

Classical Greek

General Certificate of Secondary Education **GCSE 1941**

Mark Schemes for the Components

June 2006

1941/MS/R/06

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

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GCSE Classical Greek (1941)

MARK SCHEMES FOR THE COMPONENTS

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Mark Scheme 1941/01
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Section A

After a warning from Prometheus, Deucalion and Pyrrha escape from the great flood sent by Zeus, in which everyone else is drowned. Deucalion makes an offering, which pleases Zeus, and he and Pyrrha are allowed to recreate the human race by using stones.

1 1 1 1 (4) 0 2 1 1 (4) 1 1 2 1	
ὁ δὲ <u>Δευκαλίων</u> ἦν τοῦ <u>Προμηθέως</u> υἱός· / καὶ εἶχε γυναῖκα, <u>Πυρρα</u> . / ὁ δὲ <u>Ζεὺς</u> ποτε ἐβουλεύσατο <u>κατακλυσμῶ</u>	
2 1 1 (9)	
διαφθείρειν πάντας ἀνθρώπους. //	17
1 1 1 2 2 1 (8) 1 2 1 2 1 1 (8)	
<u>Προμηθεὺς</u> μέντοι ταῦτα μαθὼν, εἶπε <u>Δευκαλίω</u> / ὅτι δεῖ αὐτὸν παρασκευάζειν ναῦν τινα. /	
0 1 1 2 0 1 (5) 1 1 1 1 2 0 1 (7)	
<u>Δευκαλίω</u> οὖν ναῦν ποίησας, ἐνέθηκε σίτον / καὶ αὐτὸς μετὰ <u>Πύρρας</u> εἰσῆλθεν εἰς αὐτήν. //	28
1 0 2 1 1 (5) 1 1 1 0 1 2 (6)	
ἔπειτα δὲ <u>Ζεὺς</u> ἔπεμψε πολὺν <u>ὑετὸν</u> / ὥστε <u>κατέκλυσε</u> τὴν γῆν καὶ οἱ ἔνοικοι ἀπέθανον. //	11
1 0 2 1 1 2 1 1 1 (10) 1 1	
ἀλλὰ <u>Δευκαλίω</u> , πλεύσας ἐννέα ἡμέρας, ἀφίκετο εἰς ὄρος ὑψηλόν. / ἐκεῖ δέ, τοῦ <u>ὑετοῦ</u>	
2+1 2 1 1 2 1 (12)	
παυσαμένου, ἐκβὰς ἐκ τῆς νεῶς ἔθυσε Δίῃ. //	22
1 1 0 2 0 1 1 0 0 1 1 (8) 1	
διὰ δὲ ταῦτα <u>Ζεὺς</u> ἔφη <u>δώσειν</u> αὐτῷ δῶρον· καὶ <u>Δευκαλίω</u> εἶλετο τοὺς ἀνθρώπους. / <u>Διὸς</u> δὲ	
2+1 0 0 0 1 2 2 0 1 0 (10)	0
κελεύοντος, <u>Δευκαλίω</u> καὶ <u>Πύρρα</u> λίθους λαβόντες, ἔβαλον ὑπὲρ τῶν κεφαλῶν εἰς τοῦπίσω. / καὶ	
1 1 0 2 1 2 1 0 1 (9)	
οἱ λίθοι, οὓς μὲν <u>Δευκαλίω</u> ἔβαλε, ἄνδρες ἐγένοντο, οὓς δὲ <u>Πύρρα</u> , γυναῖκες. //	27

based on APOLLODORUS The Library I VII 2
[105 scaled to 30]

Section B

- (a) Expelled [2] their king [2]. [4]
- (b) (i) Three [2] young men [2] [4]
(ii) To take him [2] to Glaucias [2] [4]
- (c) They were prevented / hindered [2] /
by a terrible / dangerous [2] wide [2] river [2] [2+4]
- Any **two**.
- (d) Shouted / asked [2] for help [2] from (some) Illyrians (on the other side) [2] [6]
- (e) The Illyrians could not / did not hear them [2] because the river was noisy [2] [4]
- (f) He threw / sent [1] a letter [1] (to them) using / tied to / by means of a spear [2][4]
- (g) They cut down [2] trees [2] [4]
- (h) (i) He was silent [2] for a long time [2] [4]
(ii) He was afraid of [1] the Molossians [1] [2]
- (i) (i) The feet [1] of the king [1] [2]
(ii) Crying [2] [2]
- (j) Amusement [2] / pity [2] [2]
- (k) (i) Bring him up [1] with [1] our [1] children [1] [4]
(ii) He thought [2] he had been sent [2] by [1] the gods [1] [6]
- (l) 12 [2] [2]

[Total: $60 \div 2 = 30$]

Round up final total if it is an odd number before dividing by two.

Section C

The Persians make a raid on Delphi, intending to steal the holy objects. After the god assures the people of Delphi he will look after these most of the people retreat to a safe place. When the Persians arrive, they experience two miracles and leave.

1 1 2 0 1 (5) 2 1 1 2 1 1 (8) 1	
ἐπεὶ δ'οἱ Πέρσαι εἰσέβαλον εἰς τὴν Ἑλλάδα, / ἔδοξεν αὐτοῖς στρατιὰν πέμψαι εἰς <u>Δελφοὺς</u> / ἵνα τὰ	
1 1 1 2 (6)	
χρήματα ἀπὸ τοῦ ἱεροῦ ἀρπάζοιεν. //	19
0 1 2 1 1 2 1 2 2 (12) 1 1 2 1	
καὶ οἱ <u>Δελφοί</u> , πυνθανόμενοι ταῦτα, οὐκ ἐγίγνωσκον τί χρὴ πράσσειν, / διότι οὐκ ἐξῆν τοῖς ἀνθρώποις τῶν	
1 2 (8) 2 1 (3) 1 2 1 (4) 1 1 2 1	
<u>χρημάτων</u> ἄπτεσθαι. / ἠρώτησαν δὲ τὴν <u>Πυθίαν</u> . // “ἄρα κρύψομεν τὰ <u>χρήματα</u> ; / ἔάν γὰρ λείπωμεν αὐτὰ	23
1 1 1 2 (10) 1 1 2 1 2 2 1 1 (11)	
ἐν τῷ ἱερῷ, οἱ στρατιῶται ἀφαιρήσουσιν.” / ἀλλ' ὁ θεὸς ἀπεκρίνατο ὅτι δύναται σῶζειν τὰ ἑαυτοῦ κτήματα. //	25
0 0 2 0 1 2 1 1 1 1 1 0 1 (11)	
καὶ οἱ <u>Δελφοί</u> , ἐξεληθόντες ἐκ τῆς πόλεως, ἀνέβησαν ἀνὰ <u>Παρνασσὸν</u> πλὴν ὀλίγων ἀνδρῶν καὶ τοῦ Ἀκηράτου. //	11
0 0 0 2 0 2 2 1 1 1 0 1 (10)	
καὶ ἐν ᾧ οἱ Πέρσαι προσέβαινον, Ἀκήρατος θαυμάζων εἶδε τὰ ἱερὰ ὄπλα <u>ἐξενεχθέντα</u> ἔξω τοῦ ἱεροῦ, /	
1 1 1 1+1 (5)	
καίπερ οὐδενὸς αὐτὰ <u>κινήσαντος</u> . //	
1 1 2 2 (6) 1 1 1 1 2+1 (7) 1 1 0 1	
τότε δὲ <u>τέρας</u> μείζον ἐγένετο. / <u>κεραυνῶν</u> γὰρ ἐκ τοῦ οὐρανοῦ πιπτόντων, / δύο <u>κορυφαὶ</u> ἀπὸ <u>Παρνασσοῦ</u>	
1 0 1 1 2 1 2 (11)	
<u>ἀπορραγεῖσαι</u> καὶ ἐπὶ τοὺς πολεμίους φερόμεναι πολλοὺς διέφθειραν. //	24
1 1 1 1 2 1 1 2 (10) 0 0 2	
ταῦτα δὲ τοσοῦτον φόβον τοῖς Πέρσαις παρείχεν ὥστε εὐθὺς ἀπέδραμον. / καὶ οἱ <u>Δελφοί</u> , αἰσθομένοι	
1 2 (5) 2 0 1 2 2 1 (8)	
αὐτοὺς φεύγοντας, / καταβάντες κατὰ τοῦ ὄρους ἀπέκτειναν πλείστους αὐτῶν. //	24

based on HERODOTUS VIII 35-38
[140 scaled to 40]

Section D

Markers should consult Team Leaders about other appropriate answers which should receive marks.

- 1 2 3 1 2 2
1. ἡ γυνὴ ἔπειθε τὸν δούλον φεύγειν [11]
- 3 1 1 2 3 1 2
2. ἠρώτησε (ἦρετο / ἠρώτα) ποῦ οἱ γέροντες ἔλιπον (λίποιεν) τοὺς ἵππους. [13]
- 1 2 2 1 2 3 1 2
3. τῇ τρίτῃ ἡμέρᾳ οἱ στρατιῶται ἀνεχώρησαν (ἀνεχώρουν) ἀπὸ (ἐκ) (τῆς) μάχης. [14]
- 1 2 2 1 2 1 3 1
4. οἱ νεανίαι ἦσαν οὕτως ἀνδρείοι ὥστε ἐδίωξαν (ἐδίωκον/διώκειν/διώξαι) τοὺς
2
Ἕλληνας. [15]
- 1 1 2 3 1 2 3 1 2
5. ἐὰν οἱ πολέμοι προσβάλ(λ)ωσι τῇ πόλει, κρύψεις (κρύψετε) τοὺς παῖδας. [16]
- 3 2 1 1 2 1
6. ἦλθομεν (ἔβημεν/ἦμεν/ἠρχόμεθα/ἐβαίνομεν) ταχέως διὰ τῆς ἀγορᾶς ἵνα (ὅπως/ὥς)
3 1 2
ἀκούοιμεν (ἀκούσαιμεν) (ὡς ἀκουσόμενοι) τοῦ ἀγγέλου. [16]

85 + 5 for correct breathings and iota subscripts = 90 scaled to [40]

Accept any reasonable correct alternatives.

Breathings or iota subscript missing/minor misspellings

Errors	Marks
1-2	5
3-6	4
7-10	3
11-14	2
15-18	1
19-20	0

(See scaling sheet D)

SCALING GRID SECTION A

1	0
2	1
3	1
4	1
5	1
6	2
7	2
8	2
9	3
10	3
11	3
12	3
13	4
14	4
15	4
16	5
17	5
18	5
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34	10
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98	28
99	28
100	29
101	29
102	29
103	29
104	30
105	30

SCALING GRID SECTION C

1	0
2	1
3	1
4	1
5	1
6	2
7	2
8	2
9	3
10	3
11	3
12	3
13	4
14	4
15	4
16	5
17	5
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132	38
133	38
134	38
135	39
136	39
137	39
138	39
139	40
140	40

SCALING GRID SECTION D

1	0
2	1
3	1
4	2
5	2
6	3
7	3
8	4
9	4
10	4
11	5
12	5
13	6
14	6
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86	38
87	39
88	39
89	40
90	40

Mark Scheme 1941/02
June 2006

Examiners should consult the Principal Examiner about other appropriate answers which should receive marks.

Section A Euripides: *Ion*

- 1 (a) Apollo [2] to Hermes [2] [4]
- (b) Cradle [2] and swaddling-clothes [2] [4]
- (c) (i) $\text{u} - / \text{u} - / - - / \text{u} - / - - / \text{u} \times$
ἔνεγκε Δελφῶν τάμα πρὸς χρηστήρια
 6 feet correct = 4 marks 5 feet correct = 3 marks
 4 feet correct = 2 marks 3 feet correct = 1 mark
- (ii) *Θές* - imperative [2]
αὐταῖς - 'at the very entrance' [2]
ἐμῶν - 'of my house' [2]
 line begins with 3 monosyllables [2]
 Any **two** points. [4]
- (d) The child is Ion [2], born after Apollo raped [2] Creusa [2]. [2+4]
- (e) *Λοξία . . . ἦνεγκα* 5
καὶ . . . τοῦδ' 5 = 10 [10]
- The mark awarded for each subsection will reflect the proportion of the translation acceptably correct.
- (f) The priestess took him in [2] and brought him up [2]. He lived around the temple [2] on scraps left at the altar [2]. When older [2] he was appointed guardian of the temple [2].
 Any **three** points [6]
- (g) (i) Early morning/sunrise.
 (ii) *ἵππέειν* - to drive a chariot [2].
 Sun god (Phoebus) [2] drives a (horse-drawn) chariot [2]. [4]

[Total: 40]

- 2 (a) At the foot [2] of the Acropolis [2] in Athens [2]. **Two** points. [4]
- (b) How she was seduced [2] by Phoebus Apollo [2] in a cave / under the Acropolis [2] and abandoned [2] her son there [2]. **Three** points. [6]
- (c) Creusa is indignant over past events – e.g.
 short, harsh repetition of *πιμᾶ; τί πιμᾶ;*
μήποτ' ὄφελόν suggestive of bitter regret
 contrast of 'hate' with 'love' and/or contrast of 'you' with 'the god' in
στυγείς σὺ τοῦ θεοῦ τὰ φίλτατα
 abrupt, dismissive *οὐδέν*
 deliberately vague *αἰσχύνην τινά*.
 Feeling [2] + clear example [2].
Two points needed for full marks. [6]
- (d) Ion does not wish to embarrass Creusa [2] who has mentioned 'something shameful' [2]. He tactfully [2] changes subject. [4]
- (e) line 7 = 3 marks
 line 8 = 4
 line 9 = 3 = 10 [10]
- Marks awarded for each subsection reflect the proportion of translation acceptably correct.
- (f) When Athens was at war [2] with Euboea [2], Xuthus fought on the winning Athenian side [2]. Creusa was his prize [1] for valour [1].
 Any **three** points. [6]
- (g) To consult the oracle [2] over the question of their childlessness [2]. [4]

[Total: 40]

- 3 (a) (Two drops of) Gorgon [2] blood [2]. [4]
- (b) (i) A gift [2] from Athene [2]. [4]
(ii) Erechtheus. [2]
- (c) Creusa will cheat Xuthus:
either (i) by keeping from him the fact that she knows about Ion being his illegitimate son by another woman (as told by the slave/old servant)
or (ii) by killing Ion and thus ruining Xuthus' plan to take Ion to Athens and divorce Creusa for being childless. [4]
Only **one** explanation is required.
- Xuthus is deceiving Creusa over the supposed fact that Ion is his son. [4]
[8]
- (d) At a public banquet of thanksgiving for Xuthus finding a son. [4]
- (e) Drawn-out detailed background etc. of the poisonous phial builds up tension [4], aided by the slow, inquisitive nature of the slave [2].
Dramatic visual impact of the phial (line 4) [2].
Emphatic pronouncement by Creusa (line 13) "die . . . poison . . . poisoner" [4].
Decision to commit the crime, not in Athens, but here and now in Delphi [4].
- Two points well made, or more points less clearly explained. [8]
- (f) Sympathy for Creusa – previously raped by Apollo, now childless, apparently deceived by Xuthus who has committed adultery and now withholds the truth, deceived by her trusty slave into thinking she has been wronged and into fearing for her future.
- Anti Creusa – she abandoned her baby child, now she will go to any lengths, even murder, to save herself and punish her husband; she has no qualms about her innocent victim, Ion.
- Full marks only for those answers that support from the text in at least one instance. [10]

[Total: 40]

[Final total: 120 ÷ 2 = 60]

- 4 (a) (i) He is disguised as a beggar. [2]
 (ii) Antinous verbally insults the beggar/Odysseus ('*miserable intruder ... out of your mind*') [2].
 He accuses him of overstepping the mark [2] by asking for the bow [2] – he should accept the privilege of the suitors' company [2] and go no further [2].
 He accuses him of being drunk [2]. He threatens Odysseus with physical violence [2] if he strings the bow [2].
 Any **four** points. [8]
- (b) ἔλπει . . . ἐντανύσῃ 4
 χερσίν . . . πιθήσας 3
 οἴκαδέ . . . ἀκοιτιν 3
- Marks awarded for each subsection reflect the proportion of translation acceptably correct.
- (c) (i) A beggar is unworthy of Penelope's hand [2] **or** he is not one of the suitors/competitors [2]. [2]
 (ii) Penelope claims that it would not be right to marry the very person who is her husband [4]. [4]
- (d) (i) - -/ -/ - u u/- -/- u u/- x
 οὐδ' αὐτός που τοῦτό γ' ἐνὶ στήθεσσιν ἔολπε
 6 feet correct = 4 marks 5 feet correct = 3 marks
 4 feet correct – 2 marks 3 feet correct – 1 marks
- (ii) οὐ . . . οὐδὲ - repeated negative [2].
 Repetition of Penelope's words - σε τὸνδ' ἄξεσθαι [2] οὐδὲ ἔοικεν [2].
 [4]
- (e) They are afraid of what others will say about them [2], especially ordinary people [2], afraid they will come off worse [2] in a comparison of strength with Odysseus [2], the very man they are aiming to replace [2]. [6]
- (f) (i) e.g. περίφρον Πηνελόπεια, ξερσίν τε βίηφί τε ἦφι πιθήσας, ἀντίον ἧδα [2]
 (ii) e.g. metrically convenient phrase; Homer was an oral poet. Accept anything sensible. [2]

[Total 40]

- 5 (a) Eumaeus [2] swineherd [2]. [4]
- (b) Many (people in the hall) [2] are jeering at him [2]. [4]
- (c) (i) He will chase Eumaeus [2] off to the fields/with a volley of stones [2].
[4]
- (ii) Eumaeus has put the bow down [2] instead of bringing it to Odysseus (as arranged) [2]. [4]
- (d) Telemachus wishes he were in a position to punish the suitors and get rid of them. Perhaps he is frustrated by his youth, or more likely looking forward to putting his father's plan into action.
A good answer should make at least one direct reference to the Greek to support/illustrate a point. [8]
- (e) **Either** they find the idea of a young man chasing an old man etc. laughable, **or** they think the idea of someone like Telemachus throwing them out of the palace utterly preposterous.
Full marks for a full treatment of one point, or for a more general reference to both. [6]
- (f) *καὶ δὴ . . . Τηλεμάχῳ* 3
τὰ δὲ . . . δῶμα 3
συβώτης . . . παραστάς 4 =10 [10]
Marks awarded for each subsection reflect the proportion of translation acceptably correct.

[Total: 40]

- 6 (a) e.g. he has not seen home for almost 20 years, he has lost all his comrades on the journey home from Troy, suitors are trying to take away his wife and possessions. Accept any example with two correct facts. [4]
- (b) (i) Ithaca [2]
(ii) off the coast of western Greece [2]
- (c) Telemachus questions Eurycleia closely to ensure the visitor has been properly looked after the night before [4]. At the meal he provides a place for Odysseus, plus food and drink, and guarantees him protection from the Suitors [4]. He stands up to the Suitors and tells them to behave properly; specifically he rebukes Ctesippus for hurling a cow's hoof at Odysseus [4], and in general he deplores the Suitors' eating and drinking and their treatment of the maids and guests [4]. **Two** points well made. [8]
- (d) Philoetius is to lock the Suitors in the Great Hall [2], while Eumaeus is to instruct the women to lock themselves in their rooms [2]. When Odysseus asks for the bow [2], Eumaeus is to bring it to him [2]. After stringing the bow [2] and firing an arrow through the targets [2], Odysseus will shoot the Suitors [2] who will find their weapons have been removed earlier by Telemachus [2]. Any **five** points. [10]
- (e) He considers their behaviour deplorable [2]: flouting the laws of hospitality [2] with their eating and drinking in the palace [2], abusive behaviour towards the household esp. Penelope and Telemachus [2], sleeping with the maidservants [2]. Any **two** points. [4]
- (f) Odysseus has two concerns: (i) how to kill the Suitors who outnumber him considerably [2]; (ii) how to escape vengeance for killing them [2]. Athene offers no specific answers [2], but simply tells him to trust in her [2]. [6]
- (g) e.g. Odysseus has just been guaranteed success by Athene, so now he must get on with it himself. Any divine intervention in the bow-stringing scene would detract from Odysseus's aim to prove himself. Accept any reasonable point. [4]

[Total: 40]

[Final Total: $40 \times 3 = 120 \div 2 = 60$]

Mark Scheme 1941/03
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Examiners should consult the Principal Examiner about other appropriate answers which should receive marks.

Section A

- 1 (a) (i) King [1] of the Egyptians [1] [2]
 (ii) That he will only live [2] another 6 years [2] / he will die [2] in the 7th year [2]. [4]
- (b) Took the news badly [1], sends [1] a reproachful message [1] to the god [1] of the oracle [1]
 Any **four**. [4]
- (c) Shut [1] the temples [1]; forgot [1] the gods [1]; killed [1] people [1].
 Any **four**. [4]
- (d) εὐσεβῆς [1]; pious [1] [2]
- (e) οὐ λάρ ... ποιεῖν 6
 δεῖ ... ἑκατόν· 6
 καὶ ... σὺ δὲ οὐ 8 $20 \div 2 =$ [10]
- (f) (i) He drinks [1] and makes merry [1] without ceasing [1] night and day [1] [4]
- (ii) To prove the oracle wrong [2] by living twice as long [2] / he believed his fate was irrevocable [2] so he decided to have as much pleasure as possible (in his last few years) [2].
 He drank to forget his troubles [2].
 He did not waste time sleeping [2]. [4]
- (g) Pro:
 Had behaved properly – been the most just of kings / had released worn-out people from royal control to do their own work / go to sacrifices [2].
 His predecessors had behaved very badly yet lived a long time [2].
 He had suffered a terrible loss in the death of his daughter, his only child [2].
- Anti:
 Fated to die early, so should have accepted the will of the gods [2].
 Also fated that Egyptians should be maltreated by their kings for 150 years and other kings had observed this [2].
 Excess in his drinking and pleasure-seeking all over the land [2]
- Any other suitable point with proper support.
 6 marks may be given for full discussion of two points. [6]

Total 40]

Ring the total mark obtained and transcribe it on to the front of the script.

- 2 (a) (i) On the funeral pyre [2] [2]
 (ii) The edges are already burning [2];
 pyre is alight (no detail of edges) [1] [2]
- (b) (i) He uses interpreters [2] (allow just 'interpreters') [2]
 (ii) Cyrus repents / changes his mind [2] [2]
- (c) Cyrus himself is a human [2];
 abusing another human being [2];
 burning someone to death [2];
 the man is of equal status [2];
 he could be the one suffering [2]
 Any **three** of these. Max. of 3 marks for giving a translation [6]
- (d) (i) Put out the fire [2] very quickly [2]; quickly [1 only] [4]
 (ii) Twice 7/14 [2] Lydian boys / children [2] [4]
- (e) καὶ οἱ δὲ ... ἐπικρατῆσαι 6
 ἐνταῦθα ... Ἀπόλλωνα 6
 ἐπικαλούμενος ... κακοῦ 8 $20 \div 2 =$ [10]
- (f) A storm broke out [2]
 There was (very) violent rain [2]
 He called upon the god for help [2]
 Any **one** of these. [2]
- (g) By giving dramatic detail – edges of pyre already alight [2]
 By presenting Cyrus' thoughts [2]
 This suspends the action [2]
 Further suspense when the fire is uncontrollable [2]
 Gives Croesus' strong appeal to Apollo [2]
 Contrast between description of calm and the ensuing storm emphasises the miracle [2]
 Rare use of adjective - λαβροτάτῳ [2]
- Any other suitable point properly supported.
 6 marks may be given for full discussion of two points. [6]

[Total 40]

Ring the total mark obtained and transcribe it on to the front of the script.

Add the total for Q.1 and Q.2 on the cover and divide by 2 (round up any half marks) for a Section A total out of 40 marks.

For translation questions, if a candidate scores an odd number, round it up for Question 1. If he scores a second odd number on question 2, round it down.

Section B

- 3 (a) (i) Elatea [1] has been taken [1] [2]
(ii) Elatea is not far from Athens [2]
It signals that the enemy is not now far from Athens [2]
Elatea commands the road into Athens [2]
Philip is expected to march on Athens next [2]
Any **two** of these. [4]
- (b) (i) They burn the wicker hurdles (in the agora). Accept – burn the market stalls. [2]
(ii) To raise the alarm [2] to clear the area [2]. [4]
- (c) (i) Summon the Council [1] to the Council Chamber [1] to prepare the agenda [1] for the Assembly [1] [4]
(ii) The Pnyx / hill at Athens [2] where the Assembly meets [2] [4]
- (d) καὶ μετὰ ταῦτα ... ἑαυτοῖς 10
καὶ τὸν ἦκοντα ... βούλεται 10 20 ÷ 2 = [10]
- (e) The herald asked for a speaker repeatedly [2]
All the generals were there [2]
All the politicians / orators were there [2]
The country was asking for a supporting speaker [2].
Any **two** of these. [4]
- (f) Puts across the urgency - ἅμα τῇ ἡμέρᾳ , εὐθύς, μεταξύ δειπνοῦντες. People ready before the Council arrives [2].
Clearly states the procedures with which they could identify – organisation of an assembly, emergency measures like removing the stalls.
Draws them in - ὑμεῖς [2]
Appeals to their patriotism – your country needs someone to speak for her [2]
Direct speech – herald [2]
Visual element – clearing of agora, mention of individuals – trumpeter, news bringer, herald [2]
Long sentences, but short one for effect παρήει δ' οὐδεὶς [2]
- Any other suitable point properly supported.
6 marks may be given for a full discussion of 2 points. [6]

[Total 40]

Ring the total mark obtained and transcribe it on to the front of the script.

- 4 (a) (i) At Antony's tomb [2] [2]
 (ii) Caesar is coming [2] with his soldiers by land through Syria [2]
 She will be sent to Rome [2]
 in 3 days' time [2]
 with her children [2]
 Accept any **two** or any other valid answer. [4]
- (b) She says she was free [2] when she buried him [2] now she is
 a prisoner [2] pouring libations [2] [8]
 Accept linguistic point: contrast between ἔθαπτον μὲν (σε) πρώην and
 σπένδω δὲ νῦν [2]
- (c) Harming her body [2] with blows [1] and lamentations [1]. Allow: she is prevented
 from harming her body which is no longer her own property. [4]
- (d) τελευταῖαι [1] final [1] [2]
- (e) ζῶντας ... τόπους 10
 σὺ μὲν ... μόνον 10 20 ÷ 2 = [10]
- (f) She will be led in a triumphal procession (at Rome) [2]
 celebrating Antony's death [2]. [4]
- (g) Physically controlled by other δούλον τοῦτο σῶμα [2]
 Idea of separation – if Caesar's plans go ahead, they will be buried in separate
 lands [2]. The short time they have been separated since his death has been the
 worst of all her sufferings [2]
 Feeling of desperation in the imperatives μὴ προῆ ... συνθάψον [2]
 Sense of betrayal by the gods of this world (or of Egypt) emphasises her loss [2]
 Use of slave / captive words δούλον, αἰχμάλωτος
 Repeat of idea of θριάμβους [2]
 τοσοῦτο ... μόνον reminder of their failed ambition [2]
- Any other suitable point with proper support.
 6 marks may be given for full discussion of two points [6]

[Total 40]

Ring the total mark obtained and transcribe it on to the front of the script.

Add the total for Q.3 and Q.4 on the cover and divide by 2 (round up any half marks) for a Section B total out of 40 marks.

For translation questions, if a candidate scores an odd number, round it up for Question 3. If he scores a second odd number on Question 4, round it down.

Mark Scheme 1941/04
June 2006

Topic 1: Greek Religion

Section 1

- 1 (a) Demeter (Ceres) + Persephone (Proserpina) allow Kore. [2]
- (b) All (1) Greek speaking people (1) including slaves and women. Anyone not contaminated by blood-guilt. Full marks for the idea that there were no exclusions in the Greek sense. [2]
- (c) Sacred utensils brought to Athens/announcement of mysteries by hierophant/purification in the sea/with sacrificial pigs/procession/singing of ritual/chants on route. [3]
- (d) Sacred objects/mysteries. [1]
- (e) Inclusion of worshippers/from different classes – state religion formal/practised by an elite few. Life after death – No such reward in state religion/all off to Hades. Exclusivity/special relationship with goddesses – state religion performed on the basis of fear. Reward any further valid points as long as there is comparison. [4]
- 2 (a) Altar/Temple [1]
- (b) Willingness of the animal reflected the success of the ceremony or similar/status of religion in society/pomp of ceremony. Any reasonable opinion. [2]
- (c) (i) Cleansing of priest/sprinkling of water/silence/prayer/sprinkling of barley/ hair cut and burned on altar/decorations etc. on animal. [3]
- (ii) Any two points related to: Purity of those conducting the ceremony and of the victim/noise might pollute ceremony/need to get attention of the god/ present 'contract' as to why the sacrifice was being made/make the animal sacred ready for being a divine gift/symbolic forerunner of the main sacrifice. [2]
- (d) Chance for humans to influence actions of the gods/means to test the will of the gods/ status of priests – formal display of power of priesthoods/chance for meat after the sacrifice at state expense. Any **two** expanded in line with Greek life. Other valid points possible. [4]
- 3 (a) Sprint (stadion)/longer running races (middle and long distance). [Running on its own is enough at this level]. [1]
- (b) Helmet/armed/shield etc. [1]
- (c) Poetry + Music (possibly chariots). [2]
- (d) Peplos (gown) decorated with mythological scenes (victory over giants)/sail/gold and blue/woven by priestesses. Details of procession Chariots/horsemen/priests/sacrificial animals/gifts from allies/ship-cart/sacrifices. [4]
- (e) Leisure/relaxation/unifying of people of Athens/communal worship/competitions for honour/distribution of meat/impress allies. Any **two** expanded and explained. [4]

Section 2

- 1 Candidates are free to indulge in a wide range of topics. They may revisit sacrifice and offerings, the different areas of responsibilities of divinities, festivals, family worship, but discussion must focus on whether the candidate could be happy with the freedoms and restrictions imposed by such a polytheistic society. See assessment grid for mark allocations. [16]

- 2 Responses may vary according to the type of consultation, i.e. state or personal.

Candidates should include explanation of importance: no venture undertaken without divine advice/authorisation was believed to be infallible because it came from knowledge of divine plans/questions include range of personal issues, e.g. whether one will be victorious/whether to: marry/sail/farm/go abroad/also religious issues, e.g. use of religious land/treatment of murderers and others polluted/political- inter-state issues/meanings often obscure and so required interpretation/oracles seen as a means of communication between mortals and immortals e.g. oracles, omens/dreams, specific religious occasions (family, state or pan-Hellenic), 'cures' at Asklepia, sacrifices (with comment on exclusion/inclusion). Acceptable explanation and comments. Candidates should refer to other religious practices as a means of keeping in touch with the gods as opposed to oracles. Reward any valid discussion. See assessment grid for mark allocations. [16]

Topic 2: Home and Family in Athens

Section 1

- 1** (a) Music/literacy/calculation [2]
 (b) Physical fitness/recitation [1]
 (c) Paidagogos (1) escorted to school (1) sat in lessons (1) punished the boy himself (1) reported to father (1) teachers strict (1). Any three or 2 + 'mother at home'. [3]
 (d) Possibly a room in a house/hired or belonging to teacher/probably no desks/only stools or benches/include details of the gymnasium. Two details. [2]
 (e) Finances had to be managed/specialist teachers taught public speaking/for role in government/athletics used for skills or fitness in war/literature helped with ability to look at precedent when making decisions/craftsmen taught sons their trade. Any two explained. [4]
- 2** (a) Mud brick [1]
 Beaten earth/stone slabs. [1]
 (b) Men out most of the time on business/concentrated on public buildings/feel of equality – houses were not the way to show off/practicality needed to be self-sufficient/ earthquakes. [2]
 (c) Inward facing/designed around a courtyard/well or pool in centre/altar/rooms off usually in areas/andron nearest the door/few windows/high up. Reward all valid details which help to give a fairly clear view of the basic design. [4]
 (d) Andron- laid out as luxury room/dining/dominance of men/first to greet visitors.
 Women's quarters- loom room/self-sufficiency/nearer to slave quarters shows responsibility/have to pass men's area. Slaves quarters – number reflects need for domestic tasks to be done leaving family members freer. Kitchen area- size suggests need for cooking for more than just family. Reward any reasonable suggestions [4]
- 3** (a) (i) and (ii) Bringing wine (1) to the family – social nature of Athenian life or similar. Water (1) from the well -often houses had no other supply. Oil – light/cooking/even trade. Reward sensible opinions. [1+1]
 (b) Move furniture/supervise other slaves/work on estates/serve at dinner (symposium)/shopping. Reward any reasonable suggestions of jobs which could be done by strong male slave. [2]
 (c) Particularly skilled/education jobs that not anyone could do/proven record of loyalty. Reward specific examples. [2]
 (d) Sold/captured/debt/born as slave. [2]
 (e) Any reasonable discussion based around the respective roles of the man or woman of the household i.e. Kyria- Responsibility for maintaining domestic aspect of home – blankets and clothes/food/cleanliness/sometimes further duties when husband away so need for educated slaves as well as basic labourers/responsibilities to children. Husband: finance/purchase of slaves/raise status of family/political alliances (role of symposia)/educational [4]

matters for son/find husband for daughter. Most likely that conclusions will err on the side of the woman's need being greater. Any two opinions properly illustrated/explained.

Section 2

- 1** Candidates are free to discuss all areas of the symposium, from its organisation/preparation of food/invitations/preparation of Andron/slave reception/foot washing/ drinking/games entertainers/prostitutes etc. but for a full picture they should consider its other role in society as a serious opportunity for educated/philosophical discussion/ opportunity to foster new or profitable relationships/image.
See assessment grid for allocation of marks. [16]
- 2** Comments probably based on rights of each and inferior status of Athenian women generally.
Candidates may include discussion of education or lack of it: domestic tasks/spinning-weaving/cooking. Main function in the family: bear children/clothes/supervise slaves/see to store room/goods brought to house. Owned by husband/not allowed other male companions/was married with a dowry/ownership of property rights/allowed out only when supervised etc./divorce difficult. But, could act as Kyria when husband was away. Reward sensible/properly justified opinions in this part. Candidates may overlap to some degree with information given in some parts of Section One but this must be expanded and explained in light of the discussion required.
See assessment grid for allocation of marks. [16]

Topic 3: Greek Athletic and Theatrical Festivals

Section 1

- 1 (a) Wrestling/*Pankration*. [1]
- (b) (i) Referee/judge/*Hellanodikai* /trainer. [1]
- (ii) Organise festival/check fitness/oaths of competitors/controlled expenses/ provided the prizes/made sure there was no cheating. [2]
- (c) Trained for ten months/swore a sacred oath/supervised training for one month/pure bred Greek/must be male. [2]
- (d) Visitors under protection of Zeus (1) sacred truce demanded. Religious element needed for both marks. [2]
- (e) Candidates may refer to religious buildings, particularly the temple of Zeus/the Altis treasuries/the stadia themselves/the mound of Pelops. Reward any sensible opinion based on accurate knowledge of the site. [4]
- 2 (a) (i) Great Dionysia/City Dionysia. [1]
- (ii) Spring (or equivalent month – Elaphebolion/March) [1]
- (b) **A** is Dionysos (1) accompanied by Satyrs (**B**)(1) paraded through Athens (1) on a ship cart (**C**)(1) as he is taken to the theatre (1) [4]
- (c) Fertility rites of Dionysus reflected in celebration of Drama. Actors became another person and wore masks as in Bacchic revels. [2]
- (d) Raised the significance of Drama/act of worship communal/a chance to gain some entertainment or: took away pleasure/plots designed around honouring rather than performance/made plays too moral (candidates may refer to visitors as well as Athenians). [4]
- 3 (a) **A** = Stage scenery/actors getting changed/raised platform. **B** = Main acting. **C** = Performance of the Chorus. If candidate correctly names/identifies, but without uses = 1 mark in total. [3]
- (b) Altar. [1]
- (c) Reasonable opinions based around agility/stage presence/voice/speed of changing with some explanation based around comic or tragic plot. [4]
- (d) Reasonable opinions based around tiered seating/height of theatre/open air/special effects/comfort + advantages or disadvantages. [4]

Section 2

- 1** 1) Candidates may refer to a broad range of issues here. They may revisit information already given as long as it is expanded with explanation. Candidates may refer to the unification of Greeks as opposed to barbarians/celebration of individual states besides Athens/drama as a vehicle for religion, particularly as part of a festival/for political comment/to reinforce Greek values via moral content/pure entertainment in a world where there was very little. Look for a variety of points discussed in context of Greek society as a whole. See assessment grid for mark allocation.

[16]

- 2** Candidates are free to explore a variety of issues revolving around ethos/organisation/ the global nature of the games/the individual events/prizes/status/audience/religious element. Look for focussed discussion as well as a variety of areas discussed. They may revisit information already given as long as it is expanded with explanation. See assessment grid for mark allocation.

[16]

Topic 4: Greek Art and Architecture

Section 1

- 1 (a) i. Herakles [1]
Two of club\lion skin\bow [2]
- (b) i. Amazons [1]
 ii. They are *women warriors/white*. [1]
- (c) **One** of the *pairs*: the scene is typically mainstream - Herakles is a standard myth/very common with the Attic painters) [2] focus on delicacy of painting on the individual figures – the face of the fallen Amazon and the appeal implied by her hand [2] loves the detail of the textures - skin of lion/mane/material of tunic/delicacy of Amazon's ringlets [2] combining of two figures in one contour - striding Amazons pressing forward as one [2] elegant detail of the peripheral areas on the pot - bordering on the neck and band below the picture [2]. [2]
- (d) [It's a] wine [jug]. [1]
- (e) The whole extent of the band is occupied with interesting activity (6 figures in various moments of battle)/there is symmetry (in the two opposing sides striding forward)/and these are effectively connected also (through the fallen Amazon's position along the base)/Herakles is depicted as the dominant figure as befits the great hero (he has his arm raised in the traditional moment of victory position)/two peripheral figures enclose the central scene (not important to the story but artistically satisfying)/the intricacy of the detail (on clothing etc.) engages the viewer's attention and interest. 2 points + evidence (Any points – doesn't have to cover composition and pot shape as two separate elements. [4]
- 2 (a) i. Herakles [1]
 ii. Herakles has very tidy neat hair expressing civilisation [1] Antaios has rough edges to his hair/his hair is painted to look coarse that expresses the barbaric/uncivilised/brutish/monstrous element [1] [2]
- (b) i. Hermes [1]
 ii. **One** of the *pairs*: he has his travelling hat\he protects travellers [2] he has winged boots\he is the messenger of the gods [1] he carries the caduceus\his staff of office [2] he has come to escort the soul of Sarpedon now that he is dead\because he is the god who takes the dead to the Styx for their journey across to the underworld [2] [2]
- (c) Sleep [1] Death [1] [2]
- (d) Pic A – symmetry of the two figures leaning in to the centre/wrestling movement is engagingly intense/but also impossible for the body angles/extraneous persons waving arms symmetrically on the edges/maybe they add atmosphere (and maybe they don't...)
 Pic. B – again the symmetry (warrior/sleep/Hermes/death/warrior)/with more variety (more figures, of different types)/balance of the mirrored two winged figures/closure of the picture through the flanking two standing warriors/focus in centre (Hermes)/whole of this part of the design balanced by Sarpedon (stretching the length across the bottom)/cutting effectively across the three central horizontals/interesting collection of feet and hands across the very bottom/the pathos in the beauty of Sarpedon's face (eye-lashes/delicately drawn hair etc.) [4]
 2 points + evidence

- 3 (a) **One** of the *pairs*: he has deliberately moved away from symmetry which all the others were perfecting e.g. Zeus (Poseidon) etc. \by having totally different lines on each side (curve on right, zig-zag on left – Woodford’s diagram) [2]/he has chosen to show an arrested motion – others were mostly still (like the Riace warriors) [2] he has bent the figure over *and* twisted the torso *and* extended a limb outwards (the closest to this change of straight upright was the striding Zeus) [2] [2]
- (b) i. Marble [1] bronze [1] [2]
 ii. **Two** of the *pairs*: could experiment easily \because you made the model in clay first which was endlessly re-do-able [2] the finished product was stronger \ bronze has a greater tensile strength [2] you could make figures extend into wider space \the greater strength meant that limbs could extend out from the body without the need for extra support/the colour was good for the tanned look of the athlete \marble was pale and they used to use paint for the details etc. [2]/hair texture could be more shallowly carved for more natural look \ because the sun would give good definition to the ridges, more than in marble which tended to need deeper and more cumbersome ridges [2] [4]
- (c) *It is impressive*: he has made a very unusual design (other sculptors were making standing figures)/the asymmetry (with the curve on the right and the zig-zag on the left as in Woodford’s diagram) makes it more interesting than the straight up and down of the others/he has created interest in the different angles and unexpected lines (twist of the torso, deeply bent knees)/he has created a sense of imminent action (arm at furthest extent and left foot resting lightly for balance)/has captured the instant of stillness in the midst of action making it gripping by showing it at the moment as it pauses after its surge upwards and rests momentarily before it bursts into action downwards again (arm at furthest extent/body at deepest twist)/has included details to enhance the athlete’s effort (the teeth are gritted, the toes on the right foot are clenched)/he has encapsulated the tension of the moment (in the taut muscles across the whole body) etc.
It is not so impressive: the expression on the face doesn’t match the intensity of the moment (rather dreamy and wistful)/it is great to look at from this angle but offers a very different experience from the side view (Woodford calls it ‘unintelligible’)/hair is rather archaic in a way – a cap of carved ringlets. Answers do not need to be one view or the other, nor must they have one point from each view. 2 points + evidence [4]

Section 2

- 1 Accurate knowledge revealed through description of the scenes on the pots will form the basis of the FC mark. Evaluation will arise from the analysis of what constitutes Exekias' particular skills: effective use of the black figure technique – striking effect of the incised white of the eye in the silhouette feel of the black figure (e.g. Achilles' eye on Penthesileia/Ajax' and Achilles' concentration on the game)/the use of the body of the pot for the single simple scene (suicide of Ajax particularly)/interest generated by the intricate patterning (clothing of Ajax and Achilles) and the texture of the hair (same pot)/ capacity to tell more of the story through the single shot (e.g. the love of Achilles for Penthesileia conceived at the moment of her death at his hands/the quiet ordinariness of the two heroes playing draughts contrasting with the reminder to us of the dreadful war that is all around them by painting their spears at the ready, Achilles' helmet on, the shields behind etc.)/the way the story and the design can enhance the pot for its function (Dionysos on the boat: the way the dolphins seem to be swimming all around, as you drained the kylix the picture would emerge through the wine-dark sea)/his clever use of space (striding Achilles dominating Penthesileia/rounded backs of Ajax and Achilles and symmetrical arms/spears focus on the central point of the picture and reinforce the feeling of enormous concentration/the shape of the tondo is effectively managed with the arrangement of the detail: the vines use the 'dead' space across the top with interesting detail/the elegance of the ship centres the swirling activity of the dolphins etc.)/the god Dionysos fills the boat). Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 Polykleitos was hot on theory/wrote the Kanon/applied this to his statues/importance of proportions of the human body/doryphoros exemplifies the principles: loose leg trails more than Early Classical males, foot turns, barely rests on ground, straight but limp arm on the side of the straight but taut leg, clear implication of movement forward though the figure is in balance, broad figure (more than Pheidias' statues)/ diadoumenos has similar features but possibly even more keenly observed, particularly in the detail of the hair/Amazon: we don't know which might be which, credit remarks that link features of one of them to Polykleitos' style. Boardman suggests the Westmacott Athlete may be a copy of Polykleitos' Kyniskos, so credit them if they talk about that. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Topic 5: Sparta and the Spartan System

Section 1

- 1 (a) (i) Exercising outside or similar. [1]
 (ii) Training/specific examples e.g. wrestling/javelin. [1]
- (b) Athenian women made to stay at home/duties/supervised by men (slaves).
 Reward any answer which acknowledges the basic different in lifestyle. [2]
- (c) (i) Promiscuous/good nurses/beautiful/powerful.
 (ii) Revealed much of body/slept with other men. Made children tougher- allowing them to cry etc./no make up but desirable.
 Controlled home as men were away. [2+2]
- (d) Replaced men when there was war/sometimes shared in war effort/trained children to be independent/sacrificed loyalty to husband to produce children/maintained ethos when sons were older (come back on shield story). Any explained. [4]
- 2 (a) Advanced in formation/spears used as stabbing weapons/or thrown/then close combat/shields protecting each soldier on left /sharp stabbing swords used in final combat. Look for overall picture. [3]
- (b) King. [1]
- (c) Helmet/hair/red cloak/symbol on shield or equivalent. [2]
- (d) Thermopylae/held up Persians/despite inferiority of numbers or similar explanation/died there/marched out only with bodyguard. [2]
- (e) Any valid discussion, likely to be based on: celebration of battle/commitment to Sparta/ unity of tactics/intensive training from childhood/support of Helots etc. [4]
- 3 (a) (i) Two. [1]
 (ii) No risk of leadership crisis if one was killed/died/because there were 2 royal families. [1]
- (b) Could punish kings/decided on matters of war/allocation of troops/education of Spartan youth/controlled other magistrates/finances/foreign ambassadors. [2]
- (c) (i) Gerousia [1]
 (ii) Over sixty [1]
 (iii) Applied/left the room/names called/members in nearby rooms/listened to applause. [2]
- (d) Two kings/hereditary families/acted as judges or priests in city but main duties as commanders in war/could be friction/only one risked in battle.
 Gerousia - council of elders + proposals before Apella/acted as court/jury.
 Ephors - 5 - administrative duties (or specific examples).
 Apella - assembly - peace and war decisions/foreign policy (little real 'clout')
 Reasonable opinions based on the inter-relationship of the areas referred to.
 Possible repetition of information already given should only be rewarded if explanation shows the necessary understanding in the interests of Sparta. [4]

Section 2

- 1** Candidates should refer to the various ways they were treated i.e.: Restricted in clothing/beds of rushes/encouraged to steal/contests, competitions/learned patriotic poems/constantly supervised/living conditions/staged fighting/living in communal barracks/supervision of younger boys/300 chosen ones etc. Then look at how these developed certain priorities: Physical prowess/working as a team/importance of state. Candidates should look at whether individuality was destroyed (of course it was) but reward any valid discussion. See assessment grid for allocation of marks. [16]
- 2** Discussion should revolve around the following:
The Equals - (homoioi) Spartan soldiers everything for Sparta + comrades. Son of Spartan mother and father/brought up with discipline/member of dining or mess club (syssition).
The Perioikoi - each town governed itself but no independence about war or foreign policy. Their function - provide craftsmen, tradesmen and manufacturers/made clothing, shoes, furniture + sold to Spartans/a few were farmers. Contracts reasonable/no evidence of suppression.
The Helots - original populace of Messenia enslaved by the Spartans/stories told/ harshly and humiliatingly treated/deliberately made to get drunk and look foolish.
So: Spartan children would be warned off drink/some publicly beaten to ensure submission of rest/krypteia (secret police) to keep them in fear and subjection. Regarded as enemies of the State/far out-numbered Spartans/allowed to live on their own/owned by State as a whole not individuals/duties as farmers, military batman or servant. Essential to provide everyday necessities to the Equals/Spartan way of life impossible without them yet treated with contempt. Reasonable explanations of the above. See assessment grid for allocation of marks. [16]

**General Certificate of Secondary Education
Classical Greek 1941
June 2006 Assessment Series**

Component Threshold Marks

Component	Max Mark	A	B	C	D	E	F	G	U
01 Paper 1	100	79	68	57	46	35	25	15	0
02 Paper 2	60	40	34	29	24	19	15	11	0
03 Paper 3	40	29	25	22	18	15	12	9	0
04 Paper 4	40	28	24	21	18	15	12	9	0
05 Coursework	40	31	27	23	18	14	10	6	0

Syllabus Options

Option A (01, 02, 03)	Max Mark	A*	A	B	C	D	E	F	G	U
Overall Threshold Marks	200	168	148	128	108	89	70	52	34	0
Cumulative percentage in Grade		69.1	88.9	96.7	99.0	99.6	100	100	100	100

The total entry for the examination was 516.

Option B (01, 02, 03)	Max Mark	A*	A	B	C	D	E	F	G	U
Overall Threshold Marks	200	167	147	127	107	88	70	52	34	0
Cumulative percentage in Grade		51.1	74.5	91.5	95.7	98.9	100	100	100	100

The total entry for the examination was 95.

Option C (01, 02, 03)	Max Mark	A*	A	B	C	D	E	F	G	U
Overall Threshold Marks	200	171	150	129	109	89	69	50	31	0
Cumulative percentage in Grade		45.1	72.5	88.2	92.2	96.1	100	100	100	100

The total entry for the examination was 51.

Overall

	A*	A	B	C	D	E	F	G	U
Cumulative Percentage in Grade	64.7	85.6	95.3	98.0	99.2	100	100	100	100

The total entry for the examination was 662.

Statistics are correct at the time of publication.

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