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GCSE (9–1) Classical Greek**J292/05 Verse Literature B**

Sample Question Paper

Version 1.1

Date – Morning/Afternoon

Time allowed: 1 hour

**Do not use:**

- a dictionary



* o o o o o o *

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 **12** pages.

Answer **all** the questions.

1 Read the passage and answer the question.

πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρᾳ
πατήρ, ἵν', εἴ ποτ' Ἰλίου τείχη πέσοι,
τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου.
νεώτατος δ' ἡ Πριαμιδῶν, δ καί με γῆς
ὑπεξέπεμψεν.

5

Euripides, *Hecuba*, lines 10–14

Translate this passage into English.

.....

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.....

.....

[5]

2 Read the passage and answer the questions.

ἔως μὲν οὖν γῆς ὅρθ' ἔκειθ' ὁρίσματα
 πύργοι τ' ἄθραυστοι Τρωικῆς ἥσαν χθονὸς
 "Ἐκτωρ τ' ἀδελφὸς ούμὸς εὐτύχει δορί,
 καλῶς παρ' ἀνδρὶ Θρηκὶ πατρῷων ξένω
 τροφαῖσιν ὡς τις πτόρθος ηὐξόμην, τάλας. 5

Euripides, *Hecuba*, lines 16–20

(a) What circumstances in Troy ensured Polydorus' safe upbringing away from home?

.....

.....

.....

[3]

(b) ἀνδρὶ Θρηκὶ πατρῷων ξένω (line 4):

(i) name this person.

..... [1]

(ii) what was the relationship between this person and the father of Polydorus?

..... [1]

3 Read the passage and answer the questions.

ἐπεὶ δὲ Τροία θ' Ἐκτορός τ' ἀπόλλυται
 ψυχή, πατρώα θ' ἐστία κατεσκάφη,
 αὐτὸς δὲ βωμῷ πρὸς θεοδμήτω πίτνει
 σφαγεὶς Ἀχιλλέως παιδὸς ἐκ μιαιφόνου,
 κτείνει με χρυσοῦ τὸν ταλαίπωρον χάριν
 ξένος πατρῷος ... 5

Euripides, *Hecuba*, lines 21–26

(a) (i) What effect do you think this passage is meant to have upon the audience?

..... [1]

(ii) What does Polydorus say to create this effect?

.....

 [3]

4 Read the passage and answer the questions.

ο Πηλέως γὰρ παῖς ὑπὲρ τύμβου φανεὶς
 κατέσχ' Αχιλλεὺς πᾶν στράτευμ' Ἑλληνικόν,
 πρὸς οἴκον εὐθύνοντας ἐναλίαν πλάτην·
 αἵτε δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην
 τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν. 5
 καὶ τεύξεται τοῦδ', οὐδ' ἀδώρητος φίλων
 ἔσται πρὸς ἀνδρῶν·

Euripides, *Hecuba*, lines 37–43

(a) ο Πηλέως ... πλάτην (lines 1–3): write down and translate the two-word Greek phrase that tells us where the Greek fleet was heading.

Greek word:

English translation: [2]

(b) What do we learn about Achilles in this passage?

.....

.....

..... [3]

5* Read the passage and answer the question.

γεραιᾶ δ' ἐκποδῶν χωρήσομαι
 Ἐκάβῃ· περᾶ γὰρ ἥδ' ὑπὸ σκηνῆς πόδα
 Άγαμέμνονος, φάντασμα δειμαίνουσ' ἐμόν.
 φεῦ·

ω̄ μῆτερ ἥτις ἐκ τυραννικῶν δόμων 5
 δούλειον ἥμαρ εἶδες, ώς πράσσεις κακῶς
 ὅσονπερ εὖ ποτ' ἀντισηκώσας δέ σε
 φθείρει θεῶν τις τῆς πάροιθ' εὐπραξίας.

Euripides, *Hecuba*, lines 52–58

How does Polydorus make us feel sorry for Hecuba in this passage?

In your answer you may wish to consider:

- Hecuba's change in fortune
- how Polydorus' language expresses contrast.

You should refer to the Greek and discuss a range of stylistic features such as choice, sound and position of words. [8]

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6 Read the passage and answer the questions.

ἥμᾶς δὲ πομποὺς καὶ κομιστῆρας κόρης
 τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης
 οἰενός τ' ἐπέσται τοῦδε παῖς Αχιλλέως.
 οἶσθ' οὖν ὁ δρᾶσον; μήτ' ἀποσπασθῆς βίᾳ
 μήτ' ἐς χερῶν ἄμιλλαν ἐξέλθης ἐμοί·

5

Euripides, *Hecuba*, lines 222–226

(a) Who is speaking here?

..... [1]

(b) ἥμᾶς ... Αχιλλέως (lines 1–3): what arrangements have the Greeks made for the sacrifice of Polyxena?

.....
 [2]

(c) μήτ' ἀποσπασθῆς ... ἐμοί (line 4–5): what warning does the speaker give Hecuba?

.....
 [2]

7 Read the passage and answer the question.

κάγωγ' ἄρ' οὐκ ἔθνησκον οὐ μ' ἔχορην θανεῖν,
οὐδ' ᾥλεσέν με Ζεύς, τρέφει δ', ὅπως ὁρῶ
κακῶν κάκ' ἄλλα μείζον' ἡ τάλαιν' ἐγώ.

Translation:

*I did not in fact die, where I should have died,
and Zeus did not destroy me but keeps me alive so I may see
other evils worse than (these) evils, wretch that I am.*

Euripides, *Hecuba*, lines 231–233

Pick out **two** features of the Greek which present Hecuba as a victim. Explain your choices.

[4]

8 Read the passage and answer the question.

Εκ. οῖσθ' ἡνίκ' ἦλθες Ἰλίου κατάσκοπος,
δυσχλαινίᾳ τ' ἄμορφος, ὄμμάτων τ' ἄπο
φόνου σταλαγμοὶ σήν κατέσταζον γέννυν;

Οδ. οἰδ· οὐ γὰρ ἄκρας καρδίας ἔψαυσε μου.

Εκ. ἔγνω δέ σ' Ἐλένη καὶ μόνη κατεῖπ' ἐμοί; 5

Οδ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.

Εκ. ἦψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὥν;

Euripides, *Hecuba*, lines 239–245

How does Hecuba, by her use of language, try to win Odysseus over in this passage?

You should make **two** points and refer to the **Greek** in your answer.

[4]

9* How well does Euripides show the tragic consequences of war in the sections of *Hecuba* you have read?

You should support your answer with a range of references to the section of *Hecuba* you have read, and you may include passages printed on the question paper. [10]

Summary of updates

Date	Version	Details
March 2022	1.1	Updated copyright acknowledgements.

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...day June 20XX – Morning/Afternoon

GCSE (9–1) Classical Greek

J292/05 Verse Literature B

SAMPLE MARK SCHEME

Duration: 1 hour

MAXIMUM MARK 50

DRAFT

This document consists of 12 pages

MARK SCHEME**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
1	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p>My father secretly sent away with me a large sum of gold so that, if ever the walls of Troy should fall, there would be no lack of livelihood for his surviving sons. I was the youngest of Priam's sons and this was why he sent me secretly away from the land.</p>	AO2 5	<p>The following examples are intended to exemplify what might constitute an inconsequential and more serious error.</p> <p>Inconsequential error singular 'wall' instead of plural omission of second 'secretly' (prefix of compound verb)</p> <p>More serious error failure to recognise purpose clause ('so that ... there would be') failure to connect last two clauses with 'and that was why' or equivalent</p>

Question	Answer	Marks	Guidance
2 a	The boundaries of the land remained intact (1). Troy's towers were unharmed (1). Hector was successful in battle (1).	AO2 3	
2 b i	Polymestor.	AO2 1	
2 b ii	They were guests/friends (<i>xenoi</i>).	AO2 1	
3 a i	Possible answers could include: sympathy/shock/pity/outrage.	AO3 1	Accept any other well-made points.
3 a ii	Accept any three of: Troy and Hector have been destroyed (1). Priam was 'slaughtered' at an altar by Achilles' son (1). Neoptolemos was 'murderous' (1). Polydorus himself was killed by the 'ancestral guest/friend' (1).	AO3 3	Accept any other well-made points.
4 a	πρὸς οἴκον (1) Towards home/homewards (1).	AO2 2	
4 b	Accept any three of: He is the son of Peleus (1). Appears above his tomb (as a ghost) (1). He holds back the Greek army (1). He demands the sacrifice of Polyxena (1). He will get what he wants (1).	AO2 3	

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 • <i>The response presents a line of reasoning which is mostly relevant but may lack structure.</i>
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 • <i>The information is communicated in an unstructured way.</i>

Question	Indicative content	Marks	Guidance
5*	<p>Assess against criteria in the 8-mark AO3 grid (see above).</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • γεραίᾳ ... Ἐκάβῃ - Hecuba is an old woman: both words emphatically placed. • She emerges from Agamemnon's tent, suggesting her status as a prisoner of war. • Parallel positions of Ἐκάβῃ & Ἀγαμέμνονος invite comparison. • She is frightened by Polydorus' ghost, which literally envelops her in I.3 (φάντασμα δειμαίνουσ' ἐμόν). • φεῦ & ὡς μῆτερ both express concern for her state. • Change in fortune brought out by use of contrasts: <ul style="list-style-type: none"> ◦ now a slave (δούλειον), previously royalty (τυραννικῶν) ◦ now suffering (κακῶς) in equal measure (ὅσονπερ) with former prosperity (εὖ ποτ'). • σε / φθείρει θεῶν τις ("one of the gods is destroying you") – powerful language suggests Hecuba is totally helpless; n.b. emphatic promotion of σε. • her destruction is a 'payback' (ἀντιστηκώσας) for her former prosperity (τῆς πάροιθ' εὐπροξίας). 	AO3 8	

Question	Answer	Marks	Guidance						
6 a	Odysseus.	AO2 1							
6 b	Odysseus (and entourage?) to act as a messenger(s)/escort(s) (1). Neoptolemus will be the presiding priest / in charge of the sacrifice (1).	AO2 2							
6 c	Don't make us/me use force to separate you from the girl (1). Don't engage in hand-to-hand fighting with me (1).	AO2 2	Accept third person wording and also literal translation.						
7	<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="361 774 1394 1081"> <tr> <td>2</td><td>expresses a valid point based on a relevant aspect(s) 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> <p>Answers may include:</p> <ul style="list-style-type: none"> repetition of idea of dying - ἔθνησκον ... θανεῖν (polyptoton) for emphasis οὐδ' ὥλεσέν με Ζεύς, τρέψει δ': stark contrast of verbs and contrast of με Ζεύς she describes herself as 'wretched' (ή τάλαιν' ἐγώ) 	2	expresses a valid point based on a relevant aspect(s) 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(s) 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								

Question	Answer	Marks	Guidance						
	<ul style="list-style-type: none"> repetition of misfortunes (κακῶν κάκ'). 								
8	<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="361 457 1403 763"> <tr> <td>2</td><td>expresses a valid point based on a relevant aspect(s) 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> <p>Answers may include:</p> <ul style="list-style-type: none"> Hecuba emphasises Odysseus' sorry state with graphic vocabulary: 'a gruesome sight in your tattered clothes' (δυσχλαινία τ' ἄμορφος) and 'with blood dripping (φόνου σταλαγμοί) down your face'. She refers to his vulnerability when he was recognised by Helen etc. Juxtaposition of σ' Ἐλένη and the point that Hecuba was the only other person in the know (μόνη ... ἐμοί). Odysseus admits he was in great danger at the time (ἐς κίνδυνον ... μέγαν). She emphasises how dependent he was on her by referring to his act of supplication: 'Did you take hold of my knees (γονάτων τῶν ἐμῶν) in supplication (ταπεινὸς)'. 	2	expresses a valid point based on a relevant aspect(s) 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(s) 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 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 ‘*How well does Euripides show the tragic consequences of war in the sections of Hecuba you have read?*’, knowledge that the Trojan War caused Priam to send away his youngest son, Polydorus, would be evidence of **AO2**, whilst concluding that this means that Polydorus’ death is a consequence of the war, highlighting the tragic aftermath of such conflict well 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>How well does Euripides show the tragic consequences of war in the sections of Hecuba you have read?</p> <p>Assess against criteria in the 10-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may argue that Euripides shows the tragic consequences of war effectively through his use of emotionally affecting characters and situations.</p> <p>It may also be argued that much of the tragic and moving aspects of the text are not directly a consequence of war, and so cannot be said to show the “tragic consequences of war”.</p> <p>Candidates may also argue that the particular characters and circumstances depicted by Euripides are <i>not</i> especially affecting, candidates may not feel sympathy for them, feel there are unlikeable, or that the circumstances are unbelievable or exaggerated.</p> <p><i>Possible supporting evidence from the prescribed text (AO2):</i></p> <p>The circumstances of the Trojan War caused Priam to resort to desperate measures, sending away his youngest son, Polydorus, along with a ‘secret store of gold’, to his supposed guest/friend Polymestor. The murder of Polydorus was a direct consequence of Troy’s destruction by the Greeks.</p> <p>The ghost of Polydorus describes in graphic detail the death of Priam at the hands of Neoptolemus, along with the fall of Troy and the death of Hector.</p> <p>At the end of the prologue extract, Hecuba is described as a ‘slave’ in the hands of the Greeks now that Troy has fallen. However, the death of Polydorus and the imminent sacrifice of Polyxena are arguably not direct consequences of war.</p> <p>Hecuba is a tragic figure because she is a queen now reduced to slave status (consequence of war) and because her daughter is due to be sacrificed. She argues that Helen would be a more suitable victim and she claims that Odysseus is in her debt and should therefore support her position.</p>	<p>10 made up of 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	–	5	–
2 a	–	3	–
2 b i & ii	–	2	–
3 a i & ii	–	–	4
4 a	–	2	–
4 b	–	3	–
5*	–	–	8
6 a	–	1	–
6 b	–	2	–
6 c	–	2	–
7	–	–	4
8	–	–	4
9*	–	5	5
Total	–	25	25

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