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**CLASSICAL GREEK (PRINCIPAL)**

**9787/01**

Paper 1 Verse Literature

**For Examination from 2016**

SPECIMEN MARK SCHEME

**2 hours 15 minutes**

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**MAXIMUM MARK: 90**

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the prescribed texts.

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The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **14** printed pages.

**Section A (40 marks)****Principles of marking the translation**

- (a) full marks for each section should only be awarded if grammar and vocabulary are entirely correct. However, one minor error that does not substantially affect meaning, does not prevent the award of full marks
- (b) more specifically, examiners should check that verbs – tense, mood, voice and person (if appropriate); nouns and adjectives – case, number and gender are written or identified correctly
- (c) the number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty
- (d) examiners should take a holistic approach. When work is entirely (see (a)) correct, full marks should be awarded. When work has some grammatical errors examiners should award the middle marks for that section; when work has considerable errors examiners should award the lower marks for that section.

**Principles of marking the commentary questions**

- (a) examiners should be guided both by the question-specific answers and by the extent to which candidates demonstrate understanding of the text and appreciation of the language used
- (b) while answers need not necessarily be structured as an argument, they will be more than a checklist of points
- (c) the question-specific notes describe the area covered by the question and define its key elements. There is no one required answer, and the notes are not exhaustive. However, candidates must answer the question set and not their own question
- (d) examiners, teachers and candidates should be aware that there is a variety of ways in which a commentary question can be answered. The exemplar answers provided in the indicative content are exemplary, and should not become a model for teachers and candidates
- (e) when answering the commentary question, candidates are rewarded for the following:
  - a sound and well-expressed understanding of the meaning or tone of the passage (depending on the question)
  - accurate observation and reference to the Greek either of meaning or of interesting use of language
  - sophisticated discussion of meaning or language (or both).

## Indicative content

Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)

<b>1 Sophocles, <i>Philoctetes</i> 377–88 Translation</b>	<b>[15]</b>
ὁ δ' ἐνθάδ' ἦκων, καίπερ οὐ δύσσοργος ὤν, δηχθεὶς πρὸς ἀξήκουσεν ὦδ' ἠμεΐψατο·	[5]
οὐκ ἦσθ' ἴν' ἡμεῖς, ἀλλ' ἀπῆσθ' ἴν' οὐ σ' ἔδει·	[2]
καὶ ταῦτ', ἐπειδὴ καὶ λέγεις θρασυστομῶν, οὐ μήποτ' ἐς τὴν Σκυῖρον ἐκπλεύσης ἔχων.	[6]
τοιαῦτ' ἀκούσας κάξονειδισθεὶς κακὰ πλέω πρὸς οἴκους, τῶν ἐμῶν τητῶμενος πρὸς τοῦ κακίστου κακὸν κακῶν Ὀδυσσέως.	[7]
κοῦκ αἰτιῶμαι κείνον ὡς τοὺς ἐν τέλει·	[2]
πόλις γὰρ ἐστὶ πᾶσα τῶν ἡγουμένων στρατὸς τε σύμπας· οἱ δ' ἀκοσμοῦντες βροτῶν διδασκάλων λόγοισι γίνονται κακοί.	[8]

Mark out of 30 and then divide by two.

## EITHER

**2 Sophocles, *Philoctetes* 88–120**

- (a) Lines 1–18 (ἔφυν γὰρ . . . φόνον): examine the contrasts made by Neoptolemus and Odysseus in these lines. [14]**

Candidates could comment on the way that the passage presents different views on what is the most effective way to achieve one's goals, as well as the following points:

- Neoptolemus' self-presentation as a person who by nature does not like wrongdoing (line 1), something which he believes he has inherited (line 2)
- his chosen method of achieving his goals is violence rather than tricks (lines 3–5); violence is also compared to language
- Neoptolemus is worried about being called a traitor (lines 6–7)
- lines 7–8 summarise his position: to win badly is not an option
- Odysseus has a different view: force does not always work; the tongue (language, persuasion) does; Odysseus does not deal directly with the question of honour
- the vocabulary of trickery, persuasion and violence in lines 13–18: *ψευδῆ* (13), *δόλω* (14), *δόλω* (15), *πείσαντ'* (15), *πίθηται* (16), *βίαν* (16), *ισχύος* (17), *θράσος* (17).

Valid and relevant points not mentioned above should be rewarded.

**(b) Lines 19–33 (οὐκ ἄρ' . . . αἰσχύνην ἀφείς): how does Odysseus win over Neoptolemus in these lines? [11]**

Candidates could make some or all of the following points:

- Neoptolemus' acceptance that Odysseus is senior to him – even though he seems appalled about being asked to tell lies and so on – he keeps asking questions in this passage
- in lines 19 and 21 Neoptolemus asks questions that invite the answer 'yes', but on both occasions Odysseus answers with an emphatic 'no'
- Odysseus always has an answer for Neoptolemus, going so far as to invent a third term between violence and persuasion (i.e. tricks)
- Odysseus deals with Neoptolemus firmly (e.g. in lines 20 and 22)
- the use of *γε* (in lines 19, 20 and 22)
- the importance of the bow and arrows (the only things to take Troy)
- Neoptolemus is called *σοφός*
- the issue of gain is explicitly discussed (*κέρδος*), as is the uniqueness of the arms they seek to get back from Philoctetes (lines 25–6)
- Neoptolemus is interested in his unique status as the sacker (line 27)
- Odysseus stresses the interdependence of the weapons and Neoptolemus (line 28)
- the consolidation of Neoptolemus' agreement in lines 29–33: note (apparent) hesitation in line 31, then Odysseus' response in line 32 (*σοφός* and *ἀγαθός*), and Neoptolemus' response (the move from *ποιίω* in line 31 to *ποίησω* in line 33).

Valid and relevant points not mentioned above should be rewarded.

OR

**3 Sophocles, *Philoctetes* 898–929**

**(a) Lines 1–16 (ἀπορεῖς δὲ . . . πάλαι): in what ways does Sophocles make these lines especially dramatic? [13]**

Candidates could make some or all of the following points:

- the confusion and distressed order of line 1
- Neoptolemus in line 2, must seem enigmatic to Philoctetes
- the repetition of *δυσχέρεια* (in lines 3 and 5), the second time with *ἅπαντα*
- the audience understands what Neoptolemus is saying, though Philoctetes does not (e.g. in lines 2, 5–6 and 9)
- at first, Philoctetes has faith in Neoptolemus' honour
- Neoptolemus is embarrassed, desperately talking to himself
- change is marked in line 10 with the repetition of *ἐν οἷς*
- Neoptolemus' deliberative question in line 11, *κακός*, repeated in line 13
- the vocabulary of shame (lines 9 and 12)
- Philoctetes' clear judgement of Neoptolemus in lines 13–14
- lines 15–16: the word order of line 15 (*ἔγωγε* delayed); *λυπηρῶς*.

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 17–32 (τί ποτε . . . ἠπάτηκας): how does Philoctetes relate to Neoptolemus in these lines? [12]

Candidates could make some or all of the following points:

- Philoctetes, in a sort of crescendo, becomes increasingly upset with what he thinks Neoptolemus is now saying: while he addresses Neoptolemus as ὦ τέκνον (possibly affectionate, possibly patronising), he is distraught (lines 20 and 21), incredulous (line 24), desperate (line 26), desperate and assertive (line 27), and he is angry almost beyond description in lines 30–32
- the Greek – diction, address, word order and so on – should be commented on
- candidates could possibly refer to what Neoptolemus says: it is his change from honourable naif to calculating bringer of realpolitik that undermines and infuriates Philoctetes.

Valid and relevant points not mentioned above should be rewarded.

Homer, *Iliad* 1

<b>4</b>	<b>Homer, <i>Iliad</i> 1. 245–58 Translation</b>	<b>[15]</b>
	ὡς φάτο Πηλεΐδης, ποτὶ δὲ σκῆπτρον βάλε γαίῃ χρυσείοις ἦλοισι πεπαρμένον, ἔζετο δ' αὐτός·	[5]
	Ἄτρεΐδης δ' ἐτέρωθεν ἐμήνιε: τοῖσι δὲ Νέστωρ ἠδυεπῆς ἀνόρουσε λιγύς Πυλίων ἀγορητής, τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή·	[6]
	τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων ἐφθίαθ', οἳ οἳ πρόσθεν ἅμα τράφεν ἠδ' ἐγένοντο ἐν Πύλῳ ἠγαθέη, μετὰ δὲ τριτάτοισιν ἀνασσεν·	[7]
	ὁ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·	[2]
	ὦ πόποι ἦ μέγα πένθος Ἀχαιΐδα γαῖαν ἰκάνει·	[2]
	ἦ κεν γηθήσαι Πριάμος Πριάμοιό τε παῖδες ἄλλοι τε Τρῶες μέγα κεν κεχαροῖατο θυμῷ εἰ σφῶϊν τάδε πάντα πυθοῖατο μαρναμένοϊιν,	[6]
	οἳ περὶ μὲν βουλήν Δαναῶν, περὶ δ' ἐστὲ μάχεσθαι.	[2]

Mark out of 30 and then divide by two.

## EITHER

5 Homer, *Iliad* 1. 163–92

(a) Lines 1–9 (οὐ μὲν . . . πλοῦτον ἀφύξειν): how does Homer convey the strength of Achilles' feelings? [8]

Candidates could make some or all of the following points:

- the beginning is very emphatic (*οὐ μὲν σοὶ ποτε ἴσον ἔχω*), starting as it does with a negative and a contrast between Agamemnon and Achilles
- the triple alliteration of plosive 'p' sounds in line 3 might be said to register Achilles' heightened state of emotion
- there is again a stark contrast between Agamemnon and Achilles in line 5 (*σοὶ . . . ἐγὼ*)
- throughout the passage, there are words for fighting and violence (e.g. in lines 2, 3 and 6)
- in the final line of the passage, Achilles makes clear how he feels – *ἄτιμος* (dishonoured).

Valid and relevant points not mentioned above should be rewarded.

- (b) Lines 10–25 (τὸν δ' ἠμείβετ . . . ὁμοιωθήμεναι ἄντην): what is Agamemnon's tone in these lines? [12]**

The tone is hostile and angry, and becomes increasingly (self-) assertive.

Candidates could make some or all of the following points:

- line 11: emphatic imperative + *θυμὸς*
- lines 11–12: no begging
- line 12: *ἔμοιγε*
- line 14: superlative (most hostile)
- line 15: in order – strife, friendly, wars and battles
- line 17 onwards: taunting quality
- line 19: *ἀπειλήσω*
- lines 21–2: repetition of *ἐγὼ* and *ἐμῆ/ἐμοῖς*
- contrasted with *τὸ σὸν γέρας* in line 23
- the assertion of power in line 24.

Valid and relevant points not mentioned above should be rewarded.

- (c) Lines 26–30 (ὡς φάτο . . . τε θυμόν): how is Achilles characterised? [5]**

Candidates should refer to the Greek to support their understanding of the portrait of Achilles:

- torn and unsure (lines 27–9): what should he do?
- grieving (line 26)
- angry (line 30).

OR

**6 Homer, *Iliad* 1. 500–27**

- (a) Lines 1–17 (καί ῥα . . . θεός εἰμι): how does Thetis attempt to persuade Zeus? [15]**

Thetis attempts to persuade Zeus through a ritual process normally referred to as supplication. Thus, candidates could make some or all of the following points:

- in line 4 she addresses him with humility; she calls him Zeus the father
- she appeals both to his pity and his sense of honour
- she uses a superlative adjective to describe Achilles' character (lines 6–7)
- in lines 7–8, Agamemnon's dishonourable treatment of Achilles is made explicit
- Zeus is addressed again in line 9
- her son needs appropriate honour in line 11
- in lines 12–14, she gets in with the physical act of supplication before Zeus can speak
- in lines 15–17, the tone of the summary of the appeal is both hostile and beseeching.

**(b) Lines 18–28 (τὴν δὲ . . . κατανεύσω): discuss the portrayal of Zeus in these lines. [10]**

The portrayal is, first of all, inconsistent.

Candidates could make some or all of the following points:

- he is initially angry with Thetis for bringing him the problem, then resigned to the fact that what he says, goes
- his initial concern is with Hera's likely reaction, and her general attitude towards him in this respect
- the reassertion – as much to himself as to Thetis – of his own power.



**Section B (25 marks)**

All questions in this section are marked according to the mark scheme below. Candidates will not tend to show **all** the qualities or weaknesses described by any one level. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher level.

To achieve at the highest level candidates need to demonstrate excellent control of their material, an ability to select and 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 appropriate. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.

Marks are awarded in the following ratio:

**AO1: 10 marks**

**AO3: 15 marks**

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 text.	9–10	Close analysis of the text. Authoritative selection of appropriate material. Engagement with secondary literature, where appropriate. Confident use of technical terms. Well-structured, well-developed and coherent response.	13–15
4	Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the text.	7–8	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature, where appropriate. Some use of technical terms. Clear and logically structured response.	10–12
3	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and/or lacking in general context.	5–6	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included, where appropriate. Occasional correct use of technical terms. Uneven structure and development of the response.	7–9
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text/wider context.	3–4	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	4–6
1	Very limited evidence of knowledge of the text/wider context.	1–2	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	1–3
0	No rewardable content.	0	No rewardable content.	0

**Indicative content**

Candidates answer **one** essay question on their chosen prescribed text.

**EITHER**

**Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)**

**7 ‘Neoptolemus’ sense of what is shameful is at the centre of the play’s action.’ Discuss. [25]**

For AO1, accurate and relevant knowledge of the text is required.

For AO3, candidates could include the following points:

- the presentation of Neoptolemus as a straightforward (if violent) warrior
- his very acute sense of honour, shame and so on
- how he suppresses his sense of honour, but unhappily
- how he is contrasted with Odysseus
- how Philoctetes finds Neoptolemus (on some occasions, at least) an attractive figure (because of his sense of honour)
- Neoptolemus does eventually defy Odysseus and decides to return to Greece with Philoctetes.

**OR**

**8 Discuss the representation of persuasion in the *Philoctetes*. [25]**

For AO1, accurate and relevant knowledge of the text is required.

For AO3, candidates should recognise that language (its possibilities and limitations) and, more specifically, rhetoric are important themes in the play.

Candidates could make some or all of the following points:

- the presentation of Odysseus as a demagogic figure, as pragmatic, amoral and interested in persuasion
- the contemporary political context in relation to that characterisation
- the various encounters between Odysseus and Neoptolemus, and Neoptolemus and Philoctetes; the various ways in which Odysseus and Neoptolemus try (and fail) to move Philoctetes.

OR

Homer, *Iliad* 1

**9 Is Achilles in any way admirable in *Iliad* 1?**

**[25]**

For AO1, accurate and relevant knowledge of the text is required.

For AO3, candidates could consider the following points:

- Achilles as a hero, i.e. as interested in fame and respect
- Achilles' response to Agamemnon near the beginning of the book
- Achilles and his mother
- Achilles' lack of interest in the effect his actions have on the Greek army
- Achilles as torn.

OR

**10 Discuss the various narrative techniques deployed in *Iliad* 1.**

**[25]**

For AO1, accurate and relevant knowledge of the text is required.

For AO3, candidates could consider the following techniques:

- direct speech
- epic similes
- change of perspective
- zooming in and out
- moving from the mortal to the divine
- formulae and epithets.

## Section C (25 marks)

All questions in this section are marked according to the mark scheme below. Candidates will not tend to show **all** the qualities or weaknesses described by any one level. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher level.

To achieve at the highest level candidates need to demonstrate excellent control of their material, an ability to select and 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 appropriate. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.

Marks are awarded in the following ratio:

**AO1: 5 marks**

**AO3: 20 marks**

Level	AO1 descriptor	Marks	AO3 descriptor	Marks
5	Excellent knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Thorough historical, political, social and cultural knowledge, where appropriate.	5	Close analysis of the text. Authoritative selection of appropriate material. Engagement with secondary literature, where appropriate. Confident use of technical terms. Well-structured, well-developed and coherent response.	17–20
4	Sound knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Good historical, political, social and cultural knowledge, where appropriate.	4	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature, where appropriate. Some use of technical terms. Clear and logically structured response.	13–16
3	Some knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Some historical, political, social and cultural knowledge, where appropriate.	3	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included, where appropriate. Occasional correct use of technical terms. Uneven structure and development of the response.	9–12
2	Limited knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Limited historical, political, social and cultural knowledge, where appropriate.	2	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	5–8
1	Basic knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Basic historical, political, social and cultural knowledge, where appropriate.	1	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	1–4
0	No rewardable content.	0	No rewardable content.	0

## Indicative content

### EITHER

#### Unseen Literary Criticism

#### 11 Aeschylus, *Agamemnon* 1379–98

[25]

Candidates could comment on Clytemnestra's tone as follows:

- she is triumphant: e.g. lines 1–2 and 16
- she is self-assertive – note the first-person verbs in lines 1, 2, 5, 6, 8 and 17–20
- she is brutal and gory: lines 6 and 10–14
- she is ruthless, pragmatic, uses deeds not words.

There is much to say about the language in this passage. The first simile is extraordinary: firstly, the blood of Agamemnon is compared to dew. Secondly, Clytemnestra's brutal rejoicing in the murder of her husband and in the feeling of the wet blood is compared to budding flowers rejoicing in rain. The effect is nothing if not disturbing: a brutal, violent and immoral act is compared to a natural, productive and beautiful event. Violence is portrayed as beautiful and soft (dew).

The second simile uses the image of a wine bowl (normally used in the all-male symposium), claiming that Agamemnon has filled it up and is now draining it. Wine is supposed to alleviate the cares of the world, but Agamemnon has filled his wine bowl with accursed evils: woe is not alleviated; death is achieved.

### OR

#### Essay

Candidates answer **one** essay question on their chosen paired texts.

### EITHER

Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)  
Euripides, *Medea*

#### 12 'Resolute, not susceptible to persuasion, and convinced of their own rightness.' Discuss this view of tragic heroes in relation to *Philoctetes* and *Medea*. [25]

For AO1, accurate and relevant knowledge of the **two** texts is required.

For AO3, candidates will need to consider each of the qualities mentioned in the essay question, and relate them to *Philoctetes* and *Medea*.

Candidates could consider some or all of the following points:

- to what extent Philoctetes' resolution is overcome by his view of Neoptolemus' character
- how susceptible Philoctetes is to persuasion
- in the end, to what extent Philoctetes is persuaded
- whether this description is perhaps best suited to Medea
- Medea moves back and forth between certainty and uncertainty about her planned course of action, i.e. she persuades/dissuades herself; Jason has already tried (but failed) to persuade her of the rightness of his actions.

OR

**13 'The tragic hero acts in a terrifying vacuum.' Discuss this view in relation to *Philoctetes* and *Medea*. [25]**

For AO1, accurate and relevant knowledge of the **two** texts is required.

For AO3, some discussion of the term 'terrifying vacuum' is necessary. All reasonable definitions should be accepted.

Candidates could consider the following points:

- Philoctetes has almost literally been in a vacuum for many years, but he is still grounded in his own heroic values
- Philoctetes has memories of networks, friends, and so on
- Medea initially has the support of the Corinthian women, but once she insists on acting as a hero, she ends up removed from humanity.

OR

**Homer, *Iliad* 1**

**Homer, *Iliad* 16, 24**

**14 Discuss the differences between gods and men in Homer. [25]**

For AO1, accurate and relevant knowledge of the **two** texts is required.

For AO3, candidates should be able to make fairly specific distinctions at the beginning of their essay, such as: mortal/immortal; moral consequences/lack of shame. Candidates should also consider the following points:

- the various similarities between gods and men (certain emotions)
- the support given by gods to particular mortals
- gods intervening to ensure fated results occur.

OR

**15 Discuss the various ways in which Achilles, Patroclus and others display heroic behaviour. [25]**

For AO1, accurate and relevant knowledge of the **two** texts is required.

For AO3, candidates should analyse various episodes in some depth, e.g. Achilles' anger with Agamemnon in *Iliad* 1, the way he is restrained by Athene, and the way in which he involves Thetis in the same book. There is also Patroclus' entry into battle (as Achilles), his *aristeia* and in particular, the manner of his death. Candidates could consider Hector in book 16 as well. Finally, there is the extraordinary meeting between Achilles and Priam in book 24.

Some sophisticated discussion of what it means to be a Homeric hero is required for top marks.