

**Classical Greek**

General Certificate of Secondary Education (GCSE) 1941

**Mark Schemes for the Components**

**June 2008**

**1941/MS/R/08**

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Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

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## GCSE Classical Greek (1941)

### MARK SCHEMES FOR THE COMPONENTS

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

*Pluto takes Persephone away and wants to keep her in the Underworld. The goddess Demeter is distraught and asks Zeus to help. He agrees, but warns her that, if Persephone has any food in the Underworld, her time on earth will be reduced. Persephone makes a mistake, which Ascalaphus observes and reports to Pluto with unpleasant consequences. Demeter punishes Ascalaphus for this.*

1 1 1 1 1 (4) 0 1 2 1 1 1 1 1 (7) 2 1 1 0

Περσεφόνη δ' ἦν θυγάτηρ Διμήτριος, / καὶ Πλούτων ἐφίλει Περσεφόνην διότι καλὴ ἦν. // ἔκλεψεν οὖν αὐτήν καὶ 11

1 1 (6) 0 1 1 1 1 1 1 1 1 (9) 0 2 1 1 (4)

κατήγαγεν εἰς Αἴδου. / καὶ Δημήτηρ ἐζήτει αὐτήν νυκτός καὶ ἡμέρας διὰ πάσης τῆς γῆς / μέχρι ἔμαθε ποῦ ἐστίν. // 19

1 2 1 2 1 1 1 (9) 1 1 1 2 1

τότε δ' ᾔτησε τὸν Δία ἀναγκάζειν Πλούτωνα ἀποδοῦναι τὴν θυγατέρα. / ἀλλ' ἐπεὶ Ζεὺς ἐκέλευσεν αὐτὸν

2 1 1 (10) 0 2 1 1 1 2 (8) 1 1 2

ἀναπέμπειν Περσεφόνην ἐξ Αἴδου, / Πλούτων ἔδωκεν αὐτῇ κόκκων τινα ροῖας φαγεῖν / ἵνα μὴ μένοι

1 1 1 1 (8)

→ μετὰ τῆς μητρὸς πολὺν χρόνον. //

0 1 2 1 2 2 1 (9) 0 1 0 2 1

Περσεφόνη μὲν, οὐκ ἐθέλουσα φαγεῖν, ἐξῆλθε φέρουσα τὸν κόκκον<sup>ο</sup> / χρόνῳ δὲ πεινώσα καὶ ἐσθίουσα αὐτὸν

2 1 1 (8) 1 1 2 1 1 (6) 1 1 2 1 1 1

ὠράτο ὑπὸ τοῦ Ἀσκαλάφου, / ὃς εὐθὺς εἶπε τοῦτο Πλούτωνι. / διὰ δὲ ταῦτα δεῖ Περσεφόνην εἶναι ἐν Αἴδου

1 1 1 1 (11)

τὸ τρίτον μέρος ἐκάστου ἐνιαυτοῦ. //

0 0 1 1 0 1 1 2 (6)

καὶ Δημήτηρ χαλεπαίνουσα Ἀσκαλάφῳ ἐπέθηκεν αὐτῷ πέτραν μεγίστην. //

34

6

based on APOLLODORUS The Library I, V

105 scaled to [30]

## Section B

- (a) (i) He was being entertained (1) by the king (1) [2]  
(ii) He slept (1) with Aethra/the king's daughter (1) [2]
- (b) (i) That she (1) was pregnant (1) [2]  
(ii) He left (1) his sword (1) [2]  
(iii) He hid (1) the sword (under a rock) (1) he only (1) told Aethra (1) [4]
- (c) (i) If (1) you bear a son (1) [2]  
(ii) Lift (1) the rock (1)  
Take (1) the sword (1)/go/come (1) to Aegeus(1) Any two. [4]  
(iii) No-one (1) was to know about it (1) [2]
- (d) (i) She said (1) / his father (1) was (1) Poseidon (1) / he was (1) the son (1) of Poseidon (1) [4]  
(ii) The people of Troezen honoured him (1) most of all / very greatly (1) [2]
- (e) (i) He easily (1) obtained the sword (1) [2]  
(ii) He was stronger (1) than (1) other (1) young men (1) [4]
- (f) Aegeus/his father (1) did not recognise him (1) [2]
- (g) (i) She was afraid of him [2]  
(ii) Advised (1) Aegeus (1) / to kill him (1) with poison(1) / to poison him (2) [4]
- (h) (i) He prepared (1) a meal/lunch (1) [2]  
(ii) He was about/was intending (1) to give (1) a cup of poison (1) to Theseus (1) / when he saw/recognised (2) his / the sword (2) [4]  
(iii) He saw (1) his sword (1) / he recognised (1) the sword (1) / the realisation that this was his son (2) [2]
- (i) He asked (1) who (1) he was / is (1) and where (he came) from (1) [4]
- (j) He threw down (1) the cup (1) announced to / told (1) the Athenians the truth (1) [4]
- (k) She fled (1) from Athens (1) as quickly (1) as possible (1) [4]

[Total: 60 ÷ 2 = 30]

*Themison, a merchant from the island of Thera, visits his friend, Etearchus, a king in Crete. Phronime's step-mother wishes to get rid of her and this task is forced on Themison, who takes her back to Thera with him. Phronime eventually produces a son, Battus, who is given a mission by Apollo at Delphi. At first Battus and his men have a setback, but their second attempt in Libya is successful.*

1	1	1	1	1	2	(6)	1	1	1	1	2	2	(8)		
ἡ μὲν δευτέρα γυνὴ τοῦ Ἐτεάρχου, τὴν Φρονίμην μισοῦσα, / ἀδίκως ἠπίασατο αὐτὴν ὡς κάκιστα ποιήσασαν <sup>ο</sup> / ὁ δ'															
1	1	2	1	1	1	(9)	1	1	2	2	0	2	(8)		
Ἐτεάρχος, αὐτῇ πιστευῶν, ἔπεισε φίλον τινα, τὸν Θεμίσωνα, / διὰ ξενίαν ὑπισχνέσθαι πράξειν ἄβούλοιο. //															
1	1	1	1	1	0	2	1	1	1	1	(9)	1	2		
ἔπειτα δὲ τὴν παῖδα παρέδωκεν αὐτῷ καὶ ἐκέλευσε καταποντίσαι ἐν τῇ θαλάσῃ. / Θεμίσων δέ, καίπερ ὀργιζόμενος															
1	1	1	1	(8)	1	2	1	1	1	(7)	0	1	1	2	
διότι ἐξηπατήθη ὑπ' Ἐτεάρχου, / Φρονίμην ἀπαγαγὼν ἐπορεύετο πρὸς Θήραν. //															
1	1	1	1	0	0	1	(11)	2	1	1	1+1	(5)			
αὐτὴν εἰς τὸ ὕδωρ ἀπὸ τῆς νεῶς ὑφείξαι καὶ ἀνασπιάσας / ἐνόμιζε τὴν ὑπόσχεσιν ἐκτελέσαι. //															
1	1	1	1	1	1	1	1	(8)	0	2	1	1	1	2	
ὕστερον δὲ παῖς ἀπ' αὐτῆς ἐγένετο, ἰσχυρόφωνος, ὀνόματι Βάτιος. / καὶ ἔδοξε Βάτιω, νεανία ὄντι, βῆναι εἰς															
1	(8)	1	1	1	1	(4)	1	0	1	1	2	(5)	1	2	1
Δελφοῦς / ἵνα μαντεύοιο περὶ τῆς φωνῆς. / ἀλλ' ἡ Πυθία μόνον οὕτως ἀπεκρίνατο <sup>ο</sup> / "ὁ θεὸς πέμπτει σὲ εἰς															
1	1	1	1	(8)											
Διβύην ὡς πόλιν κίπασοντα." //															
0	0	1	1	2	2	1	1	1	(9)	1	1	1	1	1	
καὶ Βάτιος, πολλοὺς πολίτας συλλέξας, ἔπλευσεν εἰς ἐκείνην τὴν χώραν. / πρῶτον μὲν πάντες οὕτω δεινῶς															
2	1	2	1	1	(11)	0	1	1	1	1	(4)	1			
ἔπασχον ὥστε ἐπειρῶντο εἰς Θήραν ἐπιανελεθῆναι, / ἀλλ' οἱ ἐν Θήρᾳ αὐτοὺς ἀπήλασαν. / τέλος δέ, τῶν Διβύων															
2+1	0	1	1	1	1	1	1	2	(12)						
βοηθούτων, Βάτιος τὴν Κυρήνην κτίσας πολλὰ ἔτη εὖ ἤρχεν. //															

## Section D

1. <sup>1 2 3 2</sup> ὁ ἄγγελος ἐθέλει βαίνειν ( <sup>1 1 2</sup> ἰέναι / ἔρχεσθαι ) διὰ τῶν ἀγρῶν. [12]
2. <sup>1 3</sup> ἐὰν γράφῃς ( <sup>1 2 3</sup> γράφητε / γράψῃς / γράψητε ) τὴν ἐπιστολήν, <sup>1 2</sup> δέξῃ ( <sup>1 2</sup> δέξει / δέξεσθε ) τὰ χρήματα. [13]
3. <sup>2 1 2 1 2 3 2</sup> ἦσαν οὕτω(ς) δίκαιοι ὥστε πάντες ἐτίμησαν/ἐτίμων αὐτούς. [13]  
πάντας τιμήσαι/τιμᾶν
4. <sup>3 1 2 1 1 2 3 2 / 3 1 2 1 2 3+1 2</sup> εἶπε τῷ βασιλεῖ ὅτι οἱ Ἕλληνες ἔπαθον δεινά / ἔφη τῷ βασιλεῖ τοὺς Ἕλληνας παθεῖν δεινά. [15]
5. <sup>3 2 1 1 2 1 3</sup> ἐπέμπομεν δούλους εἰς τὴν ἀγορὰν ἵνα εὐρίσκοιεν ( <sup>3 2 1 1 2 1 3</sup> εὐρίσκοιμεν/εὔροιεν / εὔροιμεν ) /  
(εὐρίσκωσι / εὐρίσκωμεν/ εὔρωσι / εὔρωμεν)
6. <sup>1 3 1 2</sup> ὡς εὐρήσοντας ( <sup>1 2</sup> εὐρήσοντες ) τοὺς γέροντας. [16]
7. <sup>1 3 4 3 1 2 3 1 2</sup> ἐπεὶ ἀφίκοντο ( <sup>1 2 3 1 2</sup> ἀφικόμενοι ), ἠρώτησαν (ἤροντο) διὰ τί στρατιῶται προσβάλλουσι τῇ πόλει. [16]
- 85+5 for correct breathings and iota subscripts = 90 scaled to [40]

(See scaling grid D)

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

## 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
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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
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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
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87	39
88	39
89	40
90	40

# 1941/02 Verse Literature

## Section A Euripides *Iphigenia in Tauris*

- 1 (a) Strait of Euripus [2] or between Euboea & (Greek) mainland/Boeotia [2] or Aulis [2]. [2]
- (b) North [1] east [1]. [2]
- (c) e.g. wishing the Achaeans/Greeks to win the crown of glorious  
victory over Ilium/Troy [5]  
and to avenge the insult to Helen's marriage, [3]  
doing a favour for Menelaus. [2]
- The mark awarded for each subsection will reflect the proportion of the translation acceptably correct. [10]
- (d) Helen's elopement with Paris (or similar) [4]
- (e) (i) Prophet [2] of the Greek army (or other further information e.g. nominated Iphigenia for sacrifice) [2]. [4]
- (ii) The fleet cannot sail [2] because of bad weather [2]. [4]
- (f) οὐ μή (+ aorist subjunctive) = strong negative [4].  
σὴν – "your own" [4].  
'Ιφιγένειαν' Ἀρτεμῖς - effective juxtaposition [4].  
σφαγείσαν - ("sacrificed" or "slain") emphatic end to sentence [4]. Any two of these. [8]
- (g) 'Fairest' is a compliment [2] but it seals Iphigenia's fate/leads to her death [2].  
(Translation 'the title of "fairest"' = [2].) [4]
- (h) Odysseus' trick [2] was to summon Iphigenia (& her mother) [1] from (home) Argos [1] to Aulis [1] on the pretext [1] of marriage [1] to Achilles [1]. Up to six marks. [6]
- (i) A deer [1] was substituted [1] for her/in her place [1] by Artemis [1].  
Allow details of Tauris up to 2 marks. [4]
- (j) Iphigenia is presented as a pawn used by more powerful human figures such as Agamemnon (+ Calchas) and Menelaus to gratify their needs (ll.1-5).  
She is a victim of natural forces (bad weather) (l.6) and . . .  
a puppet of Artemis who condemns her to be sacrificed (ll.9-15) then arbitrarily saves her at the last possible moment (ἐκαινόμην ξίφει) (l.18).  
Cruelly deceived by Odysseus (death instead of marriage to Achilles).  
No transitive verbs/participles with Iphigenia as the subject.  
Repetition of κάλλιστον (l.12) & τὸ καλλιστεῖον (l.14) creates pathos.  
Any other suitable point with proper support.  
Award up to 6 marks for a well argued point, as long as three points are made. [12]
- Total: [60]

- 2 (a) e.g. I am not asking that; put that down to fortune. [3]  
 If I were to die nameless, I would not be mocked. [3]  
 Why do you grudge this? Are you so proud? [4]  
 The mark awarded for each subsection will reflect the proportion of the translation acceptably correct. [10]
- (b) (i)  $\begin{array}{r} \cup - / \cup - / - - / \cup - / \cup - / \cup \times \\ \tau\acute{o} \sigma\acute{\omega}\mu\alpha \theta\acute{\upsilon}\sigma\epsilon\iota\varsigma \tau\omicron\upsilon\delta\mu\acute{o}\nu, \omicron\upsilon\chi\acute{\iota} \tau\omicron\upsilon\delta\acute{\nu}\omicron\mu\alpha \\ 6 \text{ correct feet} = 4 \text{ marks} \\ 5 \quad \quad \quad = 3 \\ 4 \quad \quad \quad = 2 \\ 3 \quad \quad \quad = 1 \end{array}$
- (ii) E.g. contrast of  $\tau\acute{o} \sigma\acute{\omega}\mu\alpha$  starting the line and  $\tau\omicron\upsilon\delta\acute{\nu}\omicron\mu\alpha$  ending it [2];  
 play on word sound –  $\tau\omicron\upsilon\delta\mu\acute{o}\nu / \tau\omicron\upsilon\delta\acute{\nu}\omicron\mu\alpha$  [2];  
 $\omicron\upsilon\chi\acute{\iota}$  placed after caesura/comma for emphasis [2].  
 Accept any two reasonable points. [4]
- (c) (i) Since [2] I'm about to die [2]. [4]  
 (ii) Orestes and Pylades have been captured [2] after Orestes went mad [2] and attacked some cattle [2], believing them to be the Furies [2]. It is the Taurian custom [2] to sacrifice strangers [2] and Iphigenia is charged with the duty [2] of sacrificing Greeks [2]. Any three points. [6]
- (d) Orestes has just told Iphigenia he is from Argos [2]. She says "by the gods" [2] in surprise [2] because she also originates from the same place [2].  
 Any three points. [6]
- (e) **Either**, referring to his exile (Kennedy):  
*unwilling* - because he had been driven out by the Furies (for murdering his mother) [4]  
*willing* - since he left Argos without being officially banished [4].
- Or**, referring to his mission (Cropp):  
*unwilling/involuntary* - since he has been ordered by Apollo [4]  
*willing* - since completion of the task will bring him respite [4]. [8]
- (f) (i) Welcome/ longed for. [2]  
 (ii) Because (as a fellow Argive – see Q. (d) above) he can give her news [2] about her family/Trojan War etc. [2] [4]
- (g) (i) He is resigned to his fate [4]. For him it seems a waste of time answering Iphigenia's apparently pointless questions (or something along these lines) [4]. [4]  
 (ii) Line 14 – the sarcastic tone of: "That's no good to me; but if it rings *your* bell, good luck to you!" [4].  
 Line 16 – resigned indifference/self-pity: "What you ask is nothing compared with my misfortune" [4].  
 Line 18 – bitter regret about Troy and its consequences: "I wish I'd never heard of the place!" [4].  
 Two points. [8]
- (h) She sees Helen as the root cause of her (unhappy) fate. [4]

Total: [60]

Total for Section A: [120 ÷ 2]



- 4 (a) Calchas [2] / prophet [1] of the Greek army [1] and/or the Greek army [2]. [2]
- (b) Body/figure [2], stature [2], (good) sense/intelligence [2], handi- [1] work [1].  
Any three. [6]
- (c) ἀλλὰ καὶ ὡς = concessive tone [4].  
ἐθέλω δόμεναι πάλιν = prepared to reverse his earlier, harmful decision [4].  
εἰ τό γ' ἄμεινον = considerate of the collective (not personal) benefit [4].  
λαὸν σῶν ... ἢ ἀπολέσθαι = concern for the safety of the army [4].  
Any two points sufficiently explained. [8]
- (d) e.g. But prepare a prize for me straightaway [2]  
so that I alone of the Argives/Greeks am not without a prize,  
since that would not be right; [4]  
for you all see (this), that my prize is going elsewhere. [4]  
The mark awarded for each subsection will reflect the proportion of the translation  
acceptably correct. [10]
- (e) (i) Most [1] acquisitive [1]. [2]  
(ii) Insulting [2]. [2]
- (f) Agamemnon has agreed to give up his prize/Chryseis [2] to save the army [2], (but he  
demands a replacement prize immediately) to preserve his status/reputation [2] since  
status is expressed in terms of prizes [2]. Any two points. [6]
- (g) There are no reserve stores of prizes awaiting distribution [4].  
All the plunder seized from raids has already been divided out [4].  
It would not be right for the plunder/prizes to be handed back in (for redistribution) [4].  
Any two points. [8]
- (h) (i) Give up the girl [2]. A. will receive recompense (3 or 4 times over) [2] when Troy is  
eventually sacked [2]. Any two points. [4]  
(ii) A. is afraid he will suffer loss of face [2] (if Achilles has a prize while he has not). [2]
- (i) Full marks for a consideration of some (no fewer than three) of the points below, using  
accurate detail from the text and presenting both sides of the argument:  
Achilles swears to protect Calchas, even if he names Agamemnon as the one  
responsible for Apollo's anger.  
Agamemnon's unreasonable rage at Calchas ("*prophet of evil*"), thus prompting Achilles'  
protection of the latter; Agamemnon demands an immediate replacement for Chryseis  
(reasonable request?).  
Achilles describes Agamemnon as "*most acquisitive of all men*" and tells him to wait until  
Troy is sacked for another prize.  
Agamemnon accuses Achilles of one-upmanship and threatens to seize a replacement  
by force.  
Achilles accuses the king of using his position to gain prizes rather than winning them in  
battle; several insults e.g. "*shameless creature*", "*dog-face*"; he threatens to go home.  
Agamemnon calls Achilles' bluff – he doesn't need him; insults him e.g. "*most hateful to  
me*", "*I care nothing for you*", and threatens to take Briseis to show "*I am your superior*".  
Accept any other suitable point with proper support. [10]

Total: [60]

Total for Section B: [120 + 2]

# 1941/03 Prose Literature

## Section A

- 1 (a) When Apries [1] had been deposed [1]. [2]
- (b) (i) Despised him [2] / held him in no great respect [2]. [2]  
He was formerly one of the common people [2] / from an unremarkable family [2]. [2]  
(ii) σοφία [1] - wisdom / cleverness [1];  
**OR** reference to οὐκ ἀγνωμοσύνη [1] - good judgment [1]. [2]
- (c) (i) A golden [1] washbasin [1]. [2]  
(ii) (All) his dinner guests [2]. For washing [1] their feet [1].  
**Allow full marks to any response which gives all the information required by (i) and (ii).** [2 + 2]
- (d) τοῦτον οὖν κατακόνας ἄγαλμα δαίμονος ἐξ αὐτοῦ ἐποίησατο,<sup>8</sup> καὶ ἵδρυσεν ὅπου ἦν ἐπιτηδειότατον.<sup>6</sup> Ἰοὶ δὲ Αἰγύπτιοι φοιτῶντες πρὸς τὸ ἄγαλμα ἐσέβοντο μεγάλας.<sup>6</sup>  
20/2 = [10]
- (e) (i) The Egyptians [1] used to vomit into it [1]. [2]  
(ii) It makes the contrast between the former and current uses of the vessel much greater. [2]  
Linguistic point about πρότερον μὲν ... τότε δὲ but only in support of the contrast idea above. [2]  
It serves to shock both the Egyptians and the reader. [2]  
It makes the Egyptians feel very silly. [2]  
It makes his later point about himself much stronger. [2]  
**Two of these or some other valid point.** [4]
- (f) Just as the bowl has risen in status, so has he [2], from commoner to king [2].  
He himself, like the bowl, ought to be honoured/respected [2].  
**Any two, but mention must be made of the bowl for full marks.** [4]
- (g) *Worthy of a king:*  
In A: He had to do something to make the Egyptians respect him. [2]  
He wanted to speed up the growth of respect. [2]  
In B: He was within his rights to get his work done first and then relax. [2]  
  
In A: He showed himself to be clever/wise in devising the bowl ploy. [2]  
In B: He showed wisdom when explaining about the bowl and how men need time to relax. [2]  
  
*Not worthy of a king:*  
In A: Using a prank to make them respect him. [2]  
Idea that you can make an idol out of anything, no matter how unworthy. [2]  
In B: Drinking/larking about. [2]  
  
In A: It would have been more admirable to win them over by proving his worth as a man. [2]  
In B: As a king he ought to be taking life more seriously. [2]  
He seems uncaring of his reputation. [2]

He seems to enjoy jokes a great deal and seems willing to justify this by any means he can - getting respect by transforming the bowl in A; arguing that he needs plenty of relaxation time in order to avoid going mad in B. [2]

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

[6]

[Total: 40]



- 2 (a) (i) The river has been diverted [2] into a marsh [1] by means of a trench [1]. [4]  
 OR The river has been made fordable [2] by lowering its level [2]. [2]  
 (ii) At Cyrus's instruction [2].
- (b) οἱ Πέρσαι οἵπερ τεταγμένοι ἦσαν ἐπ' αὐτῷ τούτῳ, Ἱπονενοστηκότης τοῦ Εὐφράτου ποταμοῦ ἀνδρὶ ὡς εἰς μέσον μηρὸν μάλιστα, Ἰκατὰ τὸ ρεῖθρον εἰσησαν εἰς τὴν Βαβυλῶνα.<sup>5</sup> 20/2 = [10]
- (c) If they had found out/learnt [2] what Cyrus was up to [2] and had allowed the Persians [1] to enter the city [1]. [6]
- (d) (i) Gates [1] and walls (of loose stones) [1]. [2 + 4]  
 Leading to the river (*gates*) [2] and (built) along the river banks (*walls*) [2].  
 (ii) They could have closed the gates [2] and climbed up on top of the walls [2] and made a trap [2].  
 Any two. [4]
- (e) Πέρσαι is left to the end, so comes upon us unexpectedly [2].  
 OR Πέρσαι coming after παρέστησαν [2]  
 OR ἐξ ἀπροσδοκίτου at the start of the sentence [2]
- (f) If only they had known what was happening, their victory would have been so decisive [2].  
 Close rendering of διέφθειραν ἂν κάκιστα [2].  
 Repetition of similar verbs - προεπύθοντο and ἔμαθον to express the 'if only' [2].  
 Herodotus spends a long time explaining what might have happened - εἰ μὲν νυν προεπύθοντο ... κύρτη - we feel frustrated on their behalf [2].  
 Contrast between what might have happened and what actually did - linguistic point about μεν κεν ... δε.  
 Contrast of short sentence νῦν δὲ ... Πέρσαι after long ones [2].  
 Great size of city proving its downfall (and their efficiency in being prepared for such a long siege, so not having much cause for concern) [2].  
 Horrible contrast of those on the edges being captured while those in the middle still celebrated in ignorance - contrast of ἐλαωκότων with ἐχόρευον / ἐν εὐπαθείαις ἦσαν [2].  
 We feel frustrated and long to warn those in the middle [2].  
 Emphasis on verbs of knowing/finding out/being ignorant: προεπύθοντο, ἔμαθον, ἐξ ἀπροσδοκίτου (ignorance), οὐκ ἐμάνθανον, and finally, in tragic circumstances, τὸ ἀληθὲς ἐπύθοντο [2].  
 Effectiveness of last relative clause reflecting their sudden realisation of the truth [2].
- Any three or other suitable point with proper support.** [6]

[Total: 40]

Total for Section A: [80 + 2]

## Section B

- 3 (a) The (short) time she has lived [2] without Antony [2]. [4]
- (b) She has a bath [2] / washes herself [2]. [2]
- (c) A certain man - his anonymity [2]  
 Any of the 'rustic' details - from the countryside [2]  
     carrying a basket [2]  
     covering of fig-leaves [2]  
     dish full of figs [2]  
 The fact that he shows them the figs by taking the leaves off the top [2].  
**Any two.** [4]
- (d) (i) To take a fig [2]. [2]  
 (ii) The man's smile - *μειδιάσας* [2]  
     OR the *πιστεύσαντες* having believed him [2]  
     OR the fact that he was rash enough to offer them one of the queen's figs [2]. [2]
- (e) *μετὰ δὲ τὸ ἄριστον ἡ Κλεοπάτρα δέλτον ἔχουσα γεγραμμένην καὶ κατασεσημασμένην ἀπέστειλε πρὸς Καίσαρα, <sup>10</sup>καὶ τοὺς ἄλλους ἐκποδὸν ποιησαμένη πλὴν τῶν δυεῖν ἐκείνων γυναικῶν, τὰς θύρας ἔκλεισε.<sup>10</sup>* 20/2 = [10]
- (f) (i) Caesar Octavianus [2] / Augustus [2] / Octavian(us) [2]. [2]  
 (ii) Her prayers begging him / she wanted him [1] to bury her [2] with Antony [2].  
**Any combination up to a maximum of 4 marks.** [4]
- (g) (First) starts out *himself* [2], (then) sends people to investigate with all speed [2]. [4]
- (h) Very methodical and calm opening after the passion of the lament – wreathing / embracing the urn and ordering the bath [2].  
 Very visual - series of pictures: e.g. Cleopatra dining on splendid dinner [2] contrasting with rustic individual with figs [2].  
 Dreamy atmosphere of man with figs (kept purposely vague - *τις ἀπ' ἀγροῦ*): all we see of him is his smile and his hand lifting the cover [2].  
 Lulls guards into false sense of security - the comment on the size and beauty of the fruit [2].  
 Like the wicked queen in 'Snow White', only here we WANT her to be poisoned [2].  
 Back to calm/methodical Cleopatra - writing tablet makes death a *fait accompli* [2].  
 Cleopatra staging the scene herself - sending away all but 2 women and locking doors [2].  
 Switch of scene to Caesar's swift, yet resigned reaction [2].  
 Short sentence to contrast at end - *ἐγγεγόνει δ' ὀξὺ τὸ πάθος* [2] with pluperfect tense - it's too late [2].  
**Any three or other suitable point with proper support.** [6]

[Total: 40]

- 4 (a) A man not foolish/deceitful [2] /  
 father of a well-known orator [2] /  
 from Philip's own town [2] /  
 Philip's own teacher (of grammar) [2].  
 Any one. [2]
- (b) (i) Italy [2]. [2]  
 (ii) Wind dropped (around the Echinades) [2] and ship was drifting (near the Paxi) [2]. [4]  
 (iii) Evening [2]. [2]
- (c) ἐγρηγορέναι δὲ τοὺς πλείστους, πολλοὺς δὲ καὶ πίνειν ἔτι δεδειπνηκότας· <sup>7</sup> ἐξαίφνης  
 δὲ φωνὴν ἀπὸ τῆς νήσου τῶν Πιξῶν ἀκουσθῆναι, <sup>6</sup> Ἰθαμοῦν τινος βοῆ καλοῦντος,  
 ὥστε θαυμάζειν.<sup>7</sup> 20/2 = [10]
- (d) Virtually no one on board knew him by name [2]  
 so he was not expecting to be called by a voice out of thin air [2] /  
 he was scared [2].  
**Any two or any other suitable points.** [4]
- (e) (i) They have just heard that a god/Pan [1] is dead [1]. [2]  
 (ii) (They could not decide whether) to do what had been ordered [2] or whether (not to  
 meddle but) to ignore it [2]. [4]  
 (iii) If there was a wind [1] Thamus would keep quiet and sail past [1], but if there was  
 calm [1] he would announce what he had heard [1]. [4]
- (f) Eerie calm - ἀποσβῆναι suggesting something supernatural stopping the wind [2]  
 Calm disturbed suddenly (ἐξαίφνης gives reader a jolt with sudden aorist ἀκουσθῆναι in  
 the middle of peaceful after-dinner drinks) [2]  
 Voice out of nowhere [2]  
 Unknown man called by name [2]  
 Death of a god [2]  
 Calm opposite Palodes - a coincidence or not? [2]  
 The unearthly groaning/cry of amazement coming from the islands [2]  
**Any three or other suitable point with proper support.** [6]

[Total: 40]

Total for Section B: [120 + 2]

# 1941/04 Greek Topics

## Topic 1: Greek Religion

### Section 1.

1. (a) (i) Peplos / Athena's robe. [1]  
 (ii) Main item presented to honour Athena or similar. [1]
- (b) Seen in matronly clothes = usually seen in armour as goddess of war or similar. [2]
- (c) Candidates may include the games and music / poetry competitions which were witnessed by foreigners and began as celebrations. The tribal competitions were for Athenian statements of exclusivity. Games continued with chariots and boat races. Games were always of religious significance. The procession honoured Athena and thus stressed the importance of the city. Celebratory feast continued the idea of a festive occasion.  
 Any two details with some statement as to the importance. [2+2]
- (d) Any aspect of politics or worship but these must be discussed with a view to the importance of the festival, i.e.: Leisure / relaxation / unifying of people of Athens / communal worship / competitions for honour / distribution of meat as well as the celebration of the birth of the founder. But also there was tribute from other city states and the fact that foreigners were included gave the Athenians an opportunity to make a statement of their position, as Athena was a goddess for all Greeks.  
 Any two observations explained in the wider context of the festival. [4]
- [Total: 12]
2. (a) Apollo [1]
- (b) Sacred way / led to temple / lined with treasure / steep-gave views of world below creating a sense of awe. Any two. [2]
- (c) Bathe + Castalian Spring [2]
- (d) Goat [1]
- (e) Priestess sniffs leaves / goes into a trance / garbled response. Or similar. [2]
- (e) Pass responsibility of major decision onto gods / state often divided on a matter / simple religious devotion by decision-maker in a family / chance to feel gods had an interest in human life + explanations. Or, caused confusion / was nonsense anyway.  
 Any two explained. [4]
- [Total: 12]

3. (a) Someone on the bed ill / tending them [2]
- (b) (i) Apollo [1]  
 (ii) Bow arrows / lyre / sun chariot / hunting / flowing (golden) locks / short tunic [2]
- (c) (i) Stone (relief) / plaster / marble / bronze / paint / clay [1]  
 (ii) Plaster / marble tiles / marble statues / bronze / clay pots [2]
- (f) Chance for festivals / explain natural phenomena / easy to understand / better chance of personal link to God. Or: Confusing / not good examples / encourages scepticism. Any two similar with explanation. [4]

[Total: 12]

**Section 2.**

1. A variety of areas may be covered here. Candidates may revisit sacrificial process. Candidates might include consideration of the meticulous procedure / the need not to offend the god - hence the purity / the contractual nature of the prayer / the unification element of the feast. Look for this kind of approach in the discussion of the various stages included. Roles of priests / prayer / omens divination / the pre-sacrifice procession and the public nature of the sacrifice to name but a few. Candidates have free range for discussion but look for a variety of areas covered and focus on the question.

See assessment grid for allocation of marks. [16]

2. Candidates may refer to the nature of the worship, i.e. description of: preparation 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 6<sup>th</sup> day / following night Great Mysteries including initiation / apparently including things done (perhaps re-enacting suffering of Demeter), things said and things shown / rested on 7<sup>th</sup> day / libations and rites for the dead on the 8<sup>th</sup> day / 9<sup>th</sup> day procession back to Athens. As opposed to the detached / ostentation of state sacrifice. Candidates may include the nature of the cult's appeal:  
 Explanation of views on religious practice, e.g.: 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 although this may be contradicted by family religion and oracles. Candidates have free range for discussion but look for variety of areas covered and focus on the question.

See assessment grid for allocation of marks. [16]

**Topic 2: Home and Family In Athens****Section 1.**

1. (a) Symposium [1]
- (b) Drank wine down / to dregs / flicked the wine / at a target / usually a bronze disc / loudest noise proclaimed the winner. Three details. [3]
- (c) Entertain with / music / dance / sex / conversation [3]
- (d) Wife / daughter / female will do. [1]
- (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) Capture / sold / abandoned / born into slavery [2]
- (b) (i) Beaten / killed / sold on / limit freedoms. [1]  
(ii) Money / gifts. (accept freedom) Any two. [2]
- (c) He could still have children / guaranteed roof over his head. Any other reasonable suggestion. [1]
- (d) Explanation should focus on education / physical prowess / attractiveness with details of expected roles. [2]
- (e) Comparisons based on duties are valid: tutors / shopping / domestic chores / crafts / serving / weaving / cooking / collecting water / supervising children / entertaining / relationships, i.e. women used for sex (not exclusive to women though!). Any opinion with two valid reasons. [4]
- [Total: 12]

3. (a) Restrained / obedient to husband / dressed modestly / not outspoken / not flirty or equivalent / not unaccompanied when outside the house. Any three valid suggestions. [3]
- (b) Spinning – self sufficiency. Children – continue family or educate from an early age. Supervision of slaves – status of family. Any reasonable suggestion explained. [2]
- (c) Husband chosen by father as family alliance / was married with a dowry / woman moves to husband's house / often confined to the house or even her own quarters / difficult to get divorce – whereas man could divorce her for not producing children. Any three details. [3]
- (d) She was able to act as Kyria/ ran household with husband away / could transact business / offered security over single women / and some independence from her own family / and particularly, she gained status by being married and having children. Any two points explained. [4]
- [Total: 12]

## Section 2.

1. Candidates should refer to key aspects as revealed by the rooms inside a house and materials a house was made from as well as possible items of furniture. Candidates may revisit information covered in Section 1 questions, but there should be more discussion. They may refer to: the central living area / rooms led off it / water supply. The Andron – to entertain male guests / women's quarters – for female activities / weaving / seeing to children / kitchens – vital for family needs plus dining guests. Herms / altar to Zeus / hearth for Hestia reveal religious aspect. Key rooms: dining room and spinning room represented activities of a couple / no public rooms because men worked out / time at home involved shade and cool, inward facing kept out of heat, light, dust thus healthy / women's quarters as wives did not entertain. Men and women – separate lives almost. Simplicity of house as opposed to public buildings. The basic nature of materials, i.e. mud brick shows the prioritising of public life. Reward any well supported view.
- See assessment grid for allocation of marks. [16]
2. Candidates may include any of the following: Games and toys / role of Paidagogos / role model of father / school equipment / discipline / number of pupils / paidotribes / palaestra / athletic events / reading and writing / lyre/ singing. Careers in mind; Gymnastics – war / socialising – exercise / competition – athletics / health.
- Writing – career in politics / leadership necessity in military / writers respected.
- Painting – artistic qualities respected in art / architecture etc.
- Candidates must make comparisons with expectations placed upon boys. Candidates are free to argue that the education was more in keeping with public rather than private role as an adult. Reward any well supported view.
- See assessment grid for allocation of marks. [16]

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

1. (a) Grapes / god of wine / base of drinking kylix / dolphins [1]
- (b) Associated with fertility / germination / fertility for future growth or similar / sailing season. [2]
- (c) Statue / procession / through the streets of Athens / on a ship cart / accompanied by satyrs / taken to temple / phallus was carried / sacrificial animals were paraded. Any three points [2]
- (d) Seat of honour for his priest / plays were put on / sacrifices took place / he may be included in the plays. Any two points [3]
- (e) 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. Raised the significance of drama / act of worship communal / a chance to gain something from pure entertainment. Two aspects explained. [4]
- [Total: 12]

2. (a) Chorus [1]
- (b) Alternative entertainment as music / dance / leader introduced / set the scene and clarified action later / chorus were actually characters in the play / also commented on the action giving a moral tone. Any two reasonable points. [2]
- (c) Candidates may give details of ekkyklema / peas for rain / coconut shells for horses' hooves / cranes for flying / boulders for thunder. [3]
- (d) Reasonable opinions based around tiered seating / height of theatre / open air stage building / comfort + advantages. [2]
- (e) Candidates have a free rein here to cover a number of details. Candidates may refer to plays with which they are familiar. Reward any valid opinions based around standard comic / sexual plots and tragic content. Any two valid arguments as to the appeal of ancient drama to a modern audience, but they must be based on plot not just going to the theatre. [4]
- [Total: 12]



3. (a) (i) Boxing [1]  
 (ii) Straps on hands [1]
- (b) Fewer rules / little protection / clothing / not stopped early like today. Any one expanded / explained. [2]
- (c) Greek / men only / train for ten months / swear an oath. Any two. [2]
- (d) Temple of Zeus / size of competition areas / Hill of Cronos / shrine of Pelops / treasuries / *Zanes*. Candidates are free to choose any aspect but must explain why it made the site impressive. [2]
- (e) Candidates may refer to the nature of the *Pankration* / rules which applied / punishments / chariot races / men fighting naked. Reward any valid opinions with explanations. [4]

[Total: 12]

**Section 2.**

1. Candidates may approach this from a number of angles. The games were in honour of Zeus so we have the sacrifices / oaths etc. but also there were other elements e.g.: celebration of Greeks as opposed to barbarians / status of athletics in communities / in keeping with ethos of education for war – similar discussion covering religious and sporting significance with some mention of the audience and the athletics.
- See assessment grid for allocation of marks. [16]
2. Generally tragic costume consisted of full-length robes / with shorter cloak / long sleeves / well-decorated / poor people wore plainer clothes / black for those in mourning / soft leather calf boots and grotesque mask / large.  
 In comedy: short tunic and cloak / thick tights / padded in front and behind / phallus / there were also stylised costumes for particular caricatures (e.g. frogs). Masks exaggerated features.  
 Reward any opinion if properly explained. Probably in terms of movement / voice projection / identification of characters / realism of plot / ability to disguise men as women / colour / element of pageant / celebration etc.
- See assessment grid for allocation of marks. [16]

**Topic 4: Greek Art and Architecture****Section 1.**

1. (a) Athene Nike [1]
- (b) (i) Three of: not the standard rectangular shape / internal divisions varied / different levels to it / has extra porches on North and South side rather than just East and West like normal temples / Caryatid porch [3]  
 (ii) Ionic order [1]  
 (iii) decorated with sculptures [1]
- (c) anything appropriate – some are much more elaborate (mosques with minarets) / some much more plain (1970s churches...) / worship takes place inside now / there are still altars but these are inside / not for physical sacrifices. [2]
- (d) any appropriate comments, focusing on the differing styles of the three temples / the unusual nature of the mixed order Parthenon / the bizarre approach in the Erechtheion / the delicacy of the Nike / the contrast of the fancy decorative Ionic two with the dignified simplicity of the Parthenon / use of marble. [4]
- [Total: 12]
2. (a) (i) skilful drapery (sense of the body form beneath) / characterisation of the gods (relaxed poses etc.) [2]  
 (ii) e.g. a stretch where there are horsemen several abreast: the clever overlapping of the figures even though it is very low relief allows the eye to suppose deep ranks of them etc. [2]
- (b) (i) below the pediment and all around the building (again, any appropriate identification). [1]  
 (ii) Lapiths against centaurs / wedding of Peirithoos / description of the way the centaurs have got drunk and tried to snatch the women [1]
- (c) metope: square shape + need to depict single snapshot scenes (e.g. individual duels)  
 frieze: lack of distinct segments + need to depict an event that is more narrative (e.g. procession / battle field). [2]
- (d) good dynamic in the opposing movement of the figures / Lapith's cloak billowing out is effective frame for the picture / the use of high relief gives sense of real figures in the scene (particularly the fully rounded carving of the Lapith's left leg and shoulder) etc. Reward negative response if effectively argued. [4]
- [Total: 12]

3. (a) Apollo Sauroktonos (Lizard slayer) [1]
- (b) two of: languid pose / smallish head / engagement of the face with the action / humanising trend etc. [2]
- (c) one of the pairs: he was completely innovative – no nude women before this [2] / he uses the textures of skin / urn / cloth – to enhance the nature of all them [2] / he adds a touch of humour – in the way she hints at modesty with her hands moving to cover her while remaining beautifully revealed [2] / the sculpture is more than just the lovely figure – it suggests the story of her being interrupted while washing [2]. [2]
- (d) (i) Hermes and Dionysos (faun / satyr / Aphrodite of Arles) [1]
- (ii) Anything reasonable on the lines of the statue's strengths and weaknesses. Assuming they choose the obvious: engagement of Hermes with the baby is appealing / the hint of a smile that plays on Hermes' lip gives a nicely human feel / there is a great elegance about Hermes / less successful is Dionysos as he is a very unconvincing baby / the material hangs rather heavily and dominates that side / the way the grapes (supposedly) in Hermes' hand would have added something interesting. [2]
- (e) elegance of the languid pose / delicacy of the figure with its slightly small head / engagement of Apollo's attention on the playful game etc. [4]
- [Total: 12]
4. (a) A = Antaios      B = Herakles [2]
- (b) two of: On his travels to the garden of the Hesperides / Antaios challenged all to wrestle with him / he gained strength when he touched the ground / son of Gaia / Herakles held him off the ground / so defeated him. [2]
- (c) (i) race of women warriors [1]
- (ii) one of: they are wearing armour / fighting with Herakles / firing arrows etc. [1]
- (iii) using a club [1] wearing the lion skin [1] [2]
- (d) use of texture on Herakles' hair / brush strokes and thinner slip to make the characterisation in the hair of the giant / experimentation in three quarter views (intertwining bodies) / unsuccessful in the interlocking arms etc. [4]
- [Total: 12]

5. (a) (i) Athene [1]  
 (ii) one of the pairs: the snakes that are around her cloak + are the snake-hair of the Gorgon that Athene always wore [2] / she holds a spear + which is a warrior attribute generally shown with Athene [2] [2]
- (b) (i) Herakles [2]  
 (ii) He was the son of Zeus [1] so had strength beyond mortal babies [1] [2]
- (c) one of: brush strokes not incision / figures are viewed at more adventurous angles / folds have a more natural feel of hanging etc. [1]
- (d) Effective sense of frantic movement (swirling snakes / Iphicles reaching up / the way he looks back anxiously / the rear view of him) / texture of Herakles' hair (produced through the opportunity to use brush strokes and thicker slips etc.) / the side-view eye is a major break-through after the ubiquitous profile eye. Reward the opposite view if argues with conviction. [4]

[Total:12]

**Section 2.**

1. Broad information about the construction difficulties like getting large-scale sculpted blocks and free-standing figures up onto such heights / how blocks are fastened together securely without the use of concrete etc., then particulars of individual buildings, e.g. Erechteion – different levels for the groundplan (very edge of the hill) / different sacred areas to be encompassed (tomb of Cecrops / Athene's olive tree / somewhere to store the peplos maybe, etc.) / desire to be as different as possible from the Parthenon (Ionic elaborateness as opposed to classic simplicity) / difficulties inherent in bringing stone from the quarries / mounting the ceilings and decoration etc. Any reasonable argument with evidence.  
 See assessment grid for allocation of marks. [16]
2. Marble statues limited by the tensile strength / the design of the korai had reached a plateau / wasteful of material if made / bronze is liberating because of the strength but also because of the technique (some discussion of the lost wax technique) / exciting new possibilities offered like diskobolos / advance of the striding figures / finer detail possible in bronze / intrinsic colour effective for male status (tan). Any reasonable argument with evidence.  
 See assessment grid for allocation of marks. [16]
3. Wide choice of possible discussion but candidates should cover a range of common pot shapes and functions. Particular pots should be discussed to show the effectiveness of the picture, e.g. Exekias' use of the belly of the amphora to focus attention on a dramatic single scene / his use of the scene with Dionysos on the boat to enhance the enjoyment of drinking the wine and seeing the scene appear / Euphronios' preference for the krater with its longer space for more narrative feel, e.g. with the Amazon scene etc.  
 See assessment grid for allocation of marks. [16]

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

1. (a) Lykourgos [1]
- (b) Red cloak / emblem on shield / plumed helmet / bare feet. Any two. [2]
- (c) Living in barracks/ dance/ poetry/ practice fights/ bonding or details. Plus one element explained in terms of how it prepared them for war. [2]
- (d) Advanced in formation / spears thrown / or used as stabbing weapons / then close combat / shields protecting each soldier on left / sharp stabbing swords used in final combat. Three clear details. [3]
- (e) Main details are as follows: 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 Hydarnes, 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 a 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]
2. (a) All were 'equal' / State was their master / no real wealth to demonstrate / only women and slaves lived there (children under seven). Any **two** similar points. [2]
- (b) Messenia [1]
- (c) (i) Made them slaves / Helots. Explanation may be because of the need for Spartans to concentrate on training or: deliberately made to get drunk and look foolish / some publicity beaten to ensure submission of rest / krypteia (secret police) to keep them in fear and subjection / regarded as enemies of the State / declared war on them / hunted them. [2]
- (ii) Fear of revolt. There had already been one. They outnumbered Spartans ten to one. [2]
- (d) Craftsmen. [1]

- (e) 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 Periokoi – 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: kept them in fear and subjection. Regarded as enemies of the State / far outnumbered Spartans but 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. Some material may be repeated from previous discussion but as part of an overall point being made. Two points with explanation. [4]  
[Total: 12]

3. (a) Seven. [1]

- (b) (i) + (ii) In their barracks the boys were split into companies, and the companies were divided into platoons. The city appointed a *paidonomos* or warden who had absolute authority over the boys and who had the right to punish them if they misbehaved. To help him in this task he was accompanied by a group of young men over the age of eighteen (*eirenes*) who carried whips with them. Also prefects of the same age gave orders. Any two details plus an explanation in line with the importance of discipline/ independence / trying to impress etc. [2+2]

- (c) They had to sleep on beds made out of rushes which they picked themselves from the river edge. They were given very little food/ they learnt to live off the land, even stealing from the estates throughout the country. [2]

- (d) Nineteen. [1]

- (e) They valued the old songs and the works of the poets and musicians of the past/ these were patriotic poets who praised the city as being more important than the individual. Poetry was generally recited to the accompaniment of a flute or lyre. The flute was particularly suitable for marching songs, Spartan boys therefore were taught to play the lyre and flute as well as learning the poetry that had long been honoured in the city. They also learnt the traditional dances teaching them to move in unison on the battlefield fully armed. There are the main factors for their importance and should be covered in two separate explanations. [4]

[Total: 12]

**Section 2.**

1. Though candidates will acknowledge the importance of child-bearing there were other facets which can be discussed. They replaced men when they were at war / sometimes shared in war effort / trained children to be independent in order to be trained for the state / maintained ethos when sons were older (come back on shield story). Added to this they were land owners, in a sense responsible for overseeing the slave labour and maintaining the home as the men were in barracks. They also danced and sang ridiculing songs to those men who had failed in their duty to Sparta. Any explained.

See assessment grid for allocation of marks.

[16]

2. Discussion should be based around the interplay of the various sections.  
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 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-Spartans 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 to death. The Gerousia presented matters to the ecclesia, gave advice, and tried criminals.  
Ecclesia / Apella – The Spartan Assembly or Ecclesia was restricted to Spartiate 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.  
Look for answers focused on the quote.

See assessment grid for allocation of marks.

[16]

## Marking Grid

<b>FACTUAL CONTENT</b>	<b>EVALUATION</b>
<p><b>8</b></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><b>8</b></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><b>6-7</b></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><b>6-7</b></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><b>4-5</b></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><b>4-5</b></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><b>2-3</b></p> <p>Some relevant factual information and evidence, but significant gaps in knowledge.</p>	<p><b>2-3</b></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><b>1</b></p> <p>Little relevant factual information.</p>	<p><b>1</b></p> <p>Little understanding or evaluation of the question.</p>
<p><b>0</b></p> <p>No relevant factual information / evidence from the text.</p>	<p><b>0</b></p> <p>No argument delivered in answer to the question. May be a few wide generalisations only.</p>



# 1941/05 Coursework

## Mark Scheme & Assessment Criteria (AC) 1-5

The following descriptive mark scheme provides guidance for the marking of coursework in accordance with the prescribed Assessment Criteria (AC):

Assessment Criteria	Marks
1 Factual Content	12
2 Use of Primary Source Material	8
3 Organisation of Material	4
4 Understanding and Evaluation	14
5 Quality of Written Communication	2
Total marks	40

The 'levels of response' descriptions are specific to GCSE Latin (1942) and GCSE Classical Greek (1941) for AC 1-4, while the descriptions for AC 5 are common to all GCSE subjects.

**Type A:** One piece of 2000 words maximum, total marks 40.

**Type B:** Two pieces of maximum 1000 words each.

For Type B coursework, marks for each criterion are awarded on each piece, the marks overall (maximum 80) will be halved (then rounded up if necessary) to give a total out of 40.

**AC 1 Factual Content** (Max. 12 marks)

Band 1	<i>11-12 marks</i> A comprehensive selection of relevant facts covering all important aspects of the title; no significant errors. Evidence of thorough research, fully referenced.
Band 2	<i>9-10 marks</i> A very good selection of relevant facts, with only a few gaps, omissions or errors. Evidence of adequate research with references mostly complete.
Band 3	<i>7-8 marks</i> A good selection of relevant facts. There may be some irrelevant facts, and some errors, gaps or omissions. Evidence of research into some aspects, with some references.
Band 4	<i>5-6 marks</i> A range of relevant facts, but not always well selected. Some significant errors, gaps and omissions in research. Few references given.
Band 5	<i>3-4 marks</i> Some attempt to address the title, with some accurate and relevant facts selected in relation to title. Little attempt to acknowledge sources. The material is likely to be sparse and inaccurate, or plentiful with little attempt to give facts in candidate's own words.
Band 6	<i>2-3 marks</i> Few relevant or accurate facts. What facts there are, will be from unacknowledged sources and not in candidate's own words.
Band 7	<i>1 mark</i> Very few relevant or accurate facts. No attempt to acknowledge sources or give facts in candidate's own words.
Band 8	<i>0 marks</i> No relevant and accurate facts.

**AC 2 Use of Primary Source Material (Max. 8 marks)**

Band 1	<i>7-8 marks</i> Very high proportion of facts and evidence derived from a wide range of well-chosen primary sources or from fewer substantial ones, fully integrated into the text. Visual as well as literary sources used where appropriate, depending on topic chosen. Sources must be identified as primary and referenced by candidate.
Band 2	<i>6 marks</i> A high proportion of facts and evidence derived from well-chosen primary sources, integrated into text and identified as primary and referenced by candidate.
Band 3	<i>5 marks</i> Substantial number of facts and evidence derived from well-chosen primary sources, or large number of sources used but less successfully integrated into text or not clearly identified as primary or referenced by candidate.
Band 4	<i>4 marks</i> Some facts and evidence derived from well-chosen primary sources, or integration may be weak or non-existent. Candidate may not be able to distinguish primary from secondary sources.
Band 5	<i>3 marks</i> Only a few facts and pieces of evidence derived from primary sources with little integration. Sources for the most part not identified or referenced.
Band 6	<i>2 marks</i> Some primary source material referred to, but not used to provide facts or evidence. May be irrelevant and not identified or referenced.
Band 7	<i>1 mark</i> Very little reference to primary sources, and no integration. Most will be irrelevant and not identified or referenced.
Band 8	<i>0 marks</i> No attempt to use primary sources.

**Examples of Primary Source Material**

- Textual or visual material from the ancient world drawn from books, museums, sites or the internet.
- Candidates' own photographs or drawings of a site or artefact.
- Selective use of television documentaries, reconstructions and dramas should be encouraged but should not be the only source material used.

**AC 3 Organisation of Material (Max. 4 marks)**

Band 1	<i>4 marks</i>
	Assignment clearly and logically set out in sections or paragraphs. Assignment within word limit. Structure reflects aspects of the title.
Band 2	<i>3 marks</i>
	Less clarity and coherence in structure of assignment, with some attempt at organisation in sections or paragraphs. Not more than 200 words (Type A) or 100 words (Type B) over limit. Structure may not reflect aspects of title.
Band 3	<i>2 marks</i>
	Over 2200 words (Type A) or 1100 words (Type B) or random accumulation of material, with little structuring. Little relation of structure to title.
Band 4	<i>1 mark</i>
	Little attempt to present clear or logical path through material.
Band 5	<i>0 marks</i>
	No attempt to follow a clear and logical path through material.

**AC 4 Understanding and Evaluation (Max. 14 marks)**

Band 1	<i>13-14 marks</i> A thorough understanding of the topic shown, through discussion of material, analysis or argument; facts are almost always used to support an argument. There will be evidence of a high level of evaluation of material in relation to title.
Band 2	<i>11-12 marks</i> A thorough understanding of the topic shown, though discussion of material, analysis or argument may be superficial in some places or not supported by facts. Evidence of a good level of evaluation.
Band 3	<i>9-10 marks</i> A good understanding of the topic, but there may be occasional misunderstandings, or generalisations unsubstantiated by facts. There should be some attempt at evaluation.
Band 4	<i>7-8 marks</i> A reasonable level of understanding of the topic with some successful attempt at analysis and discussion supported by facts, but also misunderstandings, and generalisations unsubstantiated by facts. Evaluation is likely to be limited.
Band 5	<i>5-6 marks</i> A reasonable level of understanding shown by some selection and presentation of facts. Analysis and discussion will be restricted to superficial or mistaken comments without evidence. Little attempt at evaluation.
Band 6	<i>3-4 marks</i> The level of understanding of the topic is basic, with very little attempt at analysis or discussion and very little evaluation.
Band 7	<i>1-2 marks</i> Very little understanding of the topic and no evaluation.
Band 8	<i>0 marks</i> No understanding of the topic.

**Examples of Evaluation**

- Comparison with aspects of modern life or with other cultures or periods.
- Observations arising from empathetic writing.
- Evidence gained from personal study of a site or artefact.
- Critical response to television documentary or drama.

**AC 5 Quality of Written Communication (Max. 2 marks)**

Band 1	<p><i>2 marks</i></p> <p>High performance: Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy, deploying a range of grammatical constructions; they use a wide range of specialist terms adeptly and with precision.</p>
Band 2	<p><i>1-2 marks</i></p> <p>Intermediate performance: candidates spell, punctuate and use the rules of grammar with considerable accuracy; they use a good range of specialist terms with facility.</p>
Band 3	<p><i>1 mark</i></p> <p>Threshold performance: candidates spell, punctuate and use the rules of grammar with reasonable accuracy; they use a limited range of specialist terms appropriately.</p>
Band 4	<p><i>0 marks</i></p> <p>Performance lower than threshold performance: spelling, punctuation and grammar consistently inaccurate; frequent loss of sense.</p>

# Grade Thresholds

General Certificate of Secondary Education  
Classical Greek (Specification Code 1941)  
June 2008 Examination Series

## Component Threshold Marks

Component	Max Mark	A	B	C	D	E	F	G	U
01 Paper 1	100	77	66	55	45	34	24	14	0
02 Paper 2	60	42	36	29	24	19	14	9	0
03 Paper 3	40	30	26	23	19	16	12	9	0
04 Paper 4	40	27	24	21	18	15	12	9	0
05 Coursework	40	32	28	24	20	16	12	8	0

## Specification Options

### Option A (01,02,03)

	Max Mark	A*	A	B	C	D	E	F	G	U
Overall Threshold Marks	200	170	149	128	107	88	69	50	31	0
Cumulative Percentage in Grade		70	88.7	94.5	97.1	98.7	99.6	100	100	100

The total entry for the option was

### Option B (01, 02, 04)

	Max Mark	A*	A	B	C	D	E	F	G	U
Overall Threshold Marks	200	164	144	124	105	86	68	50	32	0
Cumulative Percentage in Grade		50.9	72.5	83.0	93.0	98.2	98.8	100	100	100

The total entry for the option was

### Option C (01, 02, 05)

	A*	A	B	C	D	E	F	G	U
Overall Threshold Marks	171	150	129	108	87	66	46	26	0
Cumulative Percentage in Grade	28.7	53.0	68.7	80.0	90.4	99.1	99.1	100	100

## Overall

	A*	A	B	C	D	E	F	G	U
Cumulative Percentage in Grade	63.5	83.1	90.6	94.9	97.9	99.4	99.9	100	100

The total entry for the examination was 1247

Statistics are correct at the time of publication.

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**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

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