

**Classical Greek**

General Certificate of Secondary Education B404

Verse Literature

**Mark Scheme for June 2010**

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All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

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

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## Section A: Homer

- 1 μεθήμονα [1] – lazy, careless [1]. [2]
- 2 (a) She may soon be married. [1]  
(b) Those who will escort her (to her new home)/bridegroom's party. [1]
- 3 Her father [1], Alcinous [1], king of the Phaeacians [1].  
Any of these. [1]
- 4 (a) Her father [1] and his sons/her brothers [1] [2]  
(b) (need clean clothes) when taking counsel/discussing  
affairs of state [1], for dances [1]. [2]
- 5 A. [1]
- 6 eg  
And when they came to the river's very beautiful stream,  
where the washing troughs were truly plentiful and much  
clear water flows up from below so as to clean even very dirty clothes,  
there they unharnessed the mules from the wagon.
- Use the Marking grid at the end of the mark scheme. [5]
- 7 Nausicaa's appearance:  
Odysseus likens her to Artemis in beauty, grace, stature.
- Nausicaa's effect on her family:  
her family (mother, father, brothers) are very lucky to have such a  
daughter/sister, especially as their hearts must glow with pride  
(εὐφροσύνησιν ἰαίνεται) when they see her dancing.
- [Or: μακάριστος – luckiest of all will be her husband]
- Odysseus' tone:  
γουνούμαί σε – entreat/beseech/supplicate by clasping the knees;  
θάλος - 'young shoot' = flattery etc. and/or some reference to the  
palm-tree simile immediately following this passage.
- [Or: ἀνασσα - 'princess/queen' = respect, acknowledgement of high status  
reinforced by θεός + flattery: 'are you a goddess or a mortal?']
- The points given above are indicative and offer question specific  
guidance. Any other acceptable points must be rewarded. Answers  
must be marked using the level descriptors in the 10-mark marking grid  
at the end of the mark scheme, taking into account QWC when placing  
the answer within the band. [10]
- 8 C. [1]
- 9 The throw misses the maid [1] and the ball falls into the stream [1]. [2]
- 10 The noise wakes him up [1]. [1]
- 11 A, C, E. One mark each. [3]

12 Odysseus' behaviour:

circumstances force Odysseus to leave his sheltered hiding place, although he displays a natural modesty by covering his nakedness (ὡς ῥύσαιτο . . . μήδεα φωτός).

[Or: γυμνός περ ἑών· χρεῖω γὰρ ἴκανε – 'although he was naked, for necessity compelled him'; described as δῖος 'noble/godlike']

Effect of simile:

Overall effect might be to make Odysseus seem powerful, majestic, commanding.

vocabulary = savage, fearless, threatening – λέων ὄρεσίτροφος, ἀλκί πεποιθώς.

[Or: ὑόμενος καὶ ἀήμενος, ὅσσε δαίεται, μετέρχεται  
'weather- and wind-beaten, eyes burning, he moves among (them)']

Appropriateness of simile:

see edition notes lines 130 ff.; the main similarity between Odysseus and the lion is the need/hunger which drives them on; both are weather-beaten, yet formidable and strong (whereas the girls are correspondingly vulnerable just like the animals being hunted).

[Or: καὶ ἐς πυκινὸν δόμον – suggests that both Odysseus and the lion are operating outside their comfort zone]

The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.

## 13 Athene's role in shaping events: eg Nausicaa's dream, or waking of Odysseus. Nausicaa's attractive character –

comments on: eg her innocence, beauty, nobility versus youth, supported by references from: eg her dream, or her speech to her father, or her relationship with her maids, or her conversation with Odysseus.

Homer's powers of description: eg washing scene, or Nausicaa/Artemis simile or Odysseus/lion simile.

Odysseus' character –

various clever ways in which he tries to win Nausicaa's help.

A good answer should address at least two of the above points.

Use the 8-mark marking grid at the end of the mark scheme.

[8]

## Section B: Euripides

- 14 Achilles [1] and Iphigenia [1]. [2]
- 15 B. [1]
- 16 B, E, F. One mark each. [3]
- 17 The long separation between father and daughter. [2]
- 18 A. [1]
- 19 (a) The loss of his wife/Helen [1]  
(b) Annoyed or upset. [1]
- 20 eg  
Like a suppliant olive-branch, I press against your knees this body of mine that this woman bore to you; do not destroy me before my time! For it is sweet to look upon the light of day. Do not force me to see the underworld!
- Use the Marking grid at the end of the mark scheme. [5]
- 21 Clytemnestra's daughter is to be sacrificed – reinforced by: eg enclosing feature (παῖδα . . . κτενεῖν), extended description of 'father' (ὁ φύσας αὐτόχειρ), φασγάνῳ – emphatic position + alliteration with φονεύων, φασγάνῳ . . . δέρον – effective enclosing feature.
- Clytemnestra's reaction: eg monosyllabic utterance of disbelief (πῶς), her refusal to believe (ἀπέπτυσ' + 'you must be mad'), ὦ τάλαιν' ἐγώ + 'my husband must be mad'.
- Language used: eg examples above and . . . effective juxtaposition (παῖδα σὴν πατὴρ ὁ φύσας), λευκὴν = purity, ταλαιπώρου = poignant, contrast of ἀρτίφρων and οὐ φρονεῖ, repetition in σὲ καὶ σὴν παῖδα.
- The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band. [10]
- 22 10 years. [1]
- 23 Victory [1] over Troy [1]. [2]
- 24 When Agamemnon says Iphigenia will be standing by the altar [1], he means as a sacrificial victim [1] not as a spectator [1]. [3]

- 25 Effect of Iphigenia's words + language used: eg  
 two rhetorical questions add pathos, intensified by μοι and τώμῳ;  
 "Look at me etc." is pathetic, reinforced by the poignant ἀλλὰ 'at least' and  
 κατθανοῦσ' and μνημεῖον;  
 "If you are not persuaded by my words" suggests a hopeless appeal;  
 appeal to her brother, made pitiful and vain by the words ἀδελφέ, μικρός;  
 the pathetic simplicity of τὴν σὴν ἀδελφὴν μὴ θανεῖν.

Mention of Alexander and Helen:

she had nothing to do with Paris/Alexander or Helen when he came to Sparta,  
 so Agamemnon should not be involving her in the expedition to Troy (it should  
 be Menelaus sacrificing a daughter).

The points given above are indicative and offer question specific  
 guidance. Any other acceptable points must be rewarded. Answers  
 must be marked using the level descriptors in the 10-mark marking grid  
 at the end of the mark scheme, taking into account QWC when placing  
 the answer within the band.

[10]

- 26 Examination of the scene between Agamemnon and Iphigenia, which is full of tragic irony.  
 Is Agamemnon's sadness heart-felt (many instances of his anguish) or does he simply lack  
 the courage to tell his daughter the truth?  
 Both Achilles and Clytemnestra appear as figures duped by Agamemnon –  
 "Am I the victim of some monstrous hoax? . . . This fills me with shame!",  
 "Has my husband gone mad?".  
 Does Iphigenia's appeal to Agamemnon leave any room for sympathy?  
 Use the 8-mark marking grid at the end of the mark scheme.

[8]

## Marking grid for 10-mark questions

Level	Mark Ranges	Characteristics of performance
		Coverage of the points in the indicative mark scheme; Choice and use of evidence; Understanding and appreciation of the set text; Accuracy of writing; Control of appropriate form and style; Organisation and use of technical vocabulary.
4	9–10	All three bullet points covered in detail; A good range of accurate Greek quotation with developed discussion of this; Detailed understanding and appreciation of the set text; Legible, fluent and technically very accurate writing; Sustained control of appropriate form and register; Very well structured and organised argument; technical terms accurately and effectively used.
3	6–8	Two bullet points covered in detail; Some accurate Greek quotation with relevant discussion; A general understanding and appreciation of the set text; Legible and generally accurate writing, conveying meaning clearly; Limited control of appropriate form and register; Argument is organised, some technical terms accurately used.
2	3–5	One bullet point covered in detail, or two or three bullet points covered sketchily; Limited Greek quotation which might not be discussed in detail; A basic understanding and appreciation of the set text; Legible and generally accurate writing, clarity not obscured; Very limited control of form and register; Argument coherent even if cumbersome or underdeveloped, simple technical terms used appropriately.
1	0–2	One bullet point covered sketchily, or two or three bullet points hardly covered at all; Very little or no Greek quotation and/or no discussion of evidence; Very little understanding or appreciation of the set text; Writing may be illegible and/or contain many errors of spelling, punctuation and grammar; Little control of form or register; Argument difficult to discern, technical terms inaccurately used or omitted.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the marking grid the presence of bullet points 4–6. In assigning a mark, examiners must first focus on bullet points 1–3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

## Marking grid for 8-mark questions

Level	Mark Ranges	Characteristics of performance
		Choice and use of evidence; Engagement with the question; Understanding and appreciation of the set text; Accuracy of writing; Control of appropriate form and style; Organisation and use of technical vocabulary.
4	7–8	A good range of well-chosen points covered in detail; Answer well-directed at the question; Detailed understanding and appreciation of the set text; Legible, fluent and technically very accurate writing; Sustained control of appropriate form and register; Very well structured and organised argument; technical terms accurately and effectively used.
3	4–6	An adequate range of relevant points; Answers slightly less focused on the question; A general understanding and appreciation of the set text; Legible and generally accurate writing, conveying meaning clearly; Limited control of appropriate form and register; Argument is organised, some technical terms accurately used.
2	2–3	Few relevant points; Limited engagement with the question; A basic understanding and appreciation of the set text; Legible and generally accurate writing, clarity not obscured; Very limited control of form and register; Argument coherent even if cumbersome or underdeveloped, simple technical terms used appropriately.
1	0–1	One or two points made, which may be irrelevant; Little or no engagement with the question; Very little understanding or appreciation of the set text; Writing may be illegible and/or contain many errors of spelling, punctuation and grammar; Little control of form or register; Argument difficult to discern, technical terms inaccurately used or omitted.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the marking grid the presence of bullet points 4–6. In assigning a mark, examiners must first focus on bullet points 1–3 to decide the appropriate Level.

They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.



**Marking grid for set text translation 5-mark questions**

**[5]** Perfectly accurate

**[4]** Overall sense correct; up to 2 minor errors (eg tense, number) or a single major error or omission

**[3]** Overall sense correct, with several serious errors or omissions

**[2]** Parts correct; a few correct phrases but overall sense lacking or unclear

**[1]** Isolated knowledge of vocabulary only

**[0]** Totally incorrect or omitted

NB Consequential errors should not be penalised.

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