

[C015/SQP159]

Advanced Higher Time: 1 hour 30 minutes NATIONAL
Classical Greek QUALIFICATIONS
Interpretation
Specimen Question Paper

Answer **either** Section A **or** Section B.

EITHER

SECTION A—Greek Religion

Answer all the questions. (Note: there are three options in question 4.)

Marks

1. Read Passage 1 (**Prescribed Text, pages 3–6**).
To what extent does Homer present a happy, harmonious “family of gods” in this passage? **10**
2. Read Passage 6 (**Prescribed Text, pages 17–20**).
“And if there are gods and they do care, our only knowledge of them is derived from tradition and the poets . . . ” (lines 110–112)
What influence, according to Adeimantus, do the Greek poets have on belief in the gods? **10**
3. Read Passage 9 (**Prescribed Text, pages 31–32**).
How do the purposes of Pentheus and Dionysus differ in this scene? **10**
4. **EITHER**
- (a) “The Greeks accepted Homer as their first theologian and the creator of the Olympian religion.” (E. V. Rieu, *The Iliad*)
What can we learn from Homer about the Greeks’ view of the gods? **25**
- OR**
- (b) What views of religion do you think Euripides wanted to teach his audience in the *Bacchae*? **25**
- OR**
- (c) What differences do you see in the attitudes to religion expressed by the poet (Homer), the philosopher (Plato), and the tragedian (Euripides)? **25**
- (55)**
- (scaled to 100)**

OR
SECTION B—War

Answer all the questions. (Note: there are three options in question 4.)

Marks

1. Read lines 1–37 of Passage 12 (**Prescribed Text, pages 80–81**).
Summarise in your own words what happened to Demosthenes and his men in these lines. **10**
2. Read lines 76–130 of Passage 14 (**Prescribed Text, pages 86–87**).
What methods does Aristophanes use in these lines to make his audience laugh? (You should consider visual, verbal and political aspects of the question.) **10**
3. Read lines 76–109 and 122–174 of Passage 16 (**Prescribed Text, pages 97–99**).
Discuss the varying emotions of Cassandra in lines 76–109. **10**
4. **EITHER**
- (a) What do Euripides, Aristophanes and Thucydides tell us about the effects of warfare on ordinary citizens? **25**
- OR**
- (b) “Sorrow and the desire for vengeance”
Show how these themes are combined in Euripides’ *Trojan Women*. **25**
- OR**
- (c) Thucydides and Aristophanes were both writing during the Peloponnesian War: what can each author tell us about Athenian attitudes to the war? **25**
- (55)**
(scaled to 100)

[END OF QUESTION PAPER]

[C015/SQP159]

Advanced Higher
Classical Greek
Interpretation
Specimen Marking Instructions

NATIONAL
QUALIFICATIONS

SECTION A—Greek Religion

1.
 - gods live on Mount Olympus as a family
 - Zeus is chief god and head of family and has final say in all matters (lines 57–58)
 - Hera is constantly at loggerheads with Zeus (lines 28–29)
 - family not always in agreement, eg dinner spoilt by it (lines 81–84)
 - various domestic and family scenes described, eg Zeus and Thetis, Hera and Hephaistos, various gods going to their own houses, Zeus going to bed

One mark per point and one mark or more for development of point.

Any other relevant points will be awarded marks.

2.
 - poets are the main source of information about the gods
 - poets tell of the benefits of believing in the gods and the punishments for irreverence
 - poets tell of bad things done by the gods
 - poets corrupt the young by telling them about bad deeds of gods
 - poets teach that bad deeds can be forgiven by sacrifice

One mark per point and one mark or more for development of point.

Any other relevant points will be awarded marks.

3.
 - Pentheus' purpose is his wish to punish Dionysus for the following reasons:
 - (a) Dionysus brings a new form of worship to Thebes which he rejects
 - (b) he corrupts the women of Thebes which causes a decline in morality
 - (c) Pentheus wants Dionysus to explain the mysteries of his cult
 - (d) Dionysus challenges Pentheus' power as king
 - Dionysus' purpose is:
 - (a) he wants to take Pentheus to see the Bacchae
 - (b) he wants to make a fool of him by dressing him as a woman
 - (c) he wants to do the above as Pentheus does not accept him as a god

One mark per point and one mark or more for development of point.

Any other relevant points will be awarded marks.

4. Essay

(a) **Homer**

The following may be included:

- Homer believes in the gods and goddesses
- he considers them important in the affairs of humans
- gods are anthropomorphic with human characteristics
- gods decide the fate of humans
- they argue about what should happen
- Zeus is their leader and rules over humans
- they enjoy themselves in various ways

These points should be developed and backed by quotation from the text.

Any other relevant points will be awarded marks.

(b) **Euripides**

The following may be included:

- should be open-minded to the acceptance of a new god
- non-belief leads to punishment, eg Pentheus
- belief makes the women irrational and commit crime
- Dionysus represents the foreigner and therefore the irrational
- importance of reverence of the gods

These points should be developed and backed by quotation from the text.

Any other relevant points will be awarded marks.

(c) **Material for answer:**

- attitudes of each author 9
- reference to text to justify points 9
- organisation of discussion including differences 7

These points should be developed and backed by quotation from the text.

Any other relevant points will be awarded marks.

SECTION B—War

1. The answer may include the following:

- Demosthenes and his men were in a confused state, having marched through the night; they were always attacked first by the enemy
- now, they were attacked and surrounded by the Syracusan cavalry
- Demosthenes and his men formed up in battle order
- the topography of the place where this happened: a walled-in olive grove with a road on each side
- the desperation of Demosthenes and his men is described
- the resistance of Demosthenes and his men is worn down because the Syracusans prefer to attack with a rain of missiles rather than hand-to-hand fighting

Marks may also be awarded if the candidate has expanded any point or made another valid and justified point.

2. The answer may include the following:

- Lamachus' appearance: elements of his armour exaggerated for effect (eg helmet plumes, details of armour such as Gorgon decoration on shield); he is the boastful soldier
- Lamachus blusters, while Dikaiopolis pretends to be afraid; the effect helped by alliteration, eg (79, *των λοφων και των λοχων*)
- Dikaiopolis belittles Lamachus' appearance and armour: he wants a plume (or a feather) to make him sick
- Dikaiopolis invents words to poke fun at Lamachus, eg (94, *κομπολακυθου*, suggesting "boastful talk", *κομπος, λακεω*)
- Dikaiopolis contrasts himself, a *πολιτης χρηστος* (100) with soldiers and other officials, like Lamachus, who are "on the make", the point underlined with invented words such as *μισθαρχιδης* (102)
- humour at the expense of the system that elected Lamachus to his office (104–5)
- verbal humour derived from unexpected name in the list of places visited on campaign: 111, Camarina and Gela are real towns in Sicily, Catagela is not (pun on—*γελαω*, I laugh)
- Lamachus utters phrases that are worthy of a character in tragedy (618)—tragic parody

Marks may also be awarded if the candidate has expanded any point or made another valid and justified point.

3. The answer may include the following:

- a basic distinction between the lyric metres of 76–109 and the iambic metre of 122–174; the former more excited, the latter used to present more rational arguments
- Cassandra sings with prophetic insight in celebration of her coming marriage to Agamemnon; her joy is real, but for reasons that are the opposite of the literal truth of what she is singing
- Cassandra gently rebukes her mother Hecuba (83–85)

3. (continued)

- Cassandra is both pathetic and vindictive: her song combines the two conflicting emotions
- line 90, reference to Hekate, sinister, referring to the dire consequences of the marriage
- lines 122–174 more rational, an exposition of a detailed argument. Yet still, *κτενω* (128), “I shall kill”, an indication of Cassandra’s deep involvement in the prophecy, since it is not she who will do the actual killing of Agamemnon; also, ref to *μουσα* at 153: Cassandra still under supernatural influence
- “I shall kill”, the motif of vengeance
- Cassandra contrasts the fates of the Trojans and the Greeks and sums up her view of the latter with contempt (152)

Marks may also be awarded if the candidate has expanded any point or made another valid and justified point.

4. Essay

(a) “Effects of warfare on ordinary citizens”

The question might be approached by discussing the different authors separately, but there are obvious links to be made, eg the attitudes of the defenders of a city (Troy and Syracuse); would the fate of Syracuse have been the same as that of Troy if it had been captured.

Thucydides

- Syracuse cut off from the outside world—effect on those inside the city
- the Syracusan defenders watch their husbands, sons and brothers, etc, fighting
- the Athenians have seen a large proportion of their menfolk sail off to far-away Sicily: effect on those left behind, especially when the death-toll is as high as it was in Sicily
- at line 327, reference to Decelea—the Athenians would have their land ravaged and their crops destroyed by the Spartans; at line 730, reference to the Athenians in their turn ravaging Syracusan land

Euripides

- what happens when a city is captured—it is sacked, the men are killed and the women and children become slaves (or in some cases they are killed too—Astyanax)
- families are divided
- nor are things any better for the victors—the Greeks suffer both at Troy (they bury their dead far from home and family) and on the way back home

Aristophanes

- Dikaiopolis has had his vines chopped down as a result of the Spartan invasion of Attica (cf Thucydides and ravaging)
- Dikaiopolis yearns for peace—how representative was he of his fellow-citizens?
- Dikaiopolis’ reference to the Megarian decree and its effect on the population of Megara—they starved
- on the other hand, the economic effects of war might be beneficial in some respects—soldiers get pay, those who manufacture arms have work and also make money (cf Dikaiopolis’ outline of the frenzied activity in a city at war (48–58))

4. (continued)

(b) “Sorrow and the desire for vengeance”

Discussion of this topic could start with the Prologue, the speech of Poseidon and the conversation between him and Athena.

Poseidon tells us of Trojan sorrows: sack of the city, desecration of temples, slaughter of Priam, and further sorrows to come. He points to the sorrowful, prostrate figure of Hecuba, and there is much portrayal and expression of sorrow as the play proceeds. Athena is vindictive, she shows her spite against the Greeks who failed to punish Ajax.

These two themes can be followed up, eg in the speeches of Cassandra: she too will have vengeance on the Greeks for what they have done to her city.

(c) “Athenian attitudes”

Thucydides

- the Athenians had entered on the Sicilian expedition with apparent enthusiasm, and supported it when it began to run into difficulties (cf lines 291–308 for the sending out of reinforcements)
- on the other hand, we have a number of glimpses (admittedly biased—they come from Nicias) of an Assembly in Athens that likes to be told pleasant news (269), and is swayed by clever speeches (880)
- the Athenians were divided in their attitudes to withdrawal from Syracuse (842 ff) 1015–1026 on Athenian morale— they are now disheartened—the reasons for that change
- Nicias’ comments in his speech (1192–1205): the Athenians began the expedition thinking that their experience made them “top dogs” in the conflict, but there is an unpredictable element in warfare

Aristophanes

- in the middle of a war some Athenians (eg Dikaiopolis) yearn for peace
- others are war-mongering, whether because they like fighting and are boastful about their prowess (Lamachus), or because they can make money out of it, whether as soldiers, or as state officials such as ambassadors
- ordinary Athenians can make fun of their situation, though, even in the middle of a dangerous war: they can laugh at the portrayal of an important military figure on stage, and they can also laugh at a comic account of how the war started
- but the question might be raised, just how “comic” is the alternative account of the causes of the Peloponnesian War that Dikaiopolis gives? Or is he making a serious point under the cloak of humour?

Conversion Table 55 to 100

Points	Marks		Points	Marks
1	2		34	62
2	4		35	64
3	5		36	65
4	7		37	67
5	9		38	69
6	11		39	71
7	13		40	73
8	15		41	75
9	16		42	76
10	18		43	78
11	20		44	80
12	22		45	82
13	24		46	84
14	25		47	85
15	27		48	87
16	29		49	89
17	31		50	91
18	33		51	93
19	35		52	95
20	36		53	96
21	38		54	98
22	40		55	100
23	42			
24	44			
25	45			
26	47			
27	49			
28	51			
29	53			
30	55			
31	56			
32	58			
33	60			

[END OF MARKING INSTRUCTIONS]

[C015/SQP159]

Advanced Higher Time: 1 hour 25 minutes
Classical Greek
Translation
Specimen Question Paper

NATIONAL
QUALIFICATIONS

Answer **either** Question 1 **or** Question 2

and

either Question 3 **or** Question 4

EITHER

1. Translate into English:

Marks

Thucydides describes a tense scene in the Athenian assembly. Cleon disbelieves the bad news from Pylos and is chosen to inspect the situation there for himself; realising his dilemma, he urges an expedition instead.

- Κλεων δε, γνους αὐτων την ἐς αὐτον ὑποψιαν περι της κωλυμης της συμβασεως, οὐ τάληθη ἐφη λεγειν τους ἐξαγγελλοντας. παραινουτων δε των ἀγγελων, εἰ μη σφισι πιστευουσι, κατασκοπους τινας πεμφαι, ἤρεθη κατασκοπος αὐτος μετα Θεαγενοους ὑπο Ἀθηναιων. και γνους ὅτι
- 5 ἀναγκασθησεται ἢ ταῦτα λεγειν οἷς διεβαλλεν ἢ τάναντια εἰπων ψευδης φανησεσθαι, παρηνει τοις Ἀθηναιοις, ὄρων αὐτους και ὠρμημενους τι το πλεον τη γνωμη στρατευειν, ὡς χρη κατασκοπους μεν μη πεμπειν μηδε διαμελλειν καιρον παριεντας, εἰ δε δοκει αὐτοις ἀληθη εἶναι τα ἀγγελλομενα, πλειν ἐπι τους ἀνδρας. και ἐς Νικιαν τον Νικηρατου
- 10 στρατηγον ὄντα ἀπεσημαινεν, ἐχθρος ὦν και ἐπιτιμων ῥαδιον εἶναι παρασκευη, εἰ ἀνδρες εἶεν οἱ στρατηγοι, πλευσαντας λαβειν τους ἐν τη νησω, και αὐτος γ' ἂν, εἰ ἤρχε, ποιησαι τουτο. ὁ δε Νικιας ἐκελευεν ἡντινα βουλεται δυναμιν λαβοντα ἐπιχειρειν.

(Thucydides, *IV*, 27.3–28.1)

γνους (line 1), aorist participle of γιγνωσκω	— I realise
ὠρμημενους (line 6), from ὄρμαομαι	— I am eager
παριεντας (line 8), from παριημι	— I let slip
ἀπεσημαινεν (line 10), from ἀποσημαινω	— I point towards
ἐπιτιμων (line 10), from ἐπιτιμαω	— I speak sarcastically

(50)

OR

2. Translate into English:

Marks

Socrates tells how a young friend Hippocrates roused him before it was light, in his eagerness to tell him that the famous philosopher Protagoras had arrived in Athens.

της παρελθουσης νυκτος ταυτης, Ἴπποκρατης, ὁ Απολλοδωρου υἱος, Φασωνος δε ἀδελφος, την θυραν τη βακτηρια πανυ σφοδρα ἐκρουε, και ἐπειδη αὐτῷ ἀνεωξε τις, εὐθυς εἰσω ἦει ἐπειγομενος, και τη φωνη μεγα λεγων, “ὦ Σωκρατες,” ἐφη, “ἐγρηγορας ἢ καθευδεις;” και ἐγω την
5 φωνην γνους αὐτου, “Ἴπποκρατης,” ἐφην, “οὗτος· ἀρα τι νεωτερον ἀγγελλεις;” “οὐδεν γ’,” ἢ δ’ ὅς, “εἰ μη ἀγαθα γε.” “εὐ ἂν λεγοις,” ἦν δ’ ἐγω· “ἔστι δε τι, και του ἐνεκα τηνικαδε ἀφικου;” “Πρωταγορας,” ἐφη, “ἦκει,” στας παρ’ ἐμοι. “πρωην,” ἐφην ἐγω· “συ δε ἄρτι πεπυσαι;” “νη
10 τοις θεοις,” ἐφη, “ἔσπερας γε.” και ἅμα ἐπιψηλαφησας του σκιμποδος ἐκαθεζετο παρα τους ποδας μου, και εἶπεν· “ἔσπερας δητα, μαλα γε ὄψε ἀφικομενος ἐξ Οἴνοης. ὁ γαρ τοι δουλος με ὁ Σατυρος ἀπεδρα· και δητα μελλων σοι φραζειν ὅτι διωξιμην αὐτον, ὑπο τινος ἄλλου ἐπελαθομην.”

(Plato, *Protagoras*, 310)

ἐπιψηλαφαω (line 9)

— I feel for

σκιμπους, σκιμποδος (*m.*) (line 9)

— bed

ὑπο τινος ἄλλου (line 12)

— for some reason or other

(50)

AND

EITHER

3. Translate into English:

Marks

Athene visits the sleepless Odysseus on his return to his home in Ithaca. He asks her advice about how to deal with the suitors who have taken over his home.

την δ' ἀπομειβομενος προσεφη πολυμητις Ὀδυσσευς·

“ναι δη ταυτα γε παντα, θεα, κατα μοιραν ἔειπες.

ἀλλα τι μοι τοδε θυμος ἐνι φρεσι μερμηριζει,

ὄπως δη μνηστηρσιν ἀναιδεσι χειρας ἐφησω,

5 μουνος ἔων. οἱ δ' αἶεν ἀολλεες ἐνδον ἔασι.

προς δ' ἔτι και τοδε μειζον ἐνι φρεσι μερμηριζω·

εἰ περ γαρ κτειναιμι Διος τε σεθεν τε ἔκητι,

πη κεν ὑπεκπροφυγοιμι; τα σε φραζεσθαι ἀνωγα.”

τον δ' αὐτε προσεειπε θεα γλαυκωπις Ἀθηνη·

10 “σχετλιε, και μεν τις τε χερειονι πειθεθ' ἔταιρω,

ὄς περ θνητος τ' ἔστι και οὐ τοσα μηδεα οἶδεν.”

(Homer, *Odyssey* XX, 36–46)

ἐφησω (line 4), future of ἐφιημι

— I put upon, lay upon

ἔκητι (line 7)

— by the aid of

ὑπεκπροφυγοιμι (line 8),

from ὑπεκπροφευγω

— I escape secretly

ἀνωγα (line 8)

— I command

πειθεθ' (line 10) = πειθεται

— he trusts

(50)

OR

4. Translate into English:

Marks

Ajax quarrelled with his Greek companions when Odysseus, son of Laertes, was awarded the armour of the dead Achilles. Maddened by jealousy, he planned to attack them, but deceived by Athena, he massacred a herd of sheep and cattle by mistake instead. Athena now asks him about what he has done.

ΑΘΗΝΑ ΑΙΑΣ

- Αἰ. ὦ χαιρ' Ἀθανα, χαιρε Διογενες τεκνον,
ὡς εὖ παρεστης· και σε παγχρυσοις ἐγω
στεψω λαφυροις τησδε της ἀγρας χαριν.
Ἀθ. καλως ἐλεξας· ἀλλ' ἐκεινο μοι φρασον,
5 ἐβαιψας ἐγχος εὖ προς Ἀργειων στρατω;
Αἰ. κομπος παρεστι κοῦκ ἀπαρνουμαι το μη.
Ἀθ. ἦ και προς Ἀτρειδαισιν ἤχμασας χερα;
Αἰ. ὡστ' οὐποτ' Αἰανθ' οἶδ' ἀτιμασουσ' ἐτι.
Ἀθ. τεθνασιν ἀνδρες, ὡς το σον συνηκ' ἐγω.
10 Αἰ. θανοντες ἦδη τὰμ' ἀφαιρεισθων ὄπλα.

(Sophocles, *Ajax*, 91–100)

- παρεστης (line 2), from παριστημι — I stand by, help
ἤχμασας χερα (line 7) — did you use an armed hand?
συνηκα (line 9), aorist of συνημι — I interpret

(50)

[END OF QUESTION PAPER]

[C015/SQP159]

Advanced Higher
Classical Greek
Translation
Specimen Marking Instructions

NATIONAL
QUALIFICATIONS

Question 1

Block/Sub-block	Essential Idea	Marks
1A Κλεων δε, γνους αὐτων την ἐς αὐτον ὑποψιαν	knowing of suspicion towards him	3
1B περι της κωλυμης της συμβασεως*	his prevention of the agreement*	2
1C οὐ τάληθη ἐφη λεγειν τους ἐξαγγελλοντας	messengers not telling the truth	3
2A παραινουντων δε των ἀγγελων*	messengers advised*	2
2B εἰ μη σφισι πιστευουσι*	if they did not believe them*	2
2C κατασκοπους τινας πεμφαι*	to send scouts*	2
2D ἤρεθη κατασκοπος αὐτος μετα Θεαγενοους ὑπο Ἀθηναιων	Cleon himself was chosen	3
3A και γνους ὅτι ἀναγκασθησεται*	realising that he was compelled*	2
3B ἢ ταῦτα λεγειν οἷς διεβαλλεν*	either to say the same*	2
3C ἢ τάναντια εἰπων ψευδης φανησεσθαι	he would appear to be a liar	3
3D παρηνει τοις Ἀθηναιοις*	he advised the Athenians*	2
3E ὀρων αὐτους και ὠρμημενους τι το πλεον τη γνωμη στρατευειν	they were inclined to send an expedition	3
3F ὡς χρη κατασκοπους μεν μη πεμπειν*	they ought not to send scouts*	2
3G μηδε διαμελλειν καιρον παριεντας	nor let an opportunity slip	3
3H εἰ δε δοκει αὐτοις ἀληθη εἶναι τα ἀγγελλομενα	if they thought the reports true	3
3I πλειν ἐπι τους ἀνδρας*	to sail to fetch the men*	2
4A και ἐς Νικιαν τον Νικηρατου στρατηγον ὄντα ἀπεσημαινεν	he pointed at Nicias the general	3
4B ἐχθρος ὦν και ἐπιτιμων ῥαδιον εἶναι παρασκευη	he said it would be easy to prepare	3
4C εἰ ἀνδρες εἶεν οἱ στρατηγοι	if the generals were men	3
4D πλευσαντας λαβειν τους ἐν τη νησω	to capture those on the island	3
4E και αὐτος γ' ἂν, εἰ ἦρχε, ποιησαι τουτο	he himself would do this	3
5 ὁ δε Νικιας ἐκελευεν ἦντινα βουλεται δυναμιν λαβοντα ἐπιχειρειν	Nicias ordered him to take the force he wished	3

* maximum 2 marks

**Total = 57
(Scale to 50)**

Conversion Table 57 to 50

Points	Marks		Points	Marks
57	50		25	22
56	49		24	21
55	48		23	20
54	47		22	19
53	46		21	18
52	46		20	17
51	45		19	16
50	44		18	16
49	43		17	15
48	42		16	14
47	41		15	13
46	40		14	12
45	39		13	11
44	39		12	10
43	38		11	9
42	37		10	9
41	36		9	8
40	35		8	7
39	34		7	6
38	33		6	5
37	32		5	4
36	32		4	3
35	31		3	3
34	30		2	2
33	29		1	1
32	28		0	0
31	27			
30	26			
29	25			
28	25			
27	24			
26	23			

Question 2**Essential Idea****Marks****Block/Sub-block**

1A	της παρελθουσης νυκτος ταυτης*	when night passed*	2
1B	Ἴπποκρατης, ὁ Απολλοδωρου υἱος, Φασωνος δε ἀδελφος	son of Apollodorus and brother of Phaso	3
1C	την θυραν τη βακτηρια πανυ σφοδρα ἐκρουε	knocked hard at the door	3
1D	και ἐπειδη αὐτω ἀνεωξε τις	someone opened it	3
1E	εὐθυς εἰσω ἦει ἐπειγομενος	he went in	3
1F	και τη φωνη μεγα λεγων*	speaking loudly *	2
2	“ὦ Σωκρατες,” ἐφη, “ἐγρηγορας ἢ καθευδεις;”	are you awake or asleep?	3
3A	και ἐγω την φωνην γνους αὐτου*	recognised his voice *	2
3B	“Ἴπποκρατης,” ἐφην, “οὗτος· ἀρα τι νεωτερον ἀγγελλεις;”	do you have news?	3
4A	“οὐδεν γ’;” ἦ δ’ ὄς, “εἰ μη ἀγαθα γε”	only good news	3
4B	“εὐ ἂν λεγοις,” ἦν δ’ ἐγω	your news would be welcome	3
4C	“ἔστι δε τι, και του ἐνεκα τηνικαδε ἀφικου;”	why have you come so early?	3
5	“Πρωταγορας,” ἐφη, “ἦκει,” στας παρ’ ἐμοι	Protagoras has come	3
6	“πρωην,” ἐφην ἐγω· “συ δε ἄρτι πεπυσαι;”	have you just learned it?	3
7	“νη τους θεους,” ἐφη, “ἔσπερας γε”	in the evening	3
8A	και ἅμα ἐπιψηλαφησας του σκιμποδος	feeling for the bed	3
8B	ἐκαθεζετο παρα τους ποδας μου, και εἶπεν	sat at my feet	3
9	ἔσπερας δητα, μαλα γε ὄψε ἀφικομενος ἐξ Οἴνοης	in the evening, arriving late	3
10	ὁ γαρ τοι δουλος με ὁ Σατυρος ἀπεδρα	my slave ran away	3
11A	και δητα μελλων σοι φραζειν ὅτι διωξοιμην αὐτον	tell you I was pursuing him	3
11B	ὑπο τινος ἄλλου ἐπελαθομην	I forgot	3

* maximum 2 marks

Total = 60
(Scale to 50)

Conversion Table 60 to 50

Points	Marks		Points	Marks
60	50		29	24
59	49		28	23
58	48		27	23
57	48		26	22
56	47		25	21
55	46		24	20
54	45		23	19
53	44		22	18
52	43		21	18
51	43		20	17
50	42		19	16
49	41		18	15
48	40		17	14
47	39		16	13
46	38		15	13
45	38		14	12
44	37		13	11
43	36		12	10
42	35		11	9
41	34		10	8
40	33		9	8
39	33		8	7
38	32		7	6
37	31		6	5
36	30		5	4
35	29		4	3
34	28		3	3
33	28		2	2
32	27		1	1
31	26		0	0
30	25			

Question 3

Block/Sub-block	Essential Idea	Marks
1 την δ' ἀπομειβομενος προσεφη πολυμητις Ὀδυσσευς	Odysseus answered her	3
2 “ναι δη ταυτα γε παντα, θεα, κατα μοιραν ἔειπες	you have spoken correctly	3
3A ἀλλα τι μοι τοδε θυμος ἐνι φρεσι μερμηριζει	my heart ponders this	3
3B ὅπως δη μνηστηρσιν ἀναιδεσι χειρας ἔφησω	how I may lay my hands on the suitors	3
3C μουνος ἔων*	alone*	2
3D οἱ δ' αἰεν ἀολλεες ἐνδον ἔασι	they remain a group inside	3
4A προς δ' ἔτι και τοδε μειζον ἐνι φρεσι μερμηριζω	I ponder this greater thing	3
4B εἰ περ γαρ κτειναιμι Διος τε σεθεν τε ἔκητι	if I kill them	3
4C πη κεν ὑπεκπροφυγοιμι;*	where can I escape?*	2
4D τα σε φραζεσθαι ἀνωγα.”	I command you to think	3
5 τον δ' αὐτε προσεειπε θεα γλαυκωπις Ἀθηνη	Athena answered him	3
6A “σχετλιε, και μεν τις τε χερειوني πειθεθ' ἔταιρω	most people trust an inferior ally	3
6B ὅς περ θνητος τ' ἔστι και οὐ τοσα μηδεα οἶδεν.”	who is mortal and does not know	3

* maximum 2 marks

**Total = 37
(Scale to 50)**

Conversion Table 37 to 50

Points	Marks		Points	Marks
37	50		18	24
36	49		17	23
35	47		16	22
34	46		15	20
33	45		14	19
32	43		13	18
31	42		12	16
30	41		11	15
29	39		10	14
28	38		9	12
27	36		8	11
26	35		7	9
25	34		6	8
24	32		5	7
23	31		4	5
22	30		3	4
21	28		2	3
20	27		1	1
19	26		0	0

Question 4

Block/Sub-block	Essential Idea	Marks
1A ὦ χαιρ' Ἀθανα, χαιρε Διογενες τεκνον	welcome Athena	3
1B ὡς εὖ παρεστης*	you defend me well*	2
1C και σε παγχυρσοις ἐγω στειψω λαφυροις τησδε της ἀγρας χαριν	I shall honour with gold offerings	3
2A καλως ἐλεξας· ἀλλ' ἐκεινο μοι φρασον	tell me this	3
2B ἐβαιψας ἐγχος εὖ προς Ἀργειων στρατω;	is your sword soaked in Greek blood?	3
3 κομπος παρεστι κούκ ἀπαρνούμαι το μη	that is my boast which I do not deny	3
4 ἦ και προς Ἀτρειδαισιν ἦχμασας χερα;	did you fight with the sons of Atreus?	3
5 ὡστ' οὐποτ' Αἴανθ' οἶδ' ἀτιμασουσ' ἐτι	they will not insult Ajax	3
6 τεθνασιν ἀνδρες, ὡς το σον συνηκ' ἐγω	they are dead	3
7 θανοντες ἦδη τὰμ' ἀφαιρεισθων ὄπλα	deprive me of my weapons	3

* maximum 2 marks

Total = 29
(Scale to 50)

Conversion Table 29 to 50

Points	Marks		Points	Marks
29	50		12	21
28	48		11	19
27	47		10	17
26	45		9	16
25	43		8	14
24	41		7	12
23	40		6	10
22	38		5	9
21	36		4	7
20	34		3	5
19	33		2	3
18	31		1	2
17	29		0	0
16	28			
15	26			
14	24			
13	22			

[END OF MARKING INSTRUCTIONS]

