



Cambridge International Examinations  
Cambridge Pre-U Certificate

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CLASSICAL GREEK (PRINCIPAL)

9787/01

Paper 1 Verse Literature

For Examination from 2016

SPECIMEN PAPER

2 hours 15 minutes

Additional Materials: Answer Booklet/Paper

**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.  
Write your Centre number, candidate number and name on the work you hand in.  
Write in dark blue or black pen.  
Do not use staples, paper clips, glue or correction fluid.  
DO **NOT** WRITE IN ANY BARCODES.

**Section A**

Answer **two** questions from your chosen prescribed text.  
Sophocles: Answer Question 1 and **either** Question 2 **or** Question 3.  
Homer: Answer Question 4 and **either** Question 5 **or** Question 6.

**Section B**

Answer **one** essay question on your chosen prescribed text.  
Sophocles: Answer Question 7 **or** Question 8.  
Homer: Answer Question 9 **or** Question 10.

**Section C**

Answer **one** question from this section.  
**Either:** Unseen Literary Criticism;  
**Or:** Answer **one** essay question on your chosen paired texts.

At the end of the examination, fasten all your work securely together.  
The number of marks is given in brackets [ ] at the end of each question or part question.

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.

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 **12** printed pages.

**Section A**

Answer **two** questions from your chosen prescribed text.

**EITHER**

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

Answer Question 1 and **either** Question 2 **or** Question 3.

**OR**

**Homer, *Iliad* 1**

Answer Question 4 and **either** Question 5 **or** Question 6.

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

Answer Question 1 and **either** Question 2 **or** Question 3.

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

ὁ δ' ἐνθάδ' ἦκων, καίπερ οὐ δύσοργος ὤν,  
 δηχθεὶς πρὸς ἀξήκουσεν ᾧδ' ἠμείψατο·  
 οὐκ ἦσθ' ἴν' ἡμεῖς, ἀλλ' ἀπῆσθ' ἴν' οὐ σ' ἔδει·  
 καὶ ταῦτ', ἐπειδὴ καὶ λέγεις θρασυστομῶν,  
 οὐ μήποτ' ἐς τὴν Σκῦρον ἐκπλεύσης ἔχων.  
 τοιαῦτ' ἀκούσας κάξονειδισθεὶς κακὰ  
 πλέω πρὸς οἴκους, τῶν ἐμῶν τητῶμενος  
 πρὸς τοῦ κακίστου κακὸν κακῶν Ὀδυσσέως.  
 κούκ αἰτιῶμαι κεῖνον ὡς τοὺς ἐν τέλει·  
 πόλις γάρ ἐστι πᾶσα τῶν ἡγουμένων  
 στρατός τε σύμπας· οἱ δ' ἀκοσμοῦντες βροτῶν  
 διδασκάλων λόγοισι γίνονται κακοί.

Sophocles, *Philoctetes* 377–88

[15]

## EITHER

2 Read the following passage and answer the questions.

**Νεο.** ἔφυν γὰρ οὐδέν ἐκ τέχνης πράσσειν κακῆς,  
 οὐτ' αὐτὸς οὔθ', ὡς φασιν, οὐκφύσας ἐμέ.  
 ἀλλ' εἴμ' ἑτοῖμος πρὸς βίαν τὸν ἄνδρ' ἄγειν  
 καὶ μὴ δόλοισιν· οὐ γὰρ ἐξ ἑνὸς ποδὸς  
 ἡμᾶς τοσοῦσδε πρὸς βίαν χειρώσεται. 5  
 πεμφθεῖς γε μέντοι σοὶ ξυνεργάτης ὀκνῶ  
 προδότης καλεῖσθαι· βούλομαι δ', ἄναξ, καλῶς  
 δρῶν ἐξαμαρτεῖν μᾶλλον ἢ νικᾶν κακῶς.  
**Ὀδ.** ἐσθλοῦ πατρὸς παῖ, καὐτὸς ὦν νέος ποτὲ  
 γλῶσσαν μὲν ἀργόν, χεῖρα δ' εἶχον ἐργάτιν· 10  
 νῦν δ' εἰς ἔλεγχον ἐξιὼν ὀρῶ βροτοῖς  
 τὴν γλῶσσαν, οὐχὶ τᾶργα, πάνθ' ἡγουμένην.  
**Νεο.** τί μ' οὖν ἄνωγας ἄλλο πλήν ψευδῆ λέγειν;  
**Ὀδ.** λέγω σ' ἐγὼ δόλω Φιλοκτήτην λαβεῖν.  
**Νεο.** τί δ' ἐν δόλω δεῖ μᾶλλον ἢ πείσαντ' ἄγειν; 15  
**Ὀδ.** οὐ μὴ πίθηται· πρὸς βίαν δ' οὐκ ἂν λάβοις.  
**Νεο.** οὕτως ἔχει τι δεινὸν ἰσχύος θράσος;  
**Ὀδ.** ἰοὺς γ' ἀφύκτους καὶ προπέμποντας φόνον.  
**Νεο.** οὐκ ἄρ' ἐκείνῳ γ' οὐδὲ προσμιῖξαι θρασύ;  
**Ὀδ.** οὐ, μὴ δόλω λαβόντα γ', ὡς ἐγὼ λέγω. 20  
**Νεο.** οὐκ αἰσχρὸν ἡγῆ δῆτα τὸ ψευδῆ λέγειν;  
**Ὀδ.** οὐκ, εἰ τὸ σωθῆναί γε τὸ ψεῦδος φέρει.  
**Νεο.** πῶς οὖν βλέπων τις ταῦτα τολμήσει λακεῖν;  
**Ὀδ.** ὅταν τι δρᾶς εἰς κέρδος, οὐκ ὀκνεῖν πρόπει.  
**Νεο.** κέρδος δ' ἐμοὶ τί τοῦτον ἐς Τροίαν μολεῖν; 25  
**Ὀδ.** αἰρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα.  
**Νεο.** οὐκ ἄρ' ὁ πέρσων, ὡς ἐφάσκετ', εἴμ' ἐγώ;  
**Ὀδ.** οὐτ' ἂν σὺ κείνων χωρὶς οὐτ' ἐκεῖνα σοῦ.  
**Νεο.** θηρατέ' οὖν γίγνοιτ' ἂν, εἶπερ ὦδ' ἔχει.  
**Ὀδ.** ὡς τοῦτό γ' ἔρξας δύο φέρη δωρήματα. 30  
**Νεο.** ποίω; μαθὼν γὰρ οὐκ ἂν ἀρνοίμην τὸ δρᾶν.  
**Ὀδ.** σοφός τ' ἂν αὐτὸς κάγαθος κεκλῆ' ἅμα.  
**Νεο.** ἴτω· ποήσω, πᾶσαν αἰσχύνην ἀφείς.

Sophocles, *Philoctetes* 88–120

- (a) Lines 1–18 (ἔφυν γὰρ . . . φόνον): examine the contrasts made by Neoptolemus and Odysseus in these lines. [14]
- (b) Lines 19–33 (οὐκ ἄρ' . . . αἰσχύνην ἀφείς): how does Odysseus win over Neoptolemus in these lines? [11]

[Total: 25]

OR

3 Read the following passage and answer the questions.

<b>Φιλ.</b> ἀπορεῖς δὲ τοῦ σύ; μὴ λέγ', ὦ τέκνον, τάδε.	
<b>Νεο.</b> ἀλλ' ἐνθάδ' ἤδη τοῦδε τοῦ πάθους κυρῶ.	
<b>Φιλ.</b> οὐ δὴ σε δυσχέρεια τοῦ νοσήματος ἔπεισεν ὥστε μὴ μ' ἄγειν ναύτην ἔτι;	
<b>Νεο.</b> ἅπαντα δυσχέρεια, τὴν αὐτοῦ φύσιν ὅταν λιπῶν τις δρᾷ τὰ μὴ προσεικότα.	5
<b>Φιλ.</b> ἀλλ' οὐδὲν ἔξω τοῦ φυτεύσαντος σύ γε δρᾷς οὐδὲ φωνεῖς, ἐσθλὸν ἄνδρ' ἐπωφελῶν.	
<b>Νεο.</b> αἰσχροὺς φανοῦμαι· τοῦτ' ἀνιῶμαι πάλαι.	
<b>Φιλ.</b> οὐκ οὖν ἐν οἷς γε δρᾷς· ἐν οἷς δ' αὐδᾷς ὀκνῶ.	10
<b>Νεο.</b> ὦ Ζεῦ, τί δράσω; δεύτερον ληφθῶ κακός, κρύπτων θ' ἄ μὴ δεῖ καὶ λέγων αἰσχιστ' ἐπῶν;	
<b>Φιλ.</b> ἀνὴρ ὄδ', εἰ μὴ γὰρ κακὸς γνώμων ἔφυν, προδοὺς μ' ἔοικε κάκλιπῶν τὸν πλοῦν στελεῖν.	
<b>Νεο.</b> λιπῶν μὲν οὐκ ἔγωγε· λυπηρῶς δὲ μὴ πέμπω σε μάλλον, τοῦτ' ἀνιῶμαι πάλαι.	15
<b>Φιλ.</b> τί ποτε λέγεις, ὦ τέκνον; ὡς οὐ μανθάνω.	
<b>Νεο.</b> οὐδὲν σε κρύψω· δεῖ γὰρ ἐς Τροίαν σε πλεῖν πρὸς τοὺς Ἀχαιοὺς καὶ τὸν Ἀτρεϊδῶν στόλον.	
<b>Φιλ.</b> οἴμοι, τί εἶπας; <b>Νεο.</b> μὴ στέναζε, πρὶν μάθης.	20
<b>Φιλ.</b> ποῖον μάθημα; τί με νοεῖς δρᾷσαι ποτε;	
<b>Νεο.</b> σῶσαι κακοῦ μὲν πρῶτα τοῦδ', ἔπειτα δὲ ξὺν σοὶ τὰ Τροίας πεδία πορθῆσαι μολῶν.	
<b>Φιλ.</b> καὶ ταῦτ' ἀληθῆ δρᾶν νοεῖς; <b>Νεο.</b> πολλὴ κρατεῖ τούτων ἀνάγκη, καὶ σὺ μὴ θυμοῦ κλύων.	25
<b>Φιλ.</b> ἀπόλωλα τλήμων, προδέδομαι. τί μ', ὦ ξένε, δέδρακας; ἀπόδος ὡς τάχος τὰ τόξα μοι.	
<b>Νεο.</b> ἀλλ' οὐχ οἷόν τε· τῶν γὰρ ἐν τέλει κλύειν τότ' ἔνδικόν με καὶ τὸ συμφέρον ποεῖ.	
<b>Φιλ.</b> ὦ πῦρ σὺ καὶ πᾶν δεῖμα καὶ πανουργίας δεινῆς τέχνημ' ἔχθιστον, οἶά μ' εἰργάσω, οἶ' ἠπάτηκας·	30

Sophocles, *Philoctetes* 898–929

- (a) Lines 1–16 (ἀπορεῖς δὲ . . . πάλαι): in what ways does Sophocles make these lines especially dramatic? [13]
- (b) Lines 17–32 (τί ποτε . . . ἠπάτηκας): how does Philoctetes relate to Neoptolemus in these lines? [12]

[Total: 25]

[Section A total: 40]

**Homer, *Iliad* 1**

Answer Question 4 and **either** Question 5 **or** Question 6.

4 Translate the following passage into English. Write your translation on **alternate** lines.

ὥς φάτο Πηλεΐδης, ποτὶ δὲ σκῆπτρον βάλε γαίῃ  
 χρυσείοις ἥλοισι πεπαρμένον, ἔζετο δ' αὐτός·  
 Ἀτρεΐδης δ' ἐτέρωθεν ἐμήνιε: τοῖσι δὲ Νέστωρ  
 ἠδυεπῆς ἀνόρουσε λιγύς Πυλίων ἀγορητής,  
 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή·  
 τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων  
 ἐφθίαθ', οἳ οἳ πρόσθεν ἅμα τράφεν ἠδ' ἐγένοντο  
 ἐν Πύλῳ ἠγαθήη, μετὰ δὲ τριτάτοισιν ἄνασσαν·  
 ὃ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπεν·  
 ὦ πόποι ἦ μέγα πένθος Ἀχαιΐδα γαῖαν ἰκάνει·  
 ἦ κεν γηθήσαι Πρίαμος Πριάμοιό τε παῖδες  
 ἄλλοι τε Τρῶες μέγα κεν κεχαροῖατο θυμῷ  
 εἰ σφῶϊν τάδε πάντα πυθοῖατο μαρναμένοϊιν,  
 οἳ περὶ μὲν βουλήν Δαναῶν, περὶ δ' ἐστὲ μάχεσθαι.

Homer, *Iliad* 1. 245–58

[15]

## EITHER

5 Read the following passage and answer the questions.

'οὐ μὲν σοί ποτε ἴσον ἔχω γέρας ὀππότε Ἀχαιοὶ  
 Τρώων ἐκπέρσωσ' εὖ ναιόμενον πτολίεθρον·  
 ἀλλὰ τὸ μὲν πλεῖον πολυαΐκος πολέμοιο  
 χεῖρες ἐμαὶ διέπουσ'· ἀτὰρ ἦν ποτε δασμὸς ἴκηται,  
 σοὶ τὸ γέρας πολὺ μειζον, ἐγὼ δ' ὀλίγον τε φίλον τε 5  
 ἔρχομ' ἔχων ἐπὶ νῆας, ἐπεὶ κε κάμω πολεμίζων.  
 νῦν δ' εἶμι Φθίηνδ', ἐπεὶ ἦ πολὺ φέρτερόν ἐστιν  
 οἴκαδ' ἵμεν σὺν νηυσὶ κορωνίσιν, οὐδέ σ' οἴω  
 ἐνθάδ' ἄτιμος ἐὼν ἄφενος καὶ πλοῦτον ἀφύξειν.'  
 τὸν δ' ἠμείβετ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων· 10  
 'φεῦγε μάλ', εἴ τοι θυμὸς ἐπέσσεται, οὐδέ σ' ἔγωγε  
 λίσσομαι εἴνεκ' ἐμεῖο μένειν· πάρ' ἔμοιγε καὶ ἄλλοι  
 οἳ κέ με τιμήσουσι, μάλιστα δὲ μητίετα Ζεύς.  
 ἔχθιστος δέ μοι ἐσσι διοτρεφῶν βασιλῆων·  
 αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε· 15  
 εἰ μάλα καρτερός ἐσσι, θεὸς που σοὶ τό γ' ἔδωκεν·  
 οἴκαδ' ἰὼν σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισι  
 Μυρμιδόνεσσιν ἄνασσε, σέθεν δ' ἐγὼ οὐκ ἀλεγίζω,  
 οὐδ' ὄθομαι κοτέοντος· ἀπειλήσω δέ τοι ᾧδε·  
 ὡς ἔμ' ἀφαιρεῖται Χρῦσηΐδα Φοῖβος Ἀπόλλων, 20  
 τὴν μὲν ἐγὼ σὺν νηϊ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισι  
 πέμψω, ἐγὼ δέ κ' ἄγω Βρισηΐδα καλλιπάρηον  
 αὐτὸς ἰὼν κλισίηνδ', τὸ σὸν γέρας, ὄφρ' εὖ εἰδῆς  
 ὅσσον φέρτερός εἶμι σέθεν, στυγέη δὲ καὶ ἄλλος 25  
 ἴσον ἐμοὶ φάσθαι καὶ ὁμοιωθήμεναι ἄντην.'  
 ὧς φάτο· Πηλεΐωνι δ' ἄχος γένετ', ἐν δέ οἱ ἦτορ  
 στήθεσσιν λασίοισι διάνδιχα μερμήριξεν,  
 ἦ ὅ γε φάσγανον ὄξυ ἐρυσσάμενος παρὰ μηροῦ  
 τοὺς μὲν ἀναστήσειεν, ὃ δ' Ἀτρεΐδην ἐναρίζοι,  
 ἦε χόλον παύσειεν ἐρητύσειέ τε θυμόν. 30

Homer, *Iliad* 1. 163–92

- (a) Lines 1–9 (οὐ μὲν . . . πλοῦτον ἀφύξειν): how does Homer convey the strength of Achilles' feelings? [8]
- (b) Lines 10–25 (τὸν δ' ἠμείβετ' . . . ὁμοιωθήμεναι ἄντην): what is Agamemnon's tone in these lines? [12]
- (c) Lines 26–30 (ὧς φάτο . . . τε θυμόν): how is Achilles characterised? [5]

[Total: 25]

OR

6 Read the following passage and answer the questions.

καί ῥα πάροιθ' αὐτοῖο καθέζετο, καὶ λάβε γούνων  
 σκαιῆ, δεξιτερῆ δ' ἄρ' ὑπ' ἀνθερεῶνος ἐλοῦσα  
 λισσομένη προσέειπε Δία Κρονίωνα ἄνακτα·  
 'Ζεῦ πάτερ, εἴ ποτε δὴ σε μετ' ἀθανάτοισιν ὄνησα  
 ἢ ἔπει ἢ ἔργω, τόδε μοι κρήνην ἐέλδωρ· 5  
 τίμησόν μοι υἱὸν ὃς ὠκυμορώτατος ἄλλων  
 ἔπλετ'· ἀτάρ μιν νῦν γε ἄναξ ἀνδρῶν Ἀγαμέμνων  
 ἠτίμησεν· ἐλὼν γὰρ ἔχει γέρας αὐτὸς ἀπούρας.  
 ἀλλὰ σὺ πέρ μιν τίσον, Ὀλύμπιε μητιέτα Ζεῦ·  
 τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος ὄφρ' ἂν Ἀχαιοὶ 10  
 υἱὸν ἐμὸν τίσωσιν ὀφέλλωσιν τέ ε' τιμῆ·'  
 ὣς φάτο· τὴν δ' οὐ τι προσέφη νεφεληγερέτα Ζεὺς,  
 ἀλλ' ἀκέων δὴν ἦστο· Θέτις δ' ὡς ἤψατο γούνων  
 ὡς ἔχετ' ἐμπεφυῖα, καὶ εἶρετο δεύτερον αὐτῆς·  
 'νημερτές μὲν δὴ μοι ὑπόσχεο καὶ κατάνευσον 15  
 ἢ ἀπόειπ', ἐπεὶ οὐ τοι ἔπι δέος, ὄφρ' εὖ εἰδέω  
 ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεός εἰμι·'  
 τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεὺς·  
 'ἦ δὴ λοίγια ἔργ' ὃ τέ μ' ἐχθοδοπῆσαι ἐφήσεις  
 Ἥρη ὅτ' ἂν μ' ἐρέθησιν ὄνειδείοις ἐπέεσσιν· 20  
 ἦ δὲ καὶ αὐτῶς μ' αἰεὶ ἐν ἀθανάτοισι θεοῖσι  
 νεικεῖ, καὶ τέ μέ φησι μάχη Τρώεσσιν ἀρήγειν.  
 ἀλλὰ σὺ μὲν νῦν αὐτῆς ἀπόστιχε μὴ τι νοήση  
 Ἥρη· ἐμοὶ δέ κε ταῦτα μελήσεται ὄφρα τελέσσω·  
 εἰ δ' ἄγε τοι κεφαλῆ κατανεύσομαι ὄφρα πεποιθήης· 25  
 τοῦτο γὰρ ἐξ ἐμέθεν γε μετ' ἀθανάτοισι μέγιστον  
 τέκμωρ· οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν  
 οὐδ' ἀτελεύτητον ὃ τί κεν κεφαλῆ κατανεύσω·'

Homer, *Iliad* 1. 500–27

- (a) Lines 1–17 (καί ῥα . . . θεός εἰμι): how does Thetis attempt to persuade Zeus? [15]  
 (b) Lines 18–28 (τὴν δὲ . . . κατανεύσω): discuss the portrayal of Zeus in these lines. [10]

[Total: 25]

[Section A total: 40]



**Section B**

Answer **one** essay question 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. Credit will be given for engagement with secondary literature, where appropriate.

**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]

**OR**

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

**OR****Homer, *Iliad* 1**

9 Is Achilles in any way admirable in *Iliad* 1? [25]

**OR**

10 Discuss the various narrative techniques deployed in *Iliad* 1. [25]

**[Section B total: 25]**

## Section C

Answer **one** question from this section.

## EITHER

## Unseen Literary Criticism

- 11 Read the following passage and **write a literary appreciation**. A translation of the passage is provided, but in your answers you should refer to the Greek text where appropriate.

*Clytemnestra speaks here, standing over the body of her husband, Agamemnon, whom she has just killed.*

ἔστηκα δ' ἔνθ' ἔπαισ' ἐπ' ἐξειργασμένοις. οὔτω δ' ἔπραξα—καὶ τὰδ' οὐκ ἀρνήσομαι— ὡς μήτε φεύγειν μήτ' ἀμύνεσθαι μόρον. ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων, περιστιχίζω, πλοῦτον εἵματος κακόν,	5
παίω δέ νιν δίς· κὰν δυοῖν οἰμωγμάτοιν μεθῆκεν αὐτοῦ κῶλα· καὶ πεπτωκότη τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονός Διός νεκρῶν σωτήρος εὐκταίαν χάριν. οὔτω τὸν αὐτοῦ θυμὸν ὀρμαίνει πεσῶν,	10
κὰκφυσιῶν ὀξεῖαν αἵματος σφαγὴν βάλλει μ' ἔρεμνῆ ψακάδι φοινίας δρόσου, χαίρουσαν οὐδὲν ἦσσον ἢ διοσδότῳ γάνει σπορητὸς κάλυκος ἐν λοχεύμασιν. ὡς ᾧδ' ἐχόντων, πρέσβος Ἀργείων τόδε,	15
χαίροιτ' ἄν, εἰ χαίροιτ', ἐγὼ δ' ἐπεύχομαι. εἰ δ' ἦν πρεπόντως ὥστ' ἐπισπένδειν νεκρῶ, τῶδ' ἄν δικαίως ἦν, ὑπερδίκως μὲν οὖν· τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὅδε πλήσας ἀραιῶν αὐτὸς ἐκπίνειι μολῶν.	20

Aeschylus, *Agamemnon* 1379–98

I stand where I hit him, above my completed task.  
This is what I have done, and I will not deny these things.  
So that he could not escape or ward off his fate  
I threw round him, as though for fish, an inescapable net –  
an evil wealth of robe.  
I strike him twice; and with two groans  
he relaxed his limbs right there; and when he had fallen  
I added a third blow, as a prayer of gratitude  
to Hades below the earth, saviour of the dead.  
In this way, falling, he gasps out his life,  
and spurting a sharp stream of blood  
he hits me with a dark drop of bloody dew,  
and I rejoice no less than a crop rejoices in shining  
water, gift of Zeus, in the birth-pangs of the bud.  
This being the case, old men of Argos here,  
you would rejoice, if you were to rejoice; as for me, I glory in it.  
And if it had been right to pour libations on the corpse,  
over this man it would have been done justly, no, more than justly.  
This man here filled the mixing-bowl in his own house with so many curse-laden evils;  
now coming home he himself drains it to the dregs.

[25]

OR

**Essay**

Answer **one** essay question on your chosen paired texts.

You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

**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]

OR

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

OR

**Homer, *Iliad* 1**

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

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

OR

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

**[Section C total: 25]**

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