



**GCSE (9–1)**

**Classical Greek**

**J292/05: Verse Literature B**

General Certificate of Secondary Education

**Mark Scheme for November 2020**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

Annotation	Meaning
	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-mark AO3 question
	Weaker content point / 1-mark point in 4-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)		Not to be killed	AO2 1	Accept 'not to die'
1	(b)		There are others he'd wish to kill (instead) (1) who are more his enemies than she is (1)	AO2 2	
1	(c)		Electra doesn't realise the stranger is her brother (1) This is why he does have the right to touch her (1)	AO3 2	Accept accurate reference to the Greek in place of the second point.

### Guidance on applying the marking grids for the 5-mark set text translation

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

5	Perfectly accurate with no errors or omissions, or one inconsequential error.
4	Essentially correct but two inconsequential errors or one more serious error.
3	Overall meaning clear, but more serious errors or omissions.
2	Part correct but with overall sense lacking/unclear.
1	No continuous sense; isolated knowledge of vocabulary only.
0	No response or no response worthy of credit.

Question			Answer	Mark	Guidance
2			<b>Assess against criteria in the 5-mark translation grid (see above).</b>	AO2 5	The following examples are intended to exemplify what might constitute an inconsequential and more serious error.  <b>Inconsequential error</b> λόγον as plural ('messages') <b>More serious error</b> omission of πρῶτον Allow omission of δὲ in line 1. Omission of τε (line 2) = minor / inconsequential error.
			Suggested translation:  Electra: What message / word have you come bringing from that man / him?  Orestes: [He wants to know] if you are alive, and in what circumstances you live your life.  Electra: Then you see first how my body is wasted.  Orestes: Yes / Certainly, wasted away with grief, so much that I lament / feel pity.		

Question			Answer	Mark	Guidance						
3			Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.	AO3 4	Note that candidates are required to show <u>how</u> the words generate pity, not simply give examples of pitiful words / phrases.						
			<table><tr><td>2</td><td>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>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Greek</td></tr><tr><td>0</td><td>Point is not valid, or none are drawn</td></tr></table>			2	expresses a valid point based on a relevant aspect 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
			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					
Answers may include:											
<ul style="list-style-type: none"><li>• Orestes' emotive address to Electra through <math>\varphi\epsilon\tilde{\upsilon} \varphi\epsilon\tilde{\upsilon}</math></li><li>• Electra's emphasis on her brother's absence through <math>\acute{\alpha}\pi\acute{\omega}\nu</math> / <math>\sigma\upsilon \pi\alpha\rho\acute{\omega}\nu</math></li><li>• <math>\acute{\alpha}\pi\acute{\omega}\nu</math> is in prominent position</li><li>• Orestes' question <math>\acute{\epsilon}\kappa \tau\omicron\upsilon \dots \acute{\epsilon}\kappa\acute{\alpha}\varsigma</math> tells us that Electra is isolated</li><li>• Electra's sorrow over her arranged marriage to the peasant, which she calls <math>\theta\alpha\nu\acute{\alpha}\sigma\iota\mu\omicron\nu</math> ('deathly')</li><li>• This is also emphasised by the repetition / framing of the Greek words for marriage (<math>\acute{\epsilon}\gamma\eta\mu\acute{\alpha}\mu\epsilon\sigma\theta' / \gamma\acute{\alpha}\mu\omicron\nu</math>)</li></ul>											

Question			Answer	Mark	Guidance
4	(a)		He has never dared to touch her (bed) (1) He didn't think it right to insult her parents/ancestors (1) He didn't think the one who gave her (in marriage) had the authority to do so (1)	AO2 3	
4	(b)		Orestes questions the husband's motives for behaving considerably towards Electra (1)  A reason may include: Orestes suggests the farmer has taken a pledge of chastity (1) Orestes suggests the farmer sees her as unworthy (1) Orestes suggests the farmer is afraid of Orestes (1)	AO3 2	Accept any valid, clearly argued alternative.  The phrase τὸν δόντα μ' ('the one who gave me away in marriage') in l.5 could refer to Aegisthus or Orestes.

Question			Answer	Mark	Guidance
5	(a)	(i)	The chorus / country women / local women / women listening to their conversation	AO2 1	Do not accept simply 'women'
5	(a)	(ii)	Whether they are friends / can be trusted	AO2 1	
5	(a)	(iii)	They will keep their (Electra & Orestes) conversation / words secret.	AO2 1	
5	(b)		Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.	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		
		Answers may include: <ul style="list-style-type: none"><li>line 4: Electra's dismissive rhetorical questions (especially οὐ γὰρ νῦν ἀκμή;) and use of αἰσχροτόν, as if her visitor should be more aware / supportive of the plan</li><li>line 6: repeated use of 'daring' (τολμῶν / ἐτολμήθη) a reminder of how disgraceful Clytemnestra's actions had been; delay of πατήρ emphasises why Electra wants revenge</li><li>line 8: ταὐτῶ emphasises that this is a direct revenge for the murder of Agamemnon</li></ul>			



			<ul style="list-style-type: none"> <li>line 10: optative θάνοιμι; this line out of context would have been shocking, but Electra feels she is entirely justified in her desire for revenge</li> </ul>		
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Question			Answer	Mark	Guidance
6	(a)	(i)	Any <b>two</b> : The kind of clothes she has to wear / in which she is kept (like an animal) (1) The kind of filth by which she is burdened i.e. the squalor she lives in (1) The kind of dwelling in which she lives (1)	AO2 2	
6	(a)	(ii)	βασιλικῶν ἐκ δωμαίων (1) [having come] from a royal house / palace (1) <b>or</b> βασιλικῶν (1) royal (1) <b>or</b> ἐκ δωμαίων (1) from/ instead of a palace (not 'house')	AO2 2	
6	(b)		She weaves (her own) clothes (with the shuttle) (1) She collects water from the river (1)	AO2 2	

### 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"> <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
7*	<p>Assess against criteria in the 8-mark AO3 grid.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Promotion of αἶμα</li> <li>• Vivid imagery of μέλαν / σέσηπεν (black / congealed)</li> <li>• Aegisthus not named, instead alliterative ὅς δ' ἐκεῖνον ἔκτανεν</li> <li>• Bitterness that Aegisthus has taken over her father's lifestyle emphasised by everyday actions (e.g. riding his chariot ἐς ... πατρί)</li> <li>• Strong vocabulary of μαιφόνιοι / γαυροῦται</li> <li>• Framing and dominance of line 6 by Ἀγαμέμνωνος / ἡτιμασμένος</li> <li>• Pair of negatives in line 7 οὐπω / οὐδὲ</li> <li>• Absence of traditional (basic) offerings χοάς / κλῶνα μυρσίνης / ἀγλαΐσμάτων</li> <li>• ἔλαβε enjambed to be parallel with οὐπω</li> <li>• Strong vocabulary of χέρσος 'dry / bare'</li> <li>• Sneering tone of e.g. τῆς ἐμῆς μητρὸς πόσις and / or ὁ κλεινός</li> <li>• Ironically apologetic ὡς λέγουσιν</li> <li>• ἐνθρόσκει τάφῳ = disgraceful behaviour</li> </ul>	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"> <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 occasional 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> <i>The information is communicated in an unstructured way.</i>	

0 = No response or no response worthy of credit.

Question	Answer	Marks	Guidance
8*	<p><b><i>How successfully does Euripides create sympathy for Electra in the section of Electra you have read?</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>  Candidates may have sympathy for Electra for a number of reasons. Her father has been murdered; her own mother helped to kill him; she has been forced to marry someone so that she and her children do not become a threat; she has no idea where her brother is; her father's murderer shows a complete disregard for her feelings and openly taunts Agamemnon's grave.  Candidates might consider that Euripides created quite a forceful and even unlikeable character. Electra is dismissive at times and takes some glee in the notion of killing her mother, which an audience would find unnatural. They may still conclude this is a reaction to her circumstances.</p> <p><i>Possible supporting evidence from the prescribed text (AO2):</i></p> <ul style="list-style-type: none"> <li>• Electra is initially afraid of Orestes</li> <li>• She questions Orestes keenly to find out information about her brother's whereabouts</li> <li>• She worries that he does not have daily necessities</li> <li>• Under questioning, Electra shows respect and loyalty to the farmer, even though she had not wanted to marry him</li> <li>• Electra snaps at her guest when he asks about what she wants her brother to do</li> <li>• She is keen to kill her mother with same axe used to murder her father</li> <li>• She admits she wouldn't recognise her brother if she saw him, as it was so long ago they were separated</li> <li>• The chorus appear to be on Electra's side, as they ask to hear about the 'terrible things' which have happened in the city</li> <li>• From Electra's speech, it is clear she is poorly clothed, she shares a humble dwelling with the farmer and works to survive, despite previously having a much more comfortable life</li> <li>• In contrast, her mother lives in luxury, with slaves of her own</li> <li>• Aegisthus drunkenly dishonours Agamemnon's tomb and memory by dancing on it and taunting him</li> </ul>	<p><b>10 made up of</b>  <b>AO2 = 5</b>  <b>&amp;</b>  <b>AO3 = 5</b></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.</p>

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