

**GCSE**

**Classical Greek**

Unit **B404** Verse Literature

General Certificate of Secondary Education

**Mark Scheme for June 2014**

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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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1. Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Good response/positive
	Unclear
	Benefit of doubt
	Major error
	Wrong translation/fact
	Minor error
	Harmless addition
	Good style point or correct point in short answers
	Omission mark

Question		Answer	Marks	Guidance
1	(a)	Antinous	1	
	(b)	Odysseus	1	Accept 'beggar'.
2		B (He is thrown out).	1	
3	(a)	Eurytion got drunk [1] (at Peirithous' wedding) and committed an outrage / tried to rape the bride [1].	2	Accept 'bad things', &c.
	(b)	As a warning to Odysseus (not to interfere with the suitors' attempts to string the bow).	1	Accept: He thinks Odysseus is drunk.

Question		Answer	Marks	Guidance	
				Content	Levels of response
4		e.g. Indeed, men who are far inferior are wooing the wife of an excellent man and they cannot string the well-polished bow at all. But someone else, a wandering beggar, came and easily strung the bow and shot through the iron.	5	<p>Award up to 5 marks for the whole translation according to the 5-mark marking grid.</p> <p>ἦ accept a range of trans; omission = minor.</p> <p>πολύ accept: 'far too'.</p> <p>ἀμύμονος 'better' = major; 'noble' = minor; 'glorious' = OK. τι omission = minor.</p> <p>ἐϋξοον accept 'polished'.</p> <p>άνήρ omission = OK.</p> <p>ἄλλος τις another = OK.</p> <p>σιδηρου 'axe(s)' = minor.</p> <p>διὰ δ' ἦκε 'shooting' = minor.</p> <p>ἐλθών '<u>and</u> he came' = OK; if not 'and' = minor.</p> <p>δ' omission = minor.</p>	<p><b>[5]</b> All of the meaning conveyed, with one minor error allowed</p> <p><b>[4]</b> Most of the meaning conveyed with two errors (which may include a major error) or three minor errors allowed</p> <p><b>[3]</b> Part of the meaning conveyed, but with two or more major errors or omissions allowed</p> <p><b>[2]</b> A limited amount of the meaning conveyed</p> <p><b>[1]</b> A very limited amount of the meaning conveyed</p> <p><b>[0]</b> None of the meaning conveyed</p> <p>NB Consequential errors should not be penalised.</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
5		<p><b>Telemachus' comments about the bow:</b></p> <p>Telemachus claims the right, over every single Achaeian and over the chieftains of Ithaca and Elis, to decide who should try to string the bow. He says that no one can override his decision, even if he decides to give the bow away to the beggar. <i>"The bow is the men's concern, and mine above all; for I am master in this house."</i></p> <p><b>Telemachus' instructions to his mother:</b></p> <p>He tells her to go to her room, attend to her work and supervise the maids. Penelope's reaction (after the passage) to these 'orders' shows that she notes and approves of her son's new-found confidence.</p> <p><b>Language:</b></p> <p>τόξον – object moved to start of clause for emphasis;  οὐ τις – repeated for emphasis;  ἐμείο / κρείσσων – effective enjambment;  ὃ κ' ἐθέλω = I can give the bow to anyone I wish (similarly αἶ κ' ἐθέλωμι below);  δομεναί τε καὶ ἀρνήσασθαι – to give the bow or refuse it;  οὔθ' ὅσσοι – repeated for emphasis ("neither/nor all those who . . .");  πᾶσι, μάλιστα δ' ἐμοί – emphasis on 'me especially' and contrast with 'everyone';  κόμιζε . . . κέλευε – imperatives ordering Penelope;  ἱστόν τ' ἠλακάτην τε – loom and distaff = women's work.</p>	10	<p>The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded.</p> <p>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.</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>Suggested points included here. Candidates are not restricted to these.</p>	<p>Level 4 9 - 10</p> <p>Level 3 6 - 8</p> <p>Level 2 3 - 5</p> <p>Level 1 0 - 2</p>

Question		Answer	Marks	Guidance
6		“ <i>She kept in her heart her son’s wise words</i> ” [2] or she took his words to heart [2]. She did as she was told (i.e. no direct reference to her feelings) [1].	2	Upset = 0. Wise words [1]. She did as she was told (i.e. no direct reference to her feelings) / she was shocked/amazed [1].
7		C (Odysseus is a dear husband) D (Penelope cries herself to sleep) E (Penelope goes to her bedroom with her maids)	3	
8		Eumaeus.	1	Accept reasonable spelling variations.
9		D (swineherd).	1	
10		Telemachus shouted threateningly (ἀπειλήσας ἐγγώνει). Imperative φέρε. τάχ' οὐκ εὖ πᾶσι πιθήσεις – future tense = strong assertion (“you’ll soon see you can’t obey everyone”). μή . . . introduces a warning. βάλλων χερμαδίοισι – threat of violence (pelting with stones). φέρτερός εἰμι – bald statement “I am stronger (than you)”.	4	Any two points, well made.  Accept other reasonable points.
11	(a)	Telemachus would like to send them (away) [1] soon/quickly [1] (to leave) miserably [1] from the house/palace [1].	4	Send/leave [1].
	(b)	Telemachus does not have the same advantage in strength over the suitors (as he does over Eumaeus) [2] <b>OR</b> he is not strong [1] enough [1] – some idea of comparison for 2 <sup>nd</sup> mark.	2	
12		Odysseus has managed to string the bow.	1	
13		(Loud) thunder.	1	

Question		Answer	Marks	Guidance	
14		Κρόνου πάϊς (ἀγκυλομήτεω) [1]. Son/child of Cronus (of cunning counsel) [1].	2		
				Content	Levels of response
15		<p>Antinous' speech to Odysseus: mean-spirited, calls him a 'miserable intruder' and a 'tramp', accuses him of being drunk and threatens him with a fate similar to Eurytion's in the story ('you will come to grief in much the same way').</p> <p>Penelope observes that Antinous shows 'neither good manners nor common decency' and criticises his lack of <i>xenia</i> towards the beggar.</p> <p>Eurymachus is concerned for the suitors' reputation if a mere beggar can string the bow when the suitors fail.</p> <p>Penelope describes the suitors as 'men who desecrate and destroy a great man's household' and consequently are held in low regard by the people of Ithaca.</p> <p>The suitors, described as 'insolent' (and later as 'arrogant'), abuse Eumaeus when he takes the bow to Odysseus. They insult him e.g. 'wretched swineherd' and 'vagabond' and express the hope that his own dogs will tear him to pieces.</p> <p>Telemachus describes the suitors as hatching 'ugly plots', and they make fun of Eumaeus when he is upbraided by Telemachus.</p> <p>The suitors are sarcastic when they see the beggar handling the bow – 'Quite the expert, with a critic's eye for bows!'. Conversely, Eurymachus speaks politely to Penelope, calling her wise, and assuring her that the suitors will not let the beggar win her hand.</p>	8	<p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read. Suggested points included here. Candidates are not restricted to these.</p> <p>Accept any other valid positive or negative point. Full marks can be gained for just negative points.</p>	<p>Level 4 7 - 8 Level 3 4 - 6 Level 2 2 - 3 Level 1 0 - 1</p>



Question		Answer	Marks	Guidance
16		A (Athena began the custom) C (Athenians protect babies with serpents) E (The guardian creatures are golden)	3	
17		(ἡ) Διὸς κόρη [1]; (the) daughter/child of Zeus [1].	2	
18	(a)	Apollo	1	
	(b)	Hermes/his brother	1	
	(c)	Go to Athens [1] and bring to (my oracle at) Delphi [1] the baby [1], cradle and baby clothes [1] located in a (rocky) cave [1] and place him outside/at the entrance to the temple [1].	4	Any four points.
	(d)	Series of imperatives: (ἐλθὼν . . . λαβὼν . . .) ἔνεγκε . . . θεῆς – “go . . . take . . . bring . . . put”. οἶσθα γὰρ θεᾶς πόλιν – “you know the city of the goddess”. ὡς εἰδῆς – “let me tell you”. Precise detail e.g. αὐτῷ σὺν ἄγγει – “with the cradle itself”; πρὸς αὐταῖς εἰσόδοις – “at the very entrance”.	4	Two points well made.  Accept other reasonable points.

Question		Answer	Marks	Guidance	
				Content	Levels of response
19		e.g. When he grew to manhood, the Delphians made him guardian of the god's gold and trusty steward of everything, and up to now he has always lived a holy life in the god's temple.	5	<p>Award up to 5 marks for the whole translation according to the 5-mark marking grid.</p> <p>δέμας 'strength' = minor.</p> <p>καταζῆ 'he lived' = minor.</p> <p>δεῦρ' mistranslation, e.g. 'here' = minor; omission = major.</p>	<p><b>[5]</b> All of the meaning conveyed, with one minor error allowed</p> <p><b>[4]</b> Most of the meaning conveyed with two errors (which may include a major error) or three minor errors allowed</p> <p><b>[3]</b> Part of the meaning conveyed, but with two or more major errors or omissions allowed</p> <p><b>[2]</b> A limited amount of the meaning conveyed</p> <p><b>[1]</b> A very limited amount of the meaning conveyed</p> <p><b>[0]</b> None of the meaning conveyed</p> <p>NB Consequential errors should not be penalised.</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
20		<p><b>The part played by Apollo when Xuthus and Creusa visit his oracle:</b></p> <p>“Loxias/Apollo guides their destiny to this end and he has not forgotten the affair, as it seems”.</p> <p>When Xuthus enters the shrine, Apollo will give his own son (Ion) to him (Xuthus).</p> <p>Apollo will tell Xuthus that he (Xuthus) is the father.</p> <p>As a result, Ion will come to his mother’s (Creusa) home, be acknowledged by her and take his rightful place in the royal family.</p> <p><b>Information Apollo chooses to hide from Xuthus and Creusa:</b></p> <p>Apollo maintains a vested interest, although this is not apparent to Creusa etc.</p> <p>Apollo passes off Ion as Xuthus’ son.</p> <p>Apollo’s union with Creusa will remain a secret.</p> <p><b>Language:</b></p> <p>Loxias/Apollo is the subject of the 4 main verbs (ll.3-9) and is first word in the sentence (l.3) for emphasis.</p> <p>Loxias/Apollo is specifically mentioned by name three times.</p> <p>Λοξίας δὲ τὴν τύχην – effective juxtaposition linking the god with the fates of Creusa etc.</p> <p>κού λέληθεν (‘and he has not forgotten’) – deliberate understatement for emphasis.</p> <p>ἐλαύνει / ἔρωτι παίδων / κρυπτοὶ - emphatic vocab/position.</p>	10	<p>The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded.</p> <p>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.</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>Suggested points included here. Candidates are not restricted to these.</p>	<p>Level 4 9 - 10</p> <p>Level 3 6 - 8</p> <p>Level 2 3 - 5</p> <p>Level 1 0 - 2</p>

Question	Answer	Marks	Guidance
21	Xuthus is visiting the caves (temple/precinct...) of Trophonius.	1	
22	Xuthus must not overhear the private conversation of Creusa and Ion [1] concerning her reason for consulting Apollo / the revelation that Creusa had a son / Ion's background [1].	2	
23	C (Xuthus hopes to get the same reply from both oracles)	1	
24	Accumulation of negatives <u>οὐδ' ἔτεκες οὐδὲν πώποτ'</u> - "Have you never been a mother at all?" Tautology: "Have you never been a mother at all?" + "you are childless?" Repetition of ἔτεκες . . . ἄτεκνος.	2	One point, clearly explained. Some relevant reference to the Greek necessary for 2 marks.
25	B (I am the slave of Apollo).	1	
26	Creusa says "How happy I consider your mother to be" [1], not realising that she is in fact Ion's mother [1].	2	1 mark for an understanding of the Greek. 2 <sup>nd</sup> mark for the dramatic irony.
27	He has no information/clue/sign/proof/token to go on (ἔχω γὰρ οὐδὲν τεκμήριον).	1	
28	The 'other woman' is actually Creusa herself.	1	
29	(Ion would be glad) if this other woman could help him (to find his mother).	1	Accept alternative (Penguin trans.) sense: Ion would be glad if he could find someone to share his sorrow/suffering.

Question		Answer	Marks	Guidance	
				Content	Levels of response
30		<p>Euripides uses the fact that both characters, Ion and Creusa, have a connection with Apollo to accelerate the dialogue: Ion is a servant/priest in Apollo's temple and so questions Creusa about The Long Rocks, sacred to Apollo, while Creusa was raped there and later abandoned her new-born baby there.</p> <p>Creusa's reaction to Ion's mention of this place makes him curious and keen to question her further. Thus Ion learns about Creusa's marriage to Xuthus and their reason for the visit to Delphi, childlessness.</p> <p>Examples of irony:            Creusa: <i>Apollo knows about my state of childlessness</i> (l.124);            Creusa: <i>How fortunate I consider your mother to be</i> (l.126).</p> <p>Similarly, Creusa is keen to learn of Ion's background. More irony as she discovers he was abandoned as a baby:            Creusa: <i>You have suffered as I have</i> (l.138);            Creusa: <i>Your poor mother! I wonder who she was</i> (l.142);            Creusa: <i>Some other woman has suffered the same fate as your mother</i> (l.148).</p> <p>A sense of shame holds Creusa back, momentarily, from telling Ion what question she wishes to ask of Apollo.</p> <p>The feelings of both characters, through opaque references to Creusa's relationship with Apollo and remarks about Ion's orphaned upbringing and his ignorance of his parents' identity, point forward to a later recognition.</p>	8	<p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points included here. Candidates are not restricted to these.</p>	<p>Level 4 7 - 8            Level 3 4 - 6            Level 2 2 - 3            Level 1 0 - 1</p>

## APPENDIX - Marking grid for 10-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Engagement with the question;</li> <li>• Selection and coverage of supporting points;</li> <li>• Choice and use of evidence from the Greek text;</li> <li>• Accuracy of writing;</li> <li>• Control of appropriate form and register;</li> <li>• Organisation of answer.</li> </ul>
4	9-10	<ul style="list-style-type: none"> <li>• Good engagement with the question;</li> <li>• A range of relevant points, with development;</li> <li>• A good range of appropriate Greek quotation with relevant discussion;</li> <li>• Legible, fluent and very accurate writing, conveying meaning clearly;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Argument well organised.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Some engagement with the question;</li> <li>• A range of relevant points, with some development;</li> <li>• Some appropriate Greek quotation with some relevant discussion;</li> <li>• Legible and accurate writing, conveying meaning clearly;</li> <li>• Some control of appropriate form and register;</li> <li>• Argument is organised.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited engagement with the question;</li> <li>• A few relevant points;</li> <li>• Limited Greek quotation with limited relevant discussion;</li> <li>• Legible and generally accurate writing, conveying meaning;</li> <li>• Limited control of form and register;</li> <li>• Argument apparent in places, even if underdeveloped.</li> </ul>
1	0-2	<ul style="list-style-type: none"> <li>• Little or no engagement with the question;</li> <li>• Any points made are of little or no relevance;</li> <li>• Very little or no appropriate Greek quotation or relevant discussion;</li> <li>• Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear;</li> <li>• Very limited control of form and register;</li> <li>• Argument difficult to discern.</li> </ul>

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.

## APPENDIX - Marking grid for 8-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>Engagement with the question;</li> <li>Selection and coverage of supporting points;</li> <li>Understanding and appreciation of the set text;</li> <li>Accuracy of writing;</li> <li>Control of appropriate form and register;</li> <li>Organisation of answer.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>Good engagement with the question;</li> <li>A good range of relevant points with development;</li> <li>A good understanding and appreciation of the set text;</li> <li>Legible, fluent and very accurate writing, conveying meaning clearly;</li> <li>Sustained control of appropriate form and register;</li> <li>Argument well organised.</li> </ul>
3	4-6	<ul style="list-style-type: none"> <li>Some engagement with the question;</li> <li>A range of relevant points, with some development;</li> <li>A general understanding and appreciation of the set text;</li> <li>Legible and accurate writing, conveying meaning clearly;</li> <li>Limited control of appropriate form and register;</li> <li>Argument organised.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>Limited engagement with the question;</li> <li>A few relevant points;</li> <li>A basic understanding and appreciation of the set text;</li> <li>Legible and generally accurate writing, conveying meaning;</li> <li>Very limited control of form and register;</li> <li>Argument apparent in places, even if underdeveloped.</li> </ul>
1	0-1	<ul style="list-style-type: none"> <li>Little or no engagement with the question;</li> <li>Any points made are of little or no relevance;</li> <li>Very little understanding or appreciation of the set text;</li> <li>Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear;</li> <li>Little control of form and register;</li> <li>Argument difficult to discern.</li> </ul>

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

**OCR (Oxford Cambridge and RSA Examinations)**  
1 Hills Road  
Cambridge  
CB1 2EU

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

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