



GCSE

Classical Greek

Unit **J292/04** Classical Greek verse literature A

General Certificate of Secondary Education

Mark Scheme for June 2018

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








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.

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Annotations

Annotation	Meaning
	Blank Page
	Benefit of Doubt
	Unclear
	
	
	
	
	Harmful Addition
	Omission Mark
	
	
	
	

Question			Answer	Mark	Guidance
1	(a)		sitting at the fire side/hearth (1) spinning/weaving wool/yarn/thread (1)	AO2 2	
1	(b)		Any two of: he was going/about to go out (of doors) (1) to meet (famous) lords/princes/kings/leaders/elders. (1) to attend the council/meeting/assembly/conference (1)	AO2 2	

Question	Answer	Mark	Guidance						
2	<p>Answers may include:</p> <ul style="list-style-type: none">• she emphasises his obligations - σοὶ αὐτῷ ἔοικε• she flatters him by reminding him he goes to important meetings μετὰ πρώτοισιν• repetition in βουλὰς βουλεύειν to remind him of his role• she reminds him of the needs of his sons and flatters them too: οἱ δὲ'... θαλέθοντες• she suggests the need is ongoing with the use of αἰεὶ	AO3 4	<p>Accept any two points and award up to two marks each.</p> <p>Assess against point-by-point marking grid below.</p> <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect(s) of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.</td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.</td></tr><tr><td>0</td><td>Point is not valid, or none are drawn.</td></tr></table>	2	expresses a valid point based on a relevant aspect(s) of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.	0	Point is not valid, or none are drawn.
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Guidance on applying the marking grids for the 5-mark set text translation

The mark scheme awards marks for the proportion of sense communicated. If a candidate has communicated the 'gist' of a sentence (e.g. they know who has done what to whom) they will score 5, 4 or 3 marks. If they have not understood the basic sense of the sentence, they will score a maximum of 2. A completely correct translation with no omissions or errors will always score 5. The key judgment for a candidate who has demonstrated understanding of the overall meaning of the sentence is whether they should score 5, 4 or 3. This will depend on the gravity of their errors/omissions and may depend on the number of words in the sentence to be translated or the difficulty of the Greek and is usually decided at standardisation after a judgment has been formed about the performance of candidates. The final decisions on what constitute 'inconsequential' and 'more serious 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. A word containing more than one error should be treated as a maximum of one serious error. Repeated and consequential vocabulary errors should not be penalised.

5 Perfectly accurate with no errors or omissions, or one inconsequential error.

4 Essentially correct but two inconsequential errors or one more serious error.

3 Overall meaning clear, but more serious errors or omissions.

2 Part correct but with overall sense lacking/unclear.

1 No continuous sense; isolated knowledge of vocabulary only.

0 No response or no response worthy of credit.

Question			Answer	Mark	Guidance
3			<p>Assess against criteria in the 5-mark translation grid (see above).</p> <p>Suggested translation:</p> <p>She gave (her) liquid olive-oil in a golden (oil) flask for-when/so-that she might anoint-herself (-after-bathing) with her maidservants. (Then) she took the whip and the splendid reins, and whipped them to drive/and drove them (on); and there was a clatter of the (two) mules.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute an inconsequential and more serious error.</p> <p>Inconsequential error δῶκεν as 'gives' (verb tense)</p> <p>More serious error omission of 'splendid'</p>

Question			Answer	Mark	Guidance
4			<ul style="list-style-type: none">• protection from the sun/heat (1)• modesty/covering face or head in public (1)	AO3 2	Accept any other reasonable point.

Guidance on applying the marking grids for the 8-mark extended response

This question focuses on candidates' ability to select relevant examples of content and literary style 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.

8-mark grid for the extended response question AO3 = 8 marks = Analyse, evaluate and respond to literature:

Level Marks Description

4	7–8	Very good engagement with the question □ expresses a range of relevant points, with good development, drawn on a range of well selected aspects of content and features of literary style, with a good range of appropriate quotation with well thought out discussion. The response is logically structured, with a well-developed, coherent line of reasoning.
3	5–6	Good engagement with the question □ expresses a range of sound points, with some development, drawn on a range of relevant aspects of content and features of literary style, with a range of appropriate quotation, with sound discussion. The response is well structured with a clear line of reasoning.
2	3–4	Some engagement with the question □ expresses some points drawn on a limited range of aspects of content and/or features of literary style, with some appropriate quotation and some discussion. The response presents a line of reasoning which is mostly relevant but may lack structure.
1	1–2	Little engagement with the question □ expresses points which are of little relevance and are supported with little evidence from the set text. The information is communicated in an unstructured way.
	0	No response or no response worthy of credit.

Question	Answer	Mark	Guidance
5	<p>Answers may include:</p> <ul style="list-style-type: none"> • Nausicaa is compared to a goddess in a striking simile • both Artemis and Nausicaa appear as unmarried maidens • three deities (Artemis/Zeus/Leto) named in the passage, emphasising the divine context of the simile • detailed descriptions of Artemis' activities add to epic complimentary tone (ἡ κατὰ ... ἐλάφοισι) • her maids are compared to the nymphs, daughters of aegis-bearing Zeus (νύμφαι ... αἰγιόχοιο) – and Artemis stands out from them • Artemis is taller than her nymphs (πασάων ... μέτωπα) just as Nausicaa 'was distinguished' (μετέπρεπε) among her maids • κάρη / μέτωπα almost tautologous • polyptoton of πασάων / πᾶσαι in prominent positions (start of 6 / end of 7) • Artemis is 'easily recognisable' (ῥεῖά τ' ἀριγνώτη) • they are all beautiful (καλαὶ δέ τε πᾶσαι) but again Artemis stands out • balance to line 7, including singular/plural contrast and chiasmic ῥεῖά ἀριγνώτη καλαὶ πᾶσαι 	AO3 8	

Question			Answer	Mark	Guidance
6	(a)	(i)	εὐώπιδα (1) lovely(-eyed) / fair-faced / beautiful (1)	AO2 2	
6	(a)	(ii)	(Athene turned her thoughts to) Odysseus waking up (1) and seeing the (lovely) girl/Nausicaa (1) who would lead/take him to the city (of the Phaeacians) (1)	AO2 3	Allow 'waking up Odysseus' (1)
6	(b)		She threw a ball (to one of her attendants/maids) (1) She missed the attendant/maid (1) and threw it in the (deep) water (1) They/the attendants cried out (1)	AO2 4	Allow 'it/the ball missed the maid' (1) Allow 'it/the ball landed in the water' (1) Allow 'they' only if 'attendants/maids' is understood from the rest of the answer

Question	Answer	Mark	Guidance						
7	<p>Answers may include:</p> <ul style="list-style-type: none">exclamation of ὦ μοι ἐγώrhetorical question(s) τέων ... θεουδήςuncertainty as to the kind of people who live there (including strong adjectives such as ὑβρισταί, ἄγριοι, φιλόξεينوι)uncertainty suggested by ὥς ('as' if of maidens)strong vocabulary of ἀϋτή (candidates may comment on the possible meaning of 'war-cry')	AO3 4	<p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect(s) of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.</td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.</td></tr><tr><td>0</td><td>Point is not valid, or none are drawn.</td></tr></table>	2	expresses a valid point based on a relevant aspect(s) of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek.	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek.	0	Point is not valid, or none are drawn.
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Question			Answer	Mark	Guidance
8	(a)		(Odysseus kept his distance) in case Nausicaa grew angry at him (1) for grabbing her knees (1)	AO2 2	
	(b)		Tone: respectful / flattering Greek: ἀνασσα / θεός νύ τις, ἢ βροτός ἐσσι or Tone: begging Greek: γουννοῦμαί	AO3 2	Allow any reasonable point.

Guidance on applying the marking grids for the 10-mark extended response

Two Assessment Objectives are being assessed in this question – AO2 (demonstrate knowledge and understanding of literature) and AO3 (analyse, evaluate and respond to literature). The two AOs 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. It is impossible to get a mark of 8 made up of AO2 = 6 and AO3 = 2.

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. 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.

For example, in relation to the question 'To what extent is Odysseus presented as a heroic character in the text you have studied?', details of the terrible fear Odysseus elicited in the suitors would be evidence of AO2, whilst concluding that for a Greek audience such a reaction would be evidence of Odysseus' heroism, as it depicts him as strong and a formidable opponent, would be evidence of AO3.

10-mark grid for the extended response question:

AO2 = 5 marks = demonstrate knowledge and understanding of literature

AO3 = 5 marks = analyse, evaluate and respond to literature

Level	Marks	Characteristics of performance
5	9–10	Detailed knowledge and excellent understanding of the set text (AO2) □ well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3). The response is logically structured, with a well-developed, sustained and coherent line of reasoning.
4	7–8	Good knowledge and sound understanding of the set text (AO2) □ a good response to the question which is supported by some well-selected examples from the set text (AO3). The response is logically structured, with a well-developed and clear line of reasoning.
3	5–6	Some knowledge and understanding of the set text (AO2) □ a reasonable response to the question which is supported by some examples from the set text (AO3). The response presents a line of reasoning which is mostly relevant and has some structure.
2	3–4	Limited knowledge and understanding of the set text (AO2) □ a limited response to the question which is occasional supported by reference to the set text (AO3). The response presents a line of reasoning but may lack structure.

1	1–2	Very limited knowledge and understanding of the set text (AO2) □ a very limited response to the question with very limited reference to the set text (AO3). The information is communicated in an unstructured way.
	0	No response or no response worthy of credit.

Answer	Mark	Guidance
<p>9 How does Homer make the story you have read interesting and engaging? Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may argue that the story builds up to the appearance of Odysseus, with Nausicaa and the maidens going to complete a domestic task with no expectation of anything out of the ordinary. The sudden arrival of Odysseus – especially given his state – is rather dramatic.</p> <p>Nausicaa’s characterisation is striking throughout the set text. Homer presents not only her physical appearance but also her strength of character.</p> <p>Odysseus is also well characterised. He is courageous in coming forward to greet Nausicaa and shows her great respect.</p> <p>During the text, Athene is seen as manipulating events, which adds a further dimension.</p> <p><i>Possible supporting evidence from the prescribed text (AO2):</i></p> <p>Odysseus’ physical appearance and his concern over how to approach Nausicaa make us pity him, especially after his struggles and long journey.</p> <p>Nausicaa is seen as persuasive as she convinces her father to let her go to the wash-pools. Her courage is starkly compared to the fear of her attendants. There is a strong simile comparing her to Artemis. She is also courageous in facing Odysseus where it was the instinct of her attendants to flee.</p> <p>Athene plans the meeting of Odysseus and Nausicaa and she also gives Nausicaa courage to speak to Odysseus. Therefore the events are not quite as straightforward as they might seem.</p>	<p>10 made up of</p> <p>AO2 = 5 AO3 = 5</p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p>

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