

Classical Greek

General Certificate of Secondary Education **GCSE 1941**

Mark Schemes for the Components

June 2007

1941/MS/R/07

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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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General Certificate of Secondary Education

GCSE Classical Greek (1941)

MARK SCHEMES FOR THE COMPONENTS

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Mark Scheme 1941/01
June 2007

Translate the following passage into English, writing on **alternate lines**.

Proetus is given false information by his wife about his guest, Bellerophon, and sends him to his father-in-law, Iobates, who is to get rid of him. Iobates sets Bellerophon a seemingly impossible task, but is later won over by his courage.

1 1 1 1 1 2 1 1 (9) 0 0 1 1 1 1
 ὁ δὲ Προῖτος ἦν βασιλεὺς Τίρυνθος καὶ εἶχε γυναῖκα, Σθενέβοιαν. / καὶ ποτε ἐξένιζε νεανίαν τινα, ὀνόματι
 1 (5) 0 1 2 1 1 2 1 1 1 1
 Βελλεροφόντην. / ἡ δὲ Σθενέβοια, μάλιστα φιλοῦσα Βελλεροφόντην, λόγους ἔπεμψε πρὸς αὐτὸν περὶ συνουσίας
 1 (12)
 κρυπτῆς. //

26

1 0 1 2 0 2 1 1 1 1 1 2 1 (14)
 ἐπεὶ δὲ Βελλεροφόντης οὐκ ἤθελε, Σθενέβοια εἶπε τῷ ἀνδρὶ ὅτι ὁ νεανίας ἠπειλήσῃ κακὰ ποιήσῃ ἐαυτήν. /
 0 0 1 2 2 1 1 2 1 1 (11) 1 1 2 0 2
 καὶ Προῖτος, αὐτῇ πιστεύων, ἔδωκε Βελλεροφόντη ἐπιστολὴν φέρειν εἰς Ἰοβάτην, / ἐν ἧ ἔγραψεν ὅτι δεῖ
 2 1 (9)
 ἀποκτεῖναι αὐτόν. //

34

0 0 0 1 1 1 2 1 (6) 1 1
 καὶ Ἰοβάτης, ἀναγνοὺς ταύτην, προσέταξε Βελλεροφόντη φονεῦσαι τὴν Χίμαιραν. / τοῦτο δὲ τὸ θηρίον,
 2 1 1 1 0 1 2 (10)
 δεινότατον ὄν, πῦρ ἔπνει καὶ πάντα διέφθειρεν. //

16

1 0 1 1 1 1 1 1 0 0 0 1
 ἀλλὰ Βελλεροφόντης, ἀναβάς ἐπὶ τὸν Πήγασον, ὃς ἦν πετιηνὸς ἵππος, καὶ πτόμενος εἰς ὕψος κατετόξευσε τὴν
 1 (10) 1 1 2 1 0 1 1 2 (9)
 Χίμαιραν. / μετὰ δὲ ταῦτα ἐποίησε πολλὰ καὶ ἄλλα ἔργα ἀνδρείοτατα. //

19

0 1 2 1 1 0 2 1 1 1 (10)
 Ἰοβάτης οὖν ἐθαύμαζε τὴν ἀρετὴν αὐτοῦ καὶ ἀποθνήσκων κατέλιπε τὴν βασιλείαν αὐτῷ. //

10

based on APOLLODORUS The Library II, III

105 scaled to [30]

N.B. Marks should be awarded for understanding and not necessarily for direct translation unless explicitly stated.

- (a) Soldiers (2) slaves (2) [4]
- (b) Lie in wait for Themistocles (1) in the city (1) called Lion's Head (1) kill him (1) [4]
- (c) The mother of the gods (2) appeared (to Themistocles) (2) as he was sleeping (2) and spoke these words/to him (2) **Any 3** [6]
- (d) Not (1) to enter (1) the city (1) so as not (1) to fall (1) into the lion's jaws (1) To avoid entering (2) to avoid falling (2) [6]
- (e) (i) That the danger (1) was (1) very (1) great (1) [4]
(ii) He left (1) the road (1) and camped (1) in the fields (1) [4]
- (f) (i) It carried (1) Themistocles' / his tent (1) [2]
(ii) It fell (1) into the/a river (1) and his tent (1) became (very) wet (1) The slaves hung it up (1) to dry (1) [4+2]
- (g) (i) They could not see (clearly) (2) because it was (1) night (1) [4]
(ii) Seized (1) their swords (1) ran at (1) the tent (1) [4]
(iii) They thought (2) they would find Themistocles inside (2) [4]
- (h) The soldiers (1) attacked (1) and killed (1) them (all) (1) [4]
- (i) (i) Because he had been saved (2) [2]
(ii) Made (1) many sacrifices (1) / sacrificed (1) many times (1) to the goddess (1) and gave her (1) his daughter (1) as a priestess (1) [6]

Darius, king of the Persians, on campaign in Scythia, has reached the river Ister. He leaves the Ionians (his unwilling subjects) in charge of the bridge of boats at the river crossing and goes further into Scythia. When he tries to leave, the Scythians cut off his retreat at the bridge and urge the Ionians to desert.

	0	2	2	1	2	2	1	(8)	0	1	1	1					
	ὁ δὲ Δαρεῖος, βουλόμενος κολάζειν τοὺς ἐνοίκους, εἰσέβαλεν εἰς τὴν Σκυθικήν. / καὶ τῆς στρατιᾶς αὐτοῦ τὸν Ἴστρον																
	2+1 (6)	2	1	2	2	1	(8)	2	0	1	1	1	0				
	διαβάσης, / ἐκέλευσε τοὺς Ἴωνας μένοντας φυλάσσειν τὰς ναῦς, / ἀγγέλλων ὅτι, ἐὰν μὴ αὐτὸς ἐπανέλθῃ ἐξήκοντα																
	1	2	1	2	(12)												
	ἡμερῶν, ἐξέσται αὐτοῖς ἀναχωρεῖν. //												34				
	1	1	0	1	2	1	(6)	2	1	2	1	1	(7)	0	0		
	ὑστερον δέ, ἐπεὶ Δαρεῖος οὐκ ἐνίκησε τοὺς Σκύθας, / ἔδοξεν αὐτῷ ἀπελθεῖν ἀπὸ τῆς χώρας° / ἀλλ' οἱ Σκύθαι,																
	2	1	2	0	2	2	1	2	1	(13)							
	μαθόντες τί πράσσοι καὶ τάχιστα πορευθέντες, πρῶτοι ἀφίκοντο εἰς τὴν σχεδίαν. //												26				
	1	2	2	1	2	1	(9)	2	1	0	1	1	2	1	2	(10)	1
	ἐκεῖ δ' ἐπειρῶντο πείθειν τοὺς Ἴωνας λύειν τὴν σχεδίαν° / εἶπον γὰρ ὅτι αὐτοὺς οὐ χρὴ ἐνθάδε μένειν, / ἀλλά,																
	2	1	0	1	(5)	0	2	1	1	1	1	(6)	1	1	1	1	
	λύσαντας αὐτήν, οἴκαδε ἐπανελθεῖν. / καὶ ἔμελλον χρήσεσθαι τῷ Δαρείῳ οὕτως κακῶς / ὥστε αὐτὸν μὴ ἄλλον																
	1	1	1	(7)													
	πόλεμον μηδέποτε ἀναιρήσεσθαι. //												37				
	0	1	2	1	(4)	2	2	1	1	1	(7)	1					
	οἱ δ' Ἴωνες, καίπερ φοβούμενοι τὸν βασιλέα, / ἤρξαντο κόπτειν τὸ τῆς σχεδίας πρῶτον μέρος, / παραινοῦντες																
	1	2	1	(5)													
	τοῖς Σκύθαις διῶξαι τοὺς πολεμίους. //												16				
	1	0	1	2	1	0	1+1	(7)	0	1	1						
	ἐπεὶ δ' οἱ Πέρσαι εἰς τὸν Ἴστρον ἐπήλθον, τῶν Σκυθῶν οὐκέτι παρόντων, / ἡ σχεδία αὐθις ἐξεύχθη																
	1	1	(4)	0	1	2+1	0	1	2	(7)	0	1	0	1	1		
	ὑπὸ τῶν Ἰώνων. / καὶ οὐδενὸς κωλύοντος, οἱ Πέρσαι ἀσφαλῶς διέβησαν. / ἀλλ' εἰ οἱ Ἴωνες αὐτοῖς μὴ																
	2	1	1	2	(9)												
	ἐβοήθησαν, οὐκ ἂν ἐξέφυγον. //												27				

Section D

1. αἱ γυναῖκες ἔφερον τὸν σῖτον ἀπὸ τοῦ λιμένος. [13]
2. ἔπεισας τοὺς κακοὺς στρατιώτας ἀκολουθεῖν τῷ βασιλεῖ.
ἀκολουθῆσαι [12]
3. οἱ ἡγεμόνες ἦσαν οὕτως ἀγαθοὶ ὥστε ἐπιστεύομεν αὐτοῖς.
ἐπιστεύσαμεν [14]
4. ἐπεὶ ἔμαθε τοῦτο, ἠρώτησε διὰ τί οἱ Ἀθηναῖοι μάχονται.
3+1 ταῦτα ἤρετο μάχοιντο
μαθῶν [16]
5. οἱ ἄνδρες ἤλπιζον κτήσεσθαι τὸν χρυσὸν τριῶν ἡμέρων.
ἄνθρωποι ἤλπισαν [15]
6. εἰ ἔσωσαν τὸν δεσπότην, ἐδέξαντο ἂν πόλλα δῶρα. [15]

Vocabulary: ἀκολουθέω + dat. I follow

Marks added for breathings, iota subscripts and spelling [5]

Allow any proper alternative words not given in the DVL

Breathings/iota subscripts missing/minor misspellings

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

[90 scaled to 40]

(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
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15	4
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103	29
104	30
105	30

SCALING GRID SECTION C

1	0
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5	1
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9	3
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139	40
140	40

SCALING GRID SECTION D

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88	39
89	40
90	40

Mark Scheme 1941/02
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Examiners should consult the PE about other appropriate answers which should receive marks.

Section A Euripides: *Ion*

- 1 (a) (i) Hermes. [2]
- (ii) As instructed by his brother Phoebus Apollo [2], Hermes brought the newborn child [2] + cradle [1] + baby clothes [1] to Delphi [1] to the entrance of Apollo's temple [2]. Up to 6 marks. [6]
- (b) In the war between Athens and Euboea [2] Xuthus fought on the Athenian side [2] and helped Athens win [2]. He was given Creusa in marriage as a result [2]. Up to 6 marks. [6]
- (c) Descended from Zeus. [2]
[descended from a god = 1]
- (d) (To consult) the oracle [2] about their childlessness [2]. [4]
- (e) She has already given birth (to a son, Ion). [2]
- (f) ἤκουσι . . . παίδων 4
Λοξίας . . . δοκεῖ 6 = 10
The marks awarded for each subsection reflect the proportion of translation acceptably correct. [10]
- (g) (i) Apollo will hand over [1] Ion to Xuthus [2] and will tell him [1] the boy is his/Xuthus's [2]. [6]
- (ii) So that Ion may be taken back to Athens [2], be reunited with his mother/Creusa [2] and receive his rightful position [2] without anyone knowing of the union between Apollo and Creusa [2]. Any three points. [6]
- (h) Heir [2] of Creusa and Xuthus [2] to the kingship (of Athens) [2]. Founder [2] of the Ionians [2]. Any two points. [4]
- (i) Consideration of the following:
Apollo raped an innocent girl and then abandoned her.
He allowed her to believe she had lost her only son.
He gets Hermes to bring the child to Delphi.
He causes the priestess to take the child in.
He intends to arrange the return of Ion to his mother by tricking Xuthus into believing the child is his.
- Full marks for addressing at least three points, including dis/approval of Apollo's actions.
Any other reasonable point(s) should be rewarded. [12]

[Total:60]

- 2 (a) (i) She was raped by Apollo/a god [2] and unknown to her father [2] gave birth to a son [2]. She doesn't want to tell her story to a stranger [2]. Any two points. [4]
- (ii) She pretends that the story happened to a friend of hers. [4]
- (b) ἡ θεός = Shame [2]. Shame holds people back from acting or speaking [2]. [4]
- (c) Φοίβω μιγῆναί . . . ἐμῶν 3
 Φοίβω . . . ᾧ ξένη 4
 καὶ παῖδά . . . πατρός 3 = 10
 The marks awarded for each subsection reflect the proportion of translation acceptably correct. [10]
- (d) Erechtheus [2]. King [1] of Athens [1]. [2+2]
- (e) (i) - / υ - / - - / υ - / υ - / υ x
 οὐ φησιν αὐτή, καὶ πέπονθεν ἄθλια
 5/6 correct feet = 4 marks
 4 = 3
 3 = 2
 2 = 1
- (ii) οὐκ ἔστιν- short, sharp denial [2].
 Alliteration of a for emphasis [2].
 ἀνδρὸς - emphatic start of sentence [1] + explanation [1]. Two points. [4]
- (f) (i) Awareness of meaning [2] + grief/anguish of not knowing [2]. [4]
 (ii) Double negative [2]. Alliteration/assonance [2]. One point. [2]
- (g) Killed [2] by wild beasts [2]. [4]
- (h) A north-facing cliff/a cave (the Long Cliffs) [2] at the foot of the Acropolis/hill of Pallas [2] in Athens [2]. Any two points. [4]
- (i) Creusa is telling the temple servant (Ion) that her child (Ion) would be about the same age as he is. Audience knows something the characters don't. [4]
- (j) Inquisitive, humbly pious and loyal to Apollo, sympathetic, respectful, content, tactful, or other acceptable characteristic.
 2 marks for each acceptable characteristic and 2 marks for a good example/illustration (x 3). [12]

[Total:60]

Section B Homer: *Iliad* 1

- 3 (a) (i) (Phoebus) Apollo [2] +
in response to a prayer/request [2] from Chryses/(Trojan) priest of
Apollo [2] asking for revenge (on the Greeks) [2] for Agamemnon's insults/refusal
to accept the ransom for his daughter [2]. Angry with Agamemnon [2].
Any three points. [2+6]
- (ii) Burned/cremated [2] +
to minimise/prevent [2] (spread of) disease/plague [2]. [2+4]
- (b) (i) $\begin{array}{cccccccc} - & - & - & \cup & \cup & / & - & \cup & \cup & / & - & - & - & \cup & \cup & / & - & x \\ \beta\acute{\alpha}\lambda\lambda'. & \alpha\acute{\iota}\epsilon\acute{\iota} & \delta\acute{\epsilon} & \pi\omega\rho\acute{\alpha}\iota & \nu\epsilon\kappa\acute{\upsilon}\omega\nu & \kappa\alpha\acute{\iota}\omicron\nu\tau\omicron & \theta\alpha\mu\epsilon\iota\alpha\acute{\iota}. \end{array}$
- | | | |
|------------------|---|---------|
| 5/6 correct feet | = | 4 marks |
| 5 | = | 3 |
| 4 | = | 2 |
| 2 | = | 1 |
- (ii) $\beta\acute{\alpha}\lambda\lambda'$ enjambéd to emphasise 'he kept hitting them' [2]
 $\theta\alpha\mu\epsilon\iota\alpha\acute{\iota}$ (frequent/crowded) end of line [2]
 $\alpha\acute{\iota}\epsilon\acute{\iota}$ starting sentence [2] + explanation
 $\pi\omega\rho\acute{\alpha}\iota \dots \theta\alpha\mu\epsilon\iota\alpha\acute{\iota}$ enclosing word order. Two points. [4]
- (c) 9/10 days. [2]
- (d) She is concerned [2] for the Greeks/Danaans [2] who are dying [2]. [6]
- (e) $\begin{array}{ll} \text{'Ατρείδη} \dots \text{ἀπονοστήσειν} & 4 \\ \text{εἶ κεν} \dots \text{φύγοιμεν} & 2 \\ \text{εἰ δὴ} \dots \text{Ἀχαιοῦς} & 4 \end{array} = 10$
The marks awarded for each subsection reflect the proportion of translation
acceptably correct. [10]
- (f) (i) Calchas [2] [2]
(ii) He will know why Apollo is angry/shooting the army etc. [2],
what sacrificial errors have offended the god [2], what is needed
to end the plague [2], otherwise the Greeks will lose the war
and/or be forced to return home [2]. Any two points. [4]
- (iii) Return the girl (Chryseis) [2] to her father [2] without ransom [2]
and take a sacrifice/hecatomb [2] to Chryse/her home town [2].
Any three points. [6]
- (g) Apollo responding to the prayer of Chryses illustrates interaction
between immortals and humans.
Hera displays feelings for humans.
Achilles' words suggest that
- (i) priests etc. have a special knowledge re: the gods
(ii) humans understand the need for precise ritual, otherwise

1941/02

Post-standardisation mark scheme

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- (ii) humans understand the need for precise ritual, otherwise the gods will be offended
- (iii) prayer/sacrifice can win the gods' favour.
Three good points.

[12]

[Total: 60]

- 4 (a) οὐ γὰρ ἐγὼ . . . μαχησόμενος 4
 ἐπεὶ . . . εἶσιν 2
 οὐ γὰρ πῶ . . . ἵππους 4 = 10
 The marks awarded for each subsection reflect the proportion of translation acceptably correct. [10]
- (b) N. Greece/Thessaly. [2]
- (c) Mountains [2] and sea [2]. [4]
- (d) (i) ὦ μέγ' ἀναιδέες you great shameless creature [4]
 κυνῶπα dog-face / shameless [4]
 repetition of σοί/σὺ suggesting scorn at Agamemnon's perceived selfishness [4]. Two points. [8]
- (ii) The expedition to Troy [2] was undertaken to avenge [2] the abduction of Menelaus' wife, Helen [2].
 Allow translation '*winning compensation for Menelaus*' [2]. [6]
- (e) (i) Briseis/slave girl. [2]
 (ii) Achilles loves her [2]. He's laboured hard [2].
 Prizes awarded by other Greeks [2].
 Something on heroic status represented by material possessions/prizes and Achilles' (short) life dedicated to being a hero [4]. [4]
- (f) σοί . . . ἴσον (l.12) can sound childish, but Agamemnon probably does get the best prizes as he is overall commander [4].
 Achilles argues logically when he says his prizes don't reflect his courage etc. in battle compared with Agamemnon [4].
 The phrase ὀλίγον τε φίλον τε suggests how much Achilles' prizes mean to him [4].
 His threat to return home sounds at best like a refusal to resolve the situation [4].
 Answers can argue both sides of the question, but don't have to.
 Look for three points well made, as above or similar, or more points less well developed/presented. [12]
- (g) He will accumulate wealth (and riches [1]) for Agamemnon [4], while receiving no honour himself [2]. [6]
- (h) Go home if you wish [2]; I don't need you here [2]. I myself will take your prize, Briseis [2] to deter others from treating me as their equal [2].
 Any other suitable points. Any three points. [6]

[Total: 60]

[Final Total: 120÷2]

Mark Scheme 1941/03
June 2007

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

Section A

- 1 (a) (i) Psammetichus [2]
Accept - the king of the Egyptians [2] [2]
- (ii) Who were [1] the first men [1] / the oldest race [1] [2]
- (b) (i) Two [1] newborn children [1] [2]
- (ii) ἀνθρώπων τῶν ἐπιτυχόντων [1] (sons) of ordinary men [1]
Accept ἐπιτυχόντων [1] ordinary, any old [1] [2]
- (c) No one [1] is to speak [1] in their presence [1]
Accept – they are not to hear [1] anyone [1] speak [1]
They are to lie/to be [1] on their own [1] in a deserted hut [1]
Allow up to 2 marks for a 'scientific' explanation [6]
- (d) Drive [1] goats to them [1], feed them milk [1] at the right time [1]
Carry out [1] whatever else is necessary [1]
Any **two**.
To them and/or them omitted = -1 [4]
- (e) (i) Two [1] years [1] [2]
- (ii) It was the Phrygian [1] for bread [1] [2]
- (iii) The Phrygians were older [2] (than the Egyptians) [2]
- (f) Τὰ μὲν ... ἔπος 12
- οὕτω ... ἐκείνου 8 20 ÷ 2 = [10]
- (g) Herodotus shows Psammetichus' determination to find a solution – devising an experiment and following up the result [2]
Detail given of the experiment [2]
Psammetichus' perception in realising he must wait and not accept indistinct babbling [2]
Key scene, when children finally speak, is given effectively [2]
Speed in presentation [2] [6]

Any **three** or other suitable point with proper support.

In each case there is one mark for the point and one for the example.

Total: 40 ÷ 2 = [20]

Marking of translations

Each translation is marked out of 20, which is ultimately reduced to 5. Each passage is divided into two or three sections, with the marks allocated appropriately. The marks are proportionate to the sense and include an allowance for particles.

- 2 (a) Think it right [1] to serve him [2] [2]
- (b) ἐχρήτο ... πράγματα 12
τὸ δὲ ... παιγιήμων 8 20 ÷ 2 = [10]
- (c) Does not conduct himself [1] rightly [1] indulges in an excess [1] of frivolity [1]
Do not accept references to οὐδαμῶς βασιλικά. [4]
- (d) (i) Sit majestically [1] on his throne [1] all day [1] and attend to affairs [1] [4]
(ii) Juxtaposition/repeat of [1] σεμνῶ σεμνὸν [1], alliteration [1]
σεμνῶ σεμνὸν / θρόνῳ ... θακοῦντα / πράττειν τὰ πράγματα [1],
use of similar noun and verb [1] πράττειν τὰ πράγματα [1] + use of χρῆν [2]
Any one or other suitable choice. [2]
- (e) The Egyptians would think [1] a great man [1] ruled them [1]
Amasis would have a better reputation [1]
Allow 1 mark for interpretation of 'how' they encourage him – e.g. flattery/shock [4]
- (f) (i) They stretch the bow for use [1] and loose it afterwards [1] [2]
(ii) Because it would break [1] if it were stretched the whole time [1] [2]
- (g) If a man is always serious [1] and has no relaxation [1]
he will lose his senses [1] without realising it [1]
Accept 'he will suffer a breakdown' [1] or some application for the bow [1]
Any four. [4]
- (h) Wise in inducing rather than forcing the Egyptians to obey him [2]
Definite leanings to drinking and pleasure, as shown in his earlier life [2]
Self-control – does his job for part of the day [2]
Clever in the answer he gives to his friends [2]
Slippery – in his earlier life – stealing money for his pleasures and denying it to the oracle each time [2] [6]

Any **three** or other suitable point with proper support. In each case there is one mark for the point and one mark for the example.

Total 40 ÷ 2 = [20]

Section B

- 3 (a) (i) Sons [1] of Conon [1] [2]
- (ii) Slaves [1] annoyed them with smoke [1] while making dinner [1]
or abused them [1] [4]
- (b) ὀρώντες ... ἐπαύοντο 10
- τῷ στρατηγῷ ... ἔξω 10 20 ÷ 2 = [10]
- (c) Their (general) behaviour [1] in camp [1] [2]
- (d) They neither stopped [1] nor were ashamed [1] [2]
- (e) He says as soon as it became dark [2] they immediately leapt on us [2]
on this (very) evening [2]
Any **two**. [4]
- (f) (i) The general [2], the taxiarchs [2] some other [2] soldiers [2]
Any **two**. Allow full marks for 'some of the other soldiers'.
- (ii) Stopped speaker suffering [1] anything incurable/irreparable [1] [2]
- (g) Lawless: ignoring the general's rebuke and carrying on with their attacks [2]
Brutal – beating the slaves, raining blows on the speaker [2]
Violent – treating people with violence when inflamed with wine [2]
Vicious (spiteful): overturning chamber pots and urinating on people [2]
Uncontrolled – drinking all day long [2]
Vengeful – continuing with an attack on the speaker after their return to Athens [2]
Any **two** or other point properly supported: [1] for point [1] for example
NOT 'shamelessness' or 'outrageous behaviour' from the passage [4]
- (h) Although suffering (λυπούμενοι) / being beaten, does not retaliate [2]
Presents a clear account of their wrongdoings and strengthens it with a
summary (ἀσελγείας ... ἀπέλειπον) in line 4 [2]
His complaint to the general – emphasises others went with him – he was not
the only one [2]
Use of pairs of words with similar or related meanings to stress what he is
saying:
ἀσελγείας ... ὕβρεως, λοιδορηθέντος ... κακίσαντος, κραυγὴν ... θόρυβον [2]
In Athens does not start a lawsuit, just tries to keep away from them [2]
Their father who should have controlled them treated him far worse [2]
- Any **three** or other suitable point with proper support.
In each case there is one mark for the point and one for the example., [6]

Total 40 ÷ 2 = [20]

- 4 (a) (i) Any old stories [2] [2]
(ii) Poets use stories about a few [1] houses/families [1] [2]
- (b) (i) Because they have either done [1] or suffered [1] something terrible [2][4]
(ii) Oedipus – killed his father [1] married his mother [1] not knowing [1] who they were [1].
Allow any other horrors from Oedipus' doings/sufferings [1]
Meleager – killed his mother's brothers [2] died when his mother burned the brand [1] on which his life depended [1] [4]
- (c) (i) Because he keeps the form of tragedy [2] that Aristotle regards as artistically (or equivalent) best [2] and the majority of his tragedies [2] end in misfortune [2].
Any **two**. [4]
(ii) ἀμαρτάνουσιν [1] they make a mistake [1] [2]
- (d) Such plays appear most tragic [2] on stage [1] and at dramatic contests [1]
Allow 'as long as they are properly produced' [1] [4]
- (e) δευτέρα ... Ὀδύσσεια 10
και τελευτώσα ... ἀσθένειαν 10 20 ÷ 2 = [10]
- (f) Horror films, soaps, adaptations which alter the story
Any suitable example [1] with a reason [1] [2]
- (g) Comparison of past and present authors [1]
References to mythological figures [2]
Gives proof for his points [2]
Moves forward – use of short sentences - σημείον δὲ μέγιστον [2]
Awareness of problems – what the critics say, how the audience reacts, Euripides not perfect [2] [6]

Any **three** or other suitable point with proper support.

In each case there is one mark for the point and one for the example.

Total 40 ÷ 2 = [20]

Mark Scheme 1941/04
June 2007

INSTRUCTIONS ON MARKING SCRIPTS

Excerpts from the Instructions for Examiners booklet.

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting.

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

e) **Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

Topic 1: Greek Religion**Section 1.****1.**

- (a) Outside a temple / at an altar. [1]
- (b) Pouring offering / libation / wine or equivalent. [1]
- (c) (i) Burning meat [1]
(ii) Offering to the gods or similar [1]
- (d) Cleansing of priest / sprinkling of water / silence / prayer / sprinkling of barley / hair cut + burned on altar / axe blow / throat cut / blood splashed on altar [4]
- (e) State or individual responsibility / dependence on gods / status / unification of community/people. Reasonable explanation of the above. [4]

[Total: 12]

2.

- (a) (i) Dionysos. [1]
(ii) Ship (ie candidates recognise dish /grapes) [1]
(iii) Wine / drama /parties [2]
- (b) (i) and (ii) Any selection here with the standard symbols recognising responsibilities
Answers must include relationship to actual lives of the Greeks, eg: Poseidon + trident / need for trade – possible details of features (Aphrodite – naked) / continuation of family, etc. [2]
[2]
- (c) Chance for festivals / explain natural phenomena / easy to understand / better chance of personal link to god. **Or**
Confusing / not good examples, encourages scepticism. With explanation. [4]

[Total: 12]

3.

- (a) Examples of matters of state, e.g: decisions of war / financial decisions / political rivalry / omens witnessed. Reasonable suggestions. [2]
- (b) Purification / in the Castalian stream / fee / sacrifice goat / present question to priest [3]
- (c) Sniffs leaves / goes into a trance / sits on tripod / receives question from priest. [3]
- (d) Pass responsibility of major decision onto gods / simple religious devotion by decision maker in a family / chance to feel gods had an interest in human life + explanations which refer to the idea that they were getting something back and other means were distant and conducted by officials. There should be some element which acknowledges the way in which oracles offered more than other means of worship. [4]

[Total: 12]

Section 2**1.**

Candidates may refer to the nature of the worship, i.e. description of: preparations for 4 days in or around Athens / including bathing in the sea / purifying themselves / sacrificial pigs / procession from Athens to Eleusis / carrying image of Iacchos / rested on 6th day / following night Great Mysteries including initiation / apparently including things done (perhaps re-enacting suffering of Demeter), things said and things shown / rested on 7th day / libations and rites for the dead on the 8th day / 9th day procession back to Athens. **Plus**

Explanation of views on religious practice, eg: secrecy / communal celebration / pageantry / importance of fertility / personal initiation / promise of afterlife /

kudos / exclusivity/punishments and rewards / code of life etc. Candidates may refer to the lack of personal contact of other means of worship

See assessment grid for allocation of marks.

[16]

2.

Candidates should include details of the festival: procession/ship-cart/new robe/ animal sacrifices / games together with a consideration of the purposes. Leisure / relaxation / unifying of people of Athens / celebration of the birth of the founder / communal worship / competitions for honour / distribution of meat. Despite the various purposes candidates should include some concept of the public face of Athens on view to visitors and the likely effect of this, e.g. the statement of Athens as a 'superpower' and her control over some neighbours via tribute. They should not simply write about the different reasons why it was important/enjoyable.

See assessment grid for allocation of marks.

[16]

Topic 2: Home and Family in Athens

Section 1.

1.

- (a) Symposium / drinking party. [1]
- (b) Slave / helping or looking after guest / being ill / in pot. [3]
- (c) Music played at these occasions/decorate scene with relevant items [1]
- (d) Hetairia / prostitutes / sex / sing / dance / play kottabos or details. [3]
- (e) Answers involving promotion of the *Oikos*: finance / marriage/politics etc or relaxation from work. Candidates must explain by anchoring their points to Athenian life/the role of men. [4]

[Total: 12]

2.

- (a) Weaving – clothes / rugs. Supervising slaves - running a home. Cooking – to maintain standards / importance of dinners. Any two valid points with explanations. [2+2]
- (b) Advancement of *Oikos* / family authority did not allow women freedom in such matters / girls often married young. [2]
- (c) Any reasonable observation: idea of subservience / the way women were judged / responsibility to fill specific roles / condescending view of women. [2]
- (d) Despite lack of rights she gained public respect / the chance for a family / some independence from her own family / she did have a good deal of responsibility but her husband was in control and her ability to even go out was restricted. Discussion along these lines. [4]

[Total: 12]

3.

- (a) (i) Tutor / paidagogos. [1]
(ii) Age / stick/accompanying boy [1]
- (b) **Could act as tutor so that teacher was not relied upon and work could be done at home. Encouraged discipline / reported to father thus taught morals. Any two reasonable points explained by showing knowledge of how an Athenian boy was educated.** [4]
- (c) Encouraged / heightened family values (value of discipline / school / education) as such things were widely circulated. [2]
- (d) Candidates may refer to: Gymnastics – war / socializing –exercise / competition – athletics / health. Writing - career in politics / leadership / necessity in military / writers respected / music apprenticeship to father / public speaking. etc. [4]

[Total: 12]

Section 2.**1.**

Candidates may include in their discussion: i) Preparation of the body / washed and anointed / dressing / laying out / feet to door / eyes closed / chin strap / covering / house: cleaned and hung with wreaths / vigil and laments. ii) Procession: body on cart / mourners / family's role. iii) What took place at the cemetery: burning or inhumation / ashes in vessel / cleansing of those who attended the funeral / what was buried with the body / coin in the mouth.

Candidates will need to refer to religion as compared to the honouring of the individual.

See assessment grid for allocation of marks.

[16]

2.

1) Candidates may refer to duties as in: Tutors/shopping/ domestic chores /crafts /

2) serving / weaving / cooking / collecting water/ supervising children /entertaining.

Explained with a view to the free time it allowed family members /the image, status element and the self-sufficiency of the household.

Candidates are free to revisit women as a topic and any other areas. Look for a balanced overview.

See assessment grid for allocation of marks.

[16]

Topic 3: Greek Athletic and Theatrical Festivals.**Section 1****1.**

- (a) Running / racing + around turning post/finishing [2]
- (b) Javelin. [1]
- (c) (i) Judge/referee [1]
(ii) Making sure that there is no cheating / foul play / decide winner. [1]
(iii) Stick / rod [1]
- (d) Oath. Train for set time. [2]
- (e) Answers should revolve around: ethos/nationalism/patriotism/religion/ importance of sport in the respective societies. This is a question about role. A comparison of athletic techniques is not relevant. Two points explained. [4]

[Total: 12]

2.

- (a) (i) Orchestra [1]
(ii) Chorus [1]
(iii) Comment on the action from a moral view / allow for passing of time / moving story on / sometimes represented the opposing views to key characters / added splendour to the performance by dancing / singing / sometimes explained the story. Any two explained in the context of a tragedy or comedy. [2]
- (b) Scenery / stage mechanisms / actors changing / could be used as an elevated stage. [2]
- (c) Altar reminded people of religious significance of drama / relationship to Dionysos or similar. [2]
- (d) Candidates may refer to the realism or lack of it achieved by any of ekkuklema / sound effects / cranes, etc. Look for explanations which reflect understanding of audience perception rather than twentieth century standpoint. [4]

[Total: 12]

3.

- (a) Victory procession / winner being paraded before audience / name or details of victory being announced by herald / slave carry prize (table or tripod – possibly a thank offering). Three details which show that the candidate recognises the sense of what is happening. [3]
- (b) Status within community / belief that he had honoured the gods / games named after *stade* winner/victors statues in the altis or similar. [2]
- (c) (i) Zeus [1]
(ii) Story of thunderbolt or Heracles/ defeat of Cronos [2]
- (d) Games in honour of Zeus but also celebration of Greeks as opposed to barbarians / status of athletes in communities / in keeping with ethos of education for war - similar discussion covering sporting significance whatever the opinion. [4]

[Total: 12]

Section 2.**1.**

Candidates may refer to any of the following: Unification of Greeks / Athenians / parade of tribute / statement of success of Athens / honouring of leading citizens / enjoyment of civic pageantry / meat from sacrifices for the poor / including resident aliens / like a celebration of democracy. Procession with statue / priest had pride of place / hymns /sacrifice details.

3) Raised the significance of drama/ act of worship communal/a chance to gain something from pure entertainment /plots designed around honouring rather than performance. Look for balanced discussion.

4) See assessment grid for allocation of marks.

[16]

2.

5) Candidates may refer to the challenges of: choosing plot with religious/ethical overtones presentation before and acceptance of Archon/allocation of sponsor by lot/finding musicians / allocation of actors / training actors / role of choregos / deciding scenery / machinery. These might be balanced against the status / reputation gained and civic duties avoided.

See assessment grid for allocation of marks.

[16]

Topic 4 : Greek Art and Architecture

Section 1

1. Erechtheum

- (a) (i) Ionic [1]
 (ii) **two** of: no pedimental sculpture [1] architrave divided into 3 horizontal slabs [1] ornate mouldings [1] volute capitals [1] nature of fluting on columns [1] [2]
- (b) **two** of: not the normal rectangle shape [1] no clear colonnade [1] porches on north and south sides (E and W ends normally only) [1] different levels [1] caryatid columns for one porch [1] [2]
- (c) **one** of the explanations: the ground wasn't level / therefore needed to have taller North porch [2] lots of ancient sacred places on this corner / needed to be incorporated into the one building [2] wanted to have a complete contrast / with the grand simplicity of the Doric Parthenon [2] [2]
- (d) cover the holes where the ridge tiles end (nice water spouts) [1]
- (e) it was too far away from the tidy usual arrangements – the Greeks were pretty conservative about what they thought the gods wanted / there were very strict proportions in all other temples (deliberately designed to be pleasing to the eye) and that was lost by the odd design here / it was far more complicated to design so it needed greater skills than were usually available / it was a very unusual circumstance to have the collection of sacred areas – that was unlikely to happen often if at all [4]

[Total 12]

2. Charioteer and New York Kouros

- (a) (i) Marble [1]
 (ii) I would expect Anavyssos to be a popular choice because it offers the best contrast, but reward any discussion of smaller eyes and ears / smoother muscles / cheeks responding to the smile etc. NB there is no mark for the name of the statue – only for using the statue in the answer. [2]
- (b) (i) bronze [1]
 (ii) one of the explanations: bronze is stronger / his arms can stretch out to hold the reins [2] bronze is better colour / for male figure [2] smaller etching into bronze gives good shadow effect in sunlight / therefore his hair is more delicately carved and rendered (more natural appearance) [2] use of gold on the eyelashes works / only because the rest is metal too [2]
 (iii) commemorative / to honour a successful competitor in the games [1]
- (c) Riace Warrior likeliest (specification) but reward any other valid choice like Zeus/Poseidon etc., from the early classical period [1]
- (d) Argumentation should revolve around the skills of the sculptor in developing a more natural form (turned head / smile removed / fine carving of hair / delicacy of nails and eyelashes / concentration on face etc), but allow the view that the simplicity of the New York kouros has a charm all its own, if well argued. 2 points + evidence [4]

[Total 12]

3. Doryphoros

- (a) it exemplifies contrapposto [1] making the shoulders responsive to the movement of the hips [1] making the spine curve in an S shape [1] giving the figure a suggestion of movement [1] etc. [2]
- (b) (i) **two** of: arms up to his head [1] tying a fillet around his head [1] casual relaxed pose [1] head turned quite noticeably to one side [1] repose leg quite a long way back [1] etc. [2]
- (ii) **one** of the pairs: lost wax technique meant they sculpted in clay first / that meant they could experiment a lot before deciding on the final piece [2] bronze had a greater tensile strength / so they could be more adventurous in using the wider planes around the basic torso [2] the greater durability of bronze / meant that there was less wastage through broken bits of marble [2] [2]
- (c) **two** of: hair would be coloured [1] with women there would be patterning on the dress [1] which would be brightly coloured [1] their eyes [1] [2]
- (d) yes: leg further back gives impression of imminent movement / more like a snapshot of a figure paused in his movement than earlier more static figures / contrapposto has given the figure a true naturalism at last as the *whole* body responds to the movement of the hips etc. [4]
- no: it lacks the drama of some earlier pieces (striding figures etc), it doesn't reach the interest levels of the more sensuous 4th century figures (it is still just a standing figure like the original solid kouroi in essence). Any valid points plus evidence. [4]

[Total 12]

4. The Wedding procession; The Amasis Painter . BF 1.2

- (a) Wedding procession [1]
- (b) incision / use of white paint for detail / purple hue from thinner slip / big profile eye / use of white for women / rather geometric feel to the mules' legs / the static profile figures etc. [1]
- (c) (i) amphora (wine jug) [1]
- (ii) suitable because it would be used at celebration meals / eg: a wedding like the picture) [2] depiction of ordinary everyday life experiences / are nice to have on one's dinner table [2]. Reward the opposite view if argued convincingly. [2]
- (d) Any pot of his is possible but the likeliest will be the prescribed ones – Helen and Menelaus / Dionysos and the Maenads / Perseus and Medusa. [1]
- (i) a mark for clearly identifying the scene. [1]
- (ii) Any sensible remarks about the nature of the design etc, e.g. the energy of the striding Medusa make the pot engaging to view / the detail of Persus turning away from her gives us the narrative information about being turned to stone if you look at her / the artistry in the fine patterning from the black-figure incising technique etc. [2]
- (e) The detail of the cart is rather nice (texture of the wood) / there is a grand perkiness in the figures because of the wide profile and heavy rim of the eye / conversely there is something a touch comical about it / the use of the white for the women makes a nice contrast to define the different characters more readily / the addition of the lighter slip to make the purple-ish effect is one of the delights of the black-figure etc. Or the contrasting view about stiffness, unnatural look of the profile eye etc. [4]

[Total 12]

Section 2

- 1 Factual content should cover all the areas of architectural sculpture (the metopes, the continuous frieze and the pediments) though not necessarily evenly. Evaluation should arise from the consideration of how effectively the sculptures fit the shape (eg for the pediment: the central gods, the seated figures, the moon / sun horses / for the friezes: effective use of the metope shape for individual moments of centaur fighting Lapith, the contrast with the need to show a continuum of movement and figures on the continuous frieze) and how far the chosen themes are appropriate for the political moment (eg the birth of Athene reflects the birth of the Athenian empire / contest between Athene and Poseidon reflects the importance of the olive to the Athenian economy / the possibility of the horsemen of the continuous frieze representing the heroes of Marathon / the general theme of the metopes as civilisation versus barbarism / all part of Perikles' propoganda exercise). Any reasonable argument with evidence.

[16]

Award marks according to the assessment grid.

- 2 Discussion of the works of Praxiteles to show the elements of his skill: Hermes and Dionysos : how it shows the humanizing trend, the nature of Hermes' languid pose (Woodford's "beyond contrapposto"), the exploration of the different textures of skin and cloth; Aphrodite: the innovation of producing the first nude female statue, the adaptation of the principle of naturalism in the contrapposto of the male athletic figure to the female form, the drawing of the knees together to enhance the wider femininity of the thighs and hips, the way the additional elements express the story (the water pot and dress show she is disturbed in her bathing, she *begins* to position her hands modestly and to reach for her garment etc.) The fullest discussion might be expected to consider the merits of other sculptors' works (other 4th century works like Lysippos' apoxyomenos perhaps, or the more interesting lines of the 5th century pieces like diskobolos or Marsyas etc.) Any reasonable argument with evidence.

[16]

Award marks according to the assessment grid.

- 3 Exekias' particular skills: effective use of the black figure technique – striking effect of the incised white of the eye (e.g. Achilles' eye on Penthesileia) / 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 etc.) / the way the story and the design can enhance the pot for its function (Dionysos on the boat: the picture emerging through the wine-dark sea as you drink) / his clever use of space (striding Achilles dominating Penthesileia / rounded backs of Ajax and Achilles / effective use of all the space in the shape of the tondo. Euphronios: a star of the red-figure technique, the subtlety of the brush strokes for characterisation (wild look for Geryon) the textured paint for Herakles' hair (the lion) and the effectiveness of the technique for the lion's mane (same pot) / greater feeling of 3-D once the silhouette element is removed etc. Any reasonable argument with evidence.

[16]

Award marks according to the assessment grid.

Topic 5: Sparta and the Spartan System**Section 1.****1.**

- (a) Lycurgas [1]
- (b) Provoke the men or similar. [1]
- (c) To encourage loyalty to the state/promote the values of the education system/thus seeking men to aspire to their best / promoting the idea of public shame for those who failed. Reasonable explanation along these lines. [2]
- (d) Promiscuous /good nurses/ beautiful /powerful/ irresponsible mothers /wives- no weaving! / dull - uneducated.
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]
- (e) Look after land while husband was away / Helot slaves needed to be kept in order / men were too busy training to contribute to the home. Stay fit and healthy to produce Spartan boys to maintain the state. Spartans were outnumbered by Helots and often at war. Any two explained in the context of Spartan Society. [4]

[Total: 12]

2.

- (a) Helots. [1]
- (b) Enslaved by Spartans / in their own homeland / barbaric treatment but outnumbered Spartans. [2]
- (c) Declared war / used them as examples for young men / hunted them / *Krypteia* / executed leaders / not trained but sometimes had to fight. [3]
- (d) Produced the food / tended the land – thus allowing Spartan men to go about their business of preparing for war / training etc. [2]
- (e) Reward reasonable opinions based on the interplay of the different sections of society and the overall benefits to the state. Human rights may be considered. [4]

[Total: 12]

3.

- (a) Promotes Spartan values or something similar. [1]
- (b) In phalanx formation / shield covering the right side of a comrade / advanced in formation / jabbing with spear / possibly then reverting to short sword / designed for close quarter fighting. Spartans have been known to feign retreat and then turn in formation. Any four details [4]
- (c) (i) Red. [1]
(ii) Didn't show blood. [1]
- (d) Die fighting. [1]
- (e) Xerxes sent heralds asking the Spartans to give up their arms. The answer from Leonidas was "*come and take them*"
A Spartan, who was told about the great number of Persian soldiers, who with their arrows will conceal the sun, answered: "*so much the better, we will fight in the shade*".
Xerxes attacked but without any results and with heavy losses. He then ordered his personal guard, the "*Immortals*" under Hydanes, a body of ten thousand consisting of the best Persian soldiers, to advance. They also failed. Leonidas fell upon the Persians in their next attack. Thousands of them were killed, the rest were driven near the sea, but when the Spartan spears broke, they started having losses and one of the first that fell was king Leonidas. Around his body one of the fiercest battles took place. Four times the Persians attacked to obtain it and four times they were driven off. At the end, the Spartans exhausted and wounded, carrying the body of Leonidas, retired behind the wall, but they were surrounded by the enemy who killed them with arrows. The Spartans had had the opportunity to retire from the place but refused. They fought together and died together. Two reasonable points based on the above + explanation. [4]

[Total: 12]

Section 2.**1.**

Candidates should refer to the various ways they were treated ie: restricted in clothing / beds of rushes / encouraged to steal / contests, competitions / learned patriotic poems / constantly supervised / living conditions / staged fighting / 300 chosen ones.

And look at how these developed certain priorities: Physical prowess / working as a team / importance of state.

See assessment grid for allocation of marks.

[16]

2.

Two kings -hereditary families / acted as judges or priests in city but main duties as commanders in war.

Ephors - there were five each year, one of whom may have given his name to the year. It appears no one was ephor more than once. The ephors could influence the king, summon the assembly and the gerousia. They had judicial and punitive powers, and could bring other officials to trial and sentence non-Spartiates to death. They supervised military life and received booty.

Gerousia- The Gerousia was a body of old men from noble families who were appointed (supposedly, because of their virtue) by the ecclesia for life. This council was composed of the two kings plus 28 Spartiates past 60. The Gerousia presented matters to the ecclesia, gave advice, and tried criminals.

Ecclesia / Apella- The Spartan Assembly or Ecclesia was restricted to Spartan men over 18 who met when summoned by the Ephors or Gerousia. Speeches were made by kings, the elders, and ephors. They could only vote yes or no and if "crooked", their vote could be vetoed by the Gerousia.

Reasonable opinions based on the inter-relationship of the areas referred to.

See assessment grid for allocation of marks.

[16]

Marking Grid

<i>FACTUAL CONTENT</i>	EVALUATION
<p>8</p> <p>Full range of relevant, well-chosen factual information and evidence. Does not need to include every possible detail, but should reflect a very sound overview.</p>	<p>8</p> <p>Full (though not necessarily exhaustive) evaluation showing depth of understanding of what the question is asking. This score should reflect the candidate's ability to make a coherent argument, with regular evaluative commentary. QWC should be sound.</p>
<p>6-7</p> <p>Good range of relevant factual information and evidence. Some significant point(s) may have been omitted but there will still be a solid range.</p>	<p>6-7</p> <p>Good evaluation of the question but there will be a lack of depth. There may be some incoherence and some weaknesses in structure and expression.</p>
<p>4-5</p> <p>Reasonable range of factual information and evidence. There will be some noticeable gaps in anticipated facts and some additional factual detail that lacks relevance.</p>	<p>4-5</p> <p>Reasonable evaluation of the question but with some incoherence and lack of depth. There may also be some weaknesses in structure and expression.</p>
<p>2-3</p> <p>Some relevant factual information and evidence, but significant gaps in knowledge.</p>	<p>2-3</p> <p>Some evaluation but lacks coherence and does not address the question consistently. There may also be significant weaknesses in structure and expression.</p>
<p>1</p> <p>Little relevant factual information.</p>	<p>1</p> <p>Little understanding or evaluation of the question.</p>
<p>0</p> <p>No relevant factual information / evidence from the text.</p>	<p>0</p> <p>No argument delivered in answer to the question. May be a few wide generalisations only.</p>

**General Certificate of Secondary Education
Classical Greek 1941
June 2007 Assessment Session**

Component Threshold Marks

Component	Max Mark	A	B	C	D	E	F	G	U
01 Paper 1	100	77	68	55	45	34	24	14	0
02 Paper 2	60	44	37	31	26	21	16	11	0
03 Paper 3	40	28	25	22	18	15	12	9	0
04 Paper 4	40	28	25	21	18	15	12	9	0
05 Coursework	40	32	28	24	20	16	12	8	0

Syllabus Options

Option A (01, 02, 03)	Max Mark	A*	A	B	C	D	E	F	G	U
Overall Threshold Marks	200	170	149	128	108	89	70	52	34	0
Cumulative percentage in Grade		67.2	86.8	95.4	98.3	99.2	99.9	100	100	100

The total entry for the examination was 928.

Option B (01, 02, 04)	Max Mark	A*	A	B	C	D	E	F	G	U
Overall Threshold Marks	200	170	149	128	107	88	70	52	34	0
Cumulative percentage in Grade		39.5	71.1	84.9	89.5	92.8	97.4	99.3	100	100

The total entry for the examination was 155.

Option C (01, 02, 05)	Max Mark	A*	A	B	C	D	E	F	G	U
Overall Threshold Marks	200	175	153	131	110	90	71	52	33	0
Cumulative percentage in Grade		42.6	70.4	88.0	93.5	97.2	98.1	100	100	100

The total entry for the examination was 108.

Overall

	A*	A	B	C	D	E	F	G	U
Cumulative Percentage in Grade	61.4	83.2	93.4	96.7	98.2	99.4	99.9	100	100

The total entry for the examination was 1191.

Statistics are correct at the time of publication.

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