



Cambridge Pre-U

CLASSICAL GREEK

9787/01

Paper 1 Verse Literature

May/June 2023

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 2023 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>Euripides, Alcestis 753–64 Translation</p> <p><u>ἔπειτα δ' οὐτι σωφρόνως ἐδέξατο</u> <u>τὰ προστυχόντα ξένια, συμφορὰν μαθών,</u> <u>ἀλλ', εἴ τι μὴ φέροιμεν, ὥτρυνεν φέρειν.</u> 7</p> <p><u>ποτῆρα δ' ἐν χεῖρεσσι κίσσινον λαβών</u> <u>πίνει μελαίνης μητρὸς εὐζωρον μέθυ,</u> 5</p> <p><u>ἕως ἐθέρομην' αὐτὸν ἀμφιβᾶσα φλόξ</u> <u>οἴνου. στέφει δὲ κοᾶτα μυρσίνης κλάδοις,</u> <u>ἄμους' ὑλακτῶν· δισσὰ δ' ἦν μέλη κλύειν·</u> 8</p> <p><u>ὁ μὲν γὰρ ἦδε, τῶν ἐν Ἀδμήτου κακῶν</u> <u>οὐδὲν προτιμῶν,</u> 4</p> <p style="text-align: center;"><u>οἰκέται δ' ἐκλαίομεν</u></p> <p><u>δέσποιναν, ὄμμα δ' οὐκ ἐδείκνυμεν ξένω</u> <u>τέγγοντες· Ἀδμητος γὰρ ᾧδ' ἐφίετο.</u> 6</p> <p>Total = 30, divided by 2, = 15.</p>	15
2(a)	<p>Lines 1–18 (πῶς . . . βίον): discuss the representation of Alcestis in these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • lines 1ff. : some (literal) hyperbole here about Alcestis' achievement (note the repetition of <i>hyper</i> in compounds) • stressing her wish to die for her husband • line 4: the <i>whole</i> city knows • line 5: immediate contrast with what Alcestis did inside the house • line 6ff.: we move here onto specifics after the generalised praise of the opening; the detail is lovingly stressed – pale skin, washing, becoming clothing • line 10ff.: the ritual propriety of a final prayer to the gender-appropriate goddess of the hearth; altruistic content of the prayer • All in all: a highly positive, detailed eulogy 	13

Question	Answer	Marks
2(b)	<p>Lines 19–33 (πάντας . . . πλημμυρίδι): discuss the pathos of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • A picture of Alcestis as a woman who knows she is about to experience loss • Lines 19–20: her piety (all the altars etc.) • Bravery and resilience as well in the lack of emotion displayed (lines 22–23) • Lines 24ff.: then the pitiable address to the marriage bed, the very sign of her loss • Last couplet: she finally cries (note the three-word last line) 	12

Question	Answer	Marks
3(a)	<p>Lines 1–16 (οὐκ ἔστιν . . . βίου): how is Admetus characterised in this passage?</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Not a simple characterisation • Praise for Alcestis' beauty, nobility (lines 1–2), whom he will mourn for as long as he lives (lines 5–6) • But a certain self-absorption is also present: he hopes to have the benefit of his children, a benefit he will not enjoy from his wife (lines 3–4) • And he hates his own parents for not sacrificing themselves for him (lines 7–8: the vocabulary of hatred is strong) • Lines 9–11: Alcestis' self-sacrifice again stressed • Lines 12ff.: pleasure to be abandoned – is there some self-pity here? 	12
3(b)	<p>Lines 17–33 (σοφῆ . . . μοι): discuss the tone of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Lines 17ff.: difficult to pin down the tone of these lines • Admetus plans to replace his wife with a statue (note <i>cold pleasure</i> in line 22) • Some critics find these lines (unintentionally) comic, and perhaps disturbing • The latter half of the passage contains some special pleading perhaps (note the conditional sentence ...) • Admetus imagines a death that is not a death where, like Orpheus (who failed) or Heracles (who will succeed), he will bring his wife back 	13

Question	Answer	Marks
4	<p>Homer, <i>Iliad</i> 6. 450–61 Translation</p> <p>ἀλλ' οὐ μοι Τρώων τόσσον μέλει ἄλγος ὀπίσσω, οὐτ' αὐτῆς Ἑκάβης οὔτε Πριάμοιο ἄνακτος οὔτε κασιγνήτων, 6</p> <p>οἳ κεν πολέες τε καὶ ἐσθλοὶ ἐν κονίησι πέσοιεν ὑπ' ἀνδράσι δυσμενέεσσιν, ὅσσον σεῦ, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων δακρυνόεσσαν ἄγηται ἐλεύθερον ἧμαρ ἀπούρας· 9</p> <p>καὶ κεν ἐν Ἄργει εὐῶσα πρὸς ἄλλης ἰστὸν ὑφαίνοις, καὶ κεν ὕδωρ φορέοις Μεσσηΐδος ἢ Ὑπερείης πόλλ' ἀεκαζομένη, κρατερὴ δ' ἐπικεῖσεται ἀνάγκη· 7</p> <p>καὶ ποτέ τις εἵπησιν ἰδὼν κατὰ δάκρυ χέουσαν· Ἔκτορος ἦδε γυνὴ ὃς ἀριστεύεσκε μάχεσθαι Τρώων ἵπποδάμων ὅτε Ἴλιον ἀμφεμάχοντο. 8</p> <p>Total = 30, divided by 2, = 15.</p>	15

Question	Answer	Marks
5(a)	<p>Lines 1–15 (τῶ δὲ . . . ἰέρουσεν): discuss the tone of these lines.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • The excitement and drama of the passage • Lines 1–2: <i>epemenato . . . kruptadie</i> • Lines 2–4: contrast between the honest Bellerophon and the lying Anteia • Lines 5–6: Anteia's lying demand to Proetus • Lines 7ff.: Proetus' angry reaction, though he restrains from killing Bellerophon • Lines 9–11: the underhand plan for Bellerophon to be murdered • Lines 12–15: Bellerophon travels in innocence and is at first welcomed hospitably, setting up a contrast with what is to come 	12
5(b)	<p>Lines 16–31 (ἀλλ' . . . Βελλεροφόντης): how does Homer makes these lines dramatic?</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Lines 16ff.: the 'phony' hospitality over • Lines 20–1: Bellerophon's first task – kill the chimaera (note the first adjective: <i>anaimaketen</i>) • Lines 21–3: a brief, colourful account of the chimaera • Line 24: Bellerophon's matter-of-fact slaughter of the beast, described in one line • Lines 25–7: further fantastic enemies despatched • Lines 28–31: Bellerophon as almost indestructible hero. Even when ambushed he comes out on top. 	13

Question	Answer	Marks
6(a)	<p>Lines 1–17 (ὦς . . . ἔσσομένοισιν): how is Helen characterised in these lines?</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Lines 1–2: Helen responds to Hector gently (<i>meilichiosis</i>) • Line 3: Helen’s opening address full of self-reproach alliteratively expressed • Lines 4–7: Helen expresses – extravagantly, using a variety of dangerous places – a wish that she had been carried off • Lines 8–10: the gods are invoked (slyly, perhaps) as having brought all this about; Helen wishes now to have been married to a better man; Paris has no sense of how others see him • Lines 11–12: Helen continues to criticise others – Paris is incapable of changing • Lines 13–17: flattery of Hector; further (knowing?) self-criticism and disparagement 	13
6(b)	<p>Lines 18–32 (τὴν δ’ . . . μυρομένη τε): what picture of Hector emerges from these lines?</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Lines 18–20: Hector’s initial response is polite and generous • Lines 20–21: Hector demonstrates that his real interest is in helping his comrades and defending Troy (note <i>pothen</i>) • Lines 22–3: he asks Helen to help him with Paris, to get him out to the action before Hector himself. Interesting, this, both in terms of gender and Greek/Trojan • Lines 24–7: Hector’s determination to see his wife and child, perhaps for one last time: pathos. • Lines 28–31: Hector is good on his word and makes immediately for his home. 	12

Section B

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**
AO3 **15**

Level	A01 descriptor	Mark	A03 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.	0–2	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	0–3
0	No rewardable content.	0	No rewardable content.	0

Question	Answer	Marks
7	<p>‘Learning through suffering.’ To what extent does this famous description of tragedy apply to Admetus?</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Admetus’ various reactions to his wife’s death • And the extent to which any of those reactions can be called ‘learning’ • The extent to which he and others (e.g. the chorus) think that he is suffering • The response of Admetus (and others) to Heracles’ intervention • If there is any learning, the content of that learning 	25

Question	Answer	Marks
8	<p>Discuss the representation of Alcestis in the play.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • What Alcestis has agreed to do, and in what circumstances • Admetus’ view of his wife’s actions • The chorus’ view • Heracles’ view • The extent to which Alcestis is praised, and how that praise is affected by her status as a woman, and wife 	25

Question	Answer	Marks
9	<p>Compare and contrast the relationships in <i>Iliad</i> 6 between Hector and Andromache, on the one hand, and between Paris and Helen, on the other.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Both are husband/wife relationships • But there are crucial differences • The different emphases given to the domestic dimension • To the importance of children/family • To the importance of (male) duty towards the city and the family • The two wives’ views of their husbands 	25

Question	Answer	Marks
10	<p>Discuss the representation of Troy in <i>Iliad</i> 6.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Troy as a sacred city • Whose defence is central to the lives of the Trojan heroes, esp. Hector • Troy as a site of luxury and pleasure (Helen and Paris) • And of dutiful domesticity (Hector and Andromache) • Troy as the (fragile, vulnerable) protector of civilisation in the variety of its forms 	25

Section C

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**
AO3 **20**

Level	A01 descriptor	Mark	A03 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

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 text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	0–4
0	No rewardable content	0	No rewardable content	0

Question	Answer	Marks
11	<p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Lines 1–4: the fate of Oedipus is described: note the two powerful, negative adjectives in line 2. • Lines 3–4: the problems of self-inflicted suffering are described in these lines (note the repetition of <i>autos</i>, and <i>auto-</i>); doubleness, a theme of the passage, is referred to in <i>diplas</i> • Lines 5–6: the fate of Jocasta. Note again the theme of twos/doubleness (mother and wife; <i>diploun</i>) • Lines 7–9: the two brothers: lots of duals and doubleness in these lines. • Lines 10ff.: now Ismene shifts to herself and Antigone. Note the dual again in line 10. • Lines 10–16: Ismene in these lines starkly describes the facts of power, in gender terms. The vocabulary of power pervades the lines. • Lines 17–20: Ismene now gives her decision as to what she is going to do. The key terms are <i>forgiveness</i>, <i>I will obey (peisomai)</i> and intelligence (<i>noun</i>). 	25

Question	Answer	Marks
12	<p>Compare and contrast the characterisations of Admetus and Aegisthus in Euripides' <i>Alcestis</i> and <i>Electra</i>.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Admetus as a husband who has lost his wife • Aegisthus as a spouse who is going to lose his partner • Both Admetus and Aegisthus as living in the absence of a figure very important to them in different ways (<i>Alcestis</i> and <i>Agamemnon</i>, respectively) • The various characteristics of Admetus (grieving, content, reliant on <i>Heracles</i> ...) • The various characteristics of Aegisthus (pride, vanity ...) 	25

Question	Answer	Marks
13	<p>Discuss the representation of the household in Euripides' <i>Alcestis</i> and <i>Electra</i>.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • The way in which both households are untypical • <i>Electra</i> as unusually without husband • Admetus now without wife • The role of the chorus in relation to the household • The relation between death and the household • The importance/role of the parents 	25

Question	Answer	Marks
14	<p>Compare and contrast the characterisations of Hector in <i>Iliad</i> 6 and Odysseus in <i>Odyssey</i> 23.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> • Hector as the main Trojan hero • Hector as both martial and domestic; the hero as the defender of the city • Odysseus as the hero reclaiming his home, needing to use (heroic) violence • The respective relationships between the heroes and their spouses • The relationships between the heroes and their children • The hero as source of stability and danger 	25

Question	Answer	Marks
15	<p>Discuss the various ways in which women are portrayed 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"> • The portrayal of Andromache and Helen in the <i>Iliad</i> • The portrayal of Penelope in the <i>Odyssey</i> • The extent to which the women are portrayed in relation to the men • Similarities and differences between the three women • The importance of the domestic context • The (differing) importance of children and family 	25