

Cambridge Pre-U Specimen Papers  
and Mark Schemes

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

For use from 2008 onwards

Cambridge  
**Pre-U**

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UNIVERSITY of CAMBRIDGE  
International Examinations



# Specimen Materials

## Classical Greek (9787)

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

For use from 2008 onwards

**QAN 500/4025/X**

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**CLASSICAL GREEK**

**9787/01**

1 Verse Literature

**For Examination from 2010**

SPECIMEN PAPER

**2 hours 30 minutes**

Additional Materials: Answer Paper/Booklet

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **four** questions.

**Section A:** Answer **all** questions on **both** passages from your chosen text.

**Section B:** Choose **one** of the two essays set on your chosen text.

**Section C:** Choose **one** question from this section.

**Either (a)** Unseen Literary Criticism

**or (b) one** Essay on the theme relating to your chosen text.

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**Section A**

You must answer **all** questions on **both** passages from your chosen text.

**Either**

Euripides, *Electra*, lines 1–111, 213–431, 487–698

**or**

Homer, *Iliad Book XXII*

Euripides, *Electra*, lines 1–111, 213–431, 487–698

1 Read the following passage and answer the questions:

λέγοιμ' ἄν, εἰ χρή - χρή δὲ φύλον λέγειν -  
 τύχας βαρείας τὰς ἐμὰς κάμου πατρός.  
 ἐπεὶ δὲ κινεῖς μῦθον, ἵκετεύω, ξένη,  
 ἄγγελλ' Ὀρέστη τὰμὰ κάκείου κακά.  
 πρῶτον μὲν οἴοις ἐν πέπλοις αὐλίζομαι, 5  
 πίνω θ' ὄσω βέβριθ', ὑπὸ στέγαισί τε  
 οἴαισι ναίω βασιλικῶν ἐκ δωμάτων,  
 αὐτὴ μὲν ἐκμοχθοῦσα κερκίσιν πέπλους,  
 ἢ γυμνὸν ἕξω σῶμα καὶ στερήσομαι, 10  
 αὐτὴ δὲ πηγὰς ποταμίους φορουμένη,  
 ἀνέορτος ἱερῶν καὶ χορῶν τητωμένη.  
 ἀναίνομαι γυναῖκας οὔσα παρθένος,  
 αἰσχύνομαι δὲ Κάστορ', ᾧ πρὶν ἐς θεοὺς  
 ἐλθεῖν ἔμ' ἐμνήστευεν, οὔσαν ἐγγενῆ.  
 μήτηρ δ' ἐμὴ Φρυγίοισιν ἐν σκυλεύμασιν 15  
 θρόνῳ κάθηται, πρὸς δ' ἔδραισιν Ἀσίδες  
 δμῶαὶ στατίζουσ', ἃς ἔπερσ' ἐμὸς πατήρ,  
 Ἴδαϊα φάρη χρυσέαις ἐζευγμέναι  
 πόρπαισιν. αἶμα δ' ἔτι πατρός κατὰ στέγας  
 μέλαν σέσηπεν, ὃς δ' ἐκείνον ἔκτανεν, 20  
 ἐς ταῦτ' αἰνῶν ἄρματ' ἐκφοιτᾷ πατρί,  
 καὶ σκῆπτρ' ἐν οἷς Ἑλλήσιν ἐστρατηλάτει  
 μαιφόνουσι χερσὶ γαυροῦται λαβῶν.  
 Ἀγαμέμνωνος δὲ τύμβος ἠτιμασμένος  
 οὔπω χοάς ποτ' οὐδὲ κλῶνα μυρσίνης 25  
 ἔλαβε, πυρὰ δὲ χέρσος ἀγλαϊσμάτων.  
 μέθη δὲ βρεχθεὶς τῆς ἐμῆς μητρὸς πόσις  
 ὁ κλεινός, ὡς λέγουσιν, ἐνθρώσκει τάφῳ  
 πέτροις τε λεύει μνήμα λάινον πατρός,  
 καὶ τοῦτο τολμᾷ τοῦπος εἰς ἡμᾶς λέγειν· 30  
 Ποῦ παῖς Ὀρέστης; ἄρά σοι τύμβῳ καλῶς  
 παρῶν ἀμύνει; ταῦτ' ἀπὼν ὑβρίζεται.

(lines 300–331)

- (i) Briefly explain the context in which this speech is made. [5]
- (ii) λέγοιμ' ἄν, εἰ χρή ... οὔσαν ἐγγενῆ (lines 1–14): what impression of Electra's character is given in these lines, and how is this reinforced by her use of language? [8]
- (iii) μήτηρ δ' ἐμὴ ... χέρσος ἀγλαϊσμάτων (lines 15–26): how does Electra convey her hostility towards Clytemnestra and Aegisthus, and her disgust at their behaviour? [7]
- (iv) Translate lines 27–32 (μέθη δὲ βρεχθεὶς ... ἀπὼν ὑβρίζεται). [5]

[Total: 25]

Euripides, *Electra*, lines 1–111, 213–431, 487–698

2 Read the following passage and answer the questions:

## ΧΟΡΟΣ

ἔμολες ἔμολες, ὦ, χρόνιος ἀμέρα,  
κατέλαμψας, ἔδειξας ἐμφανῆ  
πόλει πυρσόν, δις παλαιᾷ φυγᾷ  
πατρίων ἀπὸ δωμαίων τάλας  
ἀλαίνων ἔβα. 5  
θεὸς αὖ θεὸς ἀμετέραν τις ἄγει  
νίκαν, ὦ φίλα.  
ἄνεχε χέρας, ἄνεχε λόγον, ἴει λιτὰς  
ἔς θεούς, τύχα σοι τύχα  
κασίγνητον ἐμβατεῦσαι πόλιν. 10

## ΟΡΕΣΤΗΣ

εἶέν· φίλας μὲν ἡδονὰς ἀσπασμάτων  
ἔχω, χρόνῳ δὲ καὶ θις αὐτὰ δώσομεν.  
σὺ δ' ὦ γεραιέ, καίριος γὰρ ἦλυθες,  
λέξον, τί δρῶν ἂν φονέα τεισαίμην πατρὸς  
μητέρα τε τὴν κοινωνὸν ἀνοσίων γάμων; 15  
ἔστιν τί μοι κατ' Ἄργος εὐμενὲς φίλων;  
ἢ πάντ' ἀνεσκευάσμεθ', ὥσπερ αἱ τύχαι;  
τῷ ξυγγένωμαι; νύχιος ἢ καθ' ἡμέραν;  
ποῖαν ὁδὸν τραπώμεθ' εἰς ἐχθροὺς ἐμούς;

## ΠΡΕΣΒΥΣ

ὦ τέκνον, οὐδεὶς δυστυχοῦντί σοι φίλος. 20  
εὐρημα γάρ τοι χρῆμα γίγνεται τόδε,  
κοινῇ μετασχεῖν ἀγαθοῦ καὶ τοῦ κακοῦ.  
σὺ δ' (ἐκ βάρων γὰρ πᾶς ἀνήρησαι φίλοις  
οὐδ' ἐλλέλοιπας ἐλπίδ') ἴσθι μου κλύων·  
ἐν χειρὶ τῇ σῇ πάντ' ἔχεις καὶ τῇ τύχῃ, 25  
πατρῶον οἶκον καὶ πόλιν λαβεῖν σέθεν.

## ΟΡΕΣΤΗΣ

τί δῆτα δρῶντες τοῦδ' ἂν ἐξικοίμεθα;

## ΠΡΕΣΒΥΣ

κτανὼν Θυέστου παῖδα σὴν τε μητέρα.

(lines 585–613)

- (i) ἔμολες ἔμολες ... ἐμβατεῦσαι πόλιν (lines 1–10): briefly explain the reasons for the emotion expressed by the Chorus here, and show how this is conveyed by their use of language. [7]
- (ii) Translate lines 11–15 (εἶέν· φίλας μὲν ... ἀνοσίων γάμων;). [5]
- (iii) εἶέν· φίλας μὲν ... εἰς ἐχθροὺς ἐμούς (lines 11–19): what do we learn in these lines about Orestes' state of mind? [7]
- (iv) ὦ τέκνον, οὐδεὶς ... σὴν τε μητέρα (lines 20–28): what impression of the Old Man is given here, and in what ways does he contrast with Orestes? [6]

[Total: 25]



Homer, *Iliad* Book XXII

3 Read the following passage and answer the questions:

ἀντάρ Πηλεΐωνα προσηύδα Φοῖβος Ἄπολλων·  
 “τίπτε με, Πηλέος υἱέ, ποσὶν ταχέεσσι διώκεις,  
 αὐτὸς θνητὸς ἐὼν θεὸν ἄμβροτον; οὐδέ νύ πώ με  
 ἔγνωσ ὡς θεὸς εἶμι, σὺ δ’ ἀσπερχές μενεαίνεις.  
 ἦ νύ τοι οὐ τι μέλει Τρώων πόνος, οὐς ἐφόβησας, 5  
 οἱ δὴ τοι εἰς ἄστυ ἄλεν, σὺ δὲ δεῦρο λιάσθης.  
 οὐ μὲν με κτενέεις, ἐπεὶ οὐ τοι μόρσιμός εἶμι.”  
 Τὸν δὲ μέγ’ ὀχθήσας προσέφη πόδας ὠκὺς Ἀχιλλεύς·  
 “ἔβλαψας μ’, ἐκάεργε, θεῶν ὀλοώτατε πάντων,  
 ἐνθάδε νῦν τρέψας ἀπὸ τείχεος ἦ κ’ ἔτι πολλοὶ 10  
 γαῖαν ὀδάξ εἶλον πρὶν Ἴλιον εἰσαφικέσθαι.  
 νῦν δ’ ἐμὲ μὲν μέγα κῦδος ἀφείλεο, τοὺς δὲ σάωσας  
 ῥηιδίως, ἐπεὶ οὐ τι τίσιν γ’ ἔδεισας ὀπίσσω.  
 ἦ σ’ ἂν τισαίμην, εἴ μοι δύναμίς γε παρείη.”  
 Ὡς εἶπων προτὶ ἄστυ μέγα φρονέων ἐβεβήκει, 15  
 σευάμενος ὡς θ’ ἵππος ἀεθλοφόρος σὺν ὄχεσφιν,  
 ὅς ῥά τε ῥεῖα θέησι τитайνόμενος πεδίοιο·  
 ὡς Ἀχιλλεύς λαιψηρὰ πόδας καὶ γούνατ’ ἐνώμα.  
 Τὸν δ’ ὁ γέρον Πρίαμος πρῶτος ἴδεν ὀφθαλμοῖσι,  
 παμφαίνονθ’ ὡς τ’ ἀστέρ’ ἐπεσσύμενον πεδίοιο, 20  
 ὅς ῥά ὀπώρης εἶσιν, ἀρίζηλοι δέ οἱ αὐγαὶ  
 φαίνονται πολλοῖσι μετ’ ἀστράσι νυκτὸς ἀμολγῶ·  
 ὄν τε κύν’ Ὀρίωνος ἐπὶ κλησιν καλέουσι.  
 λαμπρότατος μὲν ὄ γ’ ἐστὶ, κακὸν δέ τε σῆμα τέτυκται,  
 καί τε φέρει πολλὸν πυρετὸν δειλοῖσι βροτοῖσιν· 25  
 ὡς τοῦ χαλκὸς ἔλαμπε περὶ στήθεσσι θέοντος.  
 ὤμωξεν δ’ ὁ γέρον, κεφαλὴν δ’ ὄ γε κόψατο χερσὶν  
 ὑπόσ’ ἀνασχόμενος, μέγα δ’ οἰμῶξας ἐγεγώνει  
 λισσόμενος φίλον υἱόν· ὁ δὲ προπάραιθε πυλάων  
 ἐστήκει, ἄμοτον μεμαῶς Ἀχιλῆϊ μάχεσθαι. 30

(lines 7–36)

- (i) τίπτε με ... μόρσιμός εἶμι (lines 2–7): what is the tone of Apollo’s speech to Achilles? [6]
- (ii) Τὸν δὲ μέγ’ ὀχθήσας ... δύναμίς γε παρείη (lines 8–14): is the reaction of Achilles justified? [6]
- (iii) Ὡς εἶπων προτὶ ἄστυ ... περὶ στήθεσσι θέοντος (lines 15–26): what effects are created by the two similes used in these lines? [8]
- (iv) Translate lines 27–30 (ὤμωξεν δ’ ὁ γέρον ... Ἀχιλῆϊ μάχεσθαι). [5]

[Total: 25]

Homer, *Iliad Book XXII*

4 Read the following passage and answer the questions:

Τρωῆσιν δ' Ἐκάβη ἀδινοῦ ἐξῆρχε γόοιο·  
 “τέκνον, ἐγὼ δειλή· τί νυ βείομαι αἰνὰ παθοῦσα,  
 σεῦ ἀποτεθνηῶτος; ὅ μοι νύκτας τε καὶ ἡμᾶρ  
 εὐχολῆ κατὰ ἄστυ πελέσκεο, πᾶσί τ' ὄνειρα  
 Τρωσί τε καὶ Τρωῆσι κατὰ πτόλιν, οἷ σε θεὸν ὧς  
 δειδέχατ'· ἦ γὰρ καὶ σφι μάλα μέγα κῦδος ἔησθα  
 ζωὸς ἐών· νῦν αὖ θάνατος καὶ μοῖρα κιχάνει.”  
 “Ὡς ἔφατο κλαίους', ἄλοχος δ' οὐ πῶ τι πέπυστο  
 Ἐκτορος· οὐ γὰρ οἷ τις ἐτήτυμος ἄγγελος ἐλθὼν  
 ἠγγεῖλ' ὅτι ρά οἱ πόσις ἔκτοθι μίμνε πυλάων,  
 ἀλλ' ἦ γ' ἴστων ὕφαινε μυχῶ δόμου ὑψηλοῖο  
 δίπλακα πορφυρέην, ἐν δὲ θρόνα ποικίλ' ἔπασσε.  
 κέκλετο δ' ἀμφιπόλοισιν ἐυπλοκάμοις κατὰ δῶμα  
 ἀμφὶ πυρὶ στήσαι τρίποδα μέγαν, ὄφρα πέλοιτο  
 Ἐκτορι θερμὰ λοετρὰ μάχης ἔκ νοστήσαντι,  
 νηπίη, οὐδ' ἐνόησεν ὅ μιν μάλα τῆλε λοετρῶν  
 χερσὶν Ἀχιλλῆος δάμασε γλαυκῶπις Ἀθήνη.  
 κωκυτοῦ δ' ἤκουσε καὶ οἰμωγῆς ἀπὸ πύργου·  
 τῆς δ' ἐλελίχθη γυῖα, χαμαὶ δέ οἱ ἔκπεσε κερκίς.  
 ἦ δ' αὐτίς δμωῆσιν ἐυπλοκάμοισι μετηύδα·  
 “δεῦτε, δύω μοι ἔπεσθον, ἴδωμ' ὄντιν' ἔργα τέτυκται.  
 αἰδοίης ἐκυρῆς ὀπὸς ἔκλυον, ἐν δ' ἐμοὶ αὐτῇ  
 στήθεσι πάλλεται ἦτορ ἀνὰ στόμα, νέρθε δὲ γούνα  
 πήγνυται· ἐγγὺς δὴ τι κακὸν Πριάμοιο τέκεσσι.  
 αἶ γὰρ ἀπ' οὔατος εἴη ἐμεῦ ἔπος· ἀλλὰ μάλ' αἰνῶς  
 δείδω μὴ δὴ μοι θρασὺν Ἐκτορα δῖος Ἀχιλλεὺς  
 μῦνον ἀποτμήξας πόλιος πεδίονδε δίηται,  
 καὶ δὴ μιν καταπαύσῃ ἀγηνορίας ἀλεγεινῆς,  
 ἦ μιν ἔχεσκ', ἐπεὶ οὐ ποτ' ἐνὶ πληθυῖ μένεν ἀνδρῶν,  
 ἀλλὰ πολὺ προθέεσκε, τὸ δν μένος οὐδενὶ εἴκων.”

(lines 430–459)

- (i) τέκνον, ἐγὼ δειλή ... καὶ μοῖρα κιχάνει (lines 2–7): explain Hecabe's strong emotions and the way she shows them in these lines. [5]
- (ii) ἄλοχος δ' οὐ πῶ ... δάμασε γλαυκῶπις Ἀθήνη (lines 8–17): show how Homer creates pathos here by the use of dramatic irony and other means. [7]
- (iii) κωκυτοῦ δ' ἤκουσε ... μένος οὐδενὶ εἴκων (lines 18–30): how do the actions and words of Andromache in these lines show that she guesses the truth but cannot face or utter it? [8]
- (iv) Translate lines 25–30 (αἶ γὰρ ἀπ' οὔατος ... μένος οὐδενὶ εἴκων). [5]

[Total: 25]

**Section B****Essay**

You must choose **one** of the two essays set on your chosen text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and aesthetic context.

**Euripides, *Electra*, lines 1–111, 213–431, 487–698****Either**

5 'In the *Electra*, Euripides has reduced a great heroic legend to a mean and sordid tale.' Discuss. [20]

**Or**

6 Do any characters in the *Electra* have any admirable qualities? [20]

**Homer, *Iliad Book XXII*****Either**

7 How important are the gods in *Book XXII*? [20]

**Or**

8 Does *Book XXII* support the view that Hector rather than Achilles is the real hero of the *Iliad*? [20]

## Section C

You must choose **one** question from this section.

**Either**

**(a) Unseen Literary Criticism**

**9**

Read the following passage and answer the questions. A translation of the passage is provided but in your answers you should refer to the Classical Greek text where appropriate.

*Iphigenia explains to her mother Clytemnestra why she is resolved to be sacrificed to Artemis in order to enable the Greek fleet to sail to Troy.*

οἷα δ' εἰσηλθέν μ', ἄκουσον, μήτερο, ἐννοουμένην· κατθανεῖν μὲν μοι δέδοκται· τοῦτο δ' αὐτὸ βούλομαι εὐκλεῶς πράξαι, παρεισά γ' ἐκποδῶν τὸ δυσγενές. δεῦρο δὴ σκέψαι μεθ' ἡμῶν, μήτερο, ὡς καλῶς λέγω· εἰς ἔμ' Ἑλλάς ἢ μεγίστη πᾶσα νῦν ἀποβλέπει,	5
κὰν ἐμοὶ πορθμός τε ναῶν καὶ Φρυγῶν κατασκαφαί τάς τε μελλούσας γυναῖκας, ἦν τι δρωσί βάρβαροι, μηκέθ' ἀρπάζειν ἔαν τούσδ' ὀλβίας ἐξ Ἑλλάδος, τὸν Ἑλένης τείσαντας ὄλεθρον, ἦν ἀνήρπασεν Πάρις. ταῦτα πάντα κατθανοῦσα ῥύσομαι, καὶ μου κλέος,	10
Ἑλλάδ' ὡς ἠλευθέρωσα, μακάριον γενήσεται. καὶ γὰρ οὐδέ τοί τι λίαν ἐμὲ φιλοψυχεῖν χρεῶν· πᾶσι γάρ μ' Ἑλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνη. ἀλλὰ μυρῖοι μὲν ἄνδρες ἀσπίσιν πεφραγμένοι, μυρῖοι δ' ἐρέτμ' ἔχοντες, πατρίδος ἠδικημένης,	15
δρωᾶν τι τολμήσουσιν ἐχθροὺς χ' ὑπὲρ Ἑλλάδος θανεῖν, ἢ δ' ἐμὴ ψυχὴ μί' οὔσα πάντα κωλύσει τάδε; τί τὸ δίκαιον τοῦτό γε; ἄρ' ἔχοιμ' ἂν ἀντειπεῖν ἔπος;	

(Euripides, *Iphigenia at Aulis*, lines 1374-1391)

**IPHIGENIA**

Listen, mother; hear what thoughts have passed across my mind. I am resolved to die; and this I want to do with honour, dismissing from me what is mean. Come now, mother, and with me consider how well I speak; to me now the whole of mighty Hellas looks; on me depends both the passage of the ships and the destruction of the Phrygians (= Trojans); and as for the women of the future, if the barbarians should do them any harm, (it is in my power) not to allow them any longer to carry them off from prosperous Greece, once they have paid the price for the destruction of Helen whom Paris snatched away. All this deliverance I shall win by dying, and my fame for setting Hellas free will be a happy one. Besides, it is not right that I should cling too fondly to my life; for you did not bear me for yourself alone, but as a public blessing to all Greeks. What! Shall countless warriors, armed with shields, those myriads holding their oars, find courage to attack the foe and die for Hellas, because their fatherland is wronged, and my one life prevent all this? What kind of justice is that? Could I find a word in answer?

- (i) How does Iphigenia try to persuade her mother that she is right to die willingly? In your answer you should include detailed reference to the language used. [8]
- (ii) How does Iphigenia's speech emphasise the importance of the Trojan War? In your answer you should include detailed reference to the language used. [8]
- (iii) Do you agree with the translation offered for *δυσγενές* (line 3), *κλέος* (line 10) and *μακάριον* (line 11)? You should include in your answer discussion of the meaning invited by the context. [4]

[Total: 20]

Or

**(b) Essay**

Answer **one** question on the theme relating to your chosen text. You are reminded that credit is given for evidence of engagement with the secondary literature.

**Either**

**Euripides, *Electra*: The House of Atreus**

- 10 Discuss the differences between Sophocles' *Electra* and Euripides' version. [20]
- 11 'While Aeschylus is concerned with justice, Euripides is interested in individuals.' Do you agree with this comparison of the *Oresteia* and Euripides' *Electra*? [20]
- 12 In what ways is your reading of Euripides' *Electra* enhanced by knowledge of the *Choephoroi*? [20]
- 13 Why do you think tragedians found the myths of the House of Atreus such productive subject-matter? [20]

Or

**Homer, *Iliad* Book XXII: Heroism and Death in Homer**

- 14 'From beginning to end a poem of death.' Is this an accurate description of the *Iliad*? [20]
- 15 'Homeric man aspires to be godlike, yet the life of the gods is shown as unenviable.' How does the *Iliad* deal with this paradox? [20]
- 16 Does either of the Homeric epics end satisfactorily? [20]
- 17 Do the *Iliad* or the *Odyssey* present different ideals of heroism? [20]

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**CLASSICAL GREEK**

**9787/01**

1 Verse Literature

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 30 minutes**

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**MAXIMUM MARK: 90**

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This document consists of **17** printed pages and **1** blank page.



### Section A: AO1

In marking the commentary questions, Examiners should be guided both by the question-specific answers below and by the extent to which candidates demonstrate understanding of the text and appreciation of the language used.

It is expected in answers that most quotations will be in Greek and refer directly to the original text. Candidates will be required to illustrate their points with linguistic examples of, for example, sound effects, choice of vocabulary, word order, metre and other rhetorical and poetic devices. While answers need not necessarily be structured as an argument, they will be more than a mere checklist of points.

#### Euripides, *Electra*, lines 1–111, 213–431, 487–698

##### 1 lines 300–331

(i) References to context that might be included:

- Electra describing her life to a stranger. One mark only if candidate omits to mention that this is her brother Orestes in disguise.
- Information conveyed by the farmer and Orestes in the Prologue.
- Reference to the fact that Orestes is travelling with his friend Pylades.
- Description of the lyric dialogue with the Chorus of Argive women in which Electra expounds her troubles. Two marks if candidates link what Electra is saying to the use of the stylistic device of the Chorus. [5]

(ii) In answer to the first part of the question, candidates might refer to aspects such as the following. Candidates may not gain full marks unless they link the aspects referred to with the question.

- Electra's eagerness to unburden herself to a friendly outsider.
- The way she reacts to the various material consequences of her fall from her former royal state.
- Her poor clothing reflecting her emotional and mental state.
- The fact that she is cut off from festivals and dances which a woman of her age and background could be expected to enjoy.
- The awkwardness she feels as a virgin (even though married) in the company of married women and what this reveals of her character.
- The way in which exclusion from religious rituals means that Electra is also excluded from social events and interaction and the impact of this on her.

In answer to the second part of the question, candidates should focus on items of vocabulary and linguistic devices such as emphasis used by Electra to reinforce the impression given of her character. A maximum of 3 out of 4 marks is awarded if Greek is not used. [8]



- (iii) Candidates should use quotation and close reference to the text to illustrate how Electra uses language to convey the emotions of hostility and disgust referred to in the question. To achieve above 5 marks candidates must demonstrate some sophistication in discussing the effect of individual points and show sensitivity to the overall tone of the passage.

Suggestions:

hostility: the luxurious and idle lifestyle of Clytemnestra contrasts with that of Electra; the stay-at-home usurper offensively drives his victim's chariot; Aegisthus 'haughtily' takes in his 'murderous hands' the sceptre once used to command a great army.

disgust: references to 'spoils of Troy' and 'Asian slaves' in 'Trojan garments' suggest both that the new regime in Mycenae resembles oriental despotism, and that Clytemnestra is unjustifiably enjoying spoils won by the husband she killed. Ominous description of Agamemnon's 'black blood' (enjambement of adjective for emphasis).

The neglect of Agamemnon's tomb, shocking to Greek sentiment. [7]

- (iv) Translation is marked out of 15, divided by 3.

μέθη δὲ ... τάφῳ [5]  
πέτροις τε ... λέγειν [5]  
Ποῦ ... ὑβρίζεται [5]

[5]

## Euripides, *Electra*, lines 1–111, 213–431, 487–698

### 2 lines 585–613

- (i) In answer to the first part of this question candidates may refer to a number of different reasons for the emotion displayed by the Chorus here:

- Joyful response to preceding recognition scene between Electra and Orestes.
- The women of Argos welcome Orestes' return and its promise of revenge.
- Orestes is seen as bringing victory.
- The Chorus address Electra and the gods directly, believing in their power to intercede for them.

In showing *how* this emotion is conveyed by the Chorus' use of language candidates should quote from and refer to the text. The best candidates will show real engagement with the Greek text and a sensitive appreciation of the poetic effect of the language.

Suggestions:

- Use of repetition: repetition of opening 'you have come' gives emphasis and conveys heightened emotion.
- Use of imagery: image of Orestes as a torch, bringing light (and picking up a recurrent image in Aeschylus' *Oresteia*).
- 'unhappy, wandering': enjambement of participle for emphasis.

- 'bringing our victory': military imagery perhaps suggests this is a domestic equivalent of the Trojan campaign.
- 'dear friend': emotional direct address to Electra.
- 'prayers to the gods' who are assumed to oversee and guarantee justice – further emphatic repetition with 'good luck'. [7]

(ii) Translation is marked out of 15, divided by 3.

εἶέν ... δώσομεν [5]  
 σὺ δ' ... λέξον [5]  
 τί δρῶν ... γάμων [5]

[5]

(iii) There is a good deal to say here about Orestes' state of mind at this point.

Suggestions:

- Orestes acknowledges the Chorus' joyful greeting, but is realistic about the challenges ahead.
- As he comes down to earth after the joy of the recognition scene Orestes appears young and vulnerable (a Telemachus figure) in putting himself in the hands of the Old Man and asking advice.
- The timeliness of this mentor's arrival picks up the Chorus' point about good luck and divine help.
- Orestes is conscious of the enormity of the task ahead.
- Orestes fears he may be without other friends.
- He concludes with a series of questions, e.g. who are to be his allies; is he to operate by night or in the light; what should be his approach to his adversaries? These reflect his uncertainty and anxiety. [7]

(iv) Candidates need to quote from and refer to the text in describing the impression of the Old Man given here. Award a maximum of 4 marks if there are no linguistic or stylistic points.

- 'my child' casts the Old Man as concerned and paternal.
- He casts himself as a constant friend, through good and bad times.
- He offers positive and practical advice.
- He is direct, in response to Orestes' question: how are the royal house and the city to be restored? he responds: Orestes must kill Aegisthus and Clytemnestra (neither named, but identified as 'son of Thyestes' and 'your mother'). [6]

Homer, *Iliad Book XXII*

## 3 lines 7–36

- (i) The overall tone is mocking, provocative, sarcastic. Candidates should quote from and refer to the Greek in their answers. Award a maximum of 4 marks if no Greek is used.

Suggestions:

- The opening question ‘why?’ stresses the pointlessness of pursuing a god.
- The patronymic ‘son of Peleus’ underlines Achilles’ mortality.
- ‘swift feet’ used ironically: swift-footed Achilles is nonetheless powerless against Apollo.
- Explicit juxtaposition of ‘mortal’ and ‘immortal god’ – stress on Achilles ‘not even yet’ having recognised his adversary.
- Enjambement stressing climactic ‘that I am a god’.
- Irony of ‘you rage incessantly’, because it is to no avail.
- Taunting question about ‘toil over the Trojans’ as against Achilles’ current wasted effort.
- Contrast between Trojans in city and Achilles on his fool’s errand.
- The last line rubbing in the galling truth: ‘you will not kill me ... since I am not destined to die’. [6]

- (ii) Overall the reaction of Achilles is justified: bold and angry but dignified. To achieve full or almost full marks candidates must engage with all aspects of the question and show sensitivity to the language used.

Examples of language used to convey this impression could include:

- ‘You have foiled me’: emphatic opening verb giving the gist.
- Apollo uses formulaic description ‘god who works from afar’ and Achilles in turn quotes back at him ‘most cruel of all gods’: unusually direct criticism, but stressing a real characteristic of Homeric gods.
- ‘You have turned me here from the wall’: rueful acknowledgement by Achilles that he has been led astray.
- ‘many men would have bitten the ground’: characteristic might-have-been expression.
- ‘but as it is’ marks return to less palatable reality.
- Achilles objects that he has been robbed of great glory, something he especially craves.
- He had no chance against divine partiality; enjambement of adverb for emphasis.
- Achilles has to acknowledge the invulnerability of which Apollo boasted, though this belittles the god because he is not subject to risk or cost.
- Achilles’ threat to a god is extraordinary even from him.
- A bitter ending ‘if I only had the power’ because, crucially, Achilles does not. [6]

(iii) Accumulation of similes gives emphasis. Award a maximum of 5 marks if no Greek is used. The best candidates will show a sensitive appreciation of the poetic effect of the language.

- First simile, short but effective, Achilles compared to a fast horse: 'speeding', the opening participle stresses the point of comparison. The power, energy and elegance of animals a major theme of Homeric similes.
- This simile part of a composite picture with hero as lion, winner of prizes, etc. as Achilles is.
- The simile perhaps takes the reader forward to the funeral games in *Book XXIII*.
- The reference to 'with a chariot' could call to mind Achilles dragging the body of Hector behind his chariot later on in *Book XXII*.
- The force of 'runs easily': a different sort of ease, to balance that of the gods.
- Second simile, more fully developed, Achilles is compared to a star.
- Simile focalised through Priam (we see Achilles through his eyes).
- 'all-gleaming': again opening participle stresses main point (simile suggested by bronze breastplate).
- 'its rays shine brightly among the many stars': as Achilles stands out among heroes. Reference to 'at dead of night' in contrast: lead-in to the sinister aspects to come.
- 'brightest of all, yet a sign of evil' continues the theme of Achilles representing a force of destruction.
- 'brings much fever on wretched mortals': as devastating as the imminent destruction of Troy; the final phrase universalises the point. [8]

(iv) Translation is marked out of 15, divided by 3.

ὤμωξεν ... ἀνασχόμενος	[5]
μέγα ... υἱόν	[4]
ὁ δὲ ... ἐστήκει	[3]
ἄμοτον ... μάχεσθαι	[3]

[5]

Homer, *Iliad Book XXII*

## 4 lines 430–459

(i) In answer to the first part of the question, candidates will give the reasons for Hecabe's strong emotions at this point.

- Reminder of Hecabe's status as mother of Hector (who has been killed by Achilles). She is queen of Troy and representative of its mourning women.
- References to Hector as he was: 'you were my boast in the city': maternal pride, whose ground is no more – 'a help to all': Hector as prince, heir and kindly protector of the city – line 5: 'they greeted you as a god': understandable exaggeration, and a reminder of the godlike status and aspiration of heroes.
- Hector is both a public and a private loss.

The second part of the question asks candidates to indicate *how* Hecabe conveys her emotion.

Suggestions:

- 'My child': pathos of this opening address to a dead adult.
- 'why now should I live?': bitter rhetorical question.
- 'now that you are dead': enjambement of crucial phrase; constant interplay of mother and son.
- 'while you lived': painful enjambement of the crucial qualification.
- 'but now': these words as usual bring reader back to reality – 'fate and death have caught up with you': as the *Iliad* constantly stresses, they catch up with us all, but there is pathos in prematurity.

Award a maximum of 4 marks if no Greek is used.

[5]

(ii) Candidates should quote from and refer closely to the text in their answer. To achieve 6 to 7 marks candidates must demonstrate some sophistication and show sensitivity to the overall tone of the passage.

Examples of dramatic irony:

- 'but his wife knew nothing as yet': both Hector's mother and the reader know more than Andromache does.
- 'she was weaving at the loom': typical female activity in Homer, but the household for whose benefit she works has now lost its mainstay.
- Preparations for hot bath full of pathos and irony; the grim truth makes the preparations pointless.

Pathos – reference to wife who is now a widow.

Understatement – 'her husband remained outside the gates' (when others are gathered safe within): powerfully understated by not adding 'and dead'.

Contrast – 'in the innermost part of the house': in contrast to the exposed battlefield, and not yet reached by the news from there. [7]

(iii) Andromache's actions and words as she hides the truth from herself could include:

- 'she heard *the shrieks*': significant first word for emphasis.
- 'her limbs reeled ... the shuttle fell to the floor': immediate involuntary physical reaction.
- 'let us see what deeds have been done': euphemistic vague uncertainty.
- 'I heard the voice of my honoured mother-in-law': who would most obviously be lamenting for her son.
- 'my heart leaps to my mouth': physical reaction again, expressing what her words cannot.
- 'some evil is near for the sons of Priam': again ironically vague.
- 'far from my ear be the word': apotropaic disclaimer.
- Towards the end of the passage Andromache appears to be close to acknowledging that Achilles has killed Hector.
- Summary of his qualities in the closing lines reads like an obituary.

Award a maximum of 5 marks if no Greek is used. To achieve full or almost full marks candidates must engage with all aspects of the question and show sensitivity to the language used. [8]

(iv) Translation is marked out of 15, divided by 3.

αἶ γὰρ ... ἔπος	[2]
ἀλλὰ ... δίηται	[6]
καὶ δὴ ... ἀλεγεινῆς	[2]
ἢ μιν ... εἰκῶν	[5]

[5]

## Section B

Essays are marked in line with the scheme below. Candidates will not tend to show *all* the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate impressive control of their material, an ability to select and to analyse in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context and for engagement with secondary literature where relevant. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Close analysis of text. Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text.	7–8	Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	11–12
4	Ability to analyse the text. Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the set text.	5–6	Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	8–10
3	Some analysis of text. Some historical, political, social and cultural knowledge. Fair knowledge of text, though superficial and/or lacking in general context.	3–4	Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	5–7
2	Weak analysis of text. Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	1–2	Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	3–4
1	No attempt at analysis of text. Random evidence of knowledge of text/wider context.	0	Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–2

### Indicative Content

Euripides, *Electra*, lines 1–111, 213–431, 487–698

**5 'In the *Electra*, Euripides has reduced a great heroic legend to a mean and sordid tale.' Discuss.**

For AO1 candidates should show accurate knowledge of the prescribed sections of the play; they should also have some idea of other relevant parts of the play. Knowledge of the different treatments of the myth in Aeschylus, Sophocles and elsewhere in Euripides will be rewarded – if accurate and appropriate. In their answer candidates should focus on: Electra's physical condition and marital status; the reasons Electra herself gives for her unhappiness and for her desire to kill her mother; Orestes' unwillingness to reveal himself immediately, his fear of political and other consequences, his seeming lack of resolution when it comes to murdering his mother.

For AO3 it is clear that candidates will need in some way to define 'great heroic legend' and 'mean and sordid tale'. Good answers will almost certainly argue that there is no doubt that Euripides' take on the myth seems idiosyncratic (as compared to both Aeschylus and Sophocles). (To substantiate this point it would be a good idea to refer to and interpret the ridicule Electra directs at the Old Man's description of the signs of Orestes' presence; to the Chorus' expressed disbelief in myth, and to the strange *deus ex machina* which, by its tone, leaves some readers with an unsatisfactory feeling regarding the ending of the play.) It is possible to argue in a number of ways: the legend was always in essence mean and sordid, involving as it does mariticide and matricide; by reducing what was a great heroic legend to a mean tale Euripides has introduced some necessary and bracing realism into the genre (note here the pained reaction of both Orestes and Electra once they have actually killed their mother); it is clear from this play that Euripides has already embarked on his mutilation of the tragic form. The points mentioned in parenthesis above could also be used in support of candidates' answers.

**6 Do any characters in the *Electra* have any admirable qualities?**

For AO1 accurate knowledge of all the characters is required. This obviously includes Orestes, Electra and Clytemnestra; but good answers will also deal with Electra's husband, the Old Man, the Messenger and the Chorus.

For AO3 answers will have to be well organised, either by character or by characteristics, or by reaction to events. Answers could argue either way or in a variety of ways in relation to whether any characters are admirable (the most obvious candidate for admiration is Electra's husband, because of his sensitive treatment of his difficult, disappointed royal bride). However, the best discussions will put their answers in a context that understands that character, and how to judge it, is one of the play's most important themes (note here, for instance, Orestes' reaction to Electra's husband, explicitly stating that goodness of character is not connected to birth). Some points that might be raised are: the need Orestes feels to rely on Electra; Electra's very clear disappointment in her reduced material circumstances; the murder of an unsuspecting Aegisthus as a sacrifice; Clytemnestra's self-justification; the despair and confusion experienced by Orestes and Electra following the murder. It will also be perfectly possible to argue that we must be careful not to impose anachronistic concepts of what is or is not admirable. For instance, taking revenge on the murderers of one's father could be, and was often, deemed laudable in the ancient world, although it is true that there too there is no universal agreement about that (see e.g. *Eumenides*). Answers that sensibly deal with whether it is important that the characters are admirable or not will be credited although such arguments are not required for high marks.



## Homer, *Iliad* Book XXII

### 7 How important are the gods in *Book XXII*?

For AO1 candidates should refer accurately to the appropriate scenes in *Book XXII*. These include: Apollo's exchange with Achilles at the beginning of the book; the appeals to the gods made by various characters; the very important moment when Zeus seems to doubt whether Hector should die and Athene has to remind him of what is fated; the gods as spectators of the single combat; Athene's involvement in Hector's final demise.

AO3: from the above list it should be clear that the role of the gods in the conflict between Hector and Achilles is substantial. Given that the question asks 'how important' the expectation will be that candidates will evaluate the relative importance of each instance of divine involvement. A powerful argument, for instance, would be that the way that Athene tricks Hector into staying outside the walls and fighting Achilles is crucial. On the other hand, while the gods discuss whether Hector should be spared, it is clear – as Athene reminds Zeus – that Hector is fated to die. This might lead to a discussion of whether the gods control fate or vice versa. Should the latter be favoured, the candidate's argument would be against the importance of the gods.

Candidates should also deal with the way Achilles addresses Apollo (i.e. with considerable and surprising contempt and frustration), and the way in which Achilles' behaviour towards Hector as he is dying and after he is dead seems to offend against all religious convention. Yet Achilles is protected and favoured by the gods. In this case the gods are important in one sense (they provide protection, etc.), but not in another (they do not necessarily determine behaviour).

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

For AO1 candidates will need to focus not only on the actual duel between Achilles and Hector, but also on the way Homer characterises each hero in advance of their contest, and on the responses of both Trojans and Greeks to Achilles' victory. In particular, careful attention needs to be paid to the imagery and similes with which the two heroes are described.

For AO3 there will need to be some discussion of what constitutes a hero, if indeed it is any one thing. Reference to other parts of the *Iliad* will be credited where accurate and appropriate. On the basis of what we are told in *Book XXII* it is in fact quite difficult to argue that Hector is the real hero of the poem. What we certainly encounter in this book is the awe-inspiring extremes of behaviour that characterise Achilles: he is prepared to insult the god Apollo; he is described as a mountain snake, maddened by poisonous herbs; he is described as like the god of war. Having very quickly fatally wounded Hector, he responds to Hector's plea for proper burial by saying he would like to eat the dead Trojan. After Hector's death, he is of course pleased to mutilate Hector's body in a way that is both gruesome and theatrical. If the Homeric hero is to be judged by how far he is prepared to go, by how extraordinary his actions are, then Achilles is clearly without equal.

However, it is still worth looking at Hector, perhaps as a different type of hero. Hector is more reflective, and in his inner reflections he reveals his concern for the Trojan army, and the Trojans more generally. He considers various courses of action, something we never see Achilles do. On the other hand, running away when seeing one's opponent, as Hector does, is not the mark of a hero. In contrast again, Hector confronts the inevitability of his death with genuine nobility.

No one answer is expected, but whether arguing that Hector is or is not the real hero, all views must be well argued and well supported from the text.

## Section C

Candidates choose **one** question from this section.

**Either (a) Unseen Literary Criticism or (b) Essay**

**(a) Unseen Literary Criticism, Question 9**

**9 (i) and (ii)** Marks are awarded in line with the band descriptors below.

Level	AO2 Descriptor	Marks	AO3 Descriptor	Marks
5	Candidate's points cover a wide range of stylistic device. The points made show clear understanding of the Classical Greek.	4	Candidate offers a full number of points which cover a wide range of content. These points are fully explained.	4
4	Candidate offers a full number of points, though less wide ranging than those in Level 5. The points made show a clear understanding of the Classical Greek.	3	Candidate offers a full number of points, though less wide ranging than those in Level 5. These points are fully explained.	3
3	Candidate offers little range of stylistic device. They nonetheless show a clear understanding of the Classical Greek.	2	Candidate offers little range of content and points may be basic in nature but are well explained.	2
2	Candidate either offers a small number of points that show a clear understanding of the Classical Greek or a larger number of points that reveal a mistaken understanding of the Classical Greek.	1	Candidate either offers a small number of points that are well explained or a larger number of points that lack some explanation.	1
1	Candidate only offers points that reveal a mistaken understanding of the Classical Greek.	0	Candidate only offers points that are insufficiently explained.	0

- (iii) The marks for this question are awarded in accordance with the level descriptors below, but with the proviso that all answers should include reference to the translation given, as required by the question; failure to do so limits the candidate to no more than a Level 3 mark.

Level	AO2 Descriptor	Marks
4	Candidate comments on each adjective, and offers a reasonable understanding, clearly explained, of the meaning in each instance. For each word, the candidate also discusses the merits of the translation given.	4
3	Candidate comments on each word, and offers a reasonable understanding, clearly explained, of the meaning in each instance.	3
2	Candidate either does not comment on each word, or they reveal at times a flawed understanding of the word's meaning, and/or their answer is insufficiently explained.	1, 2
1	The candidate either does not comment on any word or offers only comments that lack reasonable understanding.	0

**Indicative Content**

- 9 (i) AO2: Candidates must apply their knowledge of linguistic structures and literary features to the unseen passage.

Candidates' explanations should include an indication of how these ideas are conveyed and emphasised through literary techniques

AO3: Candidates' comments should be fully developed and should reflect analytical and critical thinking skills.

In commenting on the passage candidates may refer to points such as those listed below:

- She has to die.
- She wishes therefore to do this nobly, casting aside base behaviour.
- All of Greece – a great country – is looking at her and it is in her power to prevent further women being snatched from Greece.
- Her death will help to set Greece free and so her fame will be wonderful.
- It is inappropriate for her to be too fond of living.
- She belongs to all of Greece, not just her mother.
- Thousands and thousands of men are ready to go to Troy and to die on behalf of Greece; it would be wrong for just one life to prevent this.
- If she refused to die it would not be right, and she could have nothing to say in her defence.

- (ii) AO2: As above, candidates' explanations should include an indication of how these ideas are conveyed and emphasised through literary techniques.

AO3: The candidate should identify details that show the importance of the Trojan War, and use their knowledge of stylistic devices to show how these are emphasised by the passage.

The details that show the importance of the Trojan War could include the following:

- The war involves all of Greece, a very great nation.
- The freedom of Greece is at stake.
- Thousands of men are ready to risk their lives.
- If Greece makes the Trojans suffer for Paris' theft of Helen, future women will be safe.
- It is worth Iphigenia sacrificing her life.
- If Iphigenia does contribute to the war through her death, she will obtain great glory.

- (iii) This question is marked in line with the grid on page 12.

**(b) Essay**

Essays are marked in line with the scheme below. Candidates will not tend to show *all* the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit is given for a well-expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text and the theme text.	4	Authoritative selection of appropriate material. Close analysis of theme. Engagement with secondary literature. Sensitive approach to poetic devices and confident use of technical terms. Well-structured, well-developed and coherent response.	14–16
4	Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the set text and the theme text.	3	Relevant selection of material. Ability to analyse the theme. Familiarity with secondary literature. Ability to identify poetic devices and some use of technical terms. Clear and logically structured response.	11–13
3	Some historical, political, social and cultural knowledge. Fair knowledge of set text and theme text, though superficial and/or lacking in general context.	2	Material selected but not always to best effect. Some analysis of theme. Some knowledge of secondary literature. Occasional correct use of technical terms. Structure and development of the response unconvincing.	8–10
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the set text and theme text.	1	Material unfocused. Weak analysis. Attempt at correct use of technical terms but some confusion; no progression of argument.	5–7
1	Random evidence of knowledge of set text/theme text and wider context.	0	Basic material; no attempt at analysis of theme. No evidence of technical terms. Little attempt at structuring the response.	1–4

## Indicative Content

## The House of Atreus.

**11 'While Aeschylus is concerned with justice, Euripides is interested in individuals.' Do you agree?**

**AO1** Candidates should demonstrate sufficient and relevant knowledge of the *Oresteia* and of Euripides' play *Electra*. They must apply this knowledge to the theme of justice, but they should also describe how both playwrights are interested in individual characters. For example Aeschylus is certainly interested in the theme of justice in all three of his plays, particularly the *Choephoroi*. However, he is also obviously interested in individuals, for example his depiction of Cassandra in the *Agamemnon*. Candidates should also gain credit for discussing prominent characters from Euripides' *Electra*, such as Clytemnestra and Electra herself.

**AO3** Candidates should gain credit for handling the argument in a balanced way. While the quotation in the title contains a fair element of truth, candidates should be aware that both Aeschylus and Euripides are skilled in characterisation (as discussed above). The best candidates should analyse the difference between Aeschylus' and Euripides' techniques of characterisation and how they describe the same characters, such as Clytemnestra, Electra and Orestes, in different ways.

Candidates should also discuss whether Orestes' killing of Aegisthus and Clytemnestra in the *Choephoroi* can be seen as morally justified in both plays. While there is more emphasis in the *Oresteia* than in Euripides' *Electra* on the theme of justice, candidates may wish to argue that Euripides is still concerned with justice and they should earn credit if they do this persuasively.

Probably more candidates will agree with the quotation that Aeschylus is more concerned with justice than Euripides and they should demonstrate this with detailed reference to the plays. Candidates could also consider other themes that both playwrights are interested in, such as revenge and obedience to the gods. Candidates should earn credit for being aware of how both playwrights are affected by their historical context. For example, they might argue that Aeschylus wishes to uphold the authority of the Areopagus and the central democratic Athenian state against its critics. Above all candidates should be rewarded for showing understanding of the plays of both authors and for the sophistication and clarity of their argument.

**12 In what ways is your reading of Euripides' *Electra* enhanced by knowledge of the *Choephoroi*?**

**AO1** Candidates should display accurate and relevant knowledge of both plays, especially in relation to which characters are used, how they are characterised, the sequence of events and so on. Some knowledge should also be displayed of the cultural importance of the *Oresteia* within late fifth-century Athens, and the fact that – uniquely – it seems to have been re-performed at the Great Dionysia sometime in the 420s. Euripides' play comes after that re-performance, but its date is uncertain.

**AO3** The focus here should be on whether and to what extent a reading of Euripides' play is enhanced by knowing Aeschylus' play. Candidates should consider the different ways in which the two plays investigate the theme of fate, here the role that the House of Atreus plays in determining the events of the plays. It is possible to argue that a perfectly respectable reading of *Electra* could be produced without reference to *Choephoroi*. After all, there are many texts that we know were written but which are not extant and against which we cannot read later versions (e.g. *Oedipus*). However, the *Oresteia* carried special cultural weight in fifth-century Athens. Some critics – e.g. Goldhill – would say that reading Aeschylus' trilogy is essential to the understanding of Athenian tragedy. Furthermore, the subject of the consequences of the Trojan War was one of

the most commonly treated of all mythical areas in tragedy. Bearing these general points in mind, it is likely that our reading of Euripides' play will be enhanced by reading *Choephoroi* as well, not least because both Euripides and his audience would have been so familiar with Aeschylus' treatment.

In particular, there should be a focus on at least one element of Euripides' play that can be read in conjunction with *Choephoroi*. That could be the different characterisations of Orestes, Electra and Clytemnestra in the two plays; or the different roles played by gods; or Euripides' famous rewriting of the recognition scene. Extracted from these comparisons, one would expect to see some sort of argument made either about how tragedy had developed, or the nature of Euripidean tragedy, e.g. as ironic, provocative, sceptical, paradoxical, and so on.

### 13 Why do you think tragedians found the myths of the House of Atreus such productive subject matter?

**AO1** Candidates will need to show sufficient knowledge of the details of the myths of the House of Atreus. They should explain that Atreus murdered the other sons of his brother Thyestes, leading to the hostility between Agamemnon and Aegisthus. They should refer to Agamemnon's sacrifice of his daughter Iphigenia, and Clytemnestra and Aegisthus' murder of Agamemnon on his return from Troy. They should also describe how Orestes and Electra successfully avenged their father by killing Clytemnestra and Aegisthus many years later. They might also describe how Orestes was pursued by the Furies, but eventually was acquitted by the Areopagus.

**AO3** Candidates should consider what the tragedians would be looking for in a myth to entertain and move their audience in the theatre. The myths of the House of Atreus are so effective because they raise questions about our essential moral principles, such as our responsibilities to our family and justifiable homicide. They raise the issue of when revenge is justified and what should we do when we have conflicting duties and obligations. The stories continue across several generations and contain many striking characters. They give rise to great scope for dispute and discussion and thus it was easy enough for the Athenian tragedians to provide an appropriate role for the Chorus. The myths also raised fundamental questions for the Athenians about the relationship between men and women and humans and the gods. They are part of the 'back-story' of Homer's epics, but Homer had left a great deal of scope for the stories to be told in different ways and all three of the great Athenian tragedians take advantage of this.

The strongest candidates should show some awareness of how the different tragedians handled these myths and what impact they might have had on their audience.

### Heroism and Death in Homer.

#### 14 '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.

## 16 Does either of the Homeric epics end satisfactorily?

**AO1** Candidates need to show accurate and relevant knowledge of the latter books of both the *Iliad* and the *Odyssey*. They should gain credit for referring to the death of Hector and the funeral of Patroclus, but above all they should discuss in detail Priam's mission to recover Hector's body from Achilles. They should be able to refer to Priam's conversation with Achilles. They should also show knowledge of Hector's funeral. For the *Odyssey*, they should be familiar with Odysseus' proofs of his identity to Penelope and the details of their reunion. They should also discuss the arrival of the dead suitors in the Underworld and how Athena ends the fighting between Odysseus, Laertes and Telemachus and the families of the slaughtered suitors.

**AO3** Candidates will need to show a clear idea of what makes a satisfactory ending for an epic poem. Most candidates should show an appreciation of the literary power of *Book 24* of the *Iliad*; for example the lines when Priam kisses the hands of Achilles show the extent of his love for his dead son Hector. The dialogue between Priam and Achilles reveals their recognition of their common humanity and mortality. The best candidates will demonstrate how the description of Hector's funeral and the mourning of Andromache, Hecabe and Helen predict the eventual fall of Troy and provide an appropriate ending to the *Iliad*. Credit should also be given to candidates who bring in themes from *Books 22* and *23*, such as Hector's death and Achilles' grief for Patroclus. However, the main focus should be on *Book 24* and how it resolves many of the questions raised throughout the epic.

Candidates' assessment of the end of the *Odyssey* should appreciate both its positive and negative aspects. They could either discuss all of the last three books or concentrate on the problems in *Book 24*. Candidates should certainly show some appreciation of the drama of the slaughter of the suitors, the charm of Penelope's test for Odysseus to prove his identity and the emotional effect created by the emphasis on the long and drawn-out reunion of husband and wife. However, they should also show some understanding of problematic passages such as the reception of the suitors in the Underworld, Odysseus' meeting with Laertes, and Athena's role as a 'deus ex machina' in ending the conflict with the families of the suitors that Odysseus has just killed.

The best candidates should be able to compare and contrast both endings and we should usually expect a more favourable assessment of the ending of the *Iliad* than that of the *Odyssey*.







UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**CLASSICAL GREEK**

**9787/02**

2 Prose Literature

**For Examination from 2010**

SPECIMEN PAPER

**2 hours**

Additional Materials: Answer Paper/Booklet

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

This paper is in **two** sections.

Answer **all** questions on **both** passages from your chosen text.

**Section B:** choose **one** of the two essays set on your chosen prescribed text.

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This document consists of **6** printed pages.



## Section A

Answer **both** questions on your chosen prescribed text.

**Plato, *Symposium*, 201d–215a3**

1 Read the following passage and answer the questions:

- ὅτε γὰρ ἐγένετο ἡ Ἀφροδίτη, εἰσιῶντο οἱ θεοὶ οἳ τε ἄλλοι καὶ ὁ τῆς Μήτιδος υἱὸς Πόρος. ἐπειδὴ δὲ ἐδείπνησαν, προσαιτήσουσα οἶον δὴ εὐωχίας οὔσης ἀφίκετο ἡ Πενία, καὶ ἦν περὶ τὰς θύρας. ὁ οὖν Πόρος μεθυσθεὶς τοῦ νέκταρος, οἶνος γὰρ οὐπω ἦν, εἰς τὸν τοῦ Διὸς κῆπον εἰσελθὼν βεβαρημένος ἠΐδεν. ἡ οὖν Πενία ἐπιβουλεύουσα διὰ τὴν αὐτῆς
- 5 ἀπορίαν παίδιον ποιήσασθαι ἐκ τοῦ Πόρου, κατακλίνεται τε παρ’ αὐτῶ καὶ ἐκύησε τὸν ἔρωτα. διὸ δὴ καὶ τῆς Ἀφροδίτης ἀκόλουθος καὶ θεράπων γέγονεν ὁ Ἔρως, γεννηθεὶς ἐν τοῖς ἐκείνης γενεθλίοις, καὶ ἅμα φύσει ἐραστὴς ὢν περὶ τὸ καλὸν καὶ τῆς Ἀφροδίτης καλῆς οὔσης. ἄτε οὖν Πόρου καὶ Πενίας υἱὸς ὢν ὁ Ἔρως ἐν τοιαύτῃ τύχῃ καθέστηκεν. πρῶτον μὲν πένης ἀεὶ ἐστὶ, καὶ πολλοῦ δεῖ ἀπαλός τε καὶ καλός, οἶον οἱ πολλοὶ οἴονται,
- 10 ἀλλὰ σκληρὸς καὶ ἀνχηρὸς καὶ ἀνυπόδητος καὶ ἄοικος, χαμαιπετὴς ἀεὶ ὢν καὶ ἄστρωτος, ἐπὶ θύραις καὶ ἐν ὁδοῖς ὑπαίθριος κοιμώμενος, τὴν τῆς μητρὸς φύσιν ἔχων, ἀεὶ ἐνδεία ξύνοικος. κατὰ δὲ αὐτὸν πατέρα ἐπίβουλος ἐστὶ τοῖς καλοῖς καὶ τοῖς ἀγαθοῖς, ἀνδρεῖος ὢν καὶ ἴτης καὶ σύντονος, θηρευτὴς δεινός, ἀεὶ τινας πλέκων μηχανάς, καὶ φρονήσεως ἐπιθυμητὴς καὶ πόριμος, φιλοσοφῶν διὰ παντὸς τοῦ βίου, δεινὸς γόης καὶ
- 15 φαρμακεὺς καὶ σοφιστής:

(Plato, *Symposium*, 203b–e)

- (i) Translate lines 1–5 (ὅτε γὰρ ἐγένετο ... ἐκύησε τὸν ἔρωτα). [5]
- (ii) Focusing on this passage, explain how it is central to Diotima’s argument that Eros should be ἐραστὴς περὶ τὸ καλὸν (line 7). [9]
- (iii) ἄτε οὖν Πόρου ... φαρμακεὺς καὶ σοφιστής (lines 7–14): with close reference to the Greek, show how Plato makes this a vivid and compelling portrayal of Eros. [6]

[Total: 20]

Plato, *Symposium*, 201d–215a3

2 Read the following passage and answer the questions:

πάνυ γε, εἶπεῖν τὸν Ἀλκιβιάδην· ἀλλὰ τίς ἡμῖν ὄδε τρίτος συμπότης; καὶ ἅμα μεταστρεφόμενον αὐτὸν ὄραν τὸν Σωκράτη, ἰδόντα δὲ ἀναπηδήσαι καὶ εἶπεῖν· ὦ Ἡράκλεις, τουτὶ τί ἦν; Σωκράτης οὗτος; ἔλλοχῶν αὖ με ἐνταῦθα κατέκεισο, ὥσπερ εἰώθεις ἐξαίφνης ἀναφαίνεσθαι ὅπου ἐγὼ  
5 ὦμην ἦκιστά σε ἔσεσθαι. καὶ νῦν τί ἦκεις; καὶ τί αὖ ἐνταῦθα κατεκλίνης; ὡς οὐ παρὰ Ἀριστοφάνει οὐδὲ εἰ τις ἄλλος γελοῖος ἔστι τε καὶ βούλεται, ἀλλὰ διεμηχανήσω ὅπως παρὰ τῷ καλλίστῳ τῶν ἔνδον κατακείσει;

καὶ τὸν Σωκράτη· Ἀγάθων, φάναι, ὄρα εἴ μοι ἐπαμύνεις· ὡς ἐμοὶ ὁ τούτου ἔρωσ τοῦ ἀνθρώπου οὐ φαῦλον πρᾶγμα γέγονεν. ἀπ' ἐκείνου γὰρ τοῦ  
10 χρόνου, ἀφ' οὗ τούτου ἠράσθην, οὐκέτι ἔξεστί μοι οὔτε προσβλέψαι οὔτε διαλεχθῆναι καλῶ οὐδ' ἐνί, ἢ οὔτοσι ζηλοτυπῶν με καὶ φθονῶν θαυμαστὰ ἐργάζεται καὶ λοιδορεῖται τε καὶ τῷ χεῖρε μόνις ἀπέχεται. ὄρα οὖν μή τι καὶ νῦν ἐργάσῃται, ἀλλὰ διάλλαξον ἡμᾶς, ἢ ἐὰν ἐπιχειρῇ βιάζεσθαι, ἐπάμυνε, ὡς ἐγὼ τὴν τούτου μανίαν τε καὶ φιλεραστίαν πάνυ ὀρρωδῶ.

15 ἀλλ' οὐκ ἔστι, φάναι τὸν Ἀλκιβιάδην, ἐμοὶ καὶ σοὶ διαλλαγή. ἀλλὰ τούτων μὲν εἰσαῦθις σε τιμωρήσομαι· νῦν δέ μοι, Ἀγάθων, φάναι, μετάδος τῶν ταινιῶν, ἵνα ἀναδήσωμεν καὶ τὴν τούτου ταυτηνὴ τὴν θαυμαστὴν κεφαλὴν, καὶ μή μοι μέμφηται ὅτι σὲ μὲν ἀνέδησα, αὐτὸν δὲ νικῶντα ἐν λόγοις  
20 πάντας ἀνθρώπους, οὐ μόνον πρῶην ὥσπερ σύ, ἀλλ' αἰεὶ, ἔπειτα οὐκ ἀνέδησα.

(Plato, *Symposium*, 213b–e)

- (i) πάνυ γε, εἶπεῖν ... τῶν ἔνδον κατακείσει; (lines 1–7): with close reference to the Greek, how does Plato characterise Alcibiades? [6]
- (ii) καὶ τὸν Σωκράτη ... φιλεραστίαν πάνυ ὀρρωδῶ (lines 8–14): Focusing on this passage, describe and identify the main features of Socrates' view of love. [9]
- (iii) Translate lines 15–20 (ἀλλ' οὐκ ἔστι ... οὐκ ἀνέδησα). [5]

[Total: 20]

Herodotus, *Histories VI*, 74–84; 94–117; 132–40

## 3 Read the following passage and answer the questions:

- μαθόντες δὲ Κλεομένηε Λακεδαιμόνιοι ταῦτα πρήσσοντα, κατήγον αὐτὸν δείσαντες ἐπὶ τοῖσι αὐτοῖσι ἐς Σπάρτην τοῖσι καὶ πρότερον ἦρχε. κατελθόντα δὲ αὐτὸν αὐτίκα ὑπέλαβε μανίη νοῦσος, ἐόντα καὶ πρότερον ὑπομαργότερον· ὅκως γὰρ τεῶ ἐντύχοι Σπαρτητέων, ἐνέχρανε ἐς τὸ
- 5 πρόσωπον τὸ σκῆπτρον. ποιόντα δὲ αὐτὸν ταῦτα καὶ παραφρονήσαντα ἔδησαν οἱ προσήκοντες ἐν ξύλῳ ὃ δὲ δεθεῖς τὸν φύλακον μουνωθέντα ἰδὼν τῶν ἄλλων αἰτέει μάχαιραν· οὐ βουλομένου δὲ τὰ πρῶτα τοῦ
- 10 φύλακος δίδοναι ἀπειλεε τὰ μιν αὐτίς ποιήσει, ἐς ὃ δείσας τὰς ἀπειλὰς ὁ φύλακος (ἦν γὰρ τῶν τις εἰλωτέων) δίδοι οἱ μάχαιραν. Κλεομένης δὲ παραλαβὼν τὸν σίδηρον ἄρχετο ἐκ τῶν κνημέων ἑωυτὸν λωβώμενος· ἐπιτάμνων γὰρ κατὰ μῆκος τὰς σάρκας προέβαινε ἐκ τῶν κνημέων ἐς τοὺς
- 15 μηρούς, ἐκ δὲ τῶν μηρῶν ἐς τε τὰ ἰσχία καὶ τὰς λαπάρας, ἐς ὃ ἐς τὴν γαστέρα ἀπίκητο, καὶ ταύτην καταχορδεύων ἀπέθανε τρόπῳ τοιούτῳ, ὡς μὲν οἱ πολλοὶ λέγουσι Ἑλλήνων, ὅτι τὴν Πυθίην ἀνέγνωσε τὰ περὶ
- Δημαρῆτου λέγειν γενόμενα, ὡς δὲ Ἀθηναῖοι μούνοι λέγουσι, διότι ἐς Ἐλευσίνα ἐσβαλὼν ἔκειρε τὸ τέμενος τῶν θεῶν, ὡς δὲ Ἀργεῖοι, ὅτι ἐξ ἱοῦ αὐτῶν τοῦ Ἄργου Ἀργείων τοὺς καταφυγόντας ἐκ τῆς μάχης καταγινέων κατέκοπτε καὶ αὐτὸ τὸ ἄλσος ἐν ἀλογίῃ ἔχων ἐνέπρησε.

(Herodotus, *Histories VI*, 75)

- (i) Translate lines 1–5 (μαθόντες δὲ . . . τὸ σκῆπτρον). [5]
- (ii) κατελθόντα δὲ αὐτὸν . . . ἀπέθανε τρόπῳ τοιούτῳ (lines 3–13): with close reference to the Greek, show how Herodotus creates a compelling description of Cleomenes' death. [7]
- (iii) ὡς μὲν οἱ πολλοὶ . . . ἔχων ἐνέπρησε (lines 13–18): how typical are these lines of Herodotus' approach to historical explanation? You should refer closely to the content and language of this passage in your response. [8]

**[Total: 20]**

Herodotus, *Histories VI*, 74–84; 94–117; 132–40

4 Read the following passage and answer the questions:

- 5 ὡς δὲ δίχα τε ἐγίνοντο καὶ ἐνίκα ἢ χεῖρων τῶν γνωμέων, ἐνθαῦτα, ἦν γὰρ ἐνδέκατος ψηφιδόφορος ὁ τῷ κυάμῳ λαχὼν Ἀθηναίων πολεμαρχεῖν (τὸ Παλαιὸν γὰρ Ἀθηναῖοι ὁμόψηφον τὸν πολεμαρχὸν ἐποιεῦντο τοῖσι στρατηγοῖσι), ἦν δὲ τότε πολεμαρχὸς Καλλίμαχος Ἀφιδναῖος· πρὸς τοῦτον
- 10 ἔλθων Μιλτιάδης ἔλεγε τάδε. “ἐν σοὶ νῦν Καλλίμαχε ἐστὶ ἢ καταδουλώσαι Ἀθήνας ἢ ἐλευθέρας ποιήσαντα μνημόσυνα λιπέσθαι ἐς τὸν ἅπαντα ἀνθρώπων βίον οἷα οὐδὲ Ἀρμόδιός τε καὶ Ἀριστογείτων λείπουσι. νῦν γὰρ δὴ ἐξ οὗ ἐγένοντο Ἀθηναῖοι ἐς κίνδυνον ἤκουσι μέγιστον, καὶ ἦν μὲν γε ὑποκύψωσι τοῖσι Μήδοισι, δέδοκται τὰ πείσονται παραδεδομένοι Ἰππῆι, ἦν
- 15 δὲ περιγένηται αὕτη ἢ πόλις, οἷη τε ἐστὶ πρώτη τῶν Ἑλληνίδων πολιῶν γενέσθαι. κῶς ὦν δὴ ταῦτα οἷά τε ἐστὶ γενέσθαι, καὶ κῶς ἐς σέ τοι τούτων ἀνήκει τῶν προηγμάτων τὸ κῦρος ἔχειν, νῦν ἔρχομαι φράσω. ἡμέων τῶν στρατηγῶν ἐόντων δέκα δίχα γίνονται αἱ γνώμαι, τῶν μὲν κελεύοντων τῶν δὲ οὐ συμβάλλειν. ἦν μὲν νῦν μὴ συμβάλωμεν, ἔλπομαι τινὰ στάσιν
- 20 μεγάλην διασεῖσειν ἐμπεσοῦσαν τὰ Ἀθηναίων φρονήματα ὥστε μηδῖσαι ἦν δὲ συμβάλωμεν πρὶν τι καὶ σαθρὸν Ἀθηναίων μετεξετέροισι ἐγγενέσθαι, θεῶν τὰ ἴσα νεμόντων οἷοί τε εἰμὲν περιγενέσθαι τῇ συμβολῇ. ταῦτα ὦν πάντα ἐς σέ νῦν τείνει καὶ ἐκ σέο ἤρτηται. ἦν γὰρ σὺ γνώμη τῇ ἐμῇ προσθῆ, ἔστι τοι πατρίς τε ἐλευθέρη καὶ πόλις πρώτη τῶν ἐν τῇ Ἑλλάδι· ἦν δὲ τῆν τῶν ἀποσπευδόντων τὴν συμβολὴν ἔλη, ὑπάρξει τοι τῶν ἐγὼ κατέλεξα ἀγαθῶν τὰ ἐναντία.”

(Herodotus, *Histories VI*, 109)

- (i) Translate lines 1–5 (ὡς δὲ δίχα . . . Μιλτιάδης ἔλεγε τάδε). [5]
- (ii) ἐν σοὶ νῦν Καλλίμαχε ... Ἑλληνίδων πολιῶν γενέσθαι (lines 5–11): using this passage, explain why these arguments might have appealed to an Athenian. [6]
- (iii) κῶς ὦν δὴ ταῦτα ... ἀγαθῶν τὰ ἐναντία (lines 11–21): with close reference to the Greek, show how Herodotus makes the speech dramatic. [9]

[Total: 20]

**Section B****Essay**

Answer **one** of the two questions below on your chosen prescribed text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

**Plato, *Symposium*, 201d–215a3****Either**

5 Should we regard the *Symposium* as mere entertainment, or are serious points being made? [20]

**Or**

6 What, in your opinion, is the most convincing account of Eros given in the *Symposium*? [20]

**Herodotus, *Histories VI*, 74–84; 94–117; 132–40****Either**

7 ‘Herodotus is less interested in what is accurate than in amazing stories.’ Discuss this view. [20]

**Or**

8 To what extent do you think Herodotus’ narrative is informed by his Greekness? [20]



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**CLASSICAL GREEK**

**9787/02**

2 Prose Literature

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours**

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**MAXIMUM MARK: 60**

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This document consists of **8** printed pages.



## Section A

In marking the commentary questions, Examiners should be guided both by the question-specific answers below and by the extent to which candidates demonstrate understanding of the text and appreciation of the language used.

While answers need not necessarily be structured as an argument they will be more than a mere checklist of points.

**Plato, *Symposium*, 201d–215a3**

**1** (*Symposium*, 203b–e)

- (i) Translate lines 1–5. Translation is marked out of 15, divided by 3.

ὅτε γὰρ ἐγένετο ἡ Ἀφροδίτη, εἰσιῶντο οἱ θεοὶ οἳ τε ἄλλοι καὶ ὁ τῆς  
Μήτιδος υἱὸς Πόρος. (3 marks)

ἐπειδὴ δὲ ἐδείπνησαν, προσαιτήσουσα οἶον δὴ εὐωχίας οὔσης  
ἀφίκετο ἡ Πενία, καὶ ἦν περὶ τὰς θύρας. (3 marks)

ὁ οὖν Πόρος μεθυσθεὶς τοῦ νέκταρος, οἶνος γὰρ οὐπω ἦν, εἰς τὸν  
τοῦ Διὸς κῆπον εἰσελθὼν βεβαρημένος ἠΰδεν. (4 marks)

ἡ οὖν Πενία ἐπιβουλεύουσα διὰ τὴν αὐτῆς ἀπορίαν παιδίον  
ποιήσασθαι ἐκ τοῦ Πόρου, κατακλίνεται τε παρ' αὐτῷ καὶ ἐκύησε  
τὸν ἔρωτα.

[5]

- (ii) Central to the argument that Eros should be a lover of beauty: candidates should know what the phrase in Greek in the question means. Other points might include:

- Diotima is trying to define the essential nature of love.
- Love is defined as lacking what is good and beautiful; for that reason Love desires good and beauty.
- As the son of Aphrodite, Love has an innate passion for the beautiful.
- Gods are wise (and beautiful) and therefore are not lovers of wisdom and beauty (i.e. they have no need); the ignorant do not desire beauty either, as they are happy with what they have.
- Love is a spirit between gods and the ignorant.
- Love of beauty is analogous to love of good – the aim of both is to be happy. [9]

- (iii) Candidates should use quotation and close reference to the Greek to show how Plato makes this a vivid and compelling portrayal of Eros.

The portrayal is mainly made up of a series of more or less interesting adjectives, put together in a compelling way. Thus Love is (paradoxically) something like a homeless vagrant or tramp; a schemer, cunning and a lover of knowledge and wisdom, and finally a magician, a sorcerer, a sophist. Candidates must quote and refer to the Greek when appropriate, and be able to give proper value to some of Love's characteristics (e.g. to describe him as a sophist is very interesting). [6]



Plato, *Symposium*, 201d–215a32 (*Symposium*, 213b–e)

(i) Candidates must quote and refer to the Greek when appropriate. Points might include:

- Alcibiades' larger-than-life qualities – πάνυ γε (exaggerated response), μεταστρεφόμενον αὐτόν, ἀναπηδήσαι (extreme physical descriptions of his actions), ὦ Ἡράκλεις (strong address), παρὰ τῷ καλλίστῳ (superlative adjective).
- His speed and energy – note the series of short questions when addressing Socrates (lines 3–5).
- His comic irony/hyperbole (lines 5–7). [6]

(ii) From this passage candidates would pick up the following points about love:

- It can be a burden.
- It causes jealousy and envy.
- Alcibiades, the loved one, behaves terribly and insults Socrates, almost assaulting him.
- Alcibiades, the loved one, is excessive, violent, mad, intense.

All of this contrasts with the much more moderate description of Love given (especially in Diotima's speech), where Love, while he has some interesting and even perverse qualities, is a lover of wisdom, cunning rather than violent.

Explanations of why there might be inconsistency in Socrates' view will be rewarded if interesting and appropriate, but are not required for the highest marks. [9]

(iii) Translate lines 15–20. Translation is marked out of 15, divided by 3.

ἀλλ' οὐκ ἔστι, φάναι τὸν Ἀλκιβιάδην, ἐμοὶ καὶ σοὶ διαλλαγῆ.  
(2 marks)

ἀλλὰ τούτων μὲν εἰσαῦθις σε τιμωρήσομαι (1 mark)  
νῦν δέ μοι, Ἀγάθων, φάναι, μετάδος τῶν ταινιῶν, ἵνα ἀναδήσωμεν  
(3 marks)

καὶ τὴν τούτου ταυτηνὴ τὴν θαυμαστὴν κεφαλὴν, (1 mark)  
καὶ μὴ μοι μέμφηται ὅτι σὲ μὲν ἀνέδησα, (3 marks)  
αὐτόν δὲ νικῶντα ἐν λόγοις πάντας ἀνθρώπους, (2 marks)  
οὐ μόνον πρόφην ὥσπερ σύ, ἀλλ' αἰεὶ, ἔπειτα οὐκ ἀνέδησα. (3 marks) [5]

**Herodotus, *Histories VI*, 74–84, 94–117, 132–40**

- 3 (i) Translate lines 1–5. Translation is marked out of 15, divided by 3.

μαθόντες δὲ Κλεομένεα Λακεδαιμόνιοι ταῦτα πρήσσοντα,  
(2 marks)

κατήγον αὐτὸν δείσαντες ἐπὶ τοῖσι αὐτοῖσι ἐς Σπάρτην τοῖσι καὶ  
πρότερον ἤρχε. (4 marks)

κατελθόντα δὲ αὐτὸν αὐτίκα ὑπέλαβε μανίη νοῦσος, (3 marks)

έόντα καὶ πρότερον ὑπομαργότερον· (2 marks)

ὄκως γὰρ τεῶ ἐντύχοι Σπαρτιητέων, (2 marks)

ἐνέχραυε ἐς τὸ πρόσωπον τὸ σκῆπτρον. (2 marks)

[5]

- (ii) There is a lot in the passage that can be easily commented on, but the Greek must be referred to when appropriate. A maximum of 4 marks may be awarded if no Greek is used. For 6 or 7 marks, candidates should write an articulate and sensitive discussion of the effect of their chosen points. The following should be included:

- the passage begins almost comically, with the description of Cleomenes poking his stick in Spartiates' faces
- but the tone very quickly turns darker
- turning into an unpleasant and very quick description of self-mutilation, with lots of unpleasant detail, moving from shins, through thighs up to his belly; no more than two details required. [7]

- (iii) Candidates should refer to the particular approach to historical explanation in this passage, i.e. the fact that alternative causes are given, and that those causes are introduced by such phrases as 'most Greeks say', or 'the Athenians believe'.

This technique is not uncommon, and candidates should be able to refer to at least one other similar example.

What Herodotus does not do in this passage is to make an explicit comment about the various explanations, as he sometimes does (again, an example should be given). [8]

Herodotus, *Histories VI, 74–84, 94–117, 132–40*

## 4 (i) Translate lines 1–5

ὡς δὲ δίχα τε ἐγίνοντο καὶ ἐνίκα ἢ χείρων τῶν γνωμέων, (3 marks)

ἐνθαῦτα, ἦν γὰρ ἐνδέκατος ψηφιδόφορος ὁ τῷ κυάμῳ λαχὼν

Ἀθηναίων πολεμαρχεῖν (5 marks)

(τὸ Παλαιὸν γὰρ Ἀθηναῖοι ὁμόψηφον τὸν πολέμαρχον ἐποιεῦντο  
τοῖσι στρατηγοῖσι), (4 marks)

ἦν δὲ τότε πολέμαρχος Καλλίμαχος Ἀφιδναῖος· (2 marks)

πρὸς τοῦτον ἐλθὼν Μιλτιάδης ἔλεγε τάδε. (1 mark)

[5]

## (ii) From the passage candidates should refer to at least four of the following arguments. Miltiades bases his appeal on:

- Freedom vs slavery.
- Fame in posterity.
- Matching the example of the tyrannicides.
- Extremity of the danger.
- Defeat by Persians will lead to restoration of tyranny.
- Victory will lead to fame and pre-eminence for Athens.

All this is explicitly patriotic, and touches some peculiarly Athenian buttons too (against tyranny, which was recent for the Athenians who fought at Marathon). The other appeals are very Greek (determinedly free, the desire for fame, etc.) as opposed to merely generally patriotic. For 6 marks candidates should mention the danger of restoration of tyranny and how recent a memory this was for the Athenians. For 4 and 5 marks they should understand something of what makes these appeals particularly Greek. [6]

## (iii) Candidates might mention the following in response to the question:

- Miltiades' appeal is very directly addressed to Callimachus, hence all the personal pronouns (e.g. lines 11 and 18).
- The options are presented as very much either/or – this makes the rhetoric clear, and the choice stark (throughout the passage).
- There are a number of conditional sentences used to present the options – this can lead to drama and suspense (throughout the passage).
- Use of 'men' and 'de'.
- Appeal to freedom and something like empire.

[9]

A maximum of 6 marks may be awarded if no Greek is used.

## Section B

Essays are marked in line with the scheme below. Candidates will not tend to show *all* the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate impressive control of their material, an ability to select and to analyse in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context and for engagement with secondary literature where relevant. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Close analysis of text. Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text.	7–8	Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	11–12
4	Ability to analyse the text. Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the set text.	5–6	Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	8–10
3	Some analysis of text. Some historical, political, social and cultural knowledge. Fair knowledge of text, though superficial and/or lacking in general context.	3–4	Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	5–7
2	Weak analysis of text. Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	1–2	Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	3–4
1	No attempt at analysis of text. Random evidence of knowledge of text/wider context.	0	Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–2

## Indicative Content

### Plato, *Symposium*, 201d–215a3

#### 5 Should we regard the *Symposium* as mere entertainment, or are serious points being made?

For AO1 candidates need to show accurate and relevant knowledge of the excerpt of the *Symposium*. In particular they need to be familiar with the characters in this excerpt, namely Agathon, Socrates, Diotima and Alcibiades. Candidates should be able to refer accurately to the contents of Diotima's speech and exchanges with Socrates, as well as what happens when Alcibiades enters.

AO3: the focus of this question is clearly on the respective definitions of 'entertainment' and 'seriousness'. It is likely, though not essential, that candidates will argue that the two are not mutually exclusive. Indeed, the structure of the prescribed section is one in which the serious approach to love adopted by Socrates and Diotima is followed by the rowdy entry of Alcibiades. In order to make this argument candidates will have to offer compelling evidence of the seriousness of Plato's approach in the Diotima section. These might include the discussion of the relationship between love and beauty, and – even more importantly – between love and the morally good. (At 206a love is defined as the desire for eternal goodness.) Another example might be the eternal nature of beauty. These are examples of serious points, ones that incidentally match much of what Plato says elsewhere. Alcibiades' entry again, typical of Plato's technique in other dialogues, casts some doubt on how seriously we should take Diotima's account. But this provocation to question is what Plato is all about. The dialogue form allows scope for this sort of characterisation, and this sort of ambivalence: the reader must make up their own mind.

#### 6 What in your opinion is the most convincing account of Eros given in the *Symposium*?

AO1: the prescribed section includes most importantly the lengthy account of the nature of love given by Diotima. Given that Socrates reports his conversation with Diotima, a different view of *eros* is implied in his responses and questions (though there's not much to go on). Finally, there is Alcibiades' view of love, as much given to the reader by his behaviour as by what he says.

AO3: the candidates will have to decide between three different views of love: one serious and substantial (that of Diotima); one less serious and substantial (as implied in Socrates' responses to Diotima); the third is that of Alcibiades. In brief, Diotima's account defines love as something that can lead the lover to beauty and goodness; it has thus a moral dimension. The function of love is seen as procreation (physical and spiritual), and procreation is the desire for immortality. Socrates reports himself as having a much more conventional view of love when he first talks to Diotima, that is, love as a great and beautiful god. Socrates' love for Alcibiades is a love that experiences pain, jealousy and envy: it is an irrational quality: at 213c–d Socrates says his love for Alcibiades is no small matter; that he is scared of Alcibiades' jealousy, envy, violence, madness and intensity. This view of love seems both more conventional (in both ancient Greek and modern eyes), and also rather more realistic. However, candidates can argue any way, as long as their argument is coherent and well supported from the text.

**7 Herodotus is less interested in what is accurate than in amazing stories. Discuss this view.**

For AO1 candidates should demonstrate accurate knowledge of the prescribed sections of *Herodotus VI*, in particular Cleomenes' apparent self-mutilation, the oracles received respectively by Cleomenes and the Delians, Darius' instruction that he should be frequently reminded of the Athenians, Miltiades' speech before Marathon, the numbers killed on both sides in the battle, and the events in Paros. Clearly, candidates will not have time to discuss all of these episodes in any detail, but they should treat more than one character (i.e. not just Cleomenes or Miltiades).

For AO3 candidates will need to discuss what should be meant by 'amazing stories'; they should also be able to reflect on how we might measure Herodotus' accuracy. To do so, at least one 'accurate' and one 'amazing' episode will need to be analysed. For instance, it can be argued that Miltiades' speech before Marathon is a standard piece of Greek political rhetoric, but one for which Herodotus could have had no evidence, but for which he did have literary precedents (most obviously the *Iliad*). Similarly, Darius' request to be reminded about the Athenians might come from Aeschylus' play *The Persians*. (Scepticism about the accuracy of these statements can be argued without precise reference to the literary precedents.) They should raise the question of whether the amazing stories (such as Cleomenes' self-mutilation) are inaccurate by virtue of being amazing. It could be argued that there is every reason to doubt the apparently accurate as much as the apparently amazing, as the sort of evidence Herodotus gives and the distancing techniques he uses (e.g. 'Most people in Greece say . . .'; '. . . according to the Argives . . .') are the same for both.

Similar types of arguments can be applied to e.g. the numbers killed at Marathon, and Miltiades' behaviour in Paros.

Candidates are not expected to incline one way in their answers. All reasonable attempts to deal with the difference (if any) between accuracy and amazing stories will be rewarded, whatever conclusion is reached.

**8 To what extent do you think Herodotus' narrative is informed by his Greekness?**

AO1: Candidates should demonstrate accurate knowledge of the prescribed sections of *Herodotus VI*, in particular Cleomenes' apparent self-mutilation, the oracles received respectively by Cleomenes and the Delians, Darius' instruction that he should be frequently reminded of the Athenians, Miltiades' speech before Marathon, the numbers killed on both sides in the battle, and the events in Paros. Clearly, candidates will not have time to discuss all of these episodes in any detail, but they should treat more than one character (i.e. not just Cleomenes or Miltiades).

AO3: the focus of this essay must be on the ways in which Herodotus, in his structuring of his narrative, in his characterisations, betrays views that can themselves be characterised as Greek. Various aspects of the prescription can be used to make a judgement in this respect, although perhaps the greatest emphasis should be given to the section dealing with Marathon. There is, in the Marathon section, a very clear sense of drama, of the huge and unexpected achievement of the Athenians, of Miltiades' speech before the battle, in which he stresses the Greek ideals of freedom as against tyranny, of immortality and fame (especially for Athens). Some consideration should be given to the numbers of fatalities and casualties. We know that the number 192 was forever marked on the consciousness of Athenians, but was it true? And what would it mean about Herodotus' narrative if it weren't true? Comment might also be made about the tragic quality of Cleomenes' demise (*hubris*, madness, death). Some careful argument will be needed in order to demonstrate that 'tragic quality' and pre-battle rhetoric that stresses freedom are peculiarly Greek. But the title allows some room for manoeuvre in the word 'informed'.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**CLASSICAL GREEK**

**9787/03**

3 Unseen Translation

**For Examination from 2010**

SPECIMEN PAPER

**2 hours**

Additional Materials: Answer Paper/Booklet

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **both** questions.

Write your translations on alternate lines.

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This document consists of **3** printed pages and **1** blank page.



1 Translate into English. Write your translation on **alternate** lines.

*After a Peloponnesian naval victory, the Athenians panic when they hear of rebellion in Euboea. They fear an imminent attack on the Piraeus; and Thucydides reflects on the results this would have had, had it actually happened.*

Λαβόντες δὲ οἱ Πελοποννήσιοι δύο καὶ εἴκοσι ναῦς τῶν Ἀθηναίων καὶ ἄνδρας τοὺς  
 μὲν ἀποκτείναντες, τοὺς δὲ ζωγρήσαντες τροπαίον ἔστησαν. καὶ ὕστερον οὐ πολλῶ  
 Εὐβοίαν ἅπασαν ἀποστήσαντες πλὴν Ὀρεοῦ (ταύτην δὲ αὐτοὶ Ἀθηναῖοι εἶχον) καὶ  
 τᾶλλα τὰ περὶ αὐτὴν καθίσταντο. τοῖς δὲ Ἀθηναίοις ὡς ἦλθε τὰ περὶ τὴν Εὐβοίαν  
 γεγενημένα, ἐκπληξίς μεγίστη δὴ τῶν πρὶν παρέστη. οὔτε γὰρ ἢ ἐν τῇ Σικελίᾳ 5  
 ξυμφορά, καίπερ μεγάλη τότε δόξασα εἶναι, οὔτε ἄλλο οὐδὲν πω οὕτως ἐφόβησεν.  
 μάλιστα δ' αὐτοὺς καὶ δι' ἐγγυτάτου ἐθορύβει, εἰ οἱ πολέμιοι τολμήσουσι νενικηκότες  
 εὐθὺ σφῶν ἐπὶ τὸν Πειραιᾶ ἐρήμον ὄντα νεῶν πλείν· καὶ ὅσον οὐκ ἐνόμιζον αὐτοὺς  
 παρεῖναι. ὅπερ ἂν, εἰ τολμηρότεροι ἦσαν, ῥαδίως ἂν ἐποίησαν, καὶ ἢ διέστησαν ἂν ἔτι  
 μᾶλλον τὴν πόλιν ἐφορμούντες ἢ, εἰ ἐπολιόρκουν μένοντες, καὶ τὰς ἀπ' Ἰωνίας ναῦς 10  
 ἠνάγκασαν ἂν καίπερ πολεμίας οὔσας τῇ ὀλιγαρχίᾳ τοῖς σφετέροις οἰκείοις καὶ τῇ  
 ξυμπάσῃ πόλει βοηθῆσαι· καὶ ἐν τούτῳ Ἑλλησποντός τε ἂν ἦν αὐτοῖς καὶ Ἰωνία καὶ  
 αἱ νῆσοι καὶ τὰ μέχρι Εὐβοίας καὶ ὡς εἶπείν ἢ Ἀθηναίων ἀρχὴ πᾶσα.

(Thucydides VIII, 95–96)

ζωγρέω: I take alive

Ὀρεός, -οῦ: Oreus (a city on the island of Euboea)

ἐκπληξίς, -εως 3f: panic

ὅσον οὐ: almost

ἐφορμέω: I blockade

[45 + 5 for style and fluency]



2 (a) Translate into English. Write your translation on **alternate** lines.

*The ghost of Polydorus, son of Priam, tells how his father tried to save him by sending him to Thrace.*

πολὺν δὲ σὺν ἔμοι χρυσὸν ἐκπέμπει λάθρα  
πατῆρ, ἴν', εἴ ποτ' Ἰλίου τείχη πέσοι  
τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου.  
νεώτατος δ' ἦ Πριαμιδῶν, ὃ καὶ με γῆς  
ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὄπλα 5  
οὔτ' ἔγχος οἶος τ' ἦ νέφ βραχίονι.  
ἔως μὲν οὖν γῆς ὄρθ' ἔκειθ' ὀρίσματα  
πύργοι τ' ἄθραυστοι Τρωικῆς ἦσαν χθονὸς  
Ἔκτωρ τ' ἀδελφὸς οὐμὸς εὐτύχει δορί,  
καλῶς παρ' ἀνδρὶ Θρηκὶ πατρῶφ ξένω 10  
τροφαῖσιν ὥς τις πτόρθος ηὔξομην, τάλας·  
ἐπεὶ δὲ Τροία θ' Ἔκτορός τ' ἀπόλλυται  
ψυχῆ, πατρώα θ' ἐστία κατεσκάφη,  
αὐτὸς δὲ βωμῶ πρὸς θεοδμήτῳ πίτνει  
σφαγείς Ἀχιλλέως παιδὸς ἐκ μαιφόνου, 15  
κτείνει με χρυσοῦ τόν ταλαίπωρον χάριν  
ξένος πατρῶος καὶ κτανῶν ἐς οἶδμ' ἄλως  
μεθῆχ', ἴν' αὐτὸς χρυσὸν ἐν δόμοις ἔχη.

(Euripides, *Hecuba*, 10–27)

σπάνις, -εως 3f: lack, shortage  
ὀρίσμα, -ατος 3n: border, boundary  
ἄθραυστος -ον: unbroken, unshattered  
πτόρθος, -ου 2m: sapling, young shoot  
κατασκάπτω: I destroy utterly, raze to the ground  
πίτνω = πίπτω  
σφάζω: I slaughter  
οἶδμα, -ατος 3n: swell

[40 + 5 for style and fluency]

(b) Write out and scan lines 4 and 5 marking in quantities, foot divisions and caesurae. [5]

[Total: 50]





UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**CLASSICAL GREEK**

**9787/03**

3 Unseen Translation

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours**

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**MAXIMUM MARK: 100**

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This document consists of **6** printed pages.



## Prose Unseen Translation

- 1 *After a Peloponnesian naval victory, the Athenians panic when they hear of the rebellion in Euboea. They fear an imminent attack on the Piraeus; and Thucydides reflects on the results this would have had, had it actually happened.*

2 1 2 1  
 λαβόντες δὲ οἱ Πελοποννήσιοι δύο καὶ εἴκοσι ναῦς  
 1 1 1 1 1  
 τῶν Ἀθηναίων καὶ ἄνδρας τοὺς μὲν ἀποκτείναντες, τοὺς δὲ  
 1 1 2 1 1  
ζωγρήσαντες τροπαῖον ἔστησαν. καὶ ὕστερον οὐ πολλῶ  
 1 1 2 1 1  
 Εὐβοιάν ἄπασαν ἀποστήσαντες πλήν Ὠρεοῦ (ταύτην δὲ  
 1 1 1 1 1 2  
 αὐτοὶ Ἀθηναῖοι εἶχον) καὶ τᾶλλα τὰ περὶ αὐτὴν καθίσταντο.  
 1 1 2 1 1 1  
 τοῖς δὲ Ἀθηναίοις ὡς ἦλθε τὰ περὶ τὴν Εὐβοίαν  
 2 1 2 2 1 1  
 γεγενημένα, ἐκπληξίς μεγίστη δὴ τῶν πρὶν παρέστη. οὔτε γὰρ  
 1 1 1 1 1 1 2 1  
 ἢ ἐν τῇ Σικελίᾳ ξυμφορά, καίπερ μεγάλη τότε δόξασα εἶναι,  
 1 1 1 1 2 1 1  
 οὔτε ἄλλο οὐδὲν πω οὕτως ἐφόβησεν. μάλιστα δ' αὐτοὺς καὶ  
 2 2 1 1 1 2  
 δι' ἐγγυτάτου ἐθορύβει, εἰ οἱ πολέμιοι τολμήσουσι νενικηκότες  
 1 1 1 1 1 1 2 1  
 εὐθὺ σφῶν ἐπὶ τὸν Πειραιᾶ ἐρημον ὄντα νεῶν πλεῖν· καὶ ὅσον  
 1 1 1 2 1  
οὐκ ἤδη ἐνόμιζον αὐτοὺς παρεῖναι. ὅπερ ἂν,  
 1 2 1 1 2 1 2  
 εἰ τολμηρότεροι ἦσαν, ῥαδίως ἂν ἐποίησαν, καὶ ἦ διέστησαν ἂν  
 1 1 1 1 1 1 1  
 ἔτι μᾶλλον τὴν πόλιν ἐφορμοῦντες ἢ, εἰ ἐπολιόρκουν μένοντες,

1        1        1        1            2                    1        1  
 καὶ τὰς ἀπ' Ἰωνίας ναῦς ἠνάγκασαν ἂν καίπερ πολεμίας  
 1                    2                    1        1                    1  
 οὔσας τῇ ὀλιγαρχίᾳ τοῖς σφετέροις οἰκείοις καὶ τῇ ξυμπάσῃ  
 1        1                    1                    1                    2        1  
 πόλει βοηθῆσαι· καὶ ἐν τούτῳ Ἑλλήσποντός τε ἂν ἦν αὐτοῖς  
 1                    1                    1        1        1                    1        1  
 καὶ Ἰωνία καὶ αἱ νῆσοι καὶ τὰ μέχρι Εὐβοίας καὶ ὡς εἶπεῖν  
 1                    1        1  
 ἢ Ἀθηναίων ἀρχὴ πᾶσα.

(Thucydides VIII, 95–96)

Total for Prose Unseen Translation = 135 marks ÷ 3 = 45

Add a maximum of 5 marks to the total out of 50 for quality of English in line with the marking grid below.

If there is no mark over a word, then it is ignored. In general, a word must be translated wholly correctly (e.g. as object, as plural), and in the correct syntactic relation to other words, to gain the mark.

#### Prose Unseen Translation: Style mark descriptors

5	Comprehensively fluent and idiomatic.
4	Judicious recasting of the Classical Greek with good choice of vocabulary in accordance with English idiom and register.
3	Some attempt to move beyond the literal to an idiomatic rendering of the text through use of a range of grammatical structures.
2	Some evidence of recognition of use of idiom.
1	Very literal translation with only occasional attempt to capture appropriate idiom.
0	Very literal translation with no attempt to capture appropriate idiom.

**[Total: 50]**

## Verse Unseen Translation

2 *The ghost of Polydorus, son of Priam, tells how his father tried to save him by sending him to Thrace.*

1                    2        1            2        1  
πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρα

1    1   1   1   1    1    2  
πατήρ, ἴν', εἰ ποτ' Ἰλίου τείχη πέσοι,

2    2   2   1            2  
τοῖς ζώσιν εἴη παισὶ μὴ σπάνις βίου.

2        1        2            2    1    1  
νεώτατος δ' ἦ Πριαμιδῶν, ὃ καὶ με γῆς

2                    1   1    1    1  
ὑπεξέπεμψεν: οὔτε γὰρ φέρειν ὄπλα

1    1    2        1        2  
οὐτ' ἐγχος οἴός τ' ἦ νέω βραχίονι.

1                    1   1    1    1  
ἕως μὲν οὖν γῆς ὀρθ' ἐκειθ' ὀρίσματα

1                    1            1            1            2  
πύργοι τ' ἄθραυστοι Τρωικῆς ἦσαν χθονὸς

1                    1            1            2            2  
'Εκτωρ τ' ἀδελφὸς οὐμὸς εὐτύχει δορί,

1                    1            1            1            1            2  
καλῶς παρ' ἀνδρὶ Θρηκί πατρώω ξένω

2                    1            1                    2            2  
τροφαῖσιν ὡς τις πτόρθος ηὔξομην, τάλας:

1                    1            1                    2  
ἐπεὶ δὲ Τροία θ' Ἐκτορός τ' ἀπόλλυται

1                    1            1                    1  
ψυχή, πατρώα θ' ἐστία κατεσκάφη,

1                    1            1                    2            1  
αὐτὸς δὲ βωμῷ πρὸς θεοδμήτῳ πίπνει

1 1 1 1 1  
σφαγείς Ἀχιλλέως παιδὸς ἐκ μαιφόνου,

1 1 1 2 1  
κτείνει με χρυσοῦ τὸν ταλαίπωρον χάριν

1 1 1 1 2  
ξένος πατρῶος καὶ κτανῶν ἐς οἶδμ' ἄλως

2 1 1 1 2 2  
μεθῆχ', ἴν' αὐτὸς χρυσὸν ἐν δόμοις ἔχη.

(Euripides, *Hecuba*, 10–27)

(a) Total for Verse Unseen Translation = 120 marks ÷ 3 = 40

Add a maximum of 5 marks for style in line with the marking grid below.

If there is no mark over a word then it is ignored. In general, a word must be translated wholly correctly (e.g. as object, as plural) and in the correct syntactic relation to other words, to gain the mark

**Verse Unseen Translation: Style mark descriptors**

Mark	Descriptor
5	Comprehensively accurate and fluent. Highly appropriate vocabulary used throughout; subtleties of language are replicated. Candidate captures the sense of the poetry through sensitive phrasing and strong appreciation of sentence structure.
4	Candidate conveys an understanding of the poem that goes well beyond a good translation. Use of well-chosen vocabulary and appropriate phrasing are regular features. An appreciation of the form, structures and conventions of poetry is evident.
3	There are frequent, if not always successful, attempts to render the translation into elegant English. A good spread of felicitous translation of individual words or short phrases, but these tend to be isolated rather than building up a sense of fluency. Some success is achieved in replicating literary devices (e.g. alliteration, sibilance, etc.).
2	There are regular attempts to use vocabulary and phrases that are in keeping with the tone of the passage. A reasonable range of individual words and phrases are handled sensitively; however, there is inconsistency in the translation as a whole. There is some success in capturing the emotional tone of the poem.
1	There are occasionally successful attempts at capturing a sense of poetry through appropriately chosen words and phrases and some limited appreciation of the passage as a piece of poetry is communicated in, for example, attention to the effects of punctuation and appropriate use of tenses.
0	The translation may be literally accurate but there is no attempt to capture a sense of style, structure and idiom. Understanding of the subtleties of vocabulary is very limited; there is little if any sense of the emotional tone of the passage being communicated through the translation.

**(b) Scansion**

Three marks for feet (1 mark off for each incorrect foot), 1 mark for feet division, 1 mark for caesura.

Divide by 2 for a mark out of 5.

v - / v - / v - / v - / v - / v v

ὑπεξέπεμψεν: οὔτε γὰρ φέρειν ὄπλα

- - / v - / - - / v - / v - / v v

οὔτ' ἐγχος οἴος τ' ἦ νέω βραχίονι.

[5]

**[Total: 50]**





UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**CLASSICAL GREEK**

**9787/04**

4 Prose Composition or Comprehension

**For Examination from 2010**

SPECIMEN PAPER

**1 hour 30 minutes**

Additional Materials: Answer Paper/Booklet

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

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

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This document consists of **4** printed pages.



**Either:**

**Section A**

On **alternate lines** translate the following passage into Greek:

When Nicias<sup>1</sup> was just about to lead the Athenians away, Gylippus<sup>2</sup> saw that the Syracusans<sup>3</sup> were already drinking after their victory and he knew that he could neither compel nor persuade them to abandon their festivities<sup>4</sup> and attack the Athenians as they withdrew. But Hermocrates<sup>5</sup> on his own initiative devised a scheme to deceive Nicias<sup>1</sup>. He sent some trusted friends, who asserted that they had come from those in Syracuse<sup>6</sup> with whom Nicias<sup>1</sup> had often secretly been in communication<sup>7</sup>, and warned him not to set out that night, as the Syracusans were already guarding the passes<sup>8</sup> and had set ambushes<sup>9</sup> for him. Altogether taken in by this, Nicias<sup>1</sup> decided to wait, with the result that his worst fears were realised. The next day the enemy were on the march before him, seized the passes<sup>8</sup>, destroyed the bridges and sent out cavalry to oppose the Athenians everywhere as they retreated.

**[Total: 40]**

<sup>1</sup>Nicias: Νικίας, -ου m

<sup>2</sup>Gylippus: Γύλιππος, -ου m

<sup>3</sup>Syracusans: Συρακόσιοι, -ων m

<sup>4</sup>festivities: εὐφροσύνη, -ης f

<sup>5</sup>Hermocrates: Ἑρμοκράτης -ους m

<sup>6</sup>Syracuse: Συράκουσαι, -ῶν f pl

<sup>7</sup>to be in communication with: λόγους ποιεῖσθαι πρὸς

<sup>8</sup>pass: πάροδος, -ου f

<sup>9</sup>to set an ambush: ἐνέδραν ποιεῖσθαι

Or:

## Section B

Read the following passage and answer the questions that follow.

After the Battle of Leuctra the Thebans appeal in vain to the Athenians for help against the Spartans. They are more successful with Jason, King of Pherae, but even he dissuades them from pushing their luck too far.

οἱ δὲ Θηβαῖοι εὐθὺς μὲν μετὰ τὴν μάχην ἔπεμψαν εἰς Ἀθήνας ἄγγελον  
 ἔστεφανωμένον, καὶ ἅμα μὲν τῆς νίκης τὸ μέγεθος ἔφραζον, ἅμα δὲ βοηθεῖν  
 ἐκέλευον, λέγοντες ὡς νῦν ἐξείη Λακεδαιμονίους πάντων ὧν ἐπεποιήκεσαν  
 αὐτοὺς τιμωρήσασθαι. τῶν δὲ Ἀθηναίων ἡ βουλή ἐτύγχανεν ἐν ἀκροπόλει  
 καθημένη. ἐπεὶ δ' ἤκουσαν τὸ γεγενημένον, ὅτι μὲν σφόδρα ἐλυποῦντο πᾶσι 5  
 δῆλον ἐγένετο· οὔτε γὰρ ἐπὶ ξένια τὸν κήρυκα ἐκάλεσαν, περὶ τε τῆς βοηθείας  
 οὐδὲν ἀπεκρίναντο. καὶ Ἀθήνηθεν μὲν οὕτως ἀπῆλθεν ὁ κῆρυξ. πρὸς μὲντοι Ἰάσονα,  
 σύμμαχον ὄντα, ἔπεμπον σπουδῇ οἱ Θηβαῖοι, κελεύοντες βοηθεῖν, διαλογιζόμενοι  
 πῆ τὸ μέλλον ἀποβήσοιτο. ὁ δ' εὐθὺς τριήρεις μὲν ἐπλήρου, ὡς βοηθήσων κατὰ  
 θάλατταν, συλλαβὼν δὲ τὸ τε ξενικὸν καὶ τοὺς περὶ αὐτὸν ἰππέας, καίπερ 10  
 ἀκήρυκτῶ πολέμῳ τῶν Φωκέων χρωμένων, πεζῇ διεπορεύθη εἰς τὴν Βοιωτίαν,  
 ἐν πολλαῖς τῶν πόλεων πρότερον ὄφθεις ἢ ἀγγελθεῖς ὅτι πορεύοιτο. ἐπεὶ δὲ  
 ἀφίκετο εἰς τὴν Βοιωτίαν, λεγόντων τῶν Θηβαίων ὡς καιρὸς εἴη ἐπιτίθεσθαι τοῖς  
 Λακεδαιμονίοις, ἄνωθεν μὲν ἐκείνον σὺν τῷ ξενικῷ, σφᾶς δὲ ἀντιπροσώπους, 15  
 ἀπέτρεπεν αὐτοὺς ὁ Ἰάσων, διδάσκων ὡς καλοῦ ἔργου γεγενημένου οὐκ ἄξιον  
 αὐτοῖς εἶη διακινδυνεύσαι, ὥστε ἢ ἔτι μείζω καταπράξει ἢ στερηθῆναι καὶ τῆς  
 γεγενημένης νίκης.

(Xenophon, *Hellenica*, VI. iv. 19 (with minor adaptations))

ξενικόν, -οῦ 2n: mercenary force

ἀκήρυκτος, -ου: unheralded, i.e. undeclared, unofficial

ἀντιπρόσωπος, -ου: from the front, facing

- (i) What was the content of the Theban message to the Athenians? [4]
- (ii) What was the reaction of the Athenian council to this message? How did they show their feelings? [3]
- (iii) Translate *διαλογιζόμενοι πῆ τὸ μέλλον ἀποβήσοιτο*. [3]
- (iv) (a) How did Jason respond to the Theban request for help? [4]
- (b) What particular danger did his action involve? [2]
- (c) Explain what is meant by *ἐν πολλαῖς ... πορεύοιτο* (line 12). [3]
- (v) What suggestion did the Thebans make to Jason on his arrival in Boeotia? [3]
- (vi) With what arguments did Jason seek to dissuade the Thebans from their plan? [4]
- (vii) Explain the mood of *ἐξείη* (line 3) and the case of *ὧν* (line 3). [3]

- (viii) Explain the uses of the participles καθημένη (line 5) and γεγεννημένον (line 5). [2]
- (ix) Give the first person singular present indicative active of the verbs from which the following come: ἀποβήσοιτο (line 9), συλλαβών (line 10), ὄφθεις (line 12). [3]
- (x) Give an example from the passage of (a) a genitive absolute, (b) an indirect question, and (c) an aorist infinitive passive. [3]
- (xi) What part of the verb is each of the following: ἔστεφανωμένον (line 2), ἐπλήρου (line 9), and καταπράξει (line 16)? [3]

**[Total: 40]**



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**CLASSICAL GREEK**

**9787/04**

4 Prose Composition or Comprehension

**For Examination from 2010**

SPECIMEN MARK SCHEME

**1 hour 30 minutes**

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**MAXIMUM MARK: 40**

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This document consists of **3** printed pages and **1** blank page.



**Section A: Prose Composition**

When ... away	6	(see below for a guide to the awarding of marks)	
Gylippus ... victory:	7		
and ... withdrew:	15		
But Hermocrates ... Nicias:	8		
He sent ... in Syracuse:	11		
with whom ... communication:	5		
and warned ... that night:	8	<u>Breathings:</u>	
as the Syracusans ... for him:	6	All right	2
Altogether ... realised:	15	up to 2 mistakes	2
The next ... before him:	8	3, 4 or 5 mistakes	1
seized ... retreated:	14	more than 5 mistakes	0

= 103 + 2 for breathings = 105 ÷ 3 = 35. Resulting marks with 1/3 rounded down, with 2/3 up.

Then, in consideration of the whole passage, 5 marks for style and fluency are awarded according to the following grid:

5	Comprehensively fluent and idiomatic.
4	Judicious recasting of the English with good choice of vocabulary in accordance with Latin/Greek idiom.
3	Some attempt to move beyond the literal to an idiomatic rendering of the text through use of more complex grammatical structures.
2	Some evidence of use of idiom, e.g. connectives, word order.
1	Very literal translation with only occasional attempt to capture Latin/Greek idiom.
0	Very literal translation with no attempt to capture Latin/Greek idiom.

**[Total: 35 + 5 = 40]**

1                                      2            1                    1            1                                      2  
 When Nicias<sup>1</sup> was just about to lead the Athenians away, | Gylippus<sup>2</sup> saw that the Syracusans<sup>3</sup> were  
 1      2      1                    1                                      2      1      1                    1      1  
 already drinking after their victory | and he knew that he could neither compel nor persuade them to  
 .2                                      2                    1                                      2  
 abandon their festivities<sup>4</sup> and attack the Athenians as they withdrew. | But Hermocrates<sup>5</sup> on his own  
 2      2                                      2      2                                      1                    1      1      1      2  
 initiative devised this scheme to deceive Nicias. | He sent (some) trusted friends, who asserted that  
 2      1                                      2                                      1                                      1      1  
 they had come from those in Syracuse<sup>6</sup> | with whom Nicias had often secretly been in  
 2                                      2      1      1                                      2      1      2      1  
 communication<sup>7</sup>, | and warned him not to set out that night, | as the Syracusans were already  
 2                                      2                                      1                                      2                                      2      1                                      2  
 guarding the passes<sup>8</sup> and had set ambushes<sup>9</sup> for him. | Altogether taken in by this, Nicias decided to  
 1                                      2                                      1      2                                      2                                      2                                      1                                      2  
 wait, with the result that his worst fears were realised. | The next day the enemy were on the march  
 3      2                                      2                                      1                                      2                                      1      1      2                                      1  
 before him, | seized the passes, destroyed the bridges and sent out cavalry to oppose the Athenians  
 1                                      1  
 everywhere as they retreated.

## Section B: Comprehension

- (i) (they told them) the extent of the victory, / that they should come to help / as it was now possible to take vengeance on the Spartans / for former wrongs. [4]
- (ii) they were very upset; / they didn't offer the herald hospitality / and they gave no answer about help. [3]
- (iii) calculating / how the future / would turn out. [3]
- (iv) (a) manned triremes / to bring help by sea; / gathered mercenaries and cavalry / and proceeded to Boeotia on foot. [4]  
 (b) the Phocians were engaged in / guerilla warfare with him. [2]  
 (c) he was seen in many cities / before it was reported / that he was on the march. [3]
- (v) it was the right time to attack the Spartans / he from high ground with mercenaries / they from the front. [3]
- (vi) when a fine success has been achieved / it isn't worthwhile to endanger all / so as either to achieve more / or lose the victory already won. [4]
- (vii) optative / in historic indirect speech; / relative attraction. [3]
- (viii) after τυγχάνω / article + participle to mean 'what had happened' [2]
- (ix) ἀποβαίνω/ συλλαμβάνω/ ὄράω [3]
- (x) (a) (ἀκηρύκτῳ πολέμῳ) τῶν Φωκέων χρωμένων, or λεγόντων τῶν Θηβαίων, or καλοῦ ἔργου γεγενημένου; [3]  
 (b) πῆ τὸ μέλλον ἀποβήσοιτο.  
 (c) στέρηθῆναι
- (xi) perfect participle passive (acc. sing. masc.)  
 imperfect indicative (third person singular)  
 aorist infinitive active [3]







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