

**GCSE (9–1)**

**Classical Greek**

**J292/03: Prose Literature B**

General Certificate of Secondary Education

**Mark Scheme for Autumn 2021**

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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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## 1. Annotations

Annotation	Meaning
	Valid style point (8-marker) / AO3 point (10-marker)
	Unclear/dubious point
	Benefit of doubt
	Consequential / repeated error
	Incorrect translation or interpretation or factual error
	Major error
	Minor error / SPAG
	Harmful addition
	Correct / positive mark / additional evidence (10-marker)
	Good content point (8-mark & 10-mark question) / 2-mark point in 4 or 6-mark AO3 question
	Weaker content point / 1-mark point in 4 or 6-mark AO3 question
	Omission mark
highlight	Harmless addition
	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.
	Noted but no credit given

Question		Answer	Mark	Guidance						
1	(a)	<div>Accept any <b>two</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</div> <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td></tr></table> <div>Answers may include:<ul style="list-style-type: none"><li>σώματα μὲν οὐκ ἔχουσιν: explicit statement that they don't have bodies</li><li>ἀναφείς καὶ ἄσαρκοί...ἄσώματοι: α-privative adjectives emphasise this</li><li>μορφήν δὲ καὶ ἰδέαν μόνην ἐμφαίνουσιν: use of μόνην stresses that corporeal appearance is just an illusion</li><li>ὅμως συνεστᾶσιν καὶ κινουῦνται καὶ φρονοῦσι καὶ φωνήν ἀφιᾶσιν: they behave entirely like living people; (note the polyptoton / list), but reality is undercut by ὅμως</li><li>ἔοικε γυμνή τις ἢ ψυχὴ...περιπολεῖν: a 'naked soul' wandering around is thoroughly unreal</li><li>τὴν τοῦ σώματος ὁμοιότητα: third use of the word 'σῶμα' makes clear that these are disembodied spirits. ὁμοιότητα reinforces previous ἔοικε</li><li>περικειμένη: 'clothed in' (lit. 'having around itself') emphasises that their appearance is deceptive</li></ul></div>	2	expresses a valid point based on a relevant aspect of content <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	AO3 4	<div>To earn full marks on this question accompanied by an English translation, at least <b>one</b> point must be made about style.</div> <div>Indicate this with the <b>+</b> annotation.</div>
2	expresses a valid point based on a relevant aspect of content <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> reference to the Greek									
0	Point is not valid, or none are drawn									
1	(b)	Touch (one of) them [1]	AO2 1							

**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.

Marks	Description
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
2			<p><b>Assess against criteria in the 5-mark AO2 grid (see above)</b></p> <p>οὐ μὴν οὐδὲ νύξ παρ' αὐτοῖς γίνεται, οὐδὲ ἡμέρα πάνυ λαμπρά· καθάπερ δὲ τὸ λυκαυγὲς ἤδη πρὸς ἔω, μηδέπω ἀνατείλαντος ἡλίου, τοιοῦτο φῶς ἐπέχει τὴν γῆν. καὶ μέντοι καὶ ὥραν μίαν ἴσασιν τοῦ ἔτους.</p> <p><b>Suggested translation:</b> Furthermore, there is neither night among them nor very bright day; but like the twilight just / already before dawn, when the sun has not yet risen, such a light extends over the land. Moreover / what is more, they know just one season of the year.</p>	AO2 5	<p><b>Inconsequential error</b> Omission of μὴν</p>

Question			Answer	Mark	Guidance						
3			<p>Accept any <b>three</b> points and award up to <b>two</b> 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 of content <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> reference to the Greek</td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td></tr></table> <p>Answers may include:</p>	2	expresses a valid point based on a relevant aspect of content <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> reference to the Greek	0	Point is not valid, or none are drawn	AO3 6	<p>For full marks:</p> <ul style="list-style-type: none"><li>Answer must address both ‘supernatural’ and ‘abundance’</li><li>Must include at least <b>one</b> style point : Indicate this with the <b>+</b> annotation.</li></ul> <p>One of these requirements missing: maximum 5 Both requirements missing: maximum 4</p> <p>ἡ δὲ χώρα πᾶσι μὲν ἄνθεσιν, πᾶσι δὲ φυτοῖς ἡμέροις τε καὶ σκιεροῖς τέθηλεν· αἱ μὲν γὰρ ἄμπελοι δωδεκάφοροί εἰσιν καὶ κατὰ μῆνα ἕκαστον καρποφοροῦσιν· τὰς δὲ ῥοιάς καὶ τὰς μηλέας καὶ τὴν ἄλλην ὁπώραν ἔλεγον εἶναι τρισκαιδεκάφορον· ἐνὸς γὰρ μηνὸς τοῦ παρ’ αὐτοῖς Μινώου δις καρποφορεῖν·</p>
2	expresses a valid point based on a relevant aspect of content <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> reference to the Greek										
0	Point is not valid, or none are drawn										

		<ul style="list-style-type: none"> <li>• πᾶσι μὲν ἄνθεσιν, πᾶσι δὲ φυτοῖς ‘all flowers...all plants’: repetition of πᾶσι conveys sense of plenty</li> <li>• ἡμέροις τε καὶ σκιεροῖς ‘cultivated and in the shade’: variety, underlined by τε καὶ</li> <li>• ἄμπελοι δωδεκάφοροί εἰσιν ‘vines produce twelve times a year’: unusual fecundity highlighted by the coinage δωδεκάφοροι (LSJ cites only this example)</li> <li>• κατὰ μῆνα...καρποφοροῦσιν ‘bear fruit monthly’: amplifies previous point. This is not normal!</li> <li>• τὰς δὲ ῥοιάς καὶ τὰς μηλέας...τρισκαϊδεκάφορον ‘pomegranates and apples produce 13 times a year’: another coinage τρισκαϊδεκάφορον (cf. δωδεκάφοροι)</li> <li>• ἐνὸς γὰρ μηνὸς δις καρποφορεῖν ‘in one month bear they fruit twice’: amplifies previous detail; use of ἐνὸς and δις adds emphasis</li> <li>• ἀντὶ δὲ πυροῦ ‘instead of wheat’: the expected harvest is not found here</li> <li>• οἱ στάχυνες ἄρτον ἔτοιμον...φύουσιν ‘the ears of wheat produce a ready-made loaf’: strange, magical</li> <li>• ὥσπερ μύκητας ‘just like mushrooms’: comparison adds to supernatural effect</li> </ul>		<p>ἀντὶ δὲ πυροῦ οἱ στάχυνες ἄρτον ἔτοιμον ἐπ’ ἄκρων φύουσιν ὥσπερ μύκητας.</p> <p>And the country abounds in all flowers, and with plants of all kinds, cultivated and in the shade; and the vines produce twelve times a year and bear fruit in the course of each month. And the pomegranate trees and apple trees and the other types of fruit-tree were said to produce thirteen times a year; for during one month, their Minoan, they [are said to] bear fruit twice. Instead of wheat, the ears of wheat produce a ready-made loaf of bread at their tips just like mushrooms.</p>
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Question		Answer	Mark	Guidance
4	(a)	Outside the city [1] / In the Elysian Fields [1]	AO2 1	
4	(b)	It is thick / dense [1] It has trees / wood of all types [1] It is shady / provides shade [1]	AO2 3	
4	(c)	Serve them [1] Provide everything (for them) [1] (except for pouring wine)	AO2 2	Reference to ἕκαστα is required for the second mark

4	(d)		διαυγεστάτης [1] most translucent / very clear [1]	AO2 2	One mark for selecting the correct Greek word [AO3], one for translation [AO2]. • incorrect word + correct translation: 0
4	(e)		It grows in the shape of drinking cups [1]  <b>or</b>  the cups fill automatically with wine [1]	AO2 1	<b>One</b> detail required, either from the passage or from the text immediately after the passage

Question			Answer	Mark	Guidance
5	(a)		He asked (Homer) about / whether he had written the interpolated lines / the lines rejected as spurious [1]	AO2 1	
5	(b)		<ul style="list-style-type: none"> <li>he began (the Iliad) with Achilles' wrath / anger [1] because it just came upon him like that / not on purpose [1]</li> <li>he did not write [1] the <i>Odyssey</i> before the <i>Iliad</i> [1]</li> </ul>	AO2 4	Each bullet point must include reference to the question asked.
5	(c)		Possible answers: <ul style="list-style-type: none"> <li>The belief that Homer was blind [1] was widely held in antiquity [1]</li> <li>He wanted to be provocative / debunk a myth [1] about Homer's blindness [1]</li> </ul>	AO3 2	1 mark for reference to Homer's blindness 1 mark for context / opinion  Accept any justified personal response.



**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.

<b>8-mark grid for the extended response question AO3 = 8 marks = Analyse, evaluate and respond to literature</b>		
<b>Level</b>	<b>Marks</b>	<b>Description</b>
4	7–8	<ul style="list-style-type: none"> <li>• very good engagement with the question</li> <li>• 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</li> </ul> <p><i>The response is logically structured, with a well-developed, coherent line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• good engagement with the question</li> <li>• 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</li> </ul> <p><i>The response is well structured with a clear line of reasoning.</i></p>
2	3–4	<ul style="list-style-type: none"> <li>• some engagement with the question</li> <li>• 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</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> <li>• little engagement with the question</li> <li>• expresses points which are of little relevance and are supported with little evidence from the set text</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>

Question	Answer	Mark	Guidance
6	<p><b>Assess against criteria in the 8-mark AO3 grid (see above).</b></p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• ἡμέρας δὲ ὑποφαινούσης ‘as day began to break’: dawn brings excitement and adventure</li> <li>• ἔλεγον οἱ σκοποὶ καθορᾶν τὴν ναῦν ‘the lookouts said they saw’: a sighting builds tension</li> <li>• πολὺ ἀπέχουσιν ‘far away’: phrase placed at end of sentence for emphasis</li> <li>• ἐμβιβάσας... πεντήκοντα τῶν ἡρώων... παρήγγειλεν διώκειν ‘put 50 of the heroes on board and ordered them to pursue’: the chase is on</li> <li>• ναῦν μονόξυλον ἀσφοδελίνην ‘a ship made of a single log of asphodel’: a surreal detail; asphodel (lily family, the plant of Hades) is an improbable material for a boat to transport 50 grown men</li> <li>• ὑπὸ προθυμίας ἐλαύνοντες ‘rowing with eagerness’: they waste no effort</li> <li>• περὶ μεσημβρίαν ‘around midday’: another time detail – they took just a few hours to catch up</li> <li>• καταλαμβάνουσιν αὐτοὺς ‘they overtook them’: historic present adds to the drama</li> <li>• τὸν γαλακτώδη τοῦ ὠκεανοῦ τόπον πλησίον τῆς Τυροέσης ‘the milky part of the ocean near Cheeseland’: logical but surreal</li> <li>• παρὰ τοσοῦτον ἦλθον διαδρᾶναι ‘so close did they come to escaping’: mock sense of relief</li> </ul> <p>ἀναδησάμενοι τὴν ναῦν ἀλύσει ῥοδίνῃ ‘having tied up the ship with a chain of roses’: another improbable material, unsuited to the purpose described.</p>	AO3 8	<p>ἡμέρας δὲ ὑποφαινούσης ἔλεγον οἱ σκοποὶ καθορᾶν τὴν ναῦν πολὺ ἀπέχουσιν· οὕτω δὲ ἐμβιβάσας ὁ Ῥαδάμανθους πεντήκοντα τῶν ἡρώων εἰς ναῦν μονόξυλον ἀσφοδελίνην παρήγγειλεν διώκειν· οἱ δὲ ὑπὸ προθυμίας ἐλαύνοντες περὶ μεσημβρίαν καταλαμβάνουσιν αὐτοὺς ἄρτι ἐς τὸν γαλακτώδη τοῦ ὠκεανοῦ τόπον ἐμβαίνοντας πλησίον τῆς Τυροέσης· παρὰ τοσοῦτον ἦλθον διαδρᾶναι· καὶ ἀναδησάμενοι τὴν ναῦν ἀλύσει ῥοδίνῃ κατέπλεον.</p> <p>But as day began to break the lookouts said that they saw the ship far out at sea. Then indeed Rhadamanthys put 50 of the heroes on board a ship made of a single log of asphodel and ordered them to pursue. And rowing with eagerness they overtook them around midday just as they were entering the milky part of the ocean near Cheeseland; so close did they come to escaping. And having tied up the ship with a chain of roses they sailed back.</p>

**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 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 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.

In relation to this question ('You do not need to know about previous Greek literature to appreciate Lucian's "A True Story". Do you agree?') details about the set text, including allusions to previous literature, would be evidence of **AO2**, whilst using this evidence to evaluate the question would be evidence of **AO3**.

<b>10-mark grid for the extended response question</b> <b>AO2</b> = 5 marks = Demonstrate knowledge and understanding of literature <b>AO3</b> = 5 marks = Analyse, evaluate and respond to literature		
<b>Level</b>	<b>Marks</b>	<b>Characteristics of performance</b>
5	9–10	<ul style="list-style-type: none"> <li>detailed knowledge and excellent understanding of the set text (AO2)</li> <li>well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3)</li> </ul> <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i>
4	7–8	<ul style="list-style-type: none"> <li>good knowledge and sound understanding of the set text (AO2)</li> <li>a good response to the question which is supported by some well-selected examples from the set text (AO3)</li> </ul> <i>The response is logically structured, with a well-developed and clear line of reasoning.</i>
3	5–6	<ul style="list-style-type: none"> <li>some knowledge and understanding of the set text (AO2)</li> <li>a reasonable response to the question which is supported by some examples from the set text (AO3)</li> </ul> <i>The response presents a line of reasoning which is mostly relevant and has some structure.</i>
2	3–4	<ul style="list-style-type: none"> <li>limited knowledge and understanding of the set text (AO2)</li> <li>a limited response to the question which is occasionally supported by reference to the set text (AO3)</li> </ul> <i>The response presents a line of reasoning but may lack structure.</i>

1	1–2	<ul style="list-style-type: none"> <li>• very limited knowledge and understanding of the set text (AO2)</li> <li>• a very limited response to the question with very limited reference to the set text (AO3)</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>
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0 = No response worthy of credit.

Question		Answer	Mark	Guidance
7		<p><b><i>‘You do not need to know about previous Greek literature to appreciate Lucian’s “A True Story”.’ Do you agree?</i></b></p> <p><b>Assess against criteria in the 10-mark essay grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Agree: there is much for the ‘uneducated’ reader to appreciate in Lucian’s description of the idyllic life on the Isle of the Blest. This part of the text, arguably, presupposes no knowledge of prior Greek literature, although knowledge of Hesiod’s account of the Elysian Fields and Homer’s of Odysseus’ visit to the Underworld adds intertextual colour.</p> <p>Disagree: Lucian packs this work with allusion to previous literature, designed to be appreciated by the educated reader. His provocative title, “A True Story”, is supposedly inspired by the lies he has read in earlier Greek literature. In the prescribed text he satirises Herodotus’ travel and ethnographic writing, which would have been well known by his Greek readers. More explicitly, Lucian presumes the reader’s knowledge of Homer and his poetry: he meets the man himself, questioning him about his personal history and method of composition; the humour in the story of the elopement of Cinyras and Helen depends upon knowledge of the cause and aftermath of the Trojan War.</p> <p><i>Supporting evidence from the prescribed text (AO2).</i></p>	<p>10 made up of AO2 = 5 &amp; AO3 = 5</p>	<p>Accept a response along the lines of ‘I know nothing about previous Greek literature, but I have enjoyed reading Lucian’.</p>

		<p><i>(<u>underlined</u> = sections outside those printed on the QP):</i></p> <p><b>10. Shangri La</b></p> <ul style="list-style-type: none"> <li>• <u>city of gold, emerald and ivory; temples of all the gods, built of beryl, altars of amethyst; wide and deep river of finest myrrh</u></li> <li>• <u>large glass bath houses, heated by cinnamon, tubs filled with hot dew; delicate purple spider's webs for clothing</u></li> <li>• spirits do not have real bodies but nevertheless 'live and move and think and talk'; <u>nobody grows old, but 'stays at whatever age he arrives'</u>.</li> <li>• only one time of day and one season; <u>the only wind is the gentle zephyr</u>; flowers blossom and trees bear fruit all year round (13 times); <u>365 springs of water around the city, 365 of honey, 500 of myrrh; 7 of milk, 8 of wine</u></li> <li>• <u>dinner-party in a beautiful meadow, with automatic wine-glasses, flower confetti from musical birds, and perfume-bearing clouds</u></li> </ul> <p><b>11. The Homeric Question</b></p> <ul style="list-style-type: none"> <li>• <u>Homer tells Lucian he is actually from Babylon (not Chios or Smyrna) and his real name is Tigranes</u></li> <li>• Lucian questions Homer about the sequence of composition of the Iliad and the Odyssey and his alleged blindness</li> <li>• <u>Lawsuit brought against Homer by Thersites, with Homer defended by the silver-tongued Odysseus</u></li> </ul> <p><b>12. The Face that Launched a Thousand Ships</b></p> <ul style="list-style-type: none"> <li>• <u>affection develops between Cinyras and Helen, prompting their attempt to escape</u> to a nearby island</li> <li>• <u>missing his wife, Menelaus raises the alarm</u>; the lovers are intercepted and brought back</li> <li>• <u>Punishment of Cinyras and fellow-conspirators</u></li> </ul>		
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