

Cambridge Pre-U Teacher Guide

Cambridge International Level 3  
Pre-U Certificate in  
**CLASSICAL GREEK**

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UNIVERSITY of CAMBRIDGE  
International Examinations



# Teacher Guide

## Classical Greek (9787)

Cambridge International Level 3  
Pre-U Certificate in Classical Greek (Principal)

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**Cambridge International Level 3 Pre-U Certificate**

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### Introduction

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Cambridge Pre-U is a qualification which is designed to inspire, challenge and reward students. At the same time, it recognises and promotes passionate and knowledgeable teaching.

Cambridge Pre-U aims to equip students with the skills required to make a success of their subsequent studies at university, involving not only a solid grounding in specialist subjects at an appropriate level, but also the ability to undertake independent learning and to think laterally, critically and creatively.

Cambridge Pre-U syllabuses are not modular, and therein lies a particular source of strength. The linear approach not only allows more teaching time, especially in the first year after GCSE; it also allows students and teachers to use that time more effectively, and thus learn about a subject more deeply. As Cambridge Pre-U is a linear course, there are no retakes. Experience of schools that already take all modular examinations at the end of two years is that the greater time given to teaching more than offsets any apparent advantage gained through retaking modules.

Cambridge Pre-U is not aimed solely at the very top of the ability range. While it will stretch candidates of the highest ability and discriminate more between them, it will also ensure that all candidates realise their potential.

The syllabus builds on the knowledge, understanding and skills typically gained by candidates taking Level 2 qualifications. A GCSE in Classical Greek or equivalent is recommended.

This Guide is intended to offer detailed annotation of the syllabus and to give a clear indication of the depth of coverage of topics expected. It does this through consideration of how students' learning will be assessed in the examination papers set and through offering ideas for planning and teaching the course.

At a later date, annotated exemplar candidate work will be available, together with standards' exemplification. In the meantime a Trialling Report can already be accessed via the Pre-U Online community website, with examples of candidates' responses to the first sample papers and examiners' comments. This site will also offer opportunities for exchanging ideas about teaching, course planning and resources.

The resources list at the end of the Guide gives bibliographic resources, organised by paper, followed by internet resources. Suggestions for additions to this list are welcome.

## The aims of the syllabus

These aims reflect and expand on those listed in the syllabus.

Candidates should develop:

- a thorough understanding of the linguistic structures of Classical Greek;
- a good working Classical Greek vocabulary;
- the ability to translate both prose and verse from Classical Greek into appropriate, idiomatic English;
- an acquaintance with a variety of different types of Classical Greek. In prose that might mean historical and philosophical writing; in verse it might mean epic and tragedy;
- a sensitive and sophisticated appreciation of some of the genres of Classical Greek literature, including an understanding of the context in which the literature was produced and an appreciation of the literary features used by Classical Greek authors in various genres;
- the ability to respond to Classical Greek literature in essays that are coherent, well structured and show evidence of personal engagement with the prescribed texts and with secondary literature studied.

In line with the general aims of the Cambridge Pre-U, Pre-U candidates in Classical Greek will be thoroughly prepared to study the subject at university. Below there is a table which shows the differences between Cambridge Pre-U Classical Greek and A level.

Pre-U is linear, so all papers are set at the higher level. The table below shows the differences between what is required at A- and AS-level and for Cambridge Pre-U.

<i>OCR A Level</i>	<i>Pre-U</i>
<ul style="list-style-type: none"> <li>• One verse and one prose text at AS level (200-250 lines each)</li> <li>• One verse and one prose text at A2 level (similar lengths)</li> </ul>	<ul style="list-style-type: none"> <li>• One verse text (500+ lines)</li> <li>• One to three theme texts as an option</li> <li>• One Unseen Verse Literary Criticism as an option</li> <li>• One prose text (500 + lines)</li> </ul>
<ul style="list-style-type: none"> <li>• Prose unseen at AS level</li> <li>• A second unseen prose at AS level <b>or</b> sentences for translation into English</li> </ul>	<ul style="list-style-type: none"> <li>• Prose unseen</li> </ul>
<ul style="list-style-type: none"> <li>• One verse unseen at A2 level</li> <li>• Prose unseen and comprehension <b>or</b> prose composition at A2 level</li> </ul>	<ul style="list-style-type: none"> <li>• Verse unseen</li> <li>• Prose composition <b>or</b> comprehension</li> </ul>

The following observations can be made at this point about what is demanded by the syllabus:

- On the Literature side: Cambridge Pre-U requires greater depth of knowledge, with candidates focusing on one verse and one prose author, with substantial prescriptions of around 500 lines in each case, and breadth, through preparation for the theme essay or literary criticism option. At A level candidates will study shorter prescriptions, taking two texts at AS level (200 – 250 lines each) and two at A2 level (about 300 lines each). This offers less scope for the depth of study that characterises the Cambridge Pre-U. The theme essay and the literary criticism option, intended to encourage breadth and depth of study, are distinctive features of the Pre-U.
- On the Language side: in Cambridge Pre-U both verse and prose unseen are compulsory. A prose unseen at A level is not compulsory; indeed a candidate may choose it instead of prose composition, which is likely over time to jeopardise the position of the latter.



## The examination papers

The Cambridge Pre-U examination itself is not intended to determine the way that teachers plan and teach their Classical Greek course. These chapters on the examination papers have been put before those on the course and the resources that might be used in teaching it only because it is the examination papers with which teachers will be most unfamiliar. Far from determining the nature of the course, the syllabus and the papers – both created by experienced teachers of Classical Greek – are designed to reflect the way that Classical Greek has been taught, and taught well, for many years, namely, through the study of language and literature.

The structure of the examination is as follows:

Literature (50%)			
Paper	Title	Raw mark	%
1	Verse Literature	90	30
2	Prose Literature	60	20
Language (50%)			
3	Unseen translation	100	30
4	Prose composition or comprehension	40	20

Below, each of the papers is looked at in more detail.

### Paper 1: Verse Literature

- *Section A (50 marks):* Two passages from each of two prescribed texts, of which candidates study one. Candidates answer questions – translation, context and style - on both passages of their chosen text.
- *Section B (20 marks):* Candidates write one essay chosen from two on their set text.
- *Section C (20 marks):* either (a) unseen literary criticism or (b) a choice of four essays on a theme related to the set text. Theme texts are prescribed and candidates should be familiar with at least one of them.

Currently, the two texts that have been set are Euripides' *Electra* and Homer's *Iliad XXII*. The related themes respectively are *The House of Atreus*, and *Heroism and Death in Homer*. Full details are in the syllabus. These will remain the set texts and the theme topics for the examinations of both 2010 and 2011.

The style of the commentary questions of Section A and the essay questions of Section B should not be unfamiliar. But teachers should be aware that the questions will not be absolutely predictable in the way they are in some current AS and A2 examinations. That is to say, the passages set will not necessarily be of exactly the same length; the number of questions set on each passage – and the marks given to each question – will not necessarily be the same, either within a paper or from year

to year. There could be two, three or four questions set on a passage, and candidates should be able to respond appropriately. The intention is that questions should arise organically from the passage, rather than be determined by a more artificial pattern. The marks allocated for translation will be constant taken together across the two passages, at 10 out of 50 marks.

The essays in Section B will ask candidates to deal with important themes or topics related to their chosen prescribed text. The questions will be broad and open-ended. No extra guidance will be given on the paper itself. Examples can be seen in the specimen papers available at [www.cie.org.uk/cambridgepreu](http://www.cie.org.uk/cambridgepreu); further interim assessment papers will be made available during the academic year 2008-9.

Section C is the part of this paper which is most distinctive and, for teachers and students alike, one of the most attractive parts of the course. First of all, candidates have a choice, between an open-ended essay on their chosen theme or a literary criticism exercise on a piece of Classical Greek literature which they will not have seen before. For each theme three or four other texts in addition to the prescribed text have been suggested (full details are in the syllabus on the CIE website). In Section C, four essays are set on each theme: in each essay candidates will be expected to refer to at least two texts, including their set text. Quotations in Classical Greek from the texts are not expected, though this can be useful, for example when candidates are discussing a sound or metrical effect. Overall, the important thing is that candidates' knowledge should be relevant and accurate.

The unseen literary criticism exercise tests different skills. Here candidates will need to demonstrate that they have clearly understood the passage on the paper and that they can write accurately about the relevant literary features of the text before them. While, strictly speaking, there is no limit on what could be used for the Unseen Literary Criticism, the text for this is likely to come from a work of the 4<sup>th</sup> or 5<sup>th</sup> century B. C.

Bibliographic resources for this paper – including recommended editions – are listed in the final section of this Guide. For advice on possible ways to structure the course in order to teach a theme topic or unseen literary criticism, please see pages 13–20. For further advice on essay writing, please see pages 21–23.

### Paper 2: Prose Literature

- *Section A (40 marks):* Two passages from each of two prescribed texts, of which candidates study one. Candidates answer questions – translation, context and style - on both passages of their chosen text.
- *Section B (20 marks):* Candidates write one essay chosen from two on their set text. Everything said above concerning Sections A and B of the Verse Literature paper applies here as well.

### Paper 3: Unseen Translation

- Section A (50 marks): prose unseen of c. 140 words.
- Section B (50 marks): verse unseen of c. 18 lines.

In Section B, two lines of iambic trimeter are to be scanned.

There are two distinctive features to be aware of in the case of the Unseen Translation paper: there is no defined vocabulary and there are no set authors. The intention is to allow scope for students to explore as wide a range as possible of authors in their preparation for the paper and to credit them for this. From the outset, students will be motivated both to develop effective vocabulary learning strategies and to work on their own translation style, likewise credited in the examination.

### Paper 4: Prose Composition or Comprehension

- *Section A (40 marks):* prose composition of around 130 words.
- or
- *Section B (40 marks):* comprehension and linguistic questions on unseen passage.

This paper should seem fairly familiar in its style.

## Assessment Objectives and marking

### The assessment objectives

- AO1 Show knowledge and understanding of linguistic structures and literary features of the prescribed Classical Greek literature, including its wider context, where appropriate.
- AO2 Show knowledge and understanding of linguistic structures and literary features of unseen passages for critical comment and translation.
- AO3 Recall, select and use relevant knowledge in a clear, concise and logical manner, analysing and evaluating where appropriate, and communicating clearly and accurately.

These should not seem unfamiliar. AO1 highlights two key elements: literary features and wider context. We will be looking at these in more detail later in the Guide.

### The assessment objectives in each paper

Paper	Section	A01	A02	A03
1	A	25 (x2)		
	B	8		12
	C - Theme	4		16
	C – Unseen Lit. Crit		12	8
2	A	20 (x2)		
	B	8		12
3	A		45	5
	B		40	10
4	Prose		35	5
	Comprehension		40	

It is important to remember that these are *raw* marks. To see how these translate into percentage weightings, please refer back to page 7 of this Guide.

In the case of *Paper 3, Unseen Translation* fluent and idiomatic English is what is being looked for. In both prose and verse unseens 5 marks out of 50 available are awarded for this under AO3. Good style marks will be awarded, for example, for idiomatic translation of genitive absolute constructions.

In the verse unseen, 5 marks are awarded for scansion.

*Paper 4:* The Prose Composition – marked out of 35 – also has 5 marks awarded for style, idiom and connection, for example. Clearly, the comprehension option is more simply marked out of 40, broken down into comprehension questions and language questions, accounting for around 25 and 15 marks respectively.

It should be clear that the options in Section C of Paper 1 do not have the same marks for each assessment objective. While the theme essay and the unseen literary criticism do test different sets of knowledge and skills – in the former you zoom out, in the latter you zoom in, so to speak – they are comparable in that they are both expert ways of looking at literature.

There are thus four different options under the syllabus:

- *Option A*  
Paper 1, Section C, Literary Criticism + Paper 4, Q1 Prose Composition
- *Option B*  
Paper 1, Section C, Literary Criticism + Paper 4, Q2 Comprehension
- *Option C*  
Paper 1, Section C, Theme essay + Paper 4, Q1 Prose Composition
- *Option D*  
Paper 1, Section C, Theme essay + Paper 4, Q2 Comprehension

The range of Assessment Objectives marks is as follows:

AO1	c. 35–37%
AO2	c. 43–50%
AO3	c. 15–20%

### Marking and mark schemes

Detailed mark schemes are published with the specimen papers on the CIE website. The schemes should not of course be used to dictate the way that teachers and students approach the course and the teaching and learning of Classical Greek language and literature that they are primarily engaged in. The guide below is intended to show how the mark schemes translate into the content of students' courses and the skills they develop through and in order to undertake their study better.

Marking criteria include:

Paper 1:

Section A: Understanding of text; appreciation of language used; translation.

Section B: Control of material, ability to select and analyse; thorough and empathetic understanding of text; reference to wider social and political context; engagement with secondary literature where relevant; effective use of technical language; quality of written expression; capacity to argue and to structure response persuasively as well as demonstrating personal engagement.

- Section C: (a) Identification of points covering a wide range of stylistic devices, demonstrating clear understanding of Classical Greek; knowledgeable and thoughtful engagement with content; sound knowledge of Classical Greek grammar and ability to explain it clearly.
- (b) Thorough historical, political, social and cultural knowledge; capacity to select material effectively, to offer close analysis of theme and to engage with secondary literature; sensitivity to poetic devices; confident use of technical terms; capacity to argue and to structure response.

Paper 2:

Section A: Similar to A above

Section B: Similar to B above

Paper 3:

- 1 Unseen Prose: Accurate, syntactically correct translation; style marks for fluency and idiomatic use of English
- 2 Unseen Verse: Style marks for capacity to capture sense of poetry

Paper 4:

Section A: Grammatical accuracy; range of vocabulary; style marks for judicious re-casting of English.

Section B: Comprehension; sound knowledge of Classical Greek grammar and syntax and ability to explain it.

## Planning and teaching the course

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Part of the excitement and the challenge of Cambridge Classical Greek Pre-U is that Year 12 is no longer determined by a public end-of-year examination. Some teachers, no doubt, will be relieved to have their time returned to them; others may be concerned at what may seem to be a relative lack of structure. It is important to bear these two different views in mind, but also to remember that Cambridge Pre-U is not trying to tell teachers how to teach. What follows, therefore, is intended only as a way of thinking about what to do in detail.

The best way to learn Classical Greek to the level required by Cambridge Pre-U is to read as much Classical Greek as possible, in as much variety as possible, and to do so both by preparing passages to translate and by tackling passages unseen. It will surely not be seen as too controversial to urge that, however the timetable is organized, approximately half the time on the timetable be given to language work, the other half to reading a variety of literary texts in order to prepare for the literature papers in Year 13. Language work in Year 12 is dealt with first here because practice is fairly universal in this area.

### Language work

One of the first things to decide here is whether to take the prose composition or the comprehension option. Some teachers will not make a decision about this until fairly late on in the course. In any event, to study Classical Greek grammar and syntax in order to translate from English into Classical Greek is also a good way to prepare students for the comprehension exercise. One would expect the language course to be divided into two, with one half concentrating on unseen passages in prose and verse, and the other focussing more on grammar and syntax.

Teachers will be well-versed in teaching the sorts of Classical Greek language skills tested in Cambridge Pre-U. The following are offered by way of practical suggestions.

### Prose composition

The initial emphasis should be on the consolidation and learning of grammar, vocabulary and syntax, and on the translation of English **sentences** into Classical Greek. Most text books operate in this way. It is not always a good idea to start translating prose passages straightaway: prose composition is a difficult skill and students need as much confidence in their grammatical and syntactical knowledge as possible. For that, wide reading of the kind envisaged on the Pre-U course is necessary.

It is perhaps more important than ever that students learn quickly to take down any vocabulary that they have not encountered before, benefiting from the outset from the wider reading referred to.

## Unseen translation

There is no substitute for going through a variety of passages in the classroom, and asking students to provide written translations for homework. Stephen Anderson and John Taylor's book *Greek Unseen Translation* is ideal for this. *A Greek Reader for Schools* by Freedman and Lowe is all prose and would be a good starting point in this area. Past papers of various types can also be used.

It is important that students understand that there is no defined vocabulary in this examination. That means first that they must collect vocabulary as they work through passages; it also means that they should be prepared to practise translating words that they do not know. Indeed, some emphasis should be given to this skill in the classroom. It is not difficult to find opportunities: there are always words that students do not know. The earlier they start to use their understanding of context, and of grammar and syntax, to work out what an unknown word might mean, the better.

A possible (and broadly constructed) scheme of work for Year 12 follows below. This assumes something between two and three hours per week on language work, and between one and one and a half hours per week each for prose composition/comprehension and unseen translation. The scheme of work is separately given for unseen translation and prose composition. As with the Literature scheme of work this is based on the assumption that there are 28 proper working weeks. (I have used Anderson and Taylor for the unseen translation, and North and Hillard's *Greek Prose Composition* for the prose composition.) One would hope to cover a couple of unseens each week in both prose and verse (one in class, the other for homework).

- |               |    |  |
|---------------|----|--|
| <i>Term 1</i> | a. | Introduction to unseen translation (please see document below).                                |
|               | b. | Prose (Anderson and Taylor 16-20 (for revising and consolidating GCSE material), 21-30, 31-40) |
|               | c. | Verse (Anderson and Taylor 51-60).   |
| <i>Term 2</i> | a. | Prose (Anderson and Taylor 41-50, 61-65)   |
|               | b. | Verse (Anderson and Taylor 91-100)   |
| <i>Term 3</i> | a. | Prose (Anderson and Taylor 66-70, 71-80, 81-90)  |
|               | b. | Verse (Anderson and Taylor 101-110, 111-120)   |

In the case of unseen translation, it may not be possible to cover all the passages recommended, but the principle behind the scheme of work remains a lot of reading of different texts. Encouraging students to take note of the style, rhetorical devices, contexts and subjects of the various authors and genres they encounter in their unseen translations will help ensure that this reading too adds to their study overall.



## Prose Composition

<i>Term 1</i>	North and Hillard 1–57
<i>Term 2</i>	North and Hillard 58–89
<i>Term 3</i>	North and Hillard 90–147
<i>Term 4</i>	North and Hillard 148–181

Similarly, the prose composition prescription here looks ambitious, but it is based on the fact that students are not attempting whole passages in the first year (unless they seem ready). There is no need for every sentence of every exercise to be tackled.

Year 13 is to be used for completing coverage of outstanding grammar points, including:

- indefinite constructions;
- temporal clauses;
- verbs of preventing;
- summary of uses of subjunctive and optative;
- expression of wishes in present and past tenses;
- conditional sentences in indirect speech.

Time will also be spent practising translating passages both orally in the classroom and for homework and in test and examination conditions. North and Hillard finish with 8 test passages for translation from English into Greek. These would act as excellent preparation for the Pre-U prose composition paper and could be covered in the Autumn and early Spring terms of Year 13.

By the end of Year 12 it should be possible to have covered most of the grammar and syntax necessary. In Year 13 it is then a matter of consolidating that knowledge, of extending as well as consolidating vocabulary knowledge, and of practising using these skills in examination conditions, perhaps and most especially in a formal mock, which could be held sometime in Term 5.

Guidance about tackling unseens is summarised on the next page in a document suitable for distribution to Pre-U students at the start of their course.

How to approach an unseen

DO NOT START WRITING IMMEDIATELY.

- 1 Read the title a couple of times. It will summarise the passage and give quite a lot of useful information (including names of people and places in their nominative forms – use these in your translation).
- 2 Also make sure that you have read any other information that you are given in English.
- 3 Check the vocabulary given below the passage.
- 4 Look at the passage itself. Read it through a couple of times, then break it up into individual sentences.
- 5 Then identify the structure of each sentence, making sure that you have correctly identified the main verb, and the relation between the various clauses. To do this, use first the punctuation, and then your knowledge of the various words that tell you a new clause has started.
- 6 You may now be in a position to start writing. You have plenty of time: better to spend it working things out than rushing to get things down on paper.
- 7 Watch out for the usual pitfalls: similar words with different meanings, similar endings to different cases or tenses.
- 8 Write good, idiomatic English. A good rule of thumb is: if a literal translation is good English, keep it. If it isn't, change it. On a more sophisticated level, try to match the tone or flavour of the passage (narrative, rhetorical etc.).
- 9 Leave time to write a fair copy and check it. Use all the time given to you in the examination. Read your final version through, assessing it as a piece of English. Check it against the title. Check it for accuracy. Check for any omissions.

Try to write legibly and follow any specific instructions, such as 'write on alternate lines'. If you make late changes, ensure that your revisions are clear, cross things out with a single line, do not use tippex etc.

## Reading in Year 12

An important aim of the Cambridge Pre-U is to equip students with the skills required to make a success of their subsequent studies at university. In the case of Classical Greek, this explains the importance accorded to wide and various reading. Because the examination is linear, Year 12 becomes the place where both teachers and students can range widely over genres and eras. For many teachers and students this is the most attractive aspect of Cambridge Pre-U Classical Greek. However, there is no one way to organize Year 12. Schools will need to consider the strengths of the teachers they have, their enthusiasms and expertise, and what might work best with a particular year-group.

The Year 12 reading year may thus be organised in a number of ways. For instance, if it were organised *chronologically*, one might draw for the early period for prose reading on Herodotus before moving on to Thucydides, Xenophon, Lysias and Plato. In verse clearly Homer's *Iliad* could be used for the early period to give pupils some experience of epic. They could then move on to look at tragedies by Sophocles and Euripides and a comedy by Aristophanes. The selections from the books, *The World of Heroes* and *The Intellectual Revolution*, published by JACT, would be ideal for this purpose. These books have the added advantages of helping students with vocabulary and pointing out a number of words that they should know. This will make it easier for students to bridge the challenging gap from GCSE, for example, to study of Classical Greek at this level.

Alternatively, one could arrange the reading by *genre*. In this plan, in prose one might want to look at History (Herodotus and Thucydides), Oratory (Demosthenes), and Philosophy (Plato). In verse, the genres might be Epic (selected books from Homer's *Iliad* and *Odyssey*), tragedy (selections from Aeschylus, Euripides and Sophocles) and comedy (Aristophanes). Of course teachers will select material according to their own interests and the interest and ability of their pupils.

It is important to be clear about what sort of reading this is. This is reading where each student (a) should understand how the text means what it means; (b) should start thinking about the literary features of the text and the conditions in which it was produced. All of this in Year 12 should be achieved mainly through oral work. Essays and commentary work can come later.

If we assume that in an ordinary week in verse reading we could expect students to read carefully (but without taking notes for exam purposes) about 40 lines and that there are roughly 28 weeks (divided into 12 for Term 1, 8 for Term 2 and 8 for Term 3) in the teaching year (this takes into account the possibility for missed weeks for AS modules and any internal examinations) then this means that one could cover almost 1200 lines of verse in Year 12. That equates to more than two verse set texts. The same proportions can be applied to prose reading.

This may sound ambitious. But it can be made to work, whether one is reading chronologically, by genre or entirely freely. Below is a suggested scheme of work organized by detail of texts. It could be applied to either chronological or generic organization. The texts chosen are an example of some of the texts that teachers might like their students to become acquainted with in Year 12. The principle used here is that the first term should be used for wider reading, and that the second and third terms should be used for (a) closer reading of one or two texts; (b) ensuring at least one theme text has been read (if theme is the choice on the Verse Literature paper), plus closer reading, if appropriate.

In the scheme below, it is assumed that the candidates will be studying the theme of Heroism and Death in Homer, and Plato as their prose author. Again it is worth bearing in mind that this is one way of doing things.

	Prose	Verse
Term 1	(From <i>World of Heroes</i> JACT) 1) Herodotus <i>Histories</i> 1. 131-140 p 56-61. 2) Herodotus <i>Histories</i> 7. 44-53 p 62-71. 3) Herodotus <i>Histories</i> 7. 56-238 p 72-95	(From <i>World of Heroes</i> JACT) 1) Homer's <i>Iliad</i> 6. 237-529 p 36-51 2) Sophocles' <i>Oedipus the King</i> 380-1185. p 100-126
Term 2	(From <i>The Intellectual Revolution</i> JACT) 1) Plato <i>Protagoras</i> 310b-320c p 102-116 2) Plato <i>Apology</i> 28a-30c p 118-123 3) Plato <i>Apology</i> 30c-35d p 124-134 4) Lysias * <i>Eratosthenes</i>	1) Sophocles' <i>Oedipus the King</i> 1186-1415 p 126-139. (From <i>The Intellectual Revolution</i> JACT) 2) Euripides <i>Medea</i> 1-575 3) Homer * <i>Iliad</i> 16
Term 3	(From <i>The Intellectual Revolution</i> JACT) 1) Thucydides <i>History</i> 4. 26-40 p 48-59 2) Thucydides <i>History</i> 6. 27-29, 60-61 p 60-69 3) Thucydides <i>History</i> 7. 70-87 p 76-94	(From <i>The Intellectual Revolution</i> JACT) 1) Euripides <i>Medea</i> 772-1383

It should be clear from the scheme that students will read material from at least five different authors, in at least three different genres. All of this is good preparation for reading the set text in earnest in Year 13 ; it also helps students with their language work. Students could be advised to read the rest of the theme texts in English over the summer, though if there is any time during either term 2 or 3, some of that could be looked at as well.

\* It happens that these two texts are the set texts for OCR's AS examination in the summer of 2009. If there is the possibility of some students opting not to continue, it seems a good idea to cover the OCR syllabus, especially when OCR's texts are so useful for background reading. The work on these texts would start to focus more sharply on note-taking and commentary.

Literature work in Year 13 is dominated by the two set texts and also by the two types of exercise which will be required in the examination:

- (a) commentary questions;
- (b) essays.

Essays are dealt with in the section below. But, as far as the commentary questions are concerned, it is important to acknowledge that Cambridge Pre-U Classical Greek requires very close attention to the Classical Greek of the set text, as well as to the historical context in which the literature was produced. One plan would be to read the set text through once, for the sake of what might be called basic understanding of how the text means what it means. The second read-through – starting ideally in late November of term 1 – is where all the literary critical work would be done.

Below is a short passage from Plato's *Symposium* followed by an analysis suggesting how such a piece might be examined in Section A of the Pre-U Verse Literature Paper

#### *Symposium* 201d-202a

XXII. [201d] Καὶ σὲ μὲν γε ἤδη ἐάσω· τὸν δὲ λόγον τὸν περὶ τοῦ Ἔρωτος, ὃν ποτ' ἤκουσα γυναικὸς Μαντινικῆς Διοτίμας, ἣ ταῦτά τε σοφὴ ἦν καὶ ἄλλα πολλά, καὶ Ἀθηναίοις ποτὲ θυσαμένοις πρὸ τοῦ λοιμοῦ δέκα ἔτη ἀναβολὴν ἐποίησε τῆς νόσου, ἣ δὴ καὶ ἐμὲ τὰ ἐρωτικὰ ἐδίδαξεν, — ὃν οὖν ἐκείνη ἔλεγε λόγον, πειράσομαι ὑμῖν διελθεῖν ἐκ τῶν ὁμολογημένων ἐμοὶ καὶ Ἀγάθωνι, αὐτὸς ἀπ' ἐμαυτοῦ, ὅπως ἂν δύνωμαι. δεῖ δὴ, ὦ Ἀγάθων, ὥσπερ σὺ διηγῆσω, διελθεῖν [201e] αὐτὸν πρῶτον, τίς ἐστὶν ὁ Ἔρως καὶ ποῖός τις, ἔπειτα τὰ ἔργα αὐτοῦ. δοκεῖ οὖν μοι ῥᾶστον εἶναι οὕτω διελθεῖν, ὡς ποτέ με ἡ ξένη ἀνακρίνουσα διῆει. σχεδὸν γάρ τι καὶ ἐγὼ πρὸς αὐτὴν ἕτερα τοιαῦτα ἔλεγον οἷά περ νῦν πρὸς ἐμὲ Ἀγάθων, ὡς εἶη ὁ Ἔρως μέγας θεός, εἶη δὲ τῶν καλῶν· ἤλεγχε δὴ με τούτοις τοῖς λόγοις οἷσπερ ἐγὼ τοῦτον, ὡς οὔτε καλὸς εἶη κατὰ τὸν ἐμὸν λόγον οὔτε ἀγαθός.

This passage comes right at the beginning of the set text. Obviously we would expect candidates to know about Socrates, but they also need to know a little about Agathon, the writer of tragedies. The meaning of his name (good man) also suits the context. They would also need to know that Diotima's name has a meaning along the lines of "honouring Zeus"; Plato may well have made her Mantinean because of the resemblance to the Greek word *μαντις* meaning a seer.

Candidates should understand the reference to the plague and how this disease weakened the Athenians during the Peloponnesian War.

This passage does not contain much argument itself, but it effectively links Socrates' refutation of Agathon's arguments to his account of Diotima's supposed speech. It also softens his criticism of Agathon (e.g. I used to argue on similar lines myself ...)

The idea of a woman being Socrates' teacher of "τα ἐρωτικά" carries double entendre and might make a reader think of the Hetairai and the traditional comic idea (occasionally used by Plato himself) that Aspasia was Pericles' teacher (reference to the plague reinforces this).

Reference to questioning (αποκρινουσα) is of course typical of Socratic dialogue.

Plato engages our interest by introducing this fascinating (and presumably fictional) character Diotima. This elaborate narrative structure adds variety to his narrative.

Personification of Eros is important here and leads naturally into the mythical account of Eros' conception and nature as a divine being (δαίμονιον) which will soon follow.

Use of technical vocabulary e.g. ηλεγξε (refuted), which is particularly striking as it is applied to the traditional Greek view that Eros is a powerful god.

Use of literary devices:

- Repetition of the verb διεληθειν to emphasise Socrates' care in his narrative;

Use of balancing adjective and unusual word order in the last sentence: ουτε καλος ...ουτε αγαθος etc

See Dover's commentary for more details.

## Essay writing

Students of Cambridge Classical Greek Pre-U will all need to write a minimum of two essays: one on their verse set text; the other on their prose set text. In addition, some candidates will opt to write a third essay on their chosen theme topic. Clearly, then, essays are important in Cambridge Pre-U. This section includes some general remarks about essay writing, as well as specific comments about how to write a set-text essay, followed by discussion of what is required in a theme essay.

A good essay in Cambridge Pre-U Classical Greek will display most or all of the following qualities:

- an *introduction* that demonstrates understanding of the question or topic, and lays out how the question will be answered (including, where necessary, the definition of critical or historical terms);
- the use of *appropriate contextual material* – whether literary or historical – accurately referred to;
- reference to, and use of, *appropriate sections of the relevant texts*, referred to accurately but not necessarily in Classical Greek;
- a *well-structured and coherent argument*, with points made in an appropriate and compelling sequence;
- a *conclusion* that follows logically from the argument, that relates back to the introduction and that clearly answers the question (even if, in the end, the answer is non-committal).

### Set text essay

But these are all general points. The example below – a question on Homer – is taken from Paper 1, of the Classical Greek Verse Literature specimen paper. This can be used to construct the sort of answer just described.

#### ***Does Book XXII support the view that Hector rather than Achilles is the real hero of the Iliad?***

How would we answer this question, using the requirements for a good essay given above?

##### *The introduction*

One main challenge for candidates in this question will be to have a clear idea of what it would be like to be “the real hero” of the *Iliad*. The best candidates might discuss the differences between the ancient and modern notion of heroism and they might discuss how Homer’s audience would have approached the text with different attitudes from modern readers.

##### *The main body of the essay*

Candidates should demonstrate a good knowledge of Book XXII of the *Iliad*. They should discuss the duel between Achilles and Hector in detail and also show how Homer characterizes each hero in advance of the contest and analyse how the Trojans and the Greeks react to Achilles’ victory.

Candidates should compare Achilles' and Hector's actions in the light of the concepts of heroism that they have discussed in their introduction. They should describe Achilles' extremes of behaviour, such as insulting Apollo and responding to Hector's plea for proper burial by saying that he would like to eat the dead Trojan. Hector should be considered as a different type of hero. He is more reflective and he demonstrates more concern for his fellow Trojans. He considers different courses of action and is much more of a patriot. On the other hand, running away from an opponent, as Hector does, is not the mark of a hero, although Hector does confront the inevitability of his death with genuine nobility.

### *Conclusion*

Most candidates should conclude that Achilles fulfils the Homeric role of a hero more obviously than Hector. However, thoughtful candidates might argue that Hector displays more moral qualities that we would regard as admirable from a modern perspective.

### **Comment**

The above is not meant to be a sample essay, nor is it meant to represent the only critical position that could be adopted. However, it should be clear that what has been written conforms to the requirements outlined at the top of this section. Under the mark scheme for Section B essays, candidates are credited for the breadth and depth of their knowledge and, importantly, for their capacity to structure and select the material available to them.

### **Theme essay**

The theme essay differs from the prescribed text essay. Firstly, it is crucial to success on this question that candidates demonstrate evidence of engagement with secondary literature. Preparation of the theme essay is intended to give students and teachers the opportunity to extend their interest in a chosen prescribed text in one of a number of suggested ways. Secondly, candidates choosing this option study at least one prescribed theme text as a basis for their extended study.

The indicative content that accompanies the specimen mark schemes gives a clear idea of what is expected in a theme essay. This itself is a reflection of the mark scheme, and is broken down by assessment objectives as the mark scheme is. Below is an example of indicative content for one of the theme essays on the specimen paper:

#### ***From beginning to end a poem of death. Is this an accurate description of the Iliad?***

AO1 Candidates should show sufficient relevant knowledge of the plot of the *Iliad* and in particular the elements related to killing in war. They should know that Hector kills many Greeks after Achilles retires from the fighting. They should be able to refer to famous death scenes in the poem, such as Sarpedon, Patroclus and Hector and to show knowledge of how Homer describes the deaths of lesser heroes. They should also gain credit for noting that the *Iliad* does contain other important plot elements such as the relationships between Achilles and his mother Thetis, and Hector and Andromache, the rivalry between Achilles and Agamemnon and the role of the gods.

AO3 Candidates need to demonstrate an understanding of how important war and single combat



are in the *Iliad*. Heroes demonstrate their prowess by killing other warriors in battle and candidates should show understanding of how Homer uses the *aristeia* to show warriors achieving godlike power and glory. They should demonstrate how Homer varies his battle narrative with the use of similes and other imagery and by vivid description. They should discuss passages where the heroes show an awareness of the warrior code, such as Sarpedon's famous speech to Glaucus in *Book 12*. The best candidates might discuss Achilles' temporary rejection of a heroic death in *Book 9* and consider whether this book calls into question the glory of heroic combat. They should consider the different reasons that Agamemnon, Achilles and Hector choose to fight. They could also discuss how Homer ends this epic with Priam's mission to recover Hector's body from Achilles in *Book 24* and what this final episode has to say about the value of death in combat.

Candidates, however, must show an awareness that there is more to the *Iliad* than the deaths of warriors. They might raise issues such as fate and the gods or interesting episodes such as Hector's encounters with Helen, Hecabe and Andromache in *Book 6*, and the duel between Hector and Ajax that ends as an honourable draw without killing. The best essays should make clear that the *Iliad* has much to say about both life and death.

## Unseen Literary Criticism

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This exercise is different in a number of ways to the theme essay. Preparation for it takes place, again, through wide reading of the focused kind referred to in the case of unseen translation (see p. 19). The same attention to authors studied and their context, and to stylistic and rhetorical devices, will enable candidates to tackle the literary criticism exercise effectively. While the theme essay requires the candidate to discuss broader issues relating to their set text, the unseen literary criticism exercise is one where close, informed reading is required. One metaphor for this comes from the film world: zooming in and zooming out. (Please note though that a translation will always be provided.)

For an understanding of how to read passages carefully, see the analysis of the Plato passage above. Clearly, in preparing people for the unseen literary criticism exercise, the teacher needs to pay attention to both genre and context. Plays such as Aristophanes' *Acharnians* or *Frogs*, and some Sophocles, such as *Oedipus Tyrannus* or *Antigone*, are recommended to prepare for this paper

This exercise requires candidates to use wide knowledge of genre and history to apply it to a small, particular piece. In addition to what has already been advised, it would be as well to make one's students as familiar as possible with the terminology of classical rhetoric, see for example: <http://www.uky.edu/ArtsSciences/Classics/rhetoric.html>

## Resources

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This section gives bibliographic resources organized by paper, followed by internet resources, including those available from CIE and OCR.

### Paper 1: Selected Bibliography

#### Euripides, *Electra*; Theme: The House of Atreus

- Baldock, (1989) *Classical Greek Tragedy* (BCP)  
 Boardman, Griffin, Murray (eds) (2001), *The Oxford History of the Classical World* (OUP)  
 Easterling (ed.) (1997), *The Cambridge Companion to Classical Greek Tragedy* (CUP)  
 Goldhill (1992), *Aeschylus: The Oresteia (Landmarks of World Literature)* (CUP)  
 Goldhill (1986), *Reading Classical Greek Tragedy* (CUP)  
 Gregory, J. (ed.) (2005), *The Blackwell's Companion to Classical Greek Tragedy* (Blackwell)  
 Harvey and Howatson (eds.) (2003), *The Oxford Companion to Classical Literature* (OUP)  
 Lloyd, *Sophocles' Electra* (Duckworth Companions to Classical Greek and Latin Tragedy)  
 McAuslan and Walcot (ed.) (1983), *Classical Greek Tragedy* (OUP)  
 Michelini, A. (1987), *Euripides and the Tragic Tradition* (Wisconsin)  
 Morwood, J. (2002), *The Plays of Euripides* (Duckworth)  
 Mossman, J. (ed.) (2003), *Oxford Readings in Classical Studies: Euripides* (OUP)  
 Powell (ed) (1986), *Euripides, Women and Sexuality* (London)  
 Vickers, B. (1973), *Towards Classical Greek Tragedy* (Longman)  
 Winnington-Ingram, R.P. (1983), *Studies in Aeschylus* (CUP)

#### Homer, *Iliad XXII*; Theme: Heroism and Death in Homer

- Cairns, D. (ed.) (2002), *Oxford Readings in Homer's Iliad* (OUP)  
 Edwards, M. (1990), *Homer: Poet of the Iliad* (John Hopkins)  
 Griffin, J. (1980), *Homer on Life and Death* (OUP)  
 Rutherford, R. (1996), *Homer* (Greece and Rome New Surveys, OUP)  
 Schein, S. (1984), *The Mortal Hero* (University of California)  
 Silk, M. (2004), *The Iliad* (CUP)  
 Taplin, O. (1992), *Homeric Soundings* (OUP)

### Paper 2: Selected Bibliography

#### Plato, *Symposium*

- Boardman, Griffin, Murray (eds.), (1986) *The Oxford History of the Classical World* (OUP)  
 Hare, *Plato* (1986) (OUP)  
 Kraut (ed.) (1992), *The Cambridge Companion to Plato* (CUP)  
 Murray, O. (ed.) (1995), *Symptotica: a Symposium on the Symposium* (OUP)  
 Rutherford, (1993), *The Art of Plato* (Duckworth)

### Herodotus, *Histories VI*

- Bernardete, S. (1969), *Herodotean Inquiries*  
Dewald, C. and Marincola, J. (eds.) (2006), *The Cambridge Companion to Herodotus* (CUP)  
Gould, J. (1989), *Herodotus* (London)  
Hall, E. (1989), *Inventing the Barbarian* (OUP)  
Hart, J. (1993), *Herodotus and Classical Greek History*  
Harrison, T. (2000), *Divinity and History. The Religion of Herodotus* (OUP)  
Hartog, F. (1988), *The Mirror of Herodotus* (London)  
Momigliano, A. (1966), "The Place of Herodotus in the History of Historiography", in *Studies in Historiography* (London)  
Romm, J. (1998), *Herodotus* (Yale)  
Shuckburgh, E.S., *Herodotus 6 Text and Commentary* (BCP)  
Thomas, R. (2000) *Herodotus in Context* (CUP)

For translations, Penguin Classics has most things and most of its translations are fairly reliable. There is also the Oxford World Classics series published by OUP. The collection of texts with facing translation published by Aris & Phillips is growing.

Comparing different translations of key passages can be a useful tool, especially in reference for the essay and literary criticism questions.

The syllabus already contains some recommendations for secondary reading. Here are some others.

### Journals

The best journal aimed at Year 12 and Year 13 students remains *Omnibus*. This is published by JACT. Members of JACT receive it as part of their membership but anyone can order it separately. It contains articles written by academics, teachers and students.

For the study of Classical Greek literature, *Classical Quarterly*, *The Journal of Hellenic Studies*, and *The Classical Review* remain good places to see how scholarship is developing in the United Kingdom mainly. If you do not subscribe to these journals, individual articles are often available through inter-library loan. Tables of contents are available online (please see the internet resources list in this section).

### **Papers 3 and 4**

For language work, all students need access to a good dictionary and a good grammar book. Even better is if they have these books themselves. Recommended is the abridged Liddell and Scott Greek–English Lexicon for learners. Many teachers will also have access to past examination papers of various types. As time goes on, Pre-U past papers will appear online. A useful resource for Unseens is *Greek Unseen Translation* by Stephen Anderson and John Taylor. The later A2 passages are very challenging and should prepare candidates well for the Pre-U unseens.

North and Hillard *Greek Prose Composition* is a useful resource for Prose Composition. There is also a lot of useful linguistic material in *Athenaze 2* and some challenging sentences to prepare candidates for attempting extended passages.

### Internet resources

Use of the internet is encouraged to support this course. When used discriminatingly, it offers a wealth of high quality resources available for Classical Greek and Latin, Language and Literature.

Students need to develop the faculty to use websites critically. To that end, they may find useful any of the following free, interactive tutorials to improve Internet research skills;

<http://www.vts.intute.ac.uk/he/tutorial/archaeology> – designed for Archaeology;

<http://www.vts.intute.ac.uk/he/tutorial/architecture> – designed for Architecture;

<http://www.vts.intute.ac.uk/he/tutorial/english> – designed for English;

<http://www.vts.intute.ac.uk/he/tutorial/history> – designed for History.

There may not be a tutorial designed specifically for Classicists, however methodologies are shared with similar disciplines and the general principles of any of these tutorials are applicable across the arts and humanities. In particular, part 2 'Discover how to search the Internet effectively' and part 3 'Judge which websites are worth using' would be beneficial tutorials for any student studying any subject.

The website was created by 'The Intute: Virtual Training Suite' which is run by the Institute for Learning and Research Technology at the University of Bristol and funded by the Higher and Further Education Funding Councils of England, Scotland and Wales.

### CIE resources

#### *Assessment support*

The Classical Greek Trial Review Report includes scripts and sample answers selected to exemplify levels of response for Pre-U Pass, Merit and Distinction. This is available online at:

<http://cambridgepreu.cie.org.uk>.

Specimen papers and mark schemes on which the above trial was based are available on the Cambridge Pre-U section of the CIE website: [www.cie.org.uk](http://www.cie.org.uk)

A further set of interim assessment papers will be ready for use by Centres in June 2009.

#### *Online support*

CIE provides online support for the Cambridge Classical Greek Pre-U in the form of:

- Syllabuses
- Specimen Papers
- Past examination material when this becomes available
- Bibliographical and other resources
- This Teachers' Guide

All of these resources are available at: [www.cie.org.uk](http://www.cie.org.uk)

### Pre-U subject community

This puts teachers in touch with each other to:

- discuss teaching ideas and issues;
- share lesson plans and classroom resources;
- share recommendations for and experiences of teaching the Pre-U.

The Classics online community can be found at <http://cambridgepreu.cie.org.uk>.

### **Other internet resources**

This list is by no means exhaustive, nor could it be.

#### Texts and translations

##### **Diogenes**

Downloadable programme from Durham University that allows a user to search through a wide variety of texts.

<http://www.dur.ac.uk/p.heslin/Software/Diogenes/j.perseus-utilities>

##### **The Internet Ancient History Sourcebook**

Links to a wide variety of translations etc.

<http://www.fordham.edu/halsall/ancient/asbook.html>

##### **The Internet Classics Archive**

The old Loeb translations of a large number of texts.

<http://classics.mit.edu>

##### **The Perseus Project**

Well-known site with texts, translations and other resources.

<http://www.perseus.tufts.edu/>

#### Portals and other general resources

##### **Cambridge University**

[http://www.classics.cam.ac.uk/library/electronic\\_resources/](http://www.classics.cam.ac.uk/library/electronic_resources/)

##### **Classics at Oxford**

<http://www.classics.ox.ac.uk/resources/>

##### **Classics Collections Page, also known as The Classics Alcove (University of Florida)**

<http://web.uflib.ufl.edu/cm/classics>

##### **The Classics Pages**

<http://www.classicspage.com/index.htm>

**JACT Online**

<http://www.jact.org>

**University of Kentucky Department of Classics Homepage**

<http://www.uky.edu/ArtsSciences/Classics/>

**University of Reading Classics Gateway**

<http://www.rdg.ac.uk/classics/Link/index.php>

Manuscripts**Dead Sea Scrolls**

A wonderful collection of texts and images dealing with the archaeology of the scrolls, their historical background, and interpretation.

<http://sunsite.unc.edu/expo/deadsea.scrolls.exhibit/intro.html>

**Duke Papyri Collection**

One of the more interesting sites dealing with papyri on the Web. Provides electronic access to texts about and images of 1,373 papyri from ancient Egypt.

<http://SCRIPTORIUM.LIB.DUKE.EDU/PAPYRUS/>

Historical context: maps and chronologies**The Kelsey Museum's Maps**

<http://www.umich.edu/~kelseydb/Maps.html>

Journals**Bryn Mawr Classical Review**

Very extensive review journal of books about the classics

<http://ccat.sas.upenn.edu/bmcr/>

**Classical Quarterly**

Articles on classical literature and society: information about subscription and downloading is available at the site.

<http://journals.cambridge.org/action/displayJournal?jid=CAQ>

**Classical Review**

Premier review journal of classics in the UK: information as for Classical Quarterly.

<http://journals.cambridge.org/action/displayJournal?jid=CAR>

**Classics Ireland (Dublin)**

Varied articles on classical themes, including one by Iggy Pop.

<http://www.ucd.ie/cai/classics-ireland/>

**Greece and Rome**

Articles and reviews: classical literature and societies. Information as for Classical Quarterly.

<http://journals.cambridge.org/action/displayJournal?jid=GAR>





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