



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

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GCSE

Classical Greek

3024

Paper 2

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GCSE Greek 2003

Paper 2

Notes for Answers

Question 1

Passage lines 336-353.

- (a) (i) But come, /give him the well-polished bow,/ so that we may see./ (3)
- (ii) The beggar (Odysseus). (1)
- (b) (i) Apollo was god of archery. (1)
- (ii) A cloak, tunic - (fine clothes) - /, a [sharp] spear [to defend against dogs and men],/ a double-edged sword/ and sandals (for his feet)./ She will also send him wherever he wants to go./ (5)
- (iii) Penelope. (1)
- (c) But wise Telemachus/ again spoke/ to her in reply./ (3)
- (d) (i) Which one of the Achaeans has a greater right than he/ to give or deny the bow to whomever he wishes,/ whether those who are powerful in rocky Ithaca/ or those in the islands facing Elis that pastures horses./ (4)
- (ii) A stock epithet is one regularly used to fill up a hexameter line, and as such is sometimes not especially appropriate to the noun it describes./ They are commonly used in oral, extemporised poetry, which is what the *Odyssey* originally was./ *ἱπποβότριοι*./ (3)
- (iii) Dulichium/ Same/ Zacynthus/.
any one (1)
- (e) (i) She should go to her room and look after her own tasks - (the loom and the distaff),/ and she should tell her maids to set to their work./ The bow will be the business of all the men, (and especially him),/ for his is the authority in the house./ (4)
- (ii) • The women had their own quarters in the palace.
• Even aristocratic women like Penelope were still expected to work at 'women's tasks.'
other points possible (2)
- (f) Any **two** properly explained and supported from the text. (2)

(30)

Question 2

Passage lines 416-434.

- (a) (i) Naked./ Here it means 'ready for use' (i.e. out of its quiver)./ (2)
- (ii) The others lay/ inside the hollow quiver,/ which soon/ the Achaeansa were going to/ experience./ (5)
- (b) (i) Odysseus took the arrow, set it on the bridge of the bow/ and drew back the string and the notches./ From the very place, the chair, where he was sitting he launched the arrow,/ aiming it straight, and did not miss the opening of the socket on any of the axes./ The bronze-tipped shaft went straight through and out the other side./ *not all detail here required for the marks* (5)
- (ii) A long mound of earth would have been piled up and one part of each of the axe-heads would have been buried in it, one behind the other, in such a way that the holes for each axe-handle would have been in alignment (see p. 143 of edition). *obviously there are other possibilities* (2)
- (c) (i)
 - Triumphantly ironical use of ξεινος ('stranger').
 - Use of strong verb ἐλέγχει ('disgraces').
 - He glories that his strength is unimpaired (οὐδέ τι τόξον δὴν ἔκαμον τανύων),
 - and that he is as strong as he was (ἔτι μοι μένος ἔμπεδόν ἐστιν).
 - He expresses his disgust at his treatment by the suitors with the powerful words ἀτιμάζοντες ('dishonouring') and ὄνονται ('speak insultingly').
 - Repetition of negatives οὐδέ...οὐδέ.*any three* (3)
- (ii) Odysseus' apparently odd reference to 'making supper in the daylight' in fact means an early start on the massacre of the suitors.
or Reference to Odysseus as ξεινος, when he is anything but.
other possibilities (2)
- (d) (i) Odysseus gave a nod to Telemachus./ Telemachus put on his sharp sword/, grasped his spear/ and stood by his seat./ *any three out of four* (3)
- (ii) The bronze equipment which Telemachus has donned gleams in the firelight (sunlight?). (or candidates may regard αἶθοπι as a stock epithet with no real point). (1)
- (iii) Fifth foot spondee not very common in Homeric hexameter.
Perhaps suggests the grandeur, dignity seriousness of Odysseus, now no longer in disguise - Ὀδυσσεὺς θεϊοιο ('godlike Odysseus'). (2)
- (e) Any **five** points, well supported from the text. (5)
- (30)

Question 3

Passage lines 34-51.

- (a) The goddess Artemis./ She did this when she substituted her with a deer, thus saving her life when her father Agamemnon was about to sacrifice her./ (2)
- (b) I shall tell to the air/ the strange visions/ which the night brought/ when it came,/ if indeed there is any/ healing in this./ (6)
- (c) (i) It seemed to her that she had left the land of the Taurians/ and was living in Argos./ She was asleep surrounded by her maids/ when the face of the land was shaken by an earthquake./ She fled and as she stood outside/ she saw the cornice of the house fall/ and the whole house crumble in ruins/ to the ground from its topmost pillars./
any six points out of eight (6)
- (ii) The loss of the 'keystone' (*θριγκός*) and the subsequent destruction of the house/ symbolises the murder of her **father** Agamemnon (the **king** of Argos) by his wife Clytemnestra./
other approaches possible (2)
- (d) (i) Only one pillar from her father's house seemed to her to be left standing,/ and this sprouted golden hair from its top/ and took on human voice./ (3)
- (ii) She observed the rite of sacrificing strangers by sprinkling the pillar with water,/ as if it were about to be killed./ She wept as she did so./ (3)
- (iii) In fact, later on she herself actually prepares to sacrifice her brother in the way she describes here. (2)
- (e) She thinks Orestes is dead - (it is he whom she prepared for sacrifice)./ She thinks that the pillars of the house are the male members of her family:/ they are dead because that is what happens to any on whom she sprinkles her water./ (3)
- (f) • The phrase *χθονός δὲ νῶτα σεισθῆναι σάλα* (lit.=the back of the earth was shaken by a shaking) is very striking, not least because of the alliteration of *σ*, to describe the occurrence of an earthquake.
• The way that Iphigenia emphasises that, in her dream, only **one single** pillar was left standing (*μόνος...στῦλος εἷς*) is very vivid.
• The position of *κλαίουσα*, at the beginning of its line and the end of its sentence throws great weight upon the fact that she was in tears as she prepared for the 'sacrifice' of her 'brother'.
other points possible (3)

(30)

Question 4

Passage lines 110-127.

- (a) I am proud to claim famous Argos/ as my native land./
By the gods, stranger,/ are you really/ born from there?/ (5)
- (b) (i) Whether he left his native land as an exile,/ or by what (other) fortune./ (2)
(ii) He did so willingly because he had not formally been banished,/ but unwillingly because he had been driven out by the Furies./ (2)
(iii) 'Welcome'./ He was a Greek and could bring her news of home./ (2)
(iv) Orestes says his arrival among the Taurians is not welcome to himself because it will mean his death by human sacrifice./ He rather ruefully says that Iphigenia should enjoy his presence, if it is welcome to her./ (2)
- (c) (i) She asks him if he will tell her what she wishes to know./ She asks him if he knows of Troy, (whose fame is everywhere)./ (2)
(ii) He says he will tell her, (since it is a trivial matter compared with his misfortune)./ He says he wishes he had never seen Troy, even in a dream./ (2)
(iii) • The powerful use of μήποτ' ὄφελόν to express a strong negative wish ('If only I had never...').
• Double negative for emphasis (μήποτ'...μηδ').
• The slightly hyperbolic wish never to have seen Troy 'even in a dream' (ιδὼν ὄναρ).
any two out of three (2)
- (d) (i) The return of Helen meant the end of the war./ This in turn meant the homecoming of his father Agamemnon/ and his death at the hands of his faithless wife./
any two out of three (2)
(ii) Helen was the cause of the war and so the 'sacrifice' of Iphigenia (**accept** her exile among the Taurians). (1)
- (e) • Opportunity for development of character.
• Cut and thrust of debate popular with a society used to and fond of debate.
• Moves plot on quickly.
• Provides contrast with more leisurely set piece speeches.
• Opportunity for dramatic irony
any three out of five other points considered (3)
- (f) Any **five** points, well supported from the set text. (5)
- (30)

Question 5

Passage based on Herodotus i. 30-32.

- (a) He was entertained by the king/ for a long time./ (2)
- (b) (i) To show Solon/ all the money and gold/ (that he had) in his treasury./ (3)
(ii) Very/ many days./ (2)
- (c) (i) D. (1)
(ii) He refers to him as the wisest/ of the Greeks./ (2)
- (d) Whether Solon believes/ that any man is more fortunate/ than Croesus./ (3)
- (e) (i) That no-one was more fortunate/ than Croesus himself./ (2)
(ii) τῷ ἀληθεῖ χρησάμενος/employing the truth./ (2)
- (f) Solon said that an Athenian/ by the name of Tellus/ was the most fortunate of men./ (3)
- (g) (i) Croesus was very surprised/ and a little angry./ (2)
(ii) Why this was. (1)
- (h) He said that that man was fortunate for two reasons./ First, because he had [fine] and [good] children;/ and secondly because after a long/ and good life/ he died a most becoming death/ - he died very well,/ fighting bravely for his country./
any six out of seven (6)
- (i) (i) That he (Croesus) was the most fortunate of men/ after Tellus./ (2)
(ii) He said that Cleobis and Biton were next. (1)
(iii) Cleobis and Biton were young men from Argos/ who had received many prizes in competitions/ and who were so honoured by the people/ that their statues were erected in the agora/ after their deaths./ (5)
- (j) Surely, if Solon had not been a guest,/ Croesus would have punished him/ most severely?/ (3)

(40)