

OCR

Oxford Cambridge and RSA

Accredited

GCSE (9–1) Classical Greek**J292/04 Verse Literature A**

Sample Question Paper

Version 1.1

Date – Morning/Afternoon

Time allowed: 1 hour



Do not use:
• a dictionary



| | | | | | |
|-------------------------|--|--|--|--|--|
| First name | | | | | |
| Last name | | | | | |
| Centre number | | | | | |
| Candidate number | | | | | |

INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Answer **all** the questions.
- Write your answer to each question in the space provided.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **50**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **16** pages.

Answer **all** the questions.

1 Read the passage and answer the questions.

αὐτὰρ ὁ γυμνώθη ῥακέων πολύμητις Ὀδυσσεύς,
 ἄλτο δ' ἐπὶ μέγαν οὐδόν, ἔχων βιὸν ἠδὲ φαρέτρην
 ἰῶν ἐμπλείην, ταχέας δ' ἐκχεύατ' οἴστούς
 αὐτοῦ πρόσθε ποδῶν, μετὰ δὲ μνηστήρισιν ἔειπεν·
 “οὔτος μὲν δὴ ἀεθλος ἀάατος ἐκτετέλεσται· 5
 νῦν αὖτε σκοπὸν ἄλλον, ὃν οὐ πῶ τις βάλεν ἀνήρ,
 εἴσομαι, αἴ κε τύχωμι, πόρῃ δέ μοι εὖχος Ἀπόλλων.”

Homer, *Odyssey* 22, lines 1–7

(a) Where in the palace does this action take place?

..... [1]

(b) ἔχων βιὸν ἠδὲ φαρέτρην ἰῶν ἐμπλείην (lines 2–3): what is Odysseus carrying?

.....
 [2]

(c) σκοπὸν ἄλλον (line 6): Odysseus speaks of ‘another target’. Who or what is he referring to?

..... [1]

(d) Why does Odysseus call upon Apollo to support him?

..... [1]

2 Read the passage and answer the questions.

τοὶ δ' ὁμάδησαν
 μνηστῆρες κατὰ δῶμαθ', ὅπως ἴδον ἄνδρα πεσόντα,
 ἐκ δὲ θρόνων ἀνόρουσαν ὀρινθέντες κατὰ δῶμα,
 πάντοσε παπταίνοντες ἐϋδμήτους ποτὶ τοίχους·
 οὐδέ που ἀσπίς ἔην οὐδ' ἄλκιμον ἔγχος ἐλέσθαι. 5

Homer, *Odyssey* 22, lines 21–25

(a) τοὶ δ' ὁμάδησαν ... κατὰ δῶμα (lines 1–3): how do the suitors react to what is happening?

.....

.....

..... [3]

(b) πάντοσε παπταίνοντες ἐϋδμήτους ποτὶ τοίχους (line 4): what are the suitors looking for?

.....

..... [2]

4 Read the passage and answer the question.

Εὐρύμαχος δέ μιν οἶος ἀμειβόμενος προσέειπεν·
"εἰ μὲν δὴ Ὀδυσσεὺς Ἰθακῆσιος εἰλήλουθας,
ταῦτα μὲν αἴσιμα εἶπας, ὅσα ῥέζεσκον Ἀχαιοί,
πολλὰ μὲν ἐν μεγάροισιν ἀτάσθαλα, πολλὰ δ' ἐπ' ἀγροῦ."

Homer, *Odyssey* 22, lines 44–47

Translate this passage into English.

.....

.....

.....

.....

.....

.....

..... [5]

5 Read the passage and answer the question.

"σὺ δὲ φεῖδες λαῶν
 σῶν· ἀτὰρ ἄμμες ὄπισθεν ἀρεσσάμενοι κατὰ δῆμον,
 ὅσα τοι ἐκπέπεται καὶ ἐδήδοται ἐν μεγάροισι,
 τιμὴν ἀμφὶς ἄγοντες ἑικοσάβοιον ἕκαστος,
 χαλκὸν τε χρυσόν τ' ἀποδώσομεν, εἰς ὃ κε σὸν κῆρ 5
 ἰανθῆ·"

Homer, *Odyssey* 22, lines 54–59

How does the speaker, by his use of language, try to win Odysseus over?

You should make **two** points, each supported by close reference to the Greek.

-

-

 [4]

6 Read the passage and answer the question.

"Εὐρύμαχ', οὐδ' εἴ μοι πατρώϊα πάντ' ἀποδοῖτε,
 ὅσσα τε νῦν ὕμμ' ἐστὶ καὶ εἴ ποθεν ἄλλ' ἐπιθεῖτε,
 οὐδέ κεν ὦς ἔτι χεῖρας ἐμὰς λήξαιμι φόνιοιο
 πρὶν πᾶσαν μνηστῆρας ὑπερβασίην ἀποτίσαι."

Homer, *Odyssey* 22, lines 61–64

What effect do you think Odysseus expects his words to have on Eurymachus?

.....

.....

.....

..... [2]

BLANK PAGE

PLEASE DO NOT WRITE ON THIS PAGE

7 Read the passage and answer the questions.

"φάσγανά τε σπάσασθε καὶ ἀντίσχεσθε τραπέζας
 ἰῶν ὠκυμόρων· ἐπὶ δ' αὐτῶ πάντες ἔχωμεν
 ἀθρόοι, εἴ κέ μιν οὐδοῦ ἀπώσομεν ἠδὲ θυράων,
 ἔλθωμεν δ' ἀνὰ ἄστν, βοή δ' ὤκιστα γένοιτο·
 τῶ κε τάχ' οὗτος ἀνήρ νῦν ὕστατα τοξάσσαιτο." 5

Homer, *Odyssey* 22, lines 74–78

(a) φάσγανά ... ἀθρόοι (lines 1–3): what does Eurymachus tell the suitors to do here?

.....

 [3]

(b) εἴ κέ μιν οὐδοῦ ἀπώσομεν ἠδὲ θυράων (line 3): what does Eurymachus hope to achieve?

.....
 [2]

(c) τῶ κε τάχ' οὗτος ἀνήρ νῦν ὕστατα τοξάσσαιτο (line 5): how would you describe Eurymachus' tone in this line? Explain your answer with reference to the Greek.

.....
 [2]

8* Read the passage and answer the question.

ὥς ἄρα φωνήσας εἰρύσσατο φάσγανον ὀξύ,
 χάλκεον, ἀμφοτέρωθεν ἀκαχμένον, ἄλτο δ' ἐπ' αὐτῷ
 σμερδαλέα ἰάχων· ὁ δ' ἀμαρτῆ διος Ὀδυσσεὺς
 ἰὸν ἀποπροΐει, βάλε δὲ στῆθος παρὰ μαζόν,
 ἐν δέ οἱ ἦπατι πῆξε θοὸν βέλος· ἐκ δ' ἄρα χειρὸς 5
 φάσγανον ἦκε χαμᾶζε, περιρρηδῆς δὲ τραπέζῃ
 κάππεσεν ἰδνωθείς, ἀπὸ δ' εἶδατα χεῦεν ἔραζε
 καὶ δέπας ἀμφικύπελλον· ὁ δὲ χθόνα τύπτε μετώπῳ
 θυμῷ ἀνιάζων, ποσὶ δὲ θρόνον ἀμφοτέροισι
 λακτίζων ἐτίνασσε· κατ' ὀφθαλμῶν δ' ἔχυτ' ἀχλὺς. 10

Homer, *Odyssey* 22, lines 79–88

How does Homer make this passage dramatic?

In your answer you may wish to consider:

- the attacks made by Eurymachus and Odysseus
- the description of Eurymachus' death

You should refer to the **Greek** and discuss a range of stylistic features such as choice, sound and position of words.

[8]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

BLANK PAGE

BLANK PAGE

Summary of updates

| Date | Version | Details |
|------------|---------|-------------------------------------|
| March 2022 | 1.1 | Updated copyright acknowledgements. |

Copyright Information:

From *The Triumph of Odysseus: Homer's Odyssey Books 21 and 22*, by the Joint Association of Classical Teachers, Cambridge University Press, UK, 1996. Reproduced with permission of Cambridge University Press, through PLS clear.

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA.

OCR is part of Cambridge University Press and Assessment, which is itself a department of the University of Cambridge.

OCR

Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

GCSE (9–1) Classical Greek

J292/04 Verse Literature A

SAMPLE MARK SCHEME

Duration: 1 hour

MAXIMUM MARK 50

DRAFT

This document consists of 12 pages

MARK SCHEME

| Question | Answer | Marks | Guidance |
|----------|---|----------|------------------------|
| 1 a | In the (dining/great) hall / megaron. | AO2 1 | |
| 1 b | Bow (1) and quiver / arrows (1) | AO2 2 | |
| 1 c | Antinous / (ring) leader of the suitors. | AO2 1 | One of the suitors = 0 |
| 1 d | Accept any one of: Apollo is the god of archery (1) Odysseus wants help in using his archery skills/bow and arrows to kill Antinous (1) it's a festival day of Apollo (1) | AO2 1 | |
| 2 a | The suitors made a din / there was uproar in the hall (1) They leaped up from their chairs (1) They were shocked / frightened (1) | AO2 3 | |
| 2 b | Shields (1) and spears / swords (1). | AO2 2 | Weapons = 1. |

| Question | Answer | Marks | Guidance | | | | | | |
|----------|--|-------|---|---|--|---|---------------------------------------|----------|--|
| 3 | <p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="367 347 1377 655"> <tr> <td data-bbox="367 347 456 475">2</td> <td data-bbox="456 347 1377 475">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="367 475 456 598">1</td> <td data-bbox="456 475 1377 598">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 data-bbox="367 598 456 655">0</td> <td data-bbox="456 598 1377 655">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="367 730 1377 1015" style="list-style-type: none"> • κακῶς - first word: emphasises the threat of revenge/payback • οὐκέτ' ('never again) - first word: emphasises that this will be his last act • Emphatic position of σῶς ('assured/certain') • Use of short clauses in lines 27-28 • ὄλεθρος ('destruction') emphasised by adj. αἰπύς ('utter') • καὶ γὰρ δὴ νῦν – emphatic monosyllables • μέγ' ἄριστος – emphasises the importance of the man he's just killed | 2 | expresses a valid point based on a relevant aspect 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 | AO3 4 | |
| 2 | expresses a valid point based on a relevant aspect 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 | | | | | | | | |

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 | Marks | Guidance |
|----------|--|--------------------------------|---|
| 4 | <p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p><i>And Eurymachus alone addressed him in reply: "If you are indeed Odysseus of Ithaca come back, these are reasonable things you have said, all the things the Achaeans have done, the many wicked things in the palace and the many on your land."</i></p> | <p>AO2 5</p> | <p>The following examples are intended to exemplify what might constitute an inconsequential and more serious error.</p> <p>Inconsequential error omission of 'indeed' 'come back to Ithaca'</p> <p>More serious error 'if Odysseus has come back' (missing 'you') omission of 'all the things'</p> |

| Question | Answer | Marks | Guidance | | | | | | |
|----------|---|--------------------------------|---|---|--|---|---------------------------------------|--------------------------------|--|
| 5 | <p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="367 339 1377 651"> <tr> <td data-bbox="367 339 454 464">2</td> <td data-bbox="454 339 1377 464">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Greek</td> </tr> <tr> <td data-bbox="367 464 454 590">1</td> <td data-bbox="454 464 1377 590">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 data-bbox="367 590 454 651">0</td> <td data-bbox="454 590 1377 651">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <p>σὺ δὲ φείδεο λαῶν σῶν: “You, spare your own people”</p> <ul style="list-style-type: none"> • σὺ δὲ: pleading opening • φείδεο: imperative • σῶν: ‘your own’ – repeated emphasis σὺ ... σῶν • σῶν emphatic by enjambement. <p>ἀμφὶς ... ἕκαστος – “each separately”;</p> <ul style="list-style-type: none"> • tautology to emphasise that every suitor will individually contribute 20 oxen. • ἔεικοσάβοιον (‘worth 20 oxen’): choice of vocabulary, multisyllabic. • χαλκόν τε χρυσόν τ’: emphasised by alliteration and polysyndeton. • εἰς ὃ κε σὸν κῆρ ἰανθῆ - “until your heart is warmed” (i.e. ‘as much as you want’); sycophantic language heightened by enjambement of ἰανθῆ. | 2 | expresses a valid point based on a relevant aspect 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 | <p>AO3 4</p> | |
| 2 | expresses a valid point based on a relevant aspect 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 | | | | | | | | |
| 6 | <p>Odysseus expects Eurymachus to realise that no deals are possible (1) He, Odysseus, cannot be deterred from his intention to kill all the suitors (1)</p> | <p>AO3 2</p> | <p>Accept any reasonable, well-made point.</p> | | | | | | |

| Question | Answer | Marks | Guidance |
|----------|--|----------|----------|
| 7 a | Draw swords (1) use the tables for protection (1) attack Odysseus (1) | AO2 3 | |
| 7 b | Drive him (1) from the door / threshold (1) | AO2 2 | |
| 7 c | Tone: threatening / over confident / angry or similar Supporting evidence may include: τάχ'(α) – soon οὗτος ἀνήρ – derogatory use ὔστατα –for the last time Alliteration of τ | AO3 2 | |

BLANK PAGE

Mark scheme continues on page 8

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 | <ul style="list-style-type: none"> • 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 <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"> • 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 <p><i>The response is well structured with a clear line of reasoning.</i></p> |
| 2 | 3–4 | <ul style="list-style-type: none"> • 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 <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"> • little engagement with the question • expresses points which are of little relevance and are supported with little evidence from the set text <p><i>The information is communicated in an unstructured way.</i></p> |

| Question | Answer | Marks | Guidance |
|----------|--|----------|----------|
| 8* | <p>Assess against criteria in the 8-mark AO3 grid (see Appendix 1).</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Eurymachus' sword described in detail: sharp, bronze, sharp-edged on both sides. • Dramatic vocab: ἄλτο "he leaped (at Odysseus)" + σμερδαλέα ἰάχων "shouting terribly". • "But godlike Odysseus at the same time shot an arrow" (ὁ δ' ἀμαρτῆ̄ δῖος Ὀδυσσεὺς / ἰὸν ἀποπροΐει) gives a sense of contrast/conflict/opposition. • Details of wound inflicted by Odysseus' arrow-shot: "in the chest by his breast and (the arrow) fixed in his liver". • Details of Eurymachus' death: he dropped his sword "on the ground", then he followed, "sprawling over the table" (περιρρηδῆς δὲ τραπέζῃ) and "he fell down doubled up" (κάππεσεν ἰδνωθείς), knocking over food and a two-handled drinking cup onto the floor. • Lots of descriptive verbs: κάππεσεν ἰδνωθείς (fell down doubled up), ἀπὸ χεῦεν (knocked over), • τύπτε μετώπῳ (hit his forehead) – onomatopoeia – ἀνιάζων (stressing), λακτίζων ἐτίνασσε (kicking out, he shook ...). • Short final sentence to suggest a quick death ("mist poured over his eyes), with emphatic ἀχλύς (mist) at the end. | AO3 8 | |

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. 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 | <ul style="list-style-type: none"> 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) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p> |
| 4 | 7–8 | <ul style="list-style-type: none"> 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) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p> |
| 3 | 5–6 | <ul style="list-style-type: none"> 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) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p> |
| 2 | 3–4 | <ul style="list-style-type: none"> 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) <p><i>The response presents a line of reasoning but may lack structure.</i></p> |
| 1 | 1–2 | <ul style="list-style-type: none"> 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) <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 |
|----------|--|---|---|
| 9* | <p><i>To what extent is Odysseus presented as a heroic character in the text you have studied?</i></p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Arguments may be centered around the expectations of the Greek audience in terms of what constitutes a “hero”. Candidates may argue that Odysseus is presented as a heroic character in the way he triumphs over the suitors and embodies heroic ideals and values, such as fighting strength, intelligence and a desire to punish the suitors for their offenses against the ideal of <i>xenia</i>.</p> <p>It may also be argued that he is not presented heroically due to his ruthlessness, and willingness to trick and deceive his opponents in order to win.</p> <p><i>Possible supporting evidence from the prescribed text (AO2):</i></p> <ul style="list-style-type: none"> • The description of Odysseus as: <ul style="list-style-type: none"> • ‘full of cunning’ (Il.1, 34, 60). • energetic/dynamic: ‘he leaped onto the threshold’ (l.2). • confident/arrogant: “now for another target” (l.6). • vengeful: “any human vengeance” (l.40). • uncompromising/ruthless: “not if you made over all your patrimony to me ... would I keep my hands from killing” (Il.61-63) and “till he has killed us all” (Il.72-73). • strong: “unconquerable hands” (l.70). • shrewd and cunning (l.115). • Homer’s comment: ‘however powerful he might be’ (l.13). • Odysseus’ reputation reduces Eurymachus to a quivering apologist (“no one could blame you for your anger” l.59) who tries to put all the blame on Antinous (“the prime mover in all these misdeeds” l.49). • He is capable of inspiring terrible fear in the suitors: ‘their hearts quaked and their knees shook’ (l.68). | <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> |

APPENDIX 1: Assessment Objective Grid

| Question | Distribution of marks for each Assessment Objective | | |
|--------------|---|-----------|-----------|
| | AO1 | AO2 | AO3 |
| 1 a | – | 1 | – |
| 1 b | – | 2 | – |
| 1 c | – | 1 | – |
| 1 d | – | 1 | – |
| 2 a | – | 3 | – |
| 2 b | – | 2 | – |
| 3 | – | – | 4 |
| 4 | – | 5 | – |
| 5 | – | – | 4 |
| 6 | – | – | 2 |
| 7 a | – | 3 | – |
| 7 b | – | 2 | – |
| 7 c | – | – | 2 |
| 8* | – | – | 8 |
| 9* | – | 5 | 5 |
| Total | – | 25 | 25 |