καὶ ἰδὼν	
	τύσσαν αὐτοῦ θησαυρὸν ἦν τε καὶ πᾶσα αὐτῆς	
	τὸν χθονα ἦν, ἠρεθετο δὲ τὸν νομίζει	9
	τὸν εὐφρονὶ ἐκείνῳ ἀπὸ τοῦ Σοῖλονος μετὰ	4
	εἰπόντος περὶ τῶν ἀποθανόντων, ὁ βασιλεὺς μὲν	5

πολυ ὀργιζόμενος, διότι τοῦ ἀπροσδόκητον	3
ἦν, "ὅπως πενής" εἶπε "τον βασιλεως	
θεσαυρου ἔσσι ἕσσι τους ἄλλους προ ἔμου	
ἔπιμησας;"	5
ὁ δε Σολων εἶπε εἰς ὁ βίος μικρος ἔσσι	
καὶ οἱ Δαιμονες φθονεροι εἰσιν.	9
ὁ δ' οὖν Κρασιος, μεμνησας ταυτε, ἐπι	
των ὀνοματων Σολωνος ἔκαλε τρις.	4
οἱ δε φυλακες, τας αὐτου βουας ἀκουσαντες,	
ἤροτησαν ὅτινα Σολωνα ὄντα.	3 5
τελος δε Κρασιος "τις ἀνὴρ ἔσσι" εἶπε	
"ὅς ἔστι χρη πάντας βασιλεως λεγειν"	6
64 + 2 = 22 + 2 =	24

Examiner Comment

In this translation, there are a considerable number of grammatical errors, but at the same time there is also much that is correct. The candidate has well remembered, for instance, that the Greek verb meaning 'to remember' takes the genitive case. The Greek verb meaning 'to ask', however, caused problems on more than one occasion. The Greek presented was not always very idiomatic, but there were some good attempts at connecting sentences appropriately, hence the style mark of 2/5.

Example Candidate Response – Pass

<p>A. Εως ὁ Κροίσος ἐστῆκε φοβούμενος <small>(ἐν ἐκείνῃ τῇ ἡμέρᾳ)</small> καὶ ἔκλυσε αὐτὸν μέχρι ἀπεθανε, μεμνητὰς δὲ τὸν Σόλων ἔπειθοντι ἔπειθον ὅτι οὐδὲς δύνηται εἶναι ἡδονῆς ἡδονῆσθαι ἡδονῆς ἡδονῆς εἰς ἔτι ναίων. ὁ γὰρ Σόλων βῆσας πρὸς τὸν Σόλων Κροίσον τοῦ ἔ πορεύειν καὶ δεῖδον εἰδὼν τοσαύτης ^{τε} τῆν χρημάτων καὶ ἔ τὸν ἄρχον τοῦ βασιλεῖα ἔ ἦν, ὁ Κροίσος ^{αὐτὸν ἠρωτήσας} ἔ ὅστις ^{πυθάνεται} ἔ εἶναί ἡδυστάτος τῶν ἀνθρώπων. ὁ δὲ κατηγορήσας ἔ οἷτος οὐκ ἔτι ἔ ἔτις ἔ ἔτις δὲ ὁ</p>	<p>5</p> <p>2</p> <p>5</p> <p>4</p> <p>4</p> <p>4</p>
---	---

βασιλεὺς τε ~~εἰς~~ θάυμαζον
 μαλιστα καὶ ἠγαυακῶσα ^{καὶ} εἶπον 4
 ἄρα οὐκ εἰς χρημάτων ἔμου ἔστιν
 οὕτω πένης ὥστε τιμᾶς ἄλλου
 προέμου; ὁ Σόλων εἶπον 5
 ὅτι το νεκρὸν ἔστι ^{βραχὺς} ~~φαρμακόν~~
 καὶ οἱ θεοὶ ² εἰς φθονέροι 7
 ὁ Κροῖσος ~~μηνεντος~~ ^{μηνησικμος} ~~μηνεντος~~
 τοὺς λόγους βασιλῶν βοῶν
 εἶπον τρεῖς τὸ ὄνομα τοῦ Σόλωνος 5
 οἱ δὲ φυλακτοὶ ἀκουσᾶς τῶν
~~βασιλῶν~~ βασιλῶν, ἠρωτήσαν ὅστις
 ὁ Σόλων ~~ἦν~~ ἔστι ~~τελος~~ ὁ 3
 τέλος Κροῖσος εἶπον ἄνθρωπος
 ὅς γρη πάντων βασιλεῶν ~~λεγειν~~ 2
 συνλεγεν.

$$50 + 1 \div 3 = 18 + 1 =$$

Mark grammatical errors

19

Examiner Comment

There are many grammatical errors in this attempt. Examples that could be given are: the accusative of Σόλων, the case of ἡδύτατος, the occasional lack of a breathing. This answer demonstrated that, if the grammar is not sound, it is difficult to pick up the highest marks. While there was some attempt to render the version in idiomatic Greek, it was not always successful.

Comprehension Question

Section B

Read the following passage and answer the questions which follow:

Some Greek generals argue with the Persian King's representative about their prospects.

ἔνθα δὴ ἀπεκρίνατο Κλεάνωρ ὁ Ἀρκάς, πρεσβύτατος ὢν, ὅτι πρόσθεν ἂν ἀποθάνοιεν ἢ τὰ ὄπλα παραδοίεν· Πρόξενος δὲ ὁ Θηβαῖος, ‘ἀλλ’ ἐγώ,’ ἔφη, ὦ Φαλίνε, ‘θαυμάζω πότερα ὡς κρατῶν βασιλεὺς αἰτεῖ τὰ ὄπλα ἢ ὡς διὰ φιλίαν δῶρα. εἰ μὲν γὰρ ὡς κρατῶν, τί δεῖ αὐτὸν αἰτεῖν καὶ οὐ λαβεῖν ἐλθόντα; εἰ δὲ πείσας βούλεται λαβεῖν, λεγέτω τί ἔσται τοῖς στρατιώταις, ἐὰν αὐτῷ ταῦτα χαρίσωνται.’ πρὸς ταῦτα Φαλῖνος εἶπε· ‘βασιλεὺς νικᾶν ἠγείται, ἐπεὶ Κῦρον ἀπέκτεινε. τίς γὰρ αὐτῷ ἔστιν ὅστις τῆς ἀρχῆς ἀντιποιεῖται; νομίζει δὲ καὶ ὑμᾶς ἑαυτοῦ εἶναι, ἔχων ἐν μέσῃ τῇ ἑαυτοῦ χώρα καὶ ποταμῶν ἐντὸς ἀδιαβάτων καὶ πλῆθος ἀνθρώπων ἐφ’ ὑμᾶς δυνάμενος ἀγαγεῖν, ὅσον οὐδ’ εἰ παρέχοι ὑμῖν δύναισθε ἂν ἀποκτεῖναι.’ μετὰ τοῦτον Θεόπομπος Ἀθηναῖος εἶπεν· ‘ὦ Φαλίνε, νῦν, ὡς σὺ ὀράς, ἡμῖν οὐδὲν ἔστιν ἀγαθὸν ἄλλο εἰ μὴ ὄπλα καὶ ἀρετῆ. ὄπλα μὲν οὖν ἔχοντες οἰόμεθα ἂν καὶ τῇ ἀρετῇ χρῆσθαι, παραδόντες δ’ ἂν ταῦτα καὶ τῶν σωμάτων στερηθῆναι. μὴ οὖν οἴου τὰ μόνα ἀγαθὰ ἡμῖν ὄντα ὑμῖν παραδώσειν, ἀλλὰ σὺν τούτοις καὶ περὶ τῶν ὑμετέρων ἀγαθῶν μαχούμεθα.’ ἀκούσας δὲ ταῦτα ὁ Φαλῖνος ἐγέλασε καὶ εἶπεν· ‘ἀλλὰ φιλοσόφῳ μὲν ἔοικας, ὦ νεανίσκε, καὶ λέγεις οὐκ ἀχάριστα· ἴσθι μέντοι ἀνόητος ὢν, εἰ οἶει τὴν ὑμετέραν ἀρετὴν περιγενέσθαι ἂν τῆς βασιλέως δυνάμεως.’

5

10

15

Xenophon *Anabasis* 2.1.10–13

- (i) Lines 1–2 (ἐνθα . . . παραδοῖεν): what does Cleanor say in reply? [2]
- (ii) Lines 4–6 (εἰ μὲν . . . χαρίσωνται): what is Proxenus' difficulty in understanding the king's position? [4]
- (iii) Lines 6–7 (βασιλεὺς . . . ἀντιποιεῖται): why, according to Phalinus, does the king think that he has already won? [2]
- (iv) Lines 7–10 (νομίζεις . . . ἀποκτεῖναι): what is the king's view of the position the Greeks are in? [4]
- (v) Lines 10–11 (ὦ Φαλῖνε . . . ἀρετή): translate these lines. [3]
- (vi) Lines 11–13 (ὄπλα . . . στερηθηῆναι): what is the attitude of the Greeks, according to Theopompus? [4]
- (vii) Lines 13–14 (μὴ . . . μαχοῦμεθα): how does Theopompus add here to what he has already said? [2]
- (viii) Lines 15–16 (ἀλλὰ . . . ἀχάριστα): how does Phalinus explain his laughter? [2]
- (ix) Lines 16–17 (ἴσθι . . . δυνάμεως): what does Phalinus say about Theopompus in these lines, and what reason does he give? [3]
- (x) Which part of which verb is παραδοῖεν in line 2? [2]
- (xi) Identify from the passage a) an imperative in the 3rd person; b) an aorist passive infinitive. [2]
- (xii) Explain the tense of λαβεῖν in line 4. [1]
- (xiii) Explain the cases of ποταμῶν (line 8), ἡμῖν (line 13) and τῆς δυνάμεως (line 17). [3]
- (xiv) Explain the moods of χαρίσωνται (line 6), and παρέχοι (line 9). [2]
- (xv) Identify two participles in the passage that are used conditionally. [2]
- (xvi) Explain both the use and the case of ὧν (line 16). [2]

[Total: 40]

Mark Scheme

Section B: Comprehension

- (i) They would rather die/than hand over their weapons. [2]
- (ii) If the king has power over the Greeks,/he need not ask just take/if he wants to persuade he should say/what's in it for the soldiers. [4]
- (iii) He has killed Cyrus/and there is no one competing against him for the kingdom. [2]
- (iv) The Greeks are in his power because/in the middle of his territory/enclosed by impassable rivers/he can send enormous numbers against them. [4]
- (v) $\begin{matrix} 1 & & 1 & & 1 & & 1 & & 2 & 1 & 1 & 1 \\ \text{Phalinus, at this moment, as you yourself see, we have no possession other} \\ 1 & 1 & & & 1 & & & & & & & \end{matrix}$
than our weapons and our virtue. 12 marks divided by 4 = 3. [3]
- (vi) If we keep our weapons/we will use our courage/if we hand them over/we will be deprived of life. [4]
- (vii) We will not only not hand over the weapons/we will fight for your possessions. [2]
- (viii) Theopompus speaks like a philosopher/and not unpleasantly. [2]
- (ix) Foolish if he thinks/their courage is superior/to the power of the king. [3]
- (x) 3rd person plural aorist optative/of *παραδίδωμι*. [2]
- (xi) *λεγέτω, στερηθῆναι*. [2]
- (xii) aorist infinitive of finite action. [1]
- (xiii) genitive dependent on *ἐντός*/dative of possession/genitive of something like comparison, or after *περιγενέσθαι*. [3]
- (xiv) subjunctive because future open condition, or after *εἰάν*/present optative in remote future condition. [2]
- (xv) *ἔχοντες* (line 12) and *παραδόντες* (line 13). [2]
- (xvi) Participle in indirect speech after verb of knowing/nominative because referring back to subject of main verb. [2]

[Total: 40]

Example Candidate Response – Distinction (D1)

Bi) Cleanor says in reply that he would die rather than give up his weapons before he handed over his weapons. ✓ 2

ii) Proxenus' difficulty in understanding the King's position is that he wonders whether the King is asking for their weapons as their ruler or as a gift on account of his friendship. ~~Since if he is asking as their ruler, why must he ask and not come for the weapons, and not come and take them, and?~~ Proxenus wonders why, if the King is asking as their ruler, he must ask for the weapons rather than come and take them, and says that if the King asks wishes to take them, when he has persuaded them to take their weapons after he has persuaded them, he should say what will happen to the soldiers if they do these things for him this for him. 4

iii) According to Phalippus the King thinks that he has already won because he has killed Cyrus, for since, ~~as to the King~~ he thinks, ~~no one will take command in his place~~ there is no one to take command in his place. 1

vii) Theopompus adds here to what he has already said by ~~saying whether saying that Phaulinus~~ ~~saying whether he really~~ ~~thinks that they saying that Phaulinus~~ ~~surely~~ doesn't think that the Greeks would hand over / the only positive thing they had to the Persians, but rather would fight with them ~~for their own good things~~ with their good things.

viii) Phaulinus explains his laughter by saying that Theopompus seems like a philosopher, philosopher, and ~~says~~ says things that are not unbecome.

ix) Phaulinus / here says that Theopompus is foolish, & he / thinks that his ~~virtue~~ courage would win out ~~v~~ over the power of the king.

x) Aorist active optative 3rd person plural of ~~παρὰδιδωμι~~ ~~παρὰδιδωμι~~ ~~παρὰδιδωμι~~
παρὰδιδωμι ✓

xi) Imperative in 3rd pers: λεγεται (v) (1.5)

Aorist passive inf: στερηθηναε (1.13) ✓

iv) The King thinks that the Greeks are ~~in~~ ~~his~~ ~~power~~ his, as he has them in the middle of his land and between uncrissable rivers, and as he can lead a great number of men against them, so so many that if he were to produce them against ~~them~~ ~~thus~~ the Greeks, they could not ~~kill~~ ~~them~~ kill them.

4

v) "Phalimus, or now, as you see, there is ~~not~~ ~~(nothing)~~ ~~good~~ we have ^{no} ~~nothing~~ ^{advantage} ~~good~~ other than our weapons and ^{is} courage."

3

vi) ⁽ⁱⁱ⁾ The attitude of the Greeks, according to Theopompous, is that they think that if they hold on to their weapons they ~~can~~ ~~use~~ ~~them~~ ~~would~~ ~~have~~ ~~a~~ ~~use~~ ~~for~~ ~~them~~ ~~could~~ ~~use~~ their courage, but if they hand them over they would also be deprived of their ~~bodies~~.

4

xii) ~~ἄριστος~~ εἰς λαβάν: ἄριστος signifying that the action of taking the weapons happens once and is not an ongoing action. ✓

1

xiii) ποταμῶν: ~~genitive~~ ~~of the~~ genitive after the preposition ἐντός. ✓

ἡμῶν: Dative, of advantage - "τα μόντα ἀγαθὰ ἡμῶν" - "the only good things for them". ✓

τῆς βουλήσεως: genitive following περιγενομένης. ✓

2

xiv) χαρῶνται: subjunctive in the protasis of an open future conditional, since this ^{form} uses the indefinite construction in Greek (as the future is uncertain).

παρεχού: optative in ~~the~~ protasis of a remote future conditional. ✓

2

xv) 'ἔχοντες' and 'παράδιδόντες' (1.12)

2

xii) ὤν: present participle of εἶπε used in an indirect statement / since verbs of knowing and perceiving (perceiving / take particip (ἵσθαι = imp. οἶδα - I know) take participles. ὤν is nominative / since the subject of the indirect statement (Theomponus) is also the subject of the main verb, ἵσθαι.

2

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Examiner Comment

This candidate understood the passage very clearly and was able to give full and detailed answers. That also explains why the answers to the grammatical and syntactical questions were so accurate: the only error here was the misidentification of the reason for the dative case of ἡμῖν (a dative of possession).

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