

GCE

Classical Greek

H444/03: Prose Literature

Advanced GCE

2021 Mark Scheme (DRAFT)

This is a DRAFT mark scheme. It has not been used for marking as this paper did not receive any entries in the series it was scheduled for. It is therefore possible that not all valid approaches to a question may be captured in this version. You should give credit to such responses when marking learner's work.

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.














This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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.

© OCR 2021

1. Annotations

Annotation	Meaning
	Correct answer; valid point
	Incorrect answer; invalid point
	Point whose relevance is debatable or which is hard to understand
	Additional credit, e.g. for well-developed and/or detailed point
	Benefit of doubt
	Candidate has mistranslated or shown misunderstanding of text (though point may still be valid)
	Consequential error
	Repeated error
Highlighter	To highlight a specific word, phrase or section
	To indicate omission
	Major error
	Minor error
	To divide sections of a translation, etc.
	Blank page

2. Subject Specific Marking Instructions

Guidance on applying the marking grids for translating into English

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved.

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Greek – the crucial consideration being the extent to which every Greek word is satisfactorily rendered in some way in the English.

The determination of what a “slight” error is only necessary when it is the only error in a section; this distinction will then determine whether a mark of 5 or 4 is appropriate. Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the only consideration. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits in the context of the passage and the section.

It is likely that some of the errors below may be regarded as “major” if they appear in a relatively short and straightforward section, whereas in longer or more complex sections they are more likely to be a “slight” error.

The sort of errors that we would generally expect to be considered as “slight” errors would be:

- a single mistake in the translation of a verb, for example incorrect person or tense
- vocabulary errors that do not substantially alter the meaning
- omission of particles that does not substantially alter the meaning (although in certain cases the omission of a particle may not count as an error at all, most especially with $\mu\epsilon\nu\dots\delta\epsilon$)

The sort of errors that we would generally expect to be considered as “major” errors would be:

- more than one slight error in any one verb
- vocabulary errors that substantially alter the meaning
- omission of a word or words, including alteration of active to passive if the agent is not expressed
- missed constructions
- alteration in word order that affects the sense

The final decisions on what constitutes a ‘slight’ and ‘major’ errors will be made and communicated to assessors via the standardisation process (after full consideration of candidates’ responses) and these decisions will be captured in the final mark scheme for examiners and centres.

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right
1	Little recognisable relation to the meaning of the Greek

0 = No response or no response worthy of credit.

Guidance on applying the marking grids for the 15-mark extended response

This question focuses on candidates' ability to select relevant examples of content and language from the passage and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a **best-fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

15-mark grid for the extended response question		AO3 = 15 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	13–15	<p>very good engagement with the question expresses a range of perceptive points, with very good development, leading to convincing conclusions, based on a range of well selected, accurate and precise examples from the passage.</p> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	10–12	<p>good engagement with the question expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage.</p> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	7–9	<p>some engagement with the question expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage.</p> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	4–6	<p>limited engagement with the question expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage</p> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–3	<p>very limited engagement with the question expresses points which are of little relevance and supported with little evidence from the passage</p> <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question		Answer	Mark	Guidance
1	(a)	<p>Answers should include an analysis of both the style and content of the passage.</p> <p>Artabanus' measured and rational speech to Xerxes is designed to contrast with the more impetuous Mardonius who spoke before him, praising Xerxes' genius and agreeing that the Greeks would be no match for him. By contrast, Artabanus is more realistic in his approach.</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • σὺ δὲ, ὦ βασιλεῦ: direct, personal appeal to Xerxes using the second person singular: the focus is very much on the king's own suggestions (see also μέλλεις (1) and ζεύξας φῆς (3)); • As his uncle, Artabanus is in more of a position to address Xerxes in this way than many of the king's other advisors and Herodotus has shown that he is the only man who dares to oppose Xerxes – this adds to the sense of tension in the scene • Artabanus highlights the strength of the Greeks: πολλὸν ἔτι ἀμείνονας (1); ἄριστοι (2), stressed by the balance between οἱ κατὰ θάλασσαν ... καὶ κατὰ γῆν (2) - there are few other places that the Persians may be able to overpower them if not by sea or land • λέγονται (2 and 6): confers almost legendary status on the Greeks • Artabanus tries to justify his reasons for speaking to Xerxes in this way – he feels duty bound to be honest about the plan: ἐμὲ σοὶ δίκαιον ἔστι φράζειν stresses the significance of his words and focuses the audience's attention: Artabanus is daring to speak truth to power and it is unclear how his speech will be received • Artabanus proposes an alternative, more negative version of events that contrasts with Xerxes' plans – again the balance between κατὰ γῆν ἢ καὶ κατὰ θάλασσαν shows the extent to which Xerxes is taking a gamble, and this time the phrase is strengthened by the final ἢ καὶ κατ' ἀμφοτέρω: (5-6) 	<p>AO3 15</p>	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.</p>

		<ul style="list-style-type: none"> The measured way in which Artabanus appears to consider different perspectives and alternative outcomes adds to the gravitas of his speech Artabanus gives specific examples to support his wariness of the Greeks' power, highlighting the victory of the Athenians over Datis and Artaphrenes; he stresses the validity of his argument, saying <i>πάρεστι δὲ καὶ σταθμώσασθαι</i> (6-7); the impersonal verb <i>πάρεστι</i> adds to the sense of Artabanus' calm neutrality <i>μοῦνοι Ἀθηναῖοι διέφθειραν</i> (8): the key subject and verb are left until the end of the sentence for emphasis Dramatic, personal conclusion to Artabanus' suggested outcome: <i>τοῦτο δὴ, βασιλεῦ, γίνεται δεινόν</i> (10-11) Artabanus reiterates the necessity to question Xerxes' plans: <i>οἶον κοτὲ ... καταλαβεῖν πάθος</i> (11-12) He cites the example of Darius' disastrous experiences to Xerxes as a means of reinforcing his message. This serves to emphasise the wisdom and experience of his speech, making it seem more powerful 		
1	(b)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p><i>ἀλλ' εἰ δὴ δεῖ γε πάντως ἐπὶ τοὺς ἄνδρας τούτους στρατεύεσθαι, φέρε, βασιλεὺς μὲν αὐτὸς ἐν ἤθεσι τοῖσι Περσέων μενέτω, ἡμέων δὲ ἀμφοτέρων παραβαλλομένων τὰ τέκνα, στρατηλάτее αὐτὸς σὺ ἐπιλεξάμενός τε ἄνδρας τοὺς ἐθέλεις καὶ λαβὼν στρατιὴν ὀκόσῃν τινὰ βούλει.</i></p> <p>Suggested translation: 'But if an expedition must be made by all means against these men, come, let the king himself stay in these lands of the Persians, but having each wagered the lives of our children, you advance once you have selected whatever men you want and taken as great an army as you wish...'</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>

1	(c)	<ul style="list-style-type: none"> If Mardonius' confidence in Xerxes' plan is proved right, Artabanus and his sons will be killed (1) However, if Mardonius is wrong, he and his sons should face death on their return (1) 	AO2 2	1 mark per point
1	(d)	<ul style="list-style-type: none"> If Mardonius marches to Greece, he will be seen as having damaged Persia's interests (1) Mardonius will be torn apart by dogs and birds (1) in Athens or Sparta...(1) ...or he may not even get that far before he is killed (1) Only then would he realise the fearsome nature of the Greek enemy (1) that he encouraged the king to attack (1) 	AO2 4	1 mark per point

Question		Answer	Mark	Guidance
2	(a)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Cebes effectively questions Socrates' theory that as the gods' possessions, men should not kill themselves for fear of incurring divine anger</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> ἀλλ' εἰκός (1): Cebes agrees with Socrates' previous statement, stating that it seems reasonable. This may be a means by which Cebes can win Socrates over before questioning another aspect of his argument ὁ μέντοι... provides a clear contrast to Cebes' earlier words, introducing an element of disagreement Cebes clarifies the theory that he wishes to question: τὸ τοὺς φιλοσόφους ... ἀποθνήσκειν (1-2) The anastrophe of ἔοικεν τοῦτο, ὦ Σώκρατες, ἀτόπῳ (2-3) postpones ἀτόπῳ for effect, while the use of apostrophe focuses attention on Socrates Repetition of words that stress reason (εἰκός (1), ἔοικεν (2), εὐλόγως (3) add a sense of calm logic to Cebes' argument 	AO3 15	Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

		<ul style="list-style-type: none"> • Alliteration of ἔ-, εἰ-, εὐ and the echoes of ἦ in ἡμῶν καὶ ἡμᾶς are noticeable in 3-4 and serve to highlight the calm, positive statement about man as the property of a caring god that Cebes now repeats • The emphatic οὐκ ἔχει λόγον, on which the sentence hinges, is left until the end of the sentence (7) for effect, and works with the double negative in μὴ ἀγανακτεῖν (5) to contrast with the earlier statement (3-4) • Cebes makes a clear distinction between the wise and the foolish: τοὺς φρονιμωτάτους (5) and the alliterative ἀνόητος ... ἄνθρωπος (8-9); the use of the superlative φρονιμωτάτους also strengthens the contrast and ties in with the οἵπερ ἄριστοί εἰσιν (6) which refers to the gods • The position of θεοί is emphatic, highlighting the gods' status as those in charge • ἐλεύθερος γενόμενος (8): the assonance of -ος adds a pleasing rhythm to the phrase, making it stand out. This adds impact to the contrast introduced by ἀλλ' (8) • Cebes makes suggestions for the way in which a foolish man and a more perceptive man might react, adding a sense of uncertainty that is stressed by the use of τάχ' ἂν (9) with two optatives οἰηθείη (9), λογίζοιτο (10), φεύγοι (11) and ἐπιθυμοῖ (11), contributing to the hypothetical nature of his argument • It seems as though Cebes is distancing Socrates and their friends from the attitudes of less intelligent men who do not think logically - οὐκ ἂν λογίζοιτο (10) and ἀλογίστως (11) • Cebes uses a clear analogy of a slave fleeing his master to illustrate his point • A sense of urgency and necessity is added to the image by the use of the gerundive φευκτέον • The intelligent man is shown as wanting to continually improve himself even if that means being subservient to a man who is better than he is τῷ αὐτοῦ βελτίονι (12); this links in effectively with Socrates' concept of a philosopher trying to develop and purify himself through understanding • Cebes' argument ends with a flourish and a second apostrophe to Socrates (12), contrasting the wise with the foolish and caring with not caring 		
--	--	---	--	--

2	(b)	<ul style="list-style-type: none"> • There is the hope that they can finally achieve the goal (1) that they have been striving to achieve in life (1) • Having finally achieved the separation of their souls from their bodies (1), the dead may have purified their intellects through death (1) 	AO2 2	1 mark per point Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
2	(c)	<ul style="list-style-type: none"> • The parting of the soul from the body (1) • The ability of the soul to assemble itself (1) from all the parts of the body (1) • ... and to acclimatise itself to existing independently of the body (1) and regrouping itself to this new way of being (1) • The process by which the soul can live in the present and the future (1), away from the body as an ongoing entity (1) • Socrates draws a parallel between the body and fetters from which the soul is finally freed on death (1) 	AO2 4	1 mark per point Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
2	(d)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>οὐκοῦν τοῦτό γε θάνατος ὀνομάζεται, λύσις καὶ χωρισμὸς ψυχῆς ἀπὸ σώματος; παντάπασί γε, ἦ δ' ὅς. λύειν δέ γε αὐτήν, ὥς φαμεν, προθυμοῦνται ἀεὶ μάλιστα καὶ μόνοι οἱ φιλοσοφοῦντες ὀρθῶς, καὶ τὸ μελέτημα αὐτὸ τοῦτό ἐστιν τῶν φιλοσόφων, λύσις καὶ χωρισμὸς ψυχῆς ἀπὸ σώματος.</p> <p>Suggested translation:</p> <p>'Well then, this is (what is) called death, is it not, a release and separation of the soul from the body?' 'Precisely so', he said. 'But, as we say, true philosophers and they alone are the most eager to release it, and perfecting this is what philosophers practise - the releasing and separation of the soul from the body.'</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>

Question		Answer	Mark	Guidance
3	(a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ἐς ταύτην ὧν τὴν ἀκτὴν ἐξ Ἀβύδου ὀρμώμενοι ἐγεφύρουν τοῖσι προσέκειτο, τὴν μὲν λευκολίνου Φοίνικες, τὴν δὲ τὴν βυβλίην Αἰγύπτιοι. ἔστι δὲ ἑπτὰ στάδιοι ἐξ Ἀβύδου ἐς τὴν ἀπαντίον. καὶ δὴ ἐζευγμένου τοῦ πόρου ἐπιγενόμενος χειμῶν μέγας συνέκοψέ τε ἐκεῖνα πάντα καὶ διέλυσε.</p> <p>Suggested translation: Beginning from Abydus, the men assigned the work built bridges: the Phoenicians made one from flax and the Egyptians another from papyrus. It is seven stades from Abydus to the opposite shore. But when the strait had been bridged, a huge storm blew up which broke and scattered everything.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' or 'major' error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>
3	(b)	<ul style="list-style-type: none"> • The Hellespont should be whipped (1) with three hundred lashes (1) • A pair of fetters (1) should be thrown into the sea (1) • Branders should be sent (1) to brand the Hellespont (1) 	AO2 4	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
3	(c)	<p>Xerxes attempts to show his dominance over the Hellespont by</p> <ul style="list-style-type: none"> • ordering his men to shout barbaric and insolent statements (1) at the waterway (1): • having his men address the Hellespont as 'Bitter water' as an insult (1) • 'punishing' the water because it has harmed him (1) even though Xerxes had not provoked it (1) • threatening the Hellespont by saying that Xerxes will cross the water (1), 'whether you want it or not' – an example of Xerxes' hubris (1) • refusing to offer a sacrifice to the waterway (1) • insult the Hellespont further by calling it 'a foul and briny river' (1) (although it is in fact part of the sea) 	AO2 5	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

		Xerxes shows his dominance over his subjects by ordering that the men responsible for the bridge (1) be beheaded (1)		
3	(d)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>The former Spartan king Demaratus gives Xerxes his opinion on his people, considering both positives and negatives in a way that has the potential to offend the king. He speaks with good authority, highlighting the Spartans' power when they work together and their supreme bravery in battle, even when vastly outnumbered</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • <i>σὺ δ' ἐπεὶ ἠνάγκασας</i> (1): Demaratus stresses the fact that he is being forced to give his opinion on the Greeks by Xerxes – he would rather not speak. This adds to a sense of intrigue and suspense, heightened by the use of the superlative <i>τοὺς ἀληθεστάτους</i> (1) which suggests that he feels honour bound to speak truth to power, and knows that what he has to say will not meet with Xerxes' approval • Sense of the bond between Demaratus and Xerxes is based on the fact that they have already spoken together a great deal: <i>ἔλεγον ... Σπαρτιήτησι</i> (1-2) and the emphatic <i>αὐτὸς μάλιστα ἐξεπίστεται</i> (3) • Demaratus' bitterness towards the Spartans is evident from <i>ἔστοργῶς</i> (2) and explained by the dramatic list of wrongs that they have done him (3-4); this also indicates that he is considering the Spartans in a rounded way • His use of language is almost epic in style, reflecting traditional Greek heroic values: the significance of <i>τιμὴν τε καὶ γέρεα</i> (3) and a horror of <i>ἄπολιν τε καὶ φυγάδα</i> (4) • The loyalty that Demaratus feels towards Xerxes is explained by his reference to Darius' help (4-5), and this is likely to make his words to the king more honest, thereby giving his words greater weight • Demaratus' age and experience are emphasised by the gnomic statement in 5-6: <i>οὐκ ὦν οἰκός ... στέργειν μάλιστα</i>, which stresses his loyalty towards Xerxes • He changes tack completely from line 6 to highlight the Spartans' bravery in battle: returning to a previous conversation, he revises down the numbers of 	AO3 15	Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.

		<p>men he would personally be willing to fight from ten to two in a balancing phrase: οὔτε δέκα ἀνδράσι...οὔτε δυοῖσι (7) and then ending with the emphatic optative ἐκὼν τε ... μονομαχέοιμι (8)</p> <ul style="list-style-type: none"> • Demaratus then stresses the power of necessity or competition in spurring him on to fight and draws a clear parallel with the Spartans (10), contrasting their individual bravery κατὰ μὲν ἓνα ... κακίονες ἀνδρῶν (10-11) with their collective power ἀλέες δὲ ἄριστοι ἀνδρῶν ... ἀπάντων (11-12) in a brief, final statement • The paradox of the Spartan lifestyle is clearly spelled out in line 12 with the repetition of ἐλεύθεροι, qualified by οὐ πάντα to add suspense • He cites one law as paramount, emphasising its power with the bold statement τὸν ὑποδειμαίνουσι πολλῶ ἔτι μᾶλλον ἢ οἱ σοὶ σέ (13) that risks Xerxes' anger • An explanation of the law is delayed; instead Demaratus heightens the effect with further evidence of Spartan loyalty ποιεῦσι γῶν ... τῶντὸ αἰεὶ (14) • The repeated negatives stress what the law forbids Spartans to do under any circumstances: οὐκ ἔῶν φεύγειν οὐδὲν πλῆθος ἀνθρώπων ἐκ μάχης (14-15) • Demaratus finally explains what Spartans <i>are</i> expected to do in a powerful conclusion to the extract ἀλλὰ μένοντας ἐν τῇ τάξει ἐπικρατέειν ἢ ἀπόλλυσθαι (15-16) 		
--	--	---	--	--

Question		Answer	Mark	Guidance
4	(a)	<p>Assess against criteria in the 15-mark AO3 grid (see above)</p> <p>Cebes approaches Socrates' theory of the immortality of the soul very carefully with evident politeness</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • Cebes starts his speech politely, praising Socrates' words, but here is a clear contrast between τὰ μὲν ἄλλα and τὰ δὲ περὶ τῆς ψυχῆς (2) • He speaks from a personal standpoint ἔμοιγε (2), which contrasts with τοῖς ἀνθρώποις (3): Cebes appears to be talking for others, not just raising his own concerns. He may be distancing his understanding and intellect from that of less intelligent men • Cebes spells out his concern about the theory in short, broken phrases (2-3) which may convey a sense of confusion • A specific time phrase is used for emphasis: ἐκείνη τῆς ἡμέρας (4) which contrasts with the indefinite temporal clause ἐπειδὴν ἀπαλλαγῆ τοῦ σώματος (3) • διαφθείρηται τε καὶ ἀπολλύηται (5): the synonymous phrase stresses the soul's destruction which is strengthened by τε καὶ (5); the passive voice of διαφθείρηται after μή (3) stresses the vulnerability of both the man and the soul, while the subjunctives stress a sense of fear (ἀπιστίαν in line 3) as well as the hypothetical nature of the theory • The immediacy of the soul's departure is heightened by εὐθύς (5) but contrasts with the uncertainty of ἐκείνη τῆς ἡμέρας διαφθείρηται (4-5) • ὥσπερ πνεῦμα ἢ καπνός (6): Cebes' comparison of the disappearing soul to breath or smoke is effective and easy to imagine • Repetition of verbs that indicate separation ἀπαλλαγῆ (4); ἀπαλλαττομένη (6); and ἀπηλλαγμένη (8); while other verbs include prefixes such as δια-, ἀπο-, ἐκ- all suggest separation, scattering, dispersing • The echo of the οὐ diphthong in οὐδὲν ἔτι οὐδαμοῦ (7) highlights the soul's disappearance, making an almost ghostly noise 	<p>AO3 15</p>	<p>Answers should focus on detail from the passage and choose a range of examples from the set lines to exemplify the points being made.</p>

		<ul style="list-style-type: none"> • Cebes changes to a more hopeful approach with εἶπερ (8) but the subjunctives indicate that the uncertainty remains εἴη ... εἴη (8 and 9); the συν- prefix in 8 hints at the chance of togetherness rather than distance and the use of ἀπηλλαγμένη is more positive, as it is used to suggest a separation from evils • αὐτὴ καθ' αὐτήν (8): an echoing phrase which stresses the soul's solitary existence • Cebes uses a rather wistful ἐλπίς καὶ καλή (9), using a future remote conditional phrase • His approach remains focused on Socrates, stressing his desire to address his concerns personally: σὺ νυνδὴ διήλθες (9), ὦ Σώκρατες (10), ἂ σὺ λέγεις (10) • The positive stance ebbs away as Cebes changes direction towards doubt ἀλλὰ τοῦτο δὴ ἴσως οὐκ ὀλίγη (10) • Cebes asks politely for greater reassurance and clarity, adding a double negative οὐκ ὀλίγη to emphasise the degree of uncertainty involved • He reiterates the question to reinforce his point ὡς ἔστι ... καὶ φρόνησιν (11-12), stressing the need for the soul to possess power and wisdom (12) • His speech successfully persuades Socrates to discuss the matter further (13-14) 		
4	(b)	<ul style="list-style-type: none"> • Recollection can be prompted by seeing something (1), hearing something (1) or perceiving it in some other way (1) • These sensory perceptions can cause a person to think of other things that may be associated with them (1) 	AO2 4	1 mark per point Accept any reasonable response which shows knowledge and understanding of the details included in these lines.
4	(c)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>πῶς λέγεις; οἷον τὰ τοιάδε: ἄλλη που ἐπιστήμη ἀνθρώπου καὶ λύρας. πῶς γὰρ οὐ; οὐκοῦν οἶσθα ὅτι οἱ ἐρασταί, ὅταν ἴδωσιν λύραν ἢ ἰμάτιον ἢ ἄλλο τι οἷς τὰ παιδικὰ αὐτῶν εἶωθε χρῆσθαι, πάσχουσι τοῦτο·</p> <p>Suggested translation:</p>	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' or 'major' error. Individual slight errors: Individual major errors:

			<p>'What do you mean?' 'Consider this example: knowledge of a man is different to that of a lyre.' 'How could it not be?' 'Surely you know how it is with lovers – whenever they see a lyre or a cloak or anything else that their beloved is likely to use, they experience this...'</p>		
4	(d)		<ul style="list-style-type: none"> • By recognising a lyre (1), a lover is reminded of his beloved (1) • If someone sees Simmias (1), he may be reminded of Cebes (1) • There are countless other examples (1) • Socrates thinks that these examples can be connected with things that were previously forgotten (1) either because of the passage of time (1) or a lack of attention (1) 	AO2 5	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

Question		Answer	Mark	Guidance
5	(a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>ἐπειδὴ δὲ Ξενοφῶν ἦλθε σὺν τοῖς ὀπισθοφύλαξι καὶ πελτασταῖς καὶ ὀπλίταις, ἐνταῦθα δὴ λέγει Χειρίσοφος: ‘εἰς καλὸν ἦκετε· τὸ γὰρ χωρίον αἰρετέον· τῇ γὰρ στρατιᾷ οὐκ ἔστι τὰ ἐπιτήδεια, εἰ μὴ ληψόμεθα τὸ χωρίον.’ ἐνταῦθα δὴ κοινῇ ἐβουλεύοντο.</p> <p>Suggested translation: When Xenophon came up with the rearguard of both peltasts and hoplites, then Cheirisophus said ‘You have come at the right time: for this place needs to be taken. The army will have no provisions unless we seize this place.’ Then they deliberated together.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a ‘slight’ or ‘major’ error.</p> <p>Individual slight errors:</p> <p>Individual major errors:</p>
5	(b)	<ul style="list-style-type: none"> • There is a single narrow entry to the place (1) • When the Greeks try to access this approach (1), the local people roll stones down onto them (1) from an overhanging rock (1) • The Greeks who get caught suffer from crushed legs (1) and ribs (1) • Cheirisophos shows Xenophon the men who have been injured (1) 	AO2 4	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>
5	(c)	<ul style="list-style-type: none"> • Xenophon points out that once the enemy have run out of stones (1) they will have no other means of preventing the Greeks from approaching them (1) • He indicates that there are only a few men blocking their path (1) • Of these men, only two or three are armed (1) • There is only a short distance that the Greeks need to cross where they are at risk – 150ft (45 metres) (1) • 100ft of this distance is protected by large pine trees (1) 	AO2 5	<p>1 mark per point</p> <p>Accept any reasonable response which shows knowledge and understanding of the details included in these lines.</p>

		<ul style="list-style-type: none"> • Xenophon suggests that their men should take cover from the stones under the trees (1) • There are only 50ft (15 metres) where the men are exposed to attack (1) and they should cross this distance when there in a lull in the attack (1) 		
5	(d)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>This scene comes amid much more challenging experiences for the Greeks and serves as an entertaining interlude that shows the Greek army's strength and sense of companionship. The scene has clear parallels with the Phaeacian games (<i>Odyssey</i> Bk 8) and Funeral Games for Patroclus (<i>Iliad</i> Book 23)</p> <p>Examples of points to be included might be:</p> <ul style="list-style-type: none"> • The extract focuses on a sense of competition between the men, made all the more challenging by the location of the games ἐν τῷ ὄρει (1) • Xenophon gives the event an added frisson of danger by adding a brief Homeric vignette when describing the master of the games: his Spartan identity suggests that he is particularly fearless and warlike, but Xenophon adds παιδα ἄκων κατακανῶν ξυήλη πατάξας, which may remind some candidates of Patroclus' history • The sense of the event's order and control is heightened by Xenophon's use of balance in the phrase δρόμου τ' ἐπιμεληθῆναι ... ἀγῶνος προστατῆσαι • The use of direct speech and dialogue (6-8) adds to the immediacy of the scene, while the element of surprise at Dracontius' choice of racetrack is heightened by the interrogative (7-8); his sense of authority and almost brutal response at the risks involved emphasises his Spartan nature • Xenophon includes all the key features of a traditional Greek athletic contest reminiscent of the highly popular Olympic 	AO3 15	Answers should focus on detail from the passage, and choose a range of examples from the set lines to exemplify the points being made.

		<p>Games, and it is likely that a contemporary audience would have appreciated this: efficient and strict events management (1-2, 4-8); sacrifice and appropriate religious rituals (4); a defined area for the competition (5); entries from boys (9) and men from different parts of Greece (10) including prisoners of war (9); details of specific track and field events (9 and 10-11)</p> <ul style="list-style-type: none"> • The high number of contestants and spectators signifies the sense of enjoyment and competition <i>πλείους ἢ ἐξήκοντα</i> (10 - 11) • Xenophon includes a tricolon of events, building up to the pankration, known to be the most popular Olympic spectacle (10-11) • Xenophon focuses on one final event, the horse racing which took place up and down the mountainside; there is a clear element of risk and physical difficulty involved (14-16); overall this scene is highly visual and easy for a contemporary or modern audience to picture • The positive nature of the event is shown by Xenophon's commentary : <i>καλή θέα ἐγένετο</i> (11) <i>πολλή φιλονικία ἐγίγνετο</i> (12) • The atmosphere is heightened by Xenophon's appeal to the audience's sense of hearing: he includes a tricolon of sounds <i>πολλή κραυγή καὶ γέλωσ καὶ παρακέλευσις</i> (16) emphasising the enjoyment of spectators and competitors alike 		
--	--	--	--	--

Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in Questions 6, 7, and 8 – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 14 made up of AO2 = 11 and AO3 = 3.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text(s) as well as the social, historic and cultural context for the set text.

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

20-mark grid for the extended response question		AO2 = 10 marks = Demonstrate knowledge and understanding of literature AO3 = 10 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	17–20	<p>very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>an excellent response to the question containing a wide range of relevant points, which are very well supported by examples selected with precision from the material studied, leading to cogent conclusions (AO3)</p> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>

4	13–16	<p>detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>a good response to the question containing a range of relevant points, which are well supported by examples from the material studied, leading to appropriate conclusions (AO3)</p> <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	9–12	<p>some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>a reasonable response to the question containing some relevant points, which are generally supported by examples from the material studied, leading to tenable conclusions (AO3)</p> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	5–8	<p>a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>a limited response to the question containing some points, which may be narrow in scope, which are occasionally supported by examples from the material studied or are unsupported assertions, leading to a limited conclusion (AO3)</p> <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1–4	<p>very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</p> <p>little or no engagement with the question and any points made are of little or no relevance (AO3)</p> <p><i>The information is communicated in an unstructured way</i></p>

0 = No response or no response worthy of credit.

Question	Answer	Marks	Guidance
6	<p><i>What does Herodotus tell us about the nature of leadership in Histories Book 7?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <ul style="list-style-type: none"> • Definition of leadership and what qualities typical leaders possess in the Histories Book 7 • Xerxes' nationalistic pride and desire for imperialistic expansion • Xerxes' sense of ambition and drive • The importance of invasion and grandiose, ambitious plans as a means of demonstrating leadership • The use of violence and punishment to enforce a leader's will • Xerxes' irrational behaviour towards the Hellespont after the destruction of the bridge across it • Xerxes' mercurial behaviour – he accepts the opinions of others at some times and not others • The fear that Xerxes' subjects show towards him • The way in which Xerxes' advisors speak to him and the expectations that he has of their complete deference to him • Xerxes' failings: his arrogance, anger at evidence of dissent; his superstitious fears and belief in dreams (a sign of weakness to a modern audience) <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Mardonius and Artabanus' advice to Xerxes • Xerxes whipping and insulting the Hellespont • Beheading of those responsible for constructing the bridge over the Hellespont • Xerxes consulting the Magi about the eclipse • Xerxes' violent and vindictive treatment of Pythius the Lydian • His confidence, sense of ambition and willingness to take risks as 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>Examiners should look for the quality of argument and the use of evidence within the argument, as well as a clear range of relevant examples.</p> <p>Candidates should make reference to specific incidents in the prescribed book, both the sections which they have read in Greek and in English.</p> <p>Answers which argue for or against the proposition should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within it as well as evidence for a clear range of relevant examples.</p> <p>An AO2-heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the '<i>Guidance on applying the marking grids</i>' section above.</p>

Question	Answer	Marks	Guidance
	<p>seen in his almost philosophical discussion with Artabanus</p> <ul style="list-style-type: none"> • His unwillingness to take advice or listen to the viewpoints of others such as Artabanus and Demaratus • Xerxes' general review of his men and lavish displays of wealth <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the prescribed parts of the text</p>		

Question	Answer	Marks	Guidance
7	<p><i>To what extent can the ideas discussed in Plato's Phaedo be considered relevant to a modern reader?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <ul style="list-style-type: none"> • Modern readers remain as interested in the nature of the connections between the body, soul and death as ancient philosophers • The context in which Socrates is discussing his ideas about the soul and forms is an interesting one for the modern reader – his death is imminent and this makes his words and theories all the more appropriate • Themes such as a readiness and acceptance of death as modelled by Socrates are as relevant now as they were in 399BC – despite the developments of the modern world, questions surrounding the nature of death and what happens to the soul after death remain unanswered 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>Answers which argue for or against Medea should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as a clear range of relevant examples.</p> <p>An AO2-heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the '<i>Guidance on applying the marking grids</i>' section above.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • Consideration of the ethics surrounding suicide is important, particularly as debates about the causes and prevention of suicide in recent years have become more open and the stigma surrounding it has faded • The discussion about freeing a mind from the constraints of the physical body is relevant to modern thinking, particularly in the context of the modern obsession with appearance, weight and image; it is also in keeping with the modern interest in mindfulness • Modern readers are also aware of the way in which we can be tricked by the senses – appearances can be deceptive and we can misjudge situations. • Modern readers may be interested by the existence of the human soul and wonder what happens to the essence of a person after death – this ties in with common ideas of souls in heaven, ghosts or guardian angels • The modern world is interested in how the human mind works and the ways in which people learn and develop ideas: Socrates discusses his theories on these phenomena in detail • The importance of supporting theories with evidence, debate and criticality are of considerable importance in all aspects of the modern world, as are listening to different sides of an argument and reaching a measured conclusion; even if a modern reader does not consider Socrates' theories to be relevant, the process with which he and his companions analyse their ideas certainly are <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Socrates' discussion about the body-soul dichotomy has been debated frequently by more modern philosophers such as Descartes, • Concerns about the soul, its role in life on earth and what happens to it after death are discussed at length • The nature of suicide and whether • The theory that the good are rewarded and the bad punished after death 		

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none">• Socrates talks about the way in which the body can deceive or betray the mind• The discussion about human recollection and how the brain makes links between objects and people <p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p>		

Question	Answer	Marks	Guidance
8	<p><i>Xenophon's Anabasis has been described as 'one of the greatest adventures in human history'. How far do you agree with this opinion?</i></p> <p>Assess against criteria in the 20-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <ul style="list-style-type: none"> • Exciting story in general – a huge undertaking to get 10,000 mercenary soldiers home safely through dangerous lands of Armenia despite the odds • The accounts of the places and people that the Ten Thousand encountered on their journey and the distances they marched • The difficulties that the Greeks encountered • The unexpected pleasures and generosity they experienced • Xenophon's style of writing – straightforward and plain speaking, fast-paced and well structured • Xenophon's style of leadership as shown in his autobiographical writing style: he explains his thinking, supports his men and discusses his ideas with others <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Threats posed by the conditions – snow, the Euphrates River, • Threats posed by hostile tribes – Taochoi, • The help offered to them by certain tribes – Macrones, Colchians • Unexpected threats such as poisonous honey, hunger, the treachery of guides (eg the guide from Gymnias) • Xenophon's resourceful approach to the attack of the Taochoi • The entertainment of the athletic competition that was popular with Greeks and non-Greeks alike • The relief and delight of the Greeks when they see the sea 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>All approaches towards this question should be equally rewarded. Examiners should look for the quality of argument and the use of evidence within the argument, as well as a clear range of relevant examples.</p> <p>An AO2-heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the 'Guidance on applying the marking grids' section above.</p>

Question	Answer	Marks	Guidance
	<p>Candidates should express their own opinions and reach their own conclusions – there are no fixed responses expected. However, they must show a logical structure to their work and express a coherent argument that makes detailed use of examples from the play in its entirety.</p>		

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored