

Examiners' report

A LEVEL

CLASSICAL GREEK

**OCR Level 3 Advanced GCE in
Classical Greek**

H444

For first teaching in 2016

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate responses is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from [Teach Cambridge](#).

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Paper 4 series overview

The standard of the responses, which were equally strong irrespective of text choice, was impressive. All the questions provided good opportunities for candidates to show their knowledge and/or to apply their analytical and evaluative skills, and many wrote intelligent, focused answers to the essay and extended response 15-mark questions. Candidates did not seem to struggle with understanding what the questions required. The essay questions in particular were completed to a very high standard.

Most candidates were able to gain very high marks in the comprehension-style 4-, 5- and 6-mark questions in Sections A and B. Most were well prepared and knew the passages under consideration well, which resulted in some very impressive short answer responses.

The longer 15-mark questions proved more challenging, and candidates had to adapt their knowledge in their analysis of content and language; some were better than others at this skill. So, marks for these 15-mark questions varied more widely than for other types of question and there seemed to be a similar spread of marks across all the commentary questions in Sections A and B. In terms of technique, the best candidates kept their focus on the question and provided analysis of content and style with the question in mind. Lower-scoring candidates did not always cover passages in enough detail, selecting a more limited range of content from which to draw. A few produced a lot of stylistic analysis in what sometimes appeared to be a list of technical terms with examples but crucially often did not explain the effect of the technical usage in relation to the question.

In general, the essays were answered well. Candidates understood what content was required and were able to produce focused, wide-ranging and often convincing arguments to answer questions. Grasp of detail was often good and many candidates offered detailed reference to the texts, often with impressive quotation, in support of their arguments. Again, there seemed to be a similar spread of marks across the three essays.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
• demonstrated a logical and chronological approach to the Greek extracts, addressing a wide range of key aspects relevant to the question • exhibited a sound understanding of the Greek language and were able to interpret and evaluate its meaning effectively • supported their arguments with frequent and well-chosen quotations from the texts • provided accurate English translations alongside each Greek quotation to aid clarity and comprehension • explored the impact of specific literary techniques on the audience, showing sensitivity to authorial choices • reflected thoughtfully on the potential for differing responses between contemporary and modern audiences • produced detailed and developed responses to extended questions, explaining their ideas with depth and clarity • structured responses to 15- and 20-mark questions effectively, using concise introductions and conclusions to frame and clarify their approach • maintained a consistency of coverage through their responses, making reasoned attempts where they were uncertain rather than leaving gaps.	• showed insufficient knowledge of the text, leading to a narrow focus on particular sections of an extract, rather than addressing it as a cohesive whole • omitted substantial portions of the passage in 15-mark commentaries • tended to be brief and lacked depth, resulting in insubstantial responses overall • paraphrased or retold the story in a narrative style, rather than engaging analytically with the Greek • tended to use basic literary devices, such as the use of superlatives or word placement, without addressing more sophisticated stylistic features • frequently repeated the same stylistic point, such as word placement, throughout the extract, rather than exploring a broader range of literary, structural, and linguistic techniques • quoted the Greek without accompanying English translations, reducing clarity • left gaps in their responses and did not attempt reasoned guesses, missing opportunities to gain partial credit.

Section A overview

The two 15-mark extended responses in Section A were generally completed to a high standard, with many candidates demonstrating strong analytical skills through effective evaluation of the poets' word choices and stylistic techniques.

Most candidates were able to refer accurately to the text in support of their points and offered competent commentary on both content and language. Many responses were securely within Level 4 – clearly proficient, although not always reaching the highest level of analytical depth. In some cases, this was the result of uneven technique: candidates often focused too extensively on the opening lines of a passage, leading to rushed or incomplete treatment of the later material as time constraints began to affect their performance.

Question 1 (a)*

- 1 Read the following passages and answer the questions.

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From ὥς ἄρα τοὶ περὶ νεκρὸν ὁμίλεον, οὐδέ ποτε Ζεὺς το
κάππεσον, εὖτ' ἔριδα κρατερὴν ἐτάνυσσε Κρονίων.

Passage removed due to third party copyright restrictions.

Homer, *Iliad* XVI.644–662

- (a)* How does Homer show the horror and uncertainty of war in this extract?

You should refer **both** to the content **and** to the language of the passage.

[15]

There were two elements to this question: horror and the uncertainty of war. Zeus' oversight of events was well considered and there were plenty of examples of this throughout the passage. Candidates were sometimes a little less confident in spotting and analysing the examples of the cruelty of warfare that are spread through the passage. In particular, the last four lines contained much useful content in this respect and Sarpedon's gruesome death, the pile of corpses and the brutal conflict over his corpse were sometimes relatively neglected. Lack of time might have been a factor here. Technical analysis was often detailed and there was plenty of analysis of word placement, enjambment and alliteration; virtually everyone wrote fully and often well in answering this question.

Misconception



Some candidates across all the 15-mark questions neglected to explain the effect of literary techniques on a contemporary/modern audience. Identifying stylistic features such as enjambement or anaphora is crucial in this type of question, but in order to secure the highest marks available, the candidate must explain why that particular effect could have an impact.

Exemplar 1

		Zeus' next actions certainly ~~add~~
		horror ~~to~~ to the ongoing war.
		He ~~a~~ notably continues with the
		second option - standard with Homeric

epic, but ^{Gull} at turmoil and cold-hearted^{in the moment}, as he decides if such ^{seems} is "more profitable". ($\omega\omicron\omicron\omicron\omicron\omicron\tau\omicron\tau\omicron\kappa\epsilon\delta\iota\nu\ \epsilon\acute{\imath}\nu\alpha\iota$). There is more ^{tension} uncertainty given that he expects "the noble aide of Achilles, Peleus' son" ($\gamma\eta\nu\varsigma\ \Theta\epsilon\upsilon\tau\iota\omicron\nu\ \Pi\eta\lambda\epsilon\upsilon\sigma\text{'}\omicron\varsigma\ \chi\epsilon\iota\rho\alpha\iota\omicron\varsigma$), even though Achilles is firmly against the war^{fighting} at this point, to "push the Trojans and bronze-helmeted Hector" ($\tau\epsilon\omega\varsigma\ \tau\epsilon\ \kappa\alpha\iota\ '\epsilon\kappa\tau\omicron\phi\alpha\ \chi\alpha\lambda\kappa\omicron\kappa\omicron\rho\omicron\nu\omicron\mu\epsilon\nu\ \psi\alpha\tau\ / \omega\beta\omicron\alpha\iota\tau\omicron$) - the enambment of $\omega\beta\omicron\alpha\iota\tau\omicron$ adding mimetic force ~~to~~ to evoke the supposed horror of his violence - "towards the city" ($\pi\omicron\omicron\tau\iota\ \rho\acute{o\tau\iota$). ~~but do not~~ This makes the war even more uncertain - could Achilles really come back? and - and this is exacerbated by Zeus seeing this "immediately" ($\epsilon\dot{\imath}\zeta\alpha\nu\tau\iota\varsigma$), as it a given. In the turn,st it goes though, the war sees a lot of horror and uncertainty as Zeus "installs a weak spirit" ($\delta\upsilon\alpha\lambda\kappa\iota\delta\alpha\ \theta\upsilon\nu\omicron\nu\ \delta\upsilon\nu\kappa\epsilon\nu$) into "Hector chief" ($\epsilon\kappa\tau\omicron\phi\epsilon\tau\omicron\nu\tau\iota\omicron\tau\upsilon$), the juxtaposition of $\delta\upsilon\alpha\lambda\kappa\iota\delta\alpha\ \theta\upsilon\nu\omicron\nu$ ^{with} against the supposed strength

		of Hector being $\pi\epsilon\omega\tau\iota\sigma\tau\omega$ making
		clear how greatly Zeus is controlling
		and cruelly weakening such an adept
		hero. This $\pi\epsilon\pi\iota\pi\alpha\tau\epsilon\iota\alpha$ is horrifying
		and illustrates uncertainty in how
		the heroic cannot always retain
		their strength because of divine
		interference: Hector accordingly

This exemplar shows a response to Question 1 (a) that was awarded 14 out of 15. The candidate works logically through the extract and as a result covers the text well. They quote and translate the Greek accurately and engage with Homer's language in a particularly forensic way, unpicking words and phrases and exploring their meaning in the context. At times, the response becomes a little too narrative and insufficiently evaluative, which is why it was not given full marks.

Question 1 (b)

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From ὥς φάτο, Πάτροκλος δ' ἀνεχάζετο πολλὸν ὀπίσσω το
αἶ κέν πῶς μιν ἔλῃς, δῶη δέ τοι εὖχος Ἀπόλλων.'

Passage removed due to third party copyright restrictions.

Homer, *Iliad* XVI.710–725

(b) Translate ὥς φάτο ... ὁμοκλήσειεν ἀλῆναι (lines 1–5).

[5]

This was mostly answered well. The first three lines were often translated accurately, although minor errors sometimes occurred in the last two lines. Some incorrectly offered 'fight in the turmoil' and some were not precise enough translating the infinitive 'to shut them in' in the last line, offering instead 'to gather'.

Question 1 (c)

(c) ταῦτ' ἄρα ... εὖχος Ἀπόλλων (lines 6–16): how does Apollo motivate Hector in these lines? [6]

Most candidates were given full marks or close to full marks on this question. Knowledge was good, and the mark scheme allowed scope for crediting a wide range of points. Some candidates included quotations from the text to support each point, which was excellent but not technically required to secure the marks.

Question 2 (a)*

2 Read the following passages and answer the questions.

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From Τροφός: ἀλλ' ἴσθι μέντοι — πρὸς τάδ' αὐθαδεστέρα το
Φαίδρα: ἔα μ' ἀμαρτεῖν· οὐ γὰρ ἐς σ' ἀμαρτάνω.

Passage removed due to third party copyright restrictions.

Euripides, *Hippolytus* 304–323

(a)* How does this extract reveal the dramatic tension between Phaedra and the Nurse?

You should refer **both** to the content **and** to the language of the passage.

[15]

Most candidates grasped the theme well and were able to show how the tension between the Nurse and Phaedra develops. There was often a detailed focus on the first half of the passage, but relatively less on the stichomythia section in the second half and ideally candidates should aim for more balance in their response. Analysis of the Nurse's assertive words and tone in the first six lines was particularly good and a few impressively commented on the antilabe in lines 7–9. Some candidates were a little less certain of the interplay in lines 14–22. Comment on the Nurse's probing questions was often good but sometimes candidates neglected to analyse the precise nature of Phaedra's cryptic replies. Slightly more could have been said by some candidates about her defiled heart, her mysterious 'destroyer' and her sense of the wrong she is committing. Nevertheless, there were many excellent responses that sustained the analysis right through the passage and focused on the contributions of both characters in detail.

Question 2 (b)

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From Φαίδρα: γλώσση γὰρ οὐδὲν πιστόν, ἢ θυραῖα μὲν το
τόδ' ἤρξε θηλείαισι γίγνεσθαι κακόν.

Passage removed due to third party copyright restrictions.

Euripides, *Hippolytus* 395–410

(b) Translate γλώσση γὰρ ... νικῶσα προνοησάμην (lines 1–5).

[5]

Translations were typically very accurate, despite the complexity of translating lines 1–2 into clear English. Lines 4–5 were almost always correct.

Question 2 (c)

(c) τρίτον δ'... γίγνεσθαι κακόν (lines 6–16): Phaedra has told the Nurse and Chorus that she will explain her thought processes to them. What ideas does Phaedra reveal in these lines? [6]

This question allowed for a range of potential responses, each worth 1 mark, and candidates tended to perform very well, identifying six pieces of information about what Phaedra is thinking. Most scored 5 or 6 marks.

Section B overview

Overall, responses to Section B were of a comparable standard to those in Section A. Candidates demonstrated a strong understanding of the Greek, and showed clear knowledge of the plots of their chosen texts.

Performance on the lower-tariff comprehension questions was generally high. Candidates who had thoroughly learned their set texts typically responded with confidence and accuracy, with many achieving full or near-full marks.

Question 3 (a)

3 Read the following passages and answer the questions.

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From 'νῦν δ' ἦλθον πεδίοις ἀπὸ νηῶν· ἦῶθεν γὰρ το
ὅσσ' ἐτύπη· πολέες γὰρ ἐν αὐτῷ χαλκὸν ἔλασσαν.'

Passage removed due to third party copyright restrictions.

Homer, *Iliad* XXIV.401–421

(a) νῦν δ' ... βασιλῆες Ἀχαιῶν (lines 1–4): what information does Hermes give to Priam about the Greeks in these lines? **[4]**

There were many accurate responses to this question. Most candidates achieved full marks.

Question 3 (b)

(b) Translate τὸν δ' ἡμίβητ'... προύθηκεν Ἀχιλλεύς (lines 5–9).

[5]

This was well answered. A few candidates used 'put him out for the dogs' or something similar for 'thrown him to the dogs', which was marked as a slight error.

Question 3 (c)

(c) τὸν δ' αὖτε ... χαλκὸν ἔλασσαν (lines 10–21): what does Priam learn about Hector's body? **[5]**

Most candidates had detailed knowledge of the text and scored full marks.

Question 3 (d)*

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From ὥς ἄρα φωνήσας ἀπέβη πρὸς μακρὸν Ὀλυμπον το
τείρουσ', οὐδέ τις ἔστιν ἀρῆν καὶ λοιγὸν ἀμῦναι.'

Passage removed due to third party copyright restrictions.

Homer, *Iliad* XXIV.468–489

(d)* How does Homer make this meeting between Priam and Achilles particularly powerful?

You should refer **both** to the content **and** to the language of the passage.

[15]

This was usually answered well. Candidates focused mostly on Priam's isolation in the first few lines, the potential threat of Achilles and his heroic colleagues, Priam's act of desperate supplication, and Priam's impassioned appeal to Achilles' sense of parental respect.

The best answers also sensitively commented on such ideas as the importance of divine support for the meeting, Achilles' separation from others (his continuing grief, perhaps?), Priam's quick approach to Achilles, the seemingly contradictory meaning of the extended simile, the emphasis of the amazement shown by all in having the King of Troy in their midst, and the precise points of comparison between Peleus and Priam in the last few lines. There was much productive use of stylistic technical terms in analysing language.

Question 4 (a)

4 Read the following passages and answer the questions.

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From Φαίδρα: ὑμεῖς δέ, παῖδες εὐγενεῖς Τροζήνιαι, το
κοινῇ μετασχὼν σωφρονεῖν μαθήσεται.

Passage removed due to third party copyright restrictions.

Euripides, *Hippolytus* 710–731

(a) Translate ὑμεῖς δέ ... δείξειν ποτέ (lines 1–5).

[5]

This was usually answered well. Some candidates mistranslated τοσόνδε with phrases such as 'this thing' and some used 'to show' for δείξειν instead of 'to reveal'.

Question 4 (b)

- (b) καλῶς ἔλεξαθ' ... βουλευόσομαι (lines 6–14): how does Phaedra show a positive side to her character in these lines? [5]

Most candidates showed excellent knowledge of detail to secure the marks and were able to evaluate what Phaedra's words show of her character rather than simply writing out a translation.

Question 4 (c)

- (c) καὶ σύ γ' εὔ ... σωφρονεῖν μαθήσεται (lines 16–23): what does Phaedra reveal about the future here? [4]

This question was answered particularly accurately by most candidates.

Question 4 (d)*

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From Ἰππόλυτος: ἐγὼ δ' ἄκομψος εἰς ὄχλον δοῦναι λόγον, το
πρόθυμός εἰμι, παρθένον ψυχὴν ἔχων.

Passage removed due to third party copyright restrictions.

Euripides, *Hippolytus* 986–1006

(d)* How effectively does Hippolytus try to prove his innocence in these lines?

You should refer **both** to the content **and** to the language of the passage.

[15]

There were many good answers but this question perhaps tested candidates more than most. Many included Hippolytus' claims of modesty regarding his oratory in the first few lines although some laboured over it. Many also mentioned his assertive claims of his chastity, his reverence of the gods, his reliability with friends and his virginal nature in the last few lines. Some tended to focus on the beginning and end of the passage and mainly left out the middle section. The best responses also commented on ideas such as the logical structuring of his argument, Theseus' hostility, Hippolytus' hyperbole in some of his claims, his complete rejection of the marriage bed, and the subtleties of his attitude towards friends.

Exemplar 2

4	d	Hippolytus effectively tries to prove his innocence by stressing his own humility, saying ~~that~~ he is 'ἀκωμῶς' (unaccomplished) at public speaking, 'ἔχει δὲ μοῖραν καὶ τοῦ' (and this has sense), the short and sharp clause,
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		emphasised by monosyllabic and disyllabic vocabulary, creating a tone of authority in order to try and convert Theseus to his own way of thinking, appealing to 'μοῖραν' (sense), which has connotations of fate and therefore the approval of the divine. Hippolytus makes himself seem trustworthy by saying 'φάσκει Πῶρ' ὅτι μᾶλλον ἄνθρωποι λέγουσι' (inferior men are more skilled at speaking before a crowd), using the comparative 'μᾶλλον' (more skilled) to highlight his own approach
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		importance and urgency. Hippolytus then makes his argument effective by coming off as organised and reasonable, beginning with 'τίθω' (I say) and insisting that there is no man ~~as~~ 'σωφρονέστερος' (more virtuous) than him, the comparative adjective
--	--	--

acts of speaking with ready honesty rather than tricking Theseus with artificial brilliance.

Hippolytus also takes himself more empathetic by acknowledging the gravity of the situation, saying 'ὅμως δ' ἀνάγκη, συμφορά! ἀφύμναη, γλῶσσαν μ' ἀσπείρει' (nevertheless there is a necessity, with disaster being averted, for me to lose my tongue), conveying his own distress through many vocabulary like 'ἀνάγκη' (necessity) and 'συμφορά' (disaster) whilst his use of ^{aspirated} pleiot alliteration reflects

effectively, conveying his own pity, whilst the preface of 'οὐδ' ἢν συμφύη' (not even if you deny it) highlighting that Theseus is indeed mistaken, the error in his way of thinking conveyed by the double use of 'οὐ' (not) and 'ἢν' (not), the former emphasised even further by its position at the beginning of the line. Hippolytus gives

This exemplar was awarded full marks. The response was accurate and focused effectively on the question throughout. The candidate demonstrated a clear grasp of the Greek and was able to evaluate the impact of Euripides' powerful language by identifying and exploring his use of stylistic features.

Question 5 (a)*

5 Read the following passages and answer the questions.

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From Διόνυσος: ἀλλ' ὥνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων to
Ἡρακλῆς: βούλει ταχεῖαν καὶ κατάντη σοι φράσω;

Passage removed due to third party copyright restrictions.

Aristophanes, *Frogs* 108–127

(a)* How does Aristophanes make Dionysus' planned visit to the Underworld appear humorous to the audience?

You should refer **both** to the content **and** to the language of the passage.

[15]

Most candidates were able to analyse the general comic aspects very well: the list of distinctly upper-world things that Dionysus expects to see in Hades, Dionysus' naïve haste in the quickest and most temperate route down, Heracles' suggestions that all involve suicide, and Dionysus' misinterpretation of them. The best answers also teased out such aspects as the character-based humour of Xanthias' contribution and Heracles' mockery of him, Heracles' teasing in his supposedly serious contemplation of the various routes, the use of the punch line and Dionysus' utter naïvety (and stupidity). The key to a good answer was, as usual, consideration of the whole passage rather than just the obvious selections.

Assessment for learning



The Aristophanes text is challenging because humour is such a subjective and nuanced phenomenon, and candidates cannot rely on simply describing a phrase as 'funny' without explaining what makes it so.

To do well in commentary questions such as Question 5 (a), candidates must be able to recognise the huge range of different types of humour that the playwright uses to entertain his audience, ranging from crude and slapstick to complex metatheatrical or political satire. The comprehensive analysis of Aristophanes' comic writing on pp. 470–471 of the [OCR Anthology for Classical Greek 2024-2026](#) is particularly useful.

Question 5 (b)

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From Εὐριπίδης: οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νοθέτει· το
Διόνυσος: ἐπίσχεσ οὔτος, ὦ πολυτίμητ' Αἰσχύλε.

Passage removed due to third party copyright restrictions.

Aristophanes, *Frogs* 830–851

(b) Translate οὐκ ἂν μεθείμην ... ἑτεροτεύετο (lines 1–5).

[5]

Most candidates were given full marks on this question as knowledge and accuracy were good.

Question 5 (c)

(c) ὦ δαιμόνι'... αὐτ' ἐρεῖς (lines 6–14): what differences does Aristophanes show here between Euripides and Aeschylus?

[5]

All answers showed good knowledge of the passage and sensibly included comment on both poets, despite the fact that it was confusing to write about each playwright from the perspective of his rival.

Question 5 (d)

(d) παῦ' Αἰσχύλε ... πολυτίμητ' Αἰσχύλε (lines 15–23): how is Dionysus portrayed in these lines? **[4]**

As with Question 4 (b) there may have been a small element of literary analysis implied in the question. Most showed good knowledge of detail and an ability to clearly answer the question. The mark scheme allowed plenty of opportunity for candidates to gain full marks and most did.

Section C overview

In the essay responses, many candidates produced successful answers of an appropriate length, with Level 4 performance being commonly achieved. The open phrasing of the essay questions allowed for a range of valid approaches, and all candidates were able to offer at least a creditable response. Many candidates produced thoughtful and relevant answers that demonstrated sound engagement with the material.

Assessment for learning



In order to reduce their workload in a complex paper such as this one, candidates should aim to define the key terms of the question and to include a brief summary of how they plan to structure the essay. This will give parameters to their essay and allow them to stay on track, rather than going off at a tangent. Candidates are advised to spend at least 5 minutes on their essay planning before they start writing in earnest.

Question 6*

6* 'Humans live lives that are entirely defined by suffering.'

How true is this statement of the books of *The Iliad* that you have read?

[20]

There were many good or very good answers to this question. It offered the opportunity for candidates to show excellent knowledge from the books studied of brutal death, various forms of grief expressed by the characters and their sense of loss.

Most candidates also put forward some counter-argument such as the importance of kleos in defining a hero's legacy, or explored the close bonds of family and friends that made the characters' lives worthwhile. The best answers also mentioned philosophical aspects brought out in the scene between Achilles and Priam such as the jars of Zeus and the importance of reconciliation and renewal in framing their arguments. Knowledge was often excellent, and arguments were often well structured and convincing.

Question 7*

7* Is Hippolytus or Phaedra more to blame for the tragic events in Euripides' *Hippolytus*?

Give reasons for your viewpoint.

[20]

This was also well answered. Most answers considered both Phaedra and Hippolytus in equal measure commenting on such aspects as Hippolytus' overly arrogant disdain for Aphrodite, his self-satisfied nature, his misogyny and his tragic adherence to his oath, and Phaedra's manipulation by Aphrodite, her cruelty in her accusation against Hippolytus and her fixation on her and her children's reputation. Good responses sometimes went a little further and included ideas such as Theseus' initial inflexibility in his conclusions, the roles of Aphrodite and Artemis on human events and the role of the nurse in considering which of Hippolytus or Phaedra were more responsible for the tragic events. Candidates knew the text well and many answered with impressive insight.

Exemplar 3

		Hippolytus can again be implicated for
		his arrogance in his response to the Nurse's
		revelation, launching into an emboldened
		attack against the entire female race
		as he argues that Zeus never should have
		created woman and that he himself wishes to
		always tread men underfoot. Though this
		speech does seem a rank overreaction, we
		can sympathise with Hippolytus to an
		extent as the incestuous desire of Phaedra
		is manufactured by Cupid to be the thing that
		would destroy the young man the most,
		to the extent that he wishes to walk his ears
		out with water. Nevertheless, Hippolytus
		comes across as unnecessarily cruel in his
		threatening attitude, threatening to break
		his oath to the Nurse and reveal Phaedra's

7		but by saying 'my tongue swore but my mind is unsworn'. Yet, given that Hippolytus never actually does break his oath, even ^{later} saying Phaedra's prayer to Theseus by saying he acted virtuously when she could not be virtuous and putting himself at risk as he accepts exile from his father, only to be struck down from one of his curses. In this way, the revelation of the true nobility of Hippolytus ~~isn't~~ makes Phaedra's actions ^{leading up to her suicide} more worthy of condemnation, even if he ^{wasn't} aware of her step-father's kindness.
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This exemplar outlines some of the reasons for Hippolytus' guilt. The response is written in clear English and communicates the candidate's ideas clearly and concisely.

Question 8*

8* 'A modern audience unfamiliar with ancient Greek theatre can never find *Frogs* entertaining.'

To what extent do you agree with this statement?

[20]

Responses to Question 8 were often well structured, with argument balancing both the familiar and unfamiliar aspects of the text for a modern audience. There was good comment on the enduring familiarity of such comedy as scatological humour, slapstick, word play and character humour. Many candidates argued that the basic elements of the play such as the journey to the Underworld, the contrast between old school and new school playwrights and the need for a saviour could be deduced and understood. They also mentioned less familiar aspects such as the satirical presentation of contemporary politicians and characters in Athens, the religious background, and references to specific events such as the Battle of Arginusae that would be less easy to understand. However, most concluded that even with these constraints the play could still be enjoyed. Candidates' appreciation of Aristophanes came through in the enthusiasm with which they wrote.

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