



Cambridge Pre-U

CLASSICAL GREEK

9787/01

Paper 1 Verse Literature

May/June 2022

MARK SCHEME

Maximum Mark: 90

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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).

Question	Answer	Marks
1	<p data-bbox="304 248 1299 315">Translate the following passage into English. Write your translation on alternate lines.</p> <p data-bbox="496 353 1062 506"> <u>πάντας δ' ἐλέγξας καὶ διεξελεθῶν φίλους,</u> <u>πατέρα γεραιάν θ' ἢ σφ' ἔτικτε μητέρα,</u> <u>οὐχ ἦυρε πλὴν γυναικὸς ὅστις ἠθέλεν</u> <u>θανῶν πρὸ κείνου μηκέτ' εἰσορᾶν φάος·</u> </p> <p data-bbox="1171 477 1193 506">9</p> <p data-bbox="496 551 1050 663"> <u>ἦν νῦν κατ' οἴκους ἐν χεροῖν βαστάζεται</u> <u>ψυχοροαγοῦσαν· τῆδε γὰρ σφ' ἐν ἡμέρα</u> <u>θανεῖν πέπρωται καὶ μεταστῆναι βίου.</u> </p> <p data-bbox="1171 633 1193 663">7</p> <p data-bbox="496 707 1066 781"> <u>ἐγὼ δέ, μὴ μίασμά μ' ἐν δόμοις κίχη,</u> <u>λείπω μελάθρων τῶνδε φιλτάτην στέγην.</u> </p> <p data-bbox="1171 752 1193 781">5</p> <p data-bbox="496 826 1083 987"> <u>ἤδη δὲ τόνδε Θάνατον εἰσορῶ πέλας,</u> <u>ἱερέα θανόντων, ὅς νιν εἰς Ἴδου δόμους</u> <u>μέλλει κατάξειν· συμμέτρως δ' ἀφίκετο,</u> <u>φρουρῶν τόδ' ἡμαρ ὧ̄ θανεῖν αὐτὴν χρεῶν.</u> </p> <p data-bbox="1171 958 1193 987">9</p> <p data-bbox="496 1028 903 1061">Total = 30, divided by 2, = 15.</p>	15

Question	Answer	Marks
2(a)	<p>Lines 1–17 (ἐγώ ... ἔχειν): discuss the characterisation of Alcestis in these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • lines 1–5: Alcestis makes very clear what she is sacrificing – her life, her marriage, a possible future marriage • lines 6–8: she characterises herself here as unable to bear living without her husband, with orphaned children • lines 9–11: Alcestis contrasts her behaviour with that of Admetus' parents: their rejection of the noble course of action stressed through repetition (<i>kalos ... kalos ... eukleos</i>) • lines 12–17: further contrast with the behaviour of Admetus' parents. Their actions mean that Admetus will now be in the position Alcestis wanted to avoid. 	13
2(b)	<p>Lines 18–32 (εἶέν ... καλῶς): discuss the pathos of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • how Alcestis now turns (mainly) to her children • lines 18–21: Alcestis once again stresses her sacrifice (life) • lines 21–29: she stresses the ways in which Admetus must look after the children. That involves not marrying beneath him (and her), all said in the children's names. Note the powerful imagery of the snake in line 29 • lines 30–32: she turns to her children; the experience of males and females will be different. The boy can be a bulwark, but how will the girl be married? 	12

Question	Answer	Marks
3(a)	<p>Lines 1–18 (τί χρῆμα ... ἐγώ): discuss the tone of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • the extent to which the scene is comic • Heracles keeps misunderstanding or not getting what Admetus is saying • the effect of the stichomythia • the way Heracles runs through the options for who has died • the ambiguity of Admetus' responses (note especially lines 8 and 10) • lines 13–18: but Heracles does not know that Alcestis is supposed to die ... 	13
3(b)	<p>Lines 19–34 (τί δῆτα ... χάριν): discuss the drama of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Heracles continues to ask who has died • when he finally understands, he decides to go • Admetus' attempts to get Heracles to stay • Heracles resists variously • both characters rely much on the vocabulary and requirements of hospitality. 	12

Question	Answer	Marks
4	<p data-bbox="304 248 1299 315">Translate the following passage into English. Write your translation on alternate lines.</p> <p data-bbox="496 356 1299 432"><u>ἐνθά οἱ ἠπιόδωρος ἐναντίη ἤλυθε μήτηρ</u> <u>Λαοδίκην ἐσάγουσα θυγατρῶν εἶδος ἀρίστην.</u> 5</p> <p data-bbox="496 477 1299 553"><u>ἐν τ' ἄρα οἱ φῦ χειρὶ ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν.</u> <u>'τέκνον τίπτε λιπῶν πόλεμον θρασὺν εἰλήλουθας;</u> 5</p> <p data-bbox="496 598 1299 714"><u>ἦ μάλα δὴ τείρουσι δυσώνυμοι νῆες Ἀχαιῶν</u> <u>μαρνάμενοι περὶ ἄστυ, σὲ δ' ἐνθάδε θυμὸς ἀνήκεν</u> <u>ἐλθόντ' ἐξ ἄκρης πόλιος Διὶ χειῖρας ἀνασχεῖν.</u> 7</p> <p data-bbox="496 759 1299 875"><u>ἀλλὰ μὲν' ὄφρα κέ τοι μελιδέα οἶνον ἐνείκω,</u> <u>ὡς σπείσης Διὶ πατρὶ καὶ ἄλλοις ἀθανάτοισιν</u> <u>πρῶτον, ἔπειτα δὲ καὶ τὸς ὀνήσεται, αἶ κε πίησθα.</u> 8</p> <p data-bbox="496 920 1299 996"><u>ἄνδρὶ δὲ κεκμηῶτι μένος μέγα οἶνος ἀέξει</u> <u>ὡς τύνη κέκμηκας ἀμύνων σοῖσιν ἔτησιν.'</u> 5</p> <p data-bbox="496 1032 903 1064">Total = 30, divided by 2, = 15.</p>	15

Question	Answer	Marks
5(a)	<p>Lines 1–15 (Αἴας ... ἐδύτην): discuss the drama of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • this as a classic or typical Iliadic scene of battlefield action • Ajax despatches a top Trojan hero • Ajax' status and the status of the Trojan hero stressed • Diomedes kills two, again status is mentioned. 	12
5(b)	<p>Lines 16–32 (Δρῆσον ... ἐξενάριξεν): discuss the tone of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • the pathos and the tragic dimensions of the scene • a number of people die quickly • but through their personal characteristics, and their living circumstances, the life they will lose is affirmed • note the adjectives in lines 18, 19, 23 etc. • note the scenes of shepherding flocks and sweet-flowing rivers contrasted with death and despoiling. 	13

Question	Answer	Marks
6(a)	<p>Lines 1–18 (δαιμόνιε ... όίεσσιν): discuss the pathos of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Andromache’s appeal to Hector – both desperate and noble? • lines 1–4: pity for the child; Andromache as soon a widow, Hector as soon dead • lines 5ff.: Andromache concentrates on what Hector’s death will mean for her as a woman alone • she stresses this by listing the death of her father • and then of her siblings – all despatched by Achilles (who will do the same to Hector). 	15
6(b)	<p>Lines 19–33 (μητέρα ... άνώγει): discuss the drama of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • lines 19–22: here Andromache focuses on her mother, and her death, this time at the hands of a god • lines 23–24: an extreme appeal to Hector as her whole family; note the listing of all the titles – father, mother, brother, husband • lines 25–26: another appeal – don’t make me a widow, your son an orphan • lines 27ff.: more practical appeals about where Hector should fight and where the danger lies • lines 30–31: the dangers stressed by the list of Greek heroes Andromache mentions. 	10

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	Mark	AO3 descriptor	Mark
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

Question	Answer	Marks
7	<p>Discuss the representation of marriage in Euripides' <i>Alcestis</i>.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> the main concentration is on the marriage of Admetus and Alcestis, though Admetus' parents can be used for contrast the various views, including especially those of Alcestis and Admetus, as to the proper roles of the wife Alcestis' self-image as an ideal wife the role of children other views – e.g., of the chorus, of Heracles – of the marriage, and of marriage Admetus' expectations of his wife, and his behaviour once she has left, and when she returns. 	25

Question	Answer	Marks
8	<p>Compare and contrast the characterisations of Admetus and Heracles in Euripides' <i>Alcestis</i>.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> Admetus as royal, Heracles as hero Admetus as suffering individual Heracles as a 'figure from another genre' Admetus as dependent (on his wife, on Heracles) Heracles as independent, life-affirming. 	25

Question	Answer	Marks
9	<p>Discuss the representation of war in <i>Iliad</i> 6.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> the early battle scenes heroism on the battlefield Hector as defending hero, with thoughts about war Hector's criticism of Paris war as threat to civilisation. 	25

Question	Answer	Marks
10	<p data-bbox="300 248 1062 282">Discuss the representation of the household in <i>Iliad</i> 6.</p> <p data-bbox="300 315 903 349">Candidates may wish to discuss the following:</p> <ul data-bbox="300 383 903 562" style="list-style-type: none"><li data-bbox="300 383 798 416">• the household of Paris and Helen<li data-bbox="300 421 711 454">• luxury and sensuality there<li data-bbox="300 459 903 492">• the household of Hector and Andromache<li data-bbox="300 497 766 530">• loyalty/attitudes of the servants<li data-bbox="300 535 782 568">• Hector, Andromache and family.	25

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	Mark	AO3 descriptor	Mark
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 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

Level	AO1 descriptor	Mark	AO3 descriptor	Mark
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

Question	Answer	Marks
11	<p>Read the following passage and <u>write a literary appreciation</u>. A translation of the passage is provided but in your answer you should refer to the Greek text, where appropriate.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • this is an extremely physical, violent scene • lines 1–5: imagery of blood and fire; simile of craft • lines 5–7: poison dominates these lines • lines 8–10: first lines that deal with Heracles as an individual; his desperate appeal reported here • lines 11–20: Lichas' grief, factual reply; Heracles' overwhelming, violent response as he is overcome (violently) by the poison • lines 17–18: horrible detail of Lichas' demise • lines 19–20: focus moves outward to the crowd's response to the events. 	25

Question	Answer	Marks
12	<p>Discuss the representation of women in <i>Alcestis</i> and <i>Electra</i>.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • the focus will mainly be on the eponymous characters, but there are also choruses and, in the case of <i>Electra</i>, Clytemnestra to consider • Alcestis as ideal wife, woman; • Electra as yet unmarried, impossible-to-marry daughter • Alcestis as sacrificing herself for her husband • Electra as focussed entirely on avenging her father • the contrasting figure of Clytemnestra. 	25

Question	Answer	Marks
13	<p>'Neither play deserves the name "tragedy".' Discuss this view of <i>Alcestis</i> and <i>Electra</i>.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • some definitions of tragedy • comic scenes in the two plays • inappropriate scenes in the two plays • the character of Heracles in <i>Alcestis</i> • the endings of both plays • the tone of both plays. 	25

Question	Answer	Marks
14	<p>Compare and contrast the representation of marriage in <i>Iliad</i> 6 and <i>Odyssey</i> 23.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Hector and Andromache as devoted • Andromache as young mother • relationship between the family and order and stability in the city • Odysseus and Penelope: a marriage recovered as against one about to be destroyed • stability of the <i>oikos</i> and social stability. 	25

Question	Answer	Marks
15	<p>Discuss the theme of status in <i>Iliad</i> 6 and <i>Odyssey</i> 23.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Hector as Troy's great hero • the hierarchy of heroes • status, honour and fame • Odysseus as king • the return of order as the proper recognition of status. 	25