



General Certificate of Secondary Education

Classical Greek 3024

3024/2 Classical Greek Paper 2

Mark Scheme

June examination - 2005 series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

GCSE Classical Greek Paper 2

Question 1

Passage lines 264-279.

- (a) (i) Calypso. (1)
- (ii) She sent him off on a (well-built) raft/ and gave him many things:/ food and sweet wine;/ she clothed him (in immortal garments);/ and she sent a favourable and balmy breeze./
*any **four** out of five* (4)
- (b) (i) Phaeacians. (1)
- (ii) Alcinous. (1)
- (iii) On the eighteenth day. (1)
- (c) ● *δυσμóρω* is in a very striking position - at the end of the sentence and at the beginning of the line, throwing emphasis upon what Odysseus regards as his 'ill fortune'.
● *óιζυί πολλή* ('great sorrow') is striking for the onomatopoeia of (the assonance of *ói* and *υί* suggest lamentation). Also, the adjective *πολλή* ('great', 'much') adds a further degree of misery. nb reference to enjambment. (2)
- (d) (i) *ένοσίχθων* means 'Earthshaker' - it was thought that Poseidon was responsible for causing earthquakes. (1)
- (ii) Stock epithets are adjectives habitually attached to particular nouns in epic poetry./ Stock epithets and their associated nouns form building blocks which give an oral poet like Homer time to improvise around the set phrases the stock epithet and its noun create./ (2)
- (iii) *άέσφατον*/'boundless'./ (2)
- (iv) He stirred up the winds against him/ and kept him from his course./ He stirred up the sea,/ and the waves did not allow Odysseus to be borne along (on his raft)./ (4)
- (e) (i) The gale smashed it to pieces. (1)
- (ii) He swam across the gulf/ until (the wind and water) brought him to Alcinous' land./ (2)
- (f) There, as I was getting out (of the water),/ the waves would have forced me/ onto dry land,/ hurling me/ onto mighty cliffs/ and an inhospitable place./ (6)
- (g) For example:
● *γάιης*
● *βιήσατο*.
many other possibilities (2)

(30)

Question 2

Passage lines 331-347.

- (a) (i) He hopes that Alcinous will bring to pass all that he has said. (1)
- (ii) Alcinous' fame would never die wherever men cultivate the earth,/ and Odysseus would reach his own country./ (2)
- (b) (i) Wife of Alcinous **or** Mother of Nausicaa **or** Queen of the Phaeacians. (1)
- (ii) To place a bed beneath (*allow in or on*) the porch/ and to put (beautiful purple) blankets upon it;/ then spread rugs on top, /then (thick) blankets on top of them./ (4)
- (iii) Guests (even important ones) were lodged in the porch. (1)
- (iv) ● λευκώλενος - 'white-armed'
● πορφύρε - 'purple'. (2)
- (c) The maidservants. (1)
- (d) When they had made haste/ and spread things on the bed,/ they roused (**and/or** stood next to) Odysseus/ and urged him to go to bed, (**and/or** for the bed was made)./ (4)
- (e) Repeated lines are a central feature of oral poetry./ They supply a framework around which the poet can improvise the story./ (2)
- (f) The holes pierced in the bedstead through which the cords were threaded. (1)
- (g) Alcinous (indeed) lay down/ in the innermost part/ of his lofty palace;/ his lady wife/ arranged his bed (and bed clothes)/ by his side./ (6)
- (h) Any **five** points, well-supported from the set text. (5)
- (30)**

Question 3

Passage lines 113-128.

- (a) (i) Agamemnon. (1)
- (ii) His grandfather was Pelops (*accept* Pelops was Agamemnon's grandfather);/ his father was Atreus./ (2)
- (iii) ● Use of emphatic compound verb for making an oath (*κατόμνυμι*).
 ● Emphatic particle *ἦ μὴν* ('verily indeed').
 ● Double negative *μη̄ πῖτηδες μηδέεν* ('not in any way at all deceitfully') emphasises the strength of Menelaus' appeal.
 ● Assonance of *Ἑλένην ἔλωμαι*.
any two out of four (2)
- (b) (i) He says he felt pity for Agamemnon/ and wept for him in turn./ He abandoned his former arguments/ and was not hostile towards him./
any three out of four (3)
- (ii) He saw Agamemnon in tears. (1)
- (iii) His view that Iphigenia should be sacrificed. (1)
- (c) I am now/ where you are./ And I advise you/ neither to kill your child /nor to place my interests/ before yours./ (6)
- (d) (i) ● Use of *μὲν* and *δ'*, with the words *σέ* ('you') and *τάμᾳ* ('my affairs') contrasted.
 ● Emphatic contrast, achieved by chiasmus and juxtaposition, between Agamemnon's family - dying (*θνήσκειν τε τοὺς σοῦς*) and Menelaus' family - living (*τοὺς δ' ἐμοὺς ὄραν φάος*). (2)
- (ii) Iphigenia./ Hermione./ (2)
- (e) (i) He says that if he desired wife,/ he could contract (another outstanding) marriage./ But destroying his brother, (whom least of all he should destroy), in the interests of regaining Helen/ would be exchanging evil for good./ (4)
- (ii) ● Use of rhetorical question *τί βούλομαι γάρ;* ('For what do I want?').
 ● Use of deliberative rhetorical question *Ἑλένην ἔλωμαι* ('Am I to choose Helen?').
 ● Concise and emphatic expression of contrast - *τὸ κακὸν ἀντὶ τᾶγαθοῦ* ('evil instead of good').
any two out of three anything else plausible considered (2)
- (f) Any **four** points, well supported from the text. (4)
- (30)**

Question 4

Passage lines 185-201.

- (a) (i) IPH. But it is necessary to observe/ what is (indeed) sacred/ with the aid of holy rites./
AG. You shall know./ For you will be standing/ near the holy sacrificial water./ (6)
- (ii) Iphigenia, who thinks she is going to marry Achilles, is keen that the ceremony should be carried out appropriately. Her father, who is intending to cut her throat, says that she will soon be near the holy water - for sacrifice, though she thinks for the wedding ceremony. She asks if she is going to start the (celebratory) dancing by the altar; she is in fact going to be sacrificed **on** the altar.
nb give a mark for any comment along the lines of the audience knowing what is going on. (3)
- (b) He says that he envies Iphigenia more than himself because she does not understand./ He tells her to go inside his tent/ - it is an unpleasant thing for young girls to be seen (by men)/ - after giving him a kiss and her hand./ She is going to be away from him for a long time./ *any four out of five* (4)
- (c) ● He repeats the powerful exclamation *ὦ*.
●● He focuses on his daughter's youthful beauty, possibly with quite an erotic element (she is, after all, supposed to be getting married) - *στέρνα* ('breasts'), *παρηγδες* ('cheeks'), *ξανθαί κόμαι* ('blond hair'). - *two marks available here*
● He uses the grim word *ἄχθος* ('burden') to describe the situation.
● His bitterness towards Helen is well conveyed by her appearance in an emphatic position - last word (practically) in the sentence and first word in the line.
● After the mention of Helen he is lost for words - *παύω τοὺς λόγους*.
● He bursts into tears - *νοτίζ διώκει μ' ὀμμάτων*.
● He tells us he has been embracing his daughter (*ψάυσαντά* - 'touching').
any three (3)
- (d) (i) To go into the tent. (1)
- (ii) Clytemnestra. (1)
- (iii) He begs her forgiveness for his excessive lamentation/ over his intention to give his daughter in marriage to Achilles./ (2)
- (e) (i) He says that giving a daughter in marriage is a happy event,/ but still a source of grief for the parents,/ when a father, who has taken so much trouble (in bringing her up),/ hands her over (to her husband)./ (4)
- (ii) *μακάριαι/δάκνουσι*. (2)
- (f) Any **four** points, well-supported from the set text. (4)
- (30)

Question 5

Passage based on Herodotus i. 86-87.

- (a) (i) Captured Croesus/ and took him to Cyrus./ (2)
(ii) Put him on a (big) funeral pyre. (1)
- (b) It was possible for no/ living man to be happy./ (2)
- (c) (i) Said the name Solon three times. (1)
(ii) He asked who Solon was. (1)
- (d) (i) He did not want to answer (for a long time). (1)
(ii) He revealed/ what was in his mind./ (2)
(iii) He was forced to do so/ by Cyrus' slaves./ (2)
- (e) That Solon were able to share a conversation/ with all kings./ (2)
- (f) (i) Why he said this. (1)
(ii) To reveal the truth/ clearly./ (2)
- (g) Solon, an Athenian, once arrived/ in the land of Persia/ and treated with indifference all the wealth/ he found there/. (4)
- (h) Although I have a very great deal of wealth,/ I have now learned/ the same things /and believe Solon./ (4)
- (i) (i) Put out the fire. (1)
(ii) That Croesus was worthy of pity. (1)
- (j) B. (1)
- (k) (i) Not to abandon him/, prevent him from dying/ and for Zeus to save him./ (3)
(ii) He feared death. (1)
- (l) A storm/ with a great amount of rain (blew up)/ and put out the fire./ (3)
- (m) (i) He was very amazed/ and immediately took the man/ down from the pyre./ (3)
(ii) He realised that Croesus was a good man/ and one loved by the gods./ (2)
- (40)