



CLASSICAL GREEK

9787/04

Paper 4 Prose Composition or Comprehension

May/June 2019

MARK SCHEME

Maximum Mark: 60

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.

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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.

Principles of Marking:

- (a) Full marks for each section should only be awarded if grammar and vocabulary are entirely correct.
- (b) The number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty.
- (c) 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; they should also check for the correct translations of comparatives and superlatives.
- (d) Ticks should be marked on the script for particularly good Greek, e.g. appropriate subordination (such as use of participles), for accomplished use of syntax and effective choice of vocabulary; 15–16 ticks will be awarded 8 marks, 13–14, 7 marks, and so on (see table below).
- (e) If candidates write all or all but one of their breathings correctly, they will be awarded two marks; if most of their breathings are correct, i.e. all but two or three, they will receive one mark; if they have not written most breathings correctly, no marks will be awarded.

| Question | Answer | Marks |
|--------------------------|--|-----------|
| Prose Composition | | |
| 1 | <p style="text-align: center;">2 1 1 1 1 1 1 1 1 2</p> <p>Meanwhile the streets were empty, for none of their allies dared</p> <p style="text-align: center;">2 2</p> <p>to be seen in the open.</p> | 15 |
| 1 | <p style="text-align: center;">1 1 1 1 1 1 1 1 1 2</p> <p>Thirty men, however, could easily capture a city, but were too few</p> <p style="text-align: center;">2 1 1 2 1 1 1</p> <p>to retain it, and Philip was now afraid that both he himself and his</p> <p style="text-align: center;">1 2 1 1 1</p> <p>soldiers would soon be in great danger.</p> | 26 |
| 1 | <p style="text-align: center;">2 2 1 2</p> <p>In his eagerness he had arrived swiftly; but having ordered the</p> <p style="text-align: center;">2 1 1 1 1 2</p> <p>rest of the army to follow closely, he was surprised that they</p> <p style="text-align: center;">1 2</p> <p>were not yet present.</p> | 18 |
| 1 | <p style="text-align: center;">1 2 2 1 1</p> <p>At daybreak he rode out to seek his companions, and found</p> <p style="text-align: center;">1 1 1 1 2 1</p> <p>them wandering in the woods, having completely lost their way.</p> | 14 |

| Question | Answer | Marks | | | | | | | | | | | | |
|----------|--|-----------|---------------------------------------|-----|---|-----|---|---|--|---|---|---|--|----------|
| 1 | <p style="text-align: center;">2 2 1 1 2 1 1 1</p> <p>'Unless you return with me immediately', he cried, 'all our friends</p> <p style="text-align: center;">2 1 2 1</p> <p>will perish and the enemy will take the city'</p> | 17 | | | | | | | | | | | | |
| | <p style="text-align: center;">1 2 1 2</p> <p>So he led them back to Olynthus; but they arrived too late,</p> <p style="text-align: center;">1 2 1 1 1</p> <p>as their companions had fled and the citizens were guarding the gates.</p> | 12 | | | | | | | | | | | | |
| | <p>8 marks for style and fluency as outlined below.</p> <p><i>In consideration of the whole passage, eight marks for style and fluency are awarded according to the following grid:</i></p> <p>Where there are two marks within a band, the top mark should be awarded when the work consistently shows the characteristics described in the band. When the work mainly shows the characteristics described in the band, the lower mark in the band should be awarded.</p> <table border="1" data-bbox="316 981 1315 1485"> <tbody> <tr> <td style="text-align: center;">7-8</td> <td>Comprehensively fluent and idiomatic.</td> </tr> <tr> <td style="text-align: center;">5-6</td> <td>Judicious recasting of the English with good choice of vocabulary in accordance with appropriate idiom.</td> </tr> <tr> <td style="text-align: center;">3-4</td> <td>Some attempt to move beyond the literal to an idiomatic rendering of the text through use of more complex grammatical structures.</td> </tr> <tr> <td style="text-align: center;">2</td> <td>Some evidence of use of idiom, e.g. connectives, word order.</td> </tr> <tr> <td style="text-align: center;">1</td> <td>Very literal translation with only occasional attempt to capture idiom.</td> </tr> <tr> <td style="text-align: center;">0</td> <td>Very literal translation with no attempt to capture idiom.</td> </tr> </tbody> </table> | 7-8 | Comprehensively fluent and idiomatic. | 5-6 | Judicious recasting of the English with good choice of vocabulary in accordance with appropriate idiom. | 3-4 | 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 idiom. | 0 | Very literal translation with no attempt to capture idiom. | 8 |
| 7-8 | Comprehensively fluent and idiomatic. | | | | | | | | | | | | | |
| 5-6 | Judicious recasting of the English with good choice of vocabulary in accordance with appropriate idiom. | | | | | | | | | | | | | |
| 3-4 | 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 idiom. | | | | | | | | | | | | | |
| 0 | Very literal translation with no attempt to capture idiom. | | | | | | | | | | | | | |
| | Total (=104(102+2 for breathings)/2 = 52 + 8 marks for style and fluency) | 60 | | | | | | | | | | | | |

| Question | Answer | Marks |
|---|---|-------|
| Comprehension | | |
| Alternative suitable answers can be accepted provided the meaning remains the same. | | |
| 2(a) | Do you want / to live / having what you have now or to die at once / if you are not allowed / to acquire greater things. | 6 |
| 2(b) | He would choose / to die; / he will tell him / in what hope he lives. | 4 |
| 2(c) | Alcibiades going before / the Athenian people (i.e. embarking / on a political career) | 2 |
| 2(d) | That he deserves / to be honoured / as neither Pericles / nor any other / there has ever been | 5 |
| 2(e) | He will be very powerful / in the city / and if very important here / also among other Greeks; / not only among Greeks / but also among barbarians / as many as live / in the same continent as us. | 8 |
| 2(f) | He must exercise power / in Europe / but not allowed / to cross into Asia / or to get involved / with matters there. | 6 |
| 2(g) | He won't be willing to live / on just these terms / unless he can fill / with his name and power / virtually all people. | 5 |
| 2(h) | Alcibiades thinks that no one has been worthy / of note except them. | 2 |
| 2(i) | He knows and isn't guessing / that he is harbouring this hope. | 2 |
| 2(j) | (i) optative / in an unfulfilled future condition (ii) subjunctive / in an open future condition | 4 |
| 2(k) | (i) genitive of time within which (ii) dative after ἐπιτίθεμαι (iii) genitive after ἐμπίμπλημι | 3 |
| 2(l) | (i) ἐνδείκνυμι (ii) διαβαίνω (iii) ἐμπίμπλημι | 3 |
| 2(m) | (i) κτήσασθαι (ii) τεθνάναι/γεγονέναι (iii) τῇ .. ἠπείρω (iv) παρελθών | 4 |
| 2(n) | (i) present infinitive active / ζάω (ii) aorist infinitive middle / αἰρέω (iii) future infinitive / δύναμαι | 6 |