

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

9787 CLASSICAL GREEK

9787/01

Paper 1 (Verse Literature), maximum raw mark 90

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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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Page 2	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

Section A: AO1

In marking the commentary questions, Examiners should be guided both by the question-specific indicative content below and by the extent to which candidates demonstrate understanding of the text and appreciation (where relevant) of the language used.

To score top marks for any question other than a translation or context question, candidates must refer to the Greek used, and do so accurately. The mark given will be as suits the overall quality of the answer, but it might help candidates to imagine, as a guiding principle, that one to two marks are available per point made, depending upon the quality of the point, the accuracy of the reference and the quality of the explanation. Candidates who discuss more than basic meaning of vocabulary (e.g. the tense / mood of a verb used, the position of a word, the nuance of the construction, the effect of a particle, the rhythm of the line and so on) will be rewarded, as will those whose answers cover a range of ideas, material and stylistic techniques.

The following suggestions for an answer's content are not designed to be exhaustive or prescriptive.

Euripides *Electra* (lines 1–111, 213–431, 487–698)

1 Lines 222–253

(i) Describe what has occurred just before this passage.

Electra has appeared on stage on her way to fetch water. Orestes and Pylades, hidden from view, have been listening in to her laments to the Chorus, at the end of which they have revealed themselves and begged Electra not to run off.

(ii) Translate lines 1–5

Translation is marked out of 15, divided by 3.

ἀπελθε . . . χρεών.	[3]
οὐκ ἔσθ' . . . ἐνδικώτερον.	[3]
καὶ πῶς . . . ἔμοις;	[3]
μείνασ' . . . ἔρεϊς.	[3]
ἔστηκα . . . εἶ.	[3]

Page 3	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

(iii) Lines 6–16 (ἦκω φέρων ... συμφορᾶς ἔχεις): how does Electra's language make clear her love for her brother?

Electra's reaction to the strangers changes as soon as there is mention of her brother; immediately she treats them as most dear to her. She is delighted to find out that Orestes is still alive. She is keen to hear news of Orestes; her questions press the strangers for more information. She shows concern for what she believes to be his wretched plight. Her strong language, laced with superlatives, emphasises the strength of her feelings.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

ὦ φίλτατ',
 ἄρα ζῶντος ἢ τεθνηκότος;
 εὐδαιμονοίης
 ἡδίστων λόγων.
 ποῦ γῆς ὁ τλήμων τλήμονας φυγᾶς ἔχων;
 τλήμων τλήμονας
 οὐ που σπανίζων τοῦ καθ' ἡμέραν βίου;
 λόγον δὲ δὴ τίν' ἠλθεῖς ἐκ κείνου φέρων;

(iv) Lines 17–31 (οὐκοῦν ὀρᾶς ... ἐς τ' ἔμ' εὐσεβής): do you feel sorry for Electra?

Electra describes in detail the marks of her grief (her withered appearance, her shorn head) and its causes (her sorrow for her father and brother, her 'deathly' marriage to a husband far below her station, her brother's absence, her isolation in a house far from the city). Her plight could well evoke our sympathy (as it does Orestes'), but we have heard such laments twice already, and her interaction with her husband and the chorus have shown us that she is disposed to make more misery for herself than is necessary: her husband (who has been shown to us to be a decent and kind man) tells her she should not and need not work so hard, and she refuses the chorus' offer to lend her clothes for the festival. Some might find the abundance of her complaints emphatic and evidence of her misery; others might – by this point in the play – be finding it hard to sympathise over much with a character who seems prone to self-indulgent wallowing.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

πρῶτον
 ξηρὸν δέμας.
 λύπαις γε συντετηκός
 ὥστε με στένειν
 καὶ κράτα πλόκαμόν τ' ἐσκυθισμένον ξυρῶ
 δάκνει
 οἶμοι,
 τί γὰρ μοι τῶνδ' ἔστι φίλτερον;
 φεῦ φεῦ
 ἀπὼν ἐκεῖνος, οὐ παρὼν ἡμῖν φίλος.
 θανάσιμον γάμον.
 ὦμωξ' ἀδελφὸν σόν.
 οὐχ ὦ πατήρ μ' ἠλπίζεν ἐκδώσειν ποτέ.
 τηλορός
 πέντης ἀνήρ

Page 4	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

2 Lines 553–581

(i) Translate lines 1–5

Translation is marked out of 15, divided by 3.

χαῖρ', . . . τόδε	[3]
παλαιὸν . . . κυρεῖ;	[3]
οὗτος . . . ὦ ξένε.	[3]
τί φῆς; . . . σύγγονον;	[3]
ὄδ' ἔσθ' . . . ἔστ' ἔτι.	[3]

(ii) Lines 6–11 (τί μ' ἐσδέδορκεν . . . οὐκέτ' εὖ φρονῆς): what is the atmosphere here?

The atmosphere seems tense: there is dramatic irony as the audience (and Orestes?) suspect that the old man will blow Orestes' cover. The old man's behaviour is strange – Electra cannot understand why he stares so intently at Orestes and circles around him, nor can she understand why he asks her to pray to the gods. Her mystification heightens the tension, as we wait for her to realise that her brother is present and that their revenge, therefore, can begin. There is an emphatic contrast between the old man's jubilation and Electra's ignorance.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

τί μ' ἐσδέδορκεν
ὥσπερ ἀργύρου σκοπῶν λαμπρὸν χαρακτῆρ';
ἢ προσεικάζει μέ τω;
τί δὲ κυκλεῖ περίξ πόδα;
καῦτῆ τόδ' εἰσορῶσα θαυμάζω
ὦ πότι',
εὐχου . . . θεοῖς.
τί τῶν ἀπόντων ἢ τί τῶν ὄντων πέρι;
φίλον θησαυρόν
τί δὴ λέγεις, γέρον
βλέψον νυν ἐς τόνδ' . . . τὸν φίλτατον.
μὴ σύ γ' οὐκέτ' εὖ φρονῆς.

Page 5	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

(iii) Lines 17–29 (οὐκ εὔφρονῶ ... σύμμαχος γέ σοι μόνος): many have found this recognition scene unconvincing: do you?

Electra and Orestes both seem stilted in their response to each other: Electra demands proof that the stranger is Orestes, and even when she has it, then has to be prompted by the old man into embracing him. Her words then seem formulaic: she asks if it really is him even after stating that she has been convinced by the scar on his brow. Orestes shows no reaction at all until this embrace, and then to begin with, only mirrors her words. His claim to be her ally might sound a little thin: so far, Orestes has been characterised by hesitation (why has he not previously told Electra who he is?). Conversely, we should be wary of transferring too many of our contemporary dramatic conventions onto this genre of tragedy: verbal stage directions and delayed responses are so common a feature that possibly they should not seem unconvincing here.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

πῶς εἶπας, ὦ γεραί', ἀνέλπιστον λόγον;
 ἀνέλπιστον
 ποῖον χαρακτῆρ' εἰσιδών, ᾧ πείσομαι;
 πῶς φῆς;
 ὄρω μὲν πτώματος τεκμήριον.
 ἔπειτα μέλλεις προσπίτνειν τοῖς φιλτάτοις;
 ἀλλ' οὐκέτ',
 πέπεισμαι θυμόν.
 ὦ χρόνῳ φανείς,
 ἔχω σ' ἀέλπτως . . .
 κάξ ἐμοῦ γ' ἔχη χρόνῳ.
 οὐδεποτε δόξασα.
 οὐδ' ἐγὼ γὰρ ἤλπισα.
 ἐκεῖνος εἶ σύ;
 σύμμαχος γέ σοι μόνος.

Page 6	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

Homer Iliad XXII

3 Lines 167–201

- (i) Lines 1-15 (τοῖσι δὲ μύθων ... ἐπαινέομεν θεοὶ ἄλλοι): how does this scene with the gods increase the pathos of Hector's death?

Zeus considers saving Hector but is easily persuaded not to by Athene. We wonder first therefore if Hector's death had to be thus (and pathos increases if we believe things could have been otherwise). Second, the love Zeus claims he has for Hector is shown to be fickle and insubstantial, and the contrast between this 'father' and the very real grief Hector's family display later in the book increases the pathos filled impact of their laments. Third, Zeus' comments show Hector to have been a good and dutiful man; he seems that he deserved better treatment in return from the gods than this. Fourth, Athene's description of death reminds us of its horror.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

πατὴρ ἀνδρῶν τε θεῶν τε·
ὦ πόποι
φίλον ἀνδρα
ἐμὸν δ' ὀλοφύρεται ἦτορ
μοι πολλὰ βωῶν ἐπὶ μηρί' ἔκην' Ἰδης ἐν κορυφῆσι πολυπτύχου,
ἄλλοτε δ' αὖτε ἐν πόλει ἀκροτάτῃ·
ἦέ μιν ἐκ θανάτοιο σάωσομεν ἦέ μιν ἤδη Πηλεΐδῃ' Ἀχιλλῆϊ δαμάσσομεν
ἐσθλὸν ἔοντα.
θανάτοιο δυστηχέος
ἔρδ'·
ἀτὰρ οὐ τοι πάντες ἐπαινέομεν θεοὶ ἄλλοι.

- (ii) Translate lines 17–21

Translation is marked out of 15, divided by 3.

ἠθάρσει, ... τι θυμῷ [3]
πρόφρονι ... ἥπιος εἶναι [3]
ἔρξον, ... μηδέ τ' ἐρώει [3]
ὡς εἰπῶν ... Ἀθήνην [3]
βῆ δὲ ... ἀίξασα. [3]

Page 7	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

(iii) Lines 22–35 (* Ἐκτορα δ' ἀσπερχές. . . οὐδ' ὅς ἀλύξαι): how does Homer's language convey the drama of the chase?

The chase is presented as frantic, fast (the verbs used emphasise the speed), and without end or pause. The first simile highlights the distance covered and the exhausting nature of the chase and the impossibility that Hector escape (the simile shows us that Achilles is relentless in his pursuit and would hunt him out even if he were to hide). The second simile increases the sense of exhaustion and highlights Achilles' inability to catch Hector. This (temporary) impasse creates suspense and dramatic tension: the energy of the chase shows us it can not last forever, but at this point in the text there seems to be no possible resolution. Moreover, the safety of the city is tantalisingly close: even though we know Hector can not escape there is drama and suspense as we begin to hope that just possibly he might.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

ἀσπερχές κλονέων ἔφεπ'
ὠκύς Ἀχιλλεύς.
νεβρόν
κύων
ὄρεσφι ... ἐλάφοιο ... ὄρσας ἐξ εὐνῆς,
διὰ τ' ἄγκεα καὶ διὰ βήσσας·
τὸν δ' εἰ πέρ τε λάθῃσι καταπτήξας ὑπὸ θάμνω,
ἀλλὰ τ' ἀνιχνεύων θέει ἔμπεδον,
ὄφρα κεν εὐρη·
ποδώκεα Πηλεΐωνα.
ὄσσάκι δ' ὀρμήσειε πυλάων Δαρδανιάων ἀντίον αἰξέσθαι,
εὐδμήτους ὑπὸ πύργους,
εἰ πῶς οἱ καθύπερθεν ἀλάκοιεν βελέεσσι,
τοσσάκι μιν προπάραιθεν ἀποτρέψασκε ... πρὸς πεδίον
παραφθάς
πέτετ' αἰεὶ.
ὥς δ' ἐν ὀνείρω
οὐ δύναται φεύγοντα διώκειν·
οὔτ' ἄρ' ὁ τὸν δύναται ὑποφεύγειν οὔθ' ὁ διώκειν·

Page 8	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

4 Lines 331–360

- (i) Lines 1–6 (Ἔκτορ... τὸν δὲ κτεριοῦσιν Ἀχαιοί.): **what is the tone of Achilles' speech?**

Achilles is contemptuous and insulting; he makes it clear to Hector that he was foolish to think he would be safe after killing Patroclus and he revels in his victory over him. He is boastfully proud of his own skill as a warrior. With cruel clarity, he highlights the contrast between Patroclus' forthcoming burial and the shameful mutilation he claims Hector will suffer from the Achaians' dogs.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

Ἔκτορ,
 ἀτάρ που ἔφησ' ... σῶς ἔσσεσθ',
 ἐμὲ δ' οὐδὲν ὀπίζεις νόσφιν ἔοντα,
 νήπιε·
 ἀοσσητὴρ μὲγ' ἀμείνων
 ὅς τοι γούνατ' ἔλυσα.
 σὲ μὲν κύνες ἡδ' οἰωνοὶ ἐλκῆσουσ' αἰκῶς
 τὸν δὲ κτεριοῦσιν Ἀχαιοί.'

- (ii) Lines 7–13 (τὸν δ' ὀλιγοδρανέων ... λελάχωσι θανόντα): **Hector's plea is futile, but what effect does it have on the reader?**

Hector's speech increases the pathos of his death. It reminds us of the horror of being ravaged by dogs (notice the strength of his threefold supplication), and it highlights the love the Trojans (especially his parents) feel for Hector. The high price Hector offers for his body shows us the great grief they will feel when Achilles refuses to accept.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

ὀλιγοδρανέων
 ἄλισσομ' ὑπὲρ ψυχῆς καὶ γούνων σῶν τε τοκῆων,
 μὴ με ἔα ... κύνας καταδάψαι Ἀχαιῶν,
 ἀλλὰ σὺ μὲν χαλκὸν τε ἀλὶς χρυσὸν τε δέδεξο δῶρα,
 πατὴρ καὶ πότνια μήτηρ,
 σῶμα δὲ οἴκαδ' ἐμὸν δόμεναι πάλιν,
 ὄφρα πυρὸς ... Τρῶες καὶ Τρώων ἀλοχοὶ λελάχωσι
 με ... θανόντα.'

Page 9	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

(iii) Lines 14–24 (τον δ' ἄρ' ὑπόδρα ἰδὼν . . . κατὰ πάντα δάσσονται): does Achilles seem heroic here?

Achilles' heroism depends rather on the definition of heroism used: certainly here he is powerful and above and beyond the ranks of normal men (see the strength of language used in his refusal, and his inflexibility in the face of enormous ransom), but his extraordinary qualities here seem hideously so. His insults go too far, and his wish that he might be able to eat Hector's flesh is horrific. He shows that he fully understands the grief Priam and Hecabe will feel, but he is totally without sympathy.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

ὑπόδρα ἰδὼν
πόδας ὠκύς Ἀχιλλεύς·
' μή με . . . γούκων γουνάζεο μηδὲ τοκῆων·
κύον
αἰ γάρ πως . . . μένος καὶ θυμὸς ἀνείη . . . ἔδμεναι
αὐτόν με
ὦμ' ἀποταμνόμενον κρέα
ὡς οὐκ ἔσθ' . . .
δς σῆς γε κύνας κεφαλῆς ἀπαλάλκοι.
δεκάκις τε καὶ εἴκοσι νήριτ' ἀποινα
ὑπόσχωνται δὲ καὶ ἄλλα,
οὐδ' εἴ κεν σ' αὐτόν χρυσῷ ἐρύσασθαι ἀκόγοι Δαρδανίδης Πρίαμος,
πότνια μήτηρ . . . γοήσεται
ὄν τέκεν αὐτή,
ἀλλὰ κύνες τε καὶ οἰωνοὶ κατὰ πάντα δάσσονται.'

(iv) Translate lines 26–30

Translation is marked out of 15, divided by 3.

' ἦ σ' . . . ἄρ' ἔμελλον [3]
πείσειν . . . θυμὸς. [3]
φράζεο . . . γένωμαι [3]
ἤματι τῷ . . . Απόλλων [3]
ἔσθλον . . . πύλησιν.' [3]

Page 10	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

Section B

Essays are marked in line with the scheme below. Candidates will not tend to show **all** the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit will be given for a well expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, they will reward evidence of knowledge and any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each questions agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

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 set text.	7–8	Close analysis of text. Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	11–12
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the text.	5–6	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	8–10
3	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and/or lacking in general context.	3–4	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	5–7
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	1–2	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	3–4
1	Random evidence of knowledge of text/wider context.	0	No attempt at analysis of text. Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–2

Page 11	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

Indicative Content

This indicative content is intended to be neither prescriptive nor exhaustive.

Euripides *Electra* (lines 1–111, 213–431, 487–698)

5 “Orestes is weak and Electra is self-obsessed: neither character engages our sympathy”. Discuss.

AO1: Candidates should show knowledge of the characterisation of Orestes and Electra (their own words, actions, thoughts and the reactions of other characters to them, including the Chorus). They should also show knowledge of contemporary values.

AO3: Candidates should analyse and evaluate this material, discussing the extent to which Orestes could be seen as ‘weak’ (is he nervous about the revenge? Would he have acted without Electra’s support? Could he have formed his own plan in the absence of the old man’s suggestions? Should he have given into Electra even though he knows that it is wrong to murder Clytemnestra?), and the extent to which Electra is ‘self-obsessed’ (are her laments concerning her own situation justified? Does Clytemnestra’s criticism of Electra seem fair?). They should then engage with the question of our sympathy: would their situation / their reactions to the murder of their mother engage our sympathy even if their characters are seen weak / self-obsessed? The best answers might discuss the means by which sympathy is gained / lost (the structure of their speeches, the reactions of the Chorus, the intervention of the Discori, the futures allotted to them, and so on).

6 What, if anything, would be lost if this play were performed as a radio play rather than on stage?

AO1: Candidates should show knowledge of the aspects of the play which make use of the visual dimension: the role of the costumes (e.g. the marked contrast between Electra and Clytemnestra’s dress, or the blood on Orestes / Electra after Clytemnestra’s murder), the impact of the chorus’ dances, the props used (most noticeably in the ‘porter scene’ when the old man arrives with food, flowers and drink for Electra’s guests, or the contrast between Electra’s victory crowns and Aegisthus’ dismembered head), the use of movement during the spoken scenes (e.g. the movement of the old man as he circles around Orestes), the use of scenery / stage machinery for, for example, the arrival of the Discori. They should show knowledge of the dramatic conventions of 5th century Athens.

AO3: Candidates should analyse and evaluate this material, discussing the extent to which this needs to be seen rather than heard (after all, the evidence for almost all the above is in the written words of the text). Candidates should discuss the dramatic impact of the visual – e.g. the use made of presence / absence (for example, the suspense generated when Orestes and Pylades are ‘hidden’ during our first encounter with Electra, or the draw on our imagination of the off-stage murders of Aegisthus and Clytemnestra), or the need to make use of contrasts between movement and stillness (in most basic terms, between the rather static spoken scenes and the chorus’ dances), or the contribution the visual makes to our understanding of the play or to guiding our reactions (are we likely to be more sympathetic to Electra if we see her dishevelled appearance? Does the murder of Aegisthus seem more horrific when his head is brought on stage? Do we need to see the corpse of Clytemnestra and the bloodstains on her murderers to understand the brutality?). The best answers are likely to make use of their knowledge of fifth century staging (the use of masks, the types of costumes and so on).

Page 12	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

Homer Iliad XXII

7 When he decides to face Achilles, Hector thinks that, at least this way, he will die *εὐκλειῶς*. Do you think he does?

AO1: Candidates need to show knowledge of the meaning of *εὐκλειῶς* and the circumstances of Hector's death, including his family's reaction to both its prospect and its reality. They should also show knowledge of Homeric values.

AO3: Candidates should evaluate and analyse this material, discussing the extent to which Hector's death could be considered glorious / deserving of fame. They should engage with the definition of glory / fame, and show an understanding of what these meant in the context of the Homeric world. Useful to their discussion are likely to be Hector's own words and his reasons for staying to fight Achilles, together with his actions at the point when he faces death (the bravery of his spear-throw and then his charge towards Achilles with his sword, his request that his body be given back, his foretelling of Achilles' own death). Relevant too are the reactions of his family: Hecabe, Priam and Andromache's laments remind us of Hector's status. Candidates might consider the impact that Achilles' savagery has (does the disfigurement of the corpse help to remind us of how handsome Hector once was, or does it simply create a shameful death?), and the role of the gods. The best answers are likely to discuss Homer's shaping of these events: the time and attention given to Hector's death, for example, or the use of similes and speech.

8 "Achilles is no hero: he is inhuman". Discuss.

AO1: Candidates should show knowledge of Achilles' character and actions in Book XXII, and the attitude of the other characters towards him. They should also show knowledge of Homeric values.

AO3: Candidates should analyse and evaluate this material, engaging with the definition of 'heroic' and discussing the extent to which the extreme brutality of Achilles' actions reduces or raises his heroic status. Candidates might explore his power and strength as a warrior (and its presentation via similes / the fear of other characters such as Hector, Priam, Hecabe and so on), the gods' involvement, his refusal to acknowledge civilized practices such as the return of Hector's corpse, his brutality towards Hector's dead body and so on. The best answers might consider the savagery of Achilles' actions in the context of his very human grief for Patroclus.

Page 13	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

Section C

Candidates choose **one** questions from this section.

Either Unseen Literary Criticism or Essay

Unseen Literary Criticism

9 Euripides *Troades* 749–773

Questions (i) and (ii)

The following grid will be used to decide the marks; for questions worth more or less than 8 marks, the marks for each level will be scaled up or down proportionately. As for section A, candidates who discuss more than basic meaning of vocabulary (e.g. the tense / mood of a verb used, the position of a word, the nuance of the construction, the effect of a particle, the rhythm of the line and so on) will be rewarded, as will those whose answers cover a range of stylistic techniques, ideas and material.

Level	AO2 Descriptor	Marks	AO3 Descriptor	Marks
5	Candidate's points cover a wide range of stylistic device. The points made show clear understanding of the Greek.	4	Candidate offers a reasonable number of points which cover a wide range. These points are fully explained.	4
4	Candidate offers points which cover a slightly less wide range of stylistic device. The points made show a clear understanding of the Greek.	3	Candidate offers a reasonable number of points, although less wide ranging than those in Level 5. These points are fully explained.	3
3	Candidate's points cover a limited range of stylistic device, but they do show a clear understanding of the Greek.	2	Candidate's points cover a limited range, and may be basic in nature; however, the points are well explained.	2
2	Candidate either makes a small number of points which show a clear understanding of the Greek, or a larger number which reveal a mistaken understanding.	1	Candidate either offers a small number of points which are well explained, or a larger number of points which lack some explanation.	1
1	Candidate only offers points which reveal a mistaken understanding of the Greek.	0	Candidate only offers points which are insufficiently explained.	0

Page 14	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

Indicative Content

The following suggestions for an answer's content are not designed to be exhaustive or prescriptive.

- (i) Lines 1–15 (ὦ παῖ, δακρύεις . . . καὶ στόμ' ἄρμοσον): how is pathos created for Astyanax's death?

This speech shows us Astyanax's frightened reaction to the news, Andromache's great love for him, and her horror at the violent form of his death. We are reminded too of his father's skill as a warrior and that, were he still alive, things would be otherwise: as things are, after Troy's fall, they have no one at all to help them. The simile stresses Astyanax's young tenderness and need for protection: the violence of his death therefore is made to seem excessively cruel. The verbal stage directions show Andromache's love for the physical presence of her son – his breath, his skin, his embrace – and her words remind us of the physical efforts she has put into rearing him. Both of these emphasise how keenly she will feel his loss, and so they increase the pathos of his death.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

ὦ παῖ,
δακρύεις·
αἰσθάνη κακῶν σέθεν;
τί μου δέδραξαι χερσὶ κἀντέχη πέπλων,
νεοσσὸς ὡσεὶ πτέρυγας ἐσπίτινων ἐμάς;
Ἐκτωρ κλεινὸν ἀρπάσας δόρυ
οὐκ εἶσιν . . . σοὶ φέρων σωτηρίαν,
οὐ συγγένεια πατρός
οὐκ ἰσχύς Φρυγῶν·
λυγρὸν δὲ πήδημ'
ἐς τράχηλον
ὑψόθεν
πεσῶν ἀνοίκτως,
πνεῦμ' ἀπορρήξεις σέθεν.
ὦ νέον ὑπαγκάλισμα
μητρὶ φίλτατον,
ὦ χρωτὸς ἠδὲ πνεῦμα·
διὰ κενῆς ἄρα
σε μαστὸς ἐχέθρεψ' ὄδε,
μάτην δ'
ἐμόχθουν καὶ κατεξάνθη πόνους.
νῦν - οὐποτ' αὖθις
μητέρ' ἀσπάζου σέθεν,
πρόσπιτνε τὴν τεκοῦσαν,
ἀμφὶ δ' ὠλένας ἔλισσ' ἐμοῖς κώτοισι
καὶ στόμ' ἄρμοσον.

Page 15	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

- (ii) Lines 15–24 (ὦ βάρβαρ' ἐξευρόντες . . . ἀπώλεσας Φρυγῶν): what feelings does Andromache display here towards Helen and how are they conveyed by the language?

Andromache's vitriolic language shows her utter hatred for Helen as the source of their suffering. She wishes her dead. Helen's beauty and claimed descent from Zeus are in sharp contrast to the reality of the consequence of her actions: the destruction of Troy and death for many. Andromache claims that only the most malign forces – the personifications of vengeance, envy, murder and death together with every other ill – in combination could have produced such a fiend.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

ὦ Τυνδάρειον ἔρνος,
οὔ ποτ' εἶ Διός,
πολλῶν δὲ πατέρων
' Ἀλάστωρος μὲν πρῶτον,
εἶτα δὲ Φθόνου,
Φόνου τε
Θανάτου θ'
ὄσα τε γῆ τρέφει κακά.
οὐ γάρ ποτ' ἀυχῶ Ζῆνά γ' ἐκφῦσαι σ' ἐγώ,
κῆρα
πολλοῖσι . . . βαρβάροις Ἑλλησί τε.
ὄλοιο·
καλλίστων . . . ὀμμάτων ἀπο
ἀίσχρῶς τὰ κλεινὰ πεδί' ἀπώλεσας Φρυγῶν.

- (iii) Identify and briefly discuss four words or phrases that are characteristic of tragic diction and which it would be unusual to find in a prose author.

Candidates might refer to lines 1, 3, 7–8, the apostrophes of 9–10; 19–20, 23–4. All contain varieties of tragic diction.

Page 16	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

Essay

Essays are marked in line with the scheme below. Candidates will not tend to show **all** the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit will be given for a well expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, they will reward evidence of knowledge and any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

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 set text and at least one theme text.	5	Authoritative selection of appropriate material. Close analysis of the theme. Engagement with secondary literature. Sensitive approach to poetic devices and 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 set text and at least one theme text.	4	Relevant selection of material. Clear ability to analyse the theme. Familiarity with secondary literature. Clear ability to identify poetic devices and some use of technical terms. Clear and logically structured response.	10–12
3	Some historical, political, social and cultural knowledge. Fair knowledge of set text and at least one theme text, though superficial and / or lacking in general context.	3	Material selected but not always to best effect. Some analysis of the theme. Some knowledge of secondary literature. Occasional correct use of technical terms. Structure and development of the response unconvincing.	7–9
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the set text and at least one theme text.	2	Material unfocused. Weak analysis of the theme. Attempt at correct use of technical terms but some confusion; no progression of argument.	4–6
1	Random evidence of knowledge of the set text / theme text and wider context.	0–1	Basic material; no attempt at analysis of the theme. No evidence of technical terms. Little attempt to structure the response.	0–3

Page 17	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

Indicative Content

The following suggestions for an answer's content are not designed to be exhaustive or prescriptive.

Euripides Electra: The House of Atreus

10 Villain or victim? Discuss the presentation of Agamemnon.

AO1: Candidates should show knowledge of the presentation of Agamemnon, via both the direct characterisation (his own actions, words, reactions and so on) and the indirect characterisation (the comments and reactions of the other characters, including the chorus). They should show knowledge of his key actions (e.g. the sacrifice of Iphigenia), and the consequences of those actions. They should also show knowledge of contemporary Athenian values.

AO3: Candidates should analyse and evaluate this material, discussing the extent to which Agamemnon's actions can be viewed as voluntary and / or culpable, and the extent to which the consequences to those actions (mainly his own murder) seem deserved and / or proportionate. Useful to their discussion will be an understanding of the analysis offered within the plays, via other characters' reactions and comments, and the comments of the chorus, combined with an understanding of the heroic / moral code the characters are acting within.

11 "The House of Atreus tragedies are unremittingly bleak". Discuss.

AO1: Candidates should show knowledge of the content of the House of Atreus tragedies: the events, consequences and emotional fall-out. They should also show knowledge of contemporary Athenian values.

AO3: Candidates should analyse and evaluate this material, discussing the reaction invited by these myths and the means by which our reactions are guided (the responses of the characters, the chorus, the use of emotional language / imagery, the pace and structure of the plays). They should engage with the definition of 'bleak', discussing perhaps whether the plays offer any sense of progress or moral development, or whether the characters seem trapped in an inevitable and destructive cycle of revenge. The best answers might explore a range of elements which may not seem bleak, including perhaps the beauty of the poetry and the excitement of the drama.

12 Which aspect or aspects of the House of Atreus myths do you find most tragic?

AO1: Candidates should show knowledge of a range of tragic content from the House of Atreus myths, including characters' actions, comments and reactions. They should also show knowledge of contemporary Athenian values.

AO3: Candidates should analyse and evaluate this material, discussing which aspects seem tragic, why and to what extent. They should engage with the definition of 'tragic'. The best answers will discuss not just tragic content but the effective presentation of that content (the language used by the characters, the shape and atmosphere of the scene, its position in the dramatic flow of the play and so on).

Page 18	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

13 How much choice do you think the central characters in the House of Atreus myths have in their actions?

AO1: Candidates should show knowledge of the key actions of the central characters, and the reasons / motivations for these actions. They should also show knowledge of contemporary Athenian values and beliefs.

AO3: Candidates should analyse and evaluate this material, discussing the actions in the context of the contemporary moral codes (e.g. those of revenge, or duty to one's community / family). They should discuss the judgements made upon those actions both by other characters, and by the agents themselves (making use in their answers of the 'defence' scenes). The best answers might also consider the extent to which the comments / actions / prophecies of the gods support or undercut the impression given by the characters.

Homer *Iliad* XXII: Heroism and Death in Homer

14 What do the women in Homer show us about heroism and death?

AO1: Candidates should show knowledge of a range of scenes where women are key characters. They should show knowledge of the women's comments and reactions to heroic actions / death. They should also show knowledge of Homeric values.

AO3: Candidates should analyse and evaluate this material, discussing what the women's responses and attitudes show us about heroism and death, including perhaps its impact in the domestic sphere and the extent to which heroism is an attractive and beneficial quality. The best answers might discuss the use made of these scenes (including perhaps their position in the poem's overall structure, the weight given to them, or their impact upon the martial scenes) and the way in which they are presented (the use of direct speech, imagery, emotional language and so on). Throughout their analysis, candidates should show an understanding of Homeric values.

15 "The values of the typical Homeric hero are selfish". Discuss.

AO1: Candidates should show knowledge of a range of scenes where heroic figures reveal their values (i.e. their actions and their reasons for acting thus). They should also show knowledge of the Homeric value code.

AO3: Candidates should analyse and evaluate this material, discussing what the Homeric heroic values are and explaining how these are revealed by the characters' actions and words. They should engage too, perhaps, with the concept of a 'typical' Homeric hero (how typical are, for instance, Achilles and Odysseus?). In discussing the extent to which these values might seem selfish or not, they should examine the impact (both practical and emotional) upon other characters, and the way in which this impact is conveyed (use of imagery, direct speech, the narrator's comments). Throughout their analysis, candidates should show an understanding of the Homeric value code.

Page 19	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	9787	01

16 Do Homer's heroes have anything to teach us?

AO1: Candidates should show knowledge of range of heroes, their actions and the consequences of these actions. They should also show knowledge of Homeric values.

AO3: Candidates should analyse and evaluate this material, discussing what can be learned from the consequences of the heroes' actions. Included in these consequences might be the impact for the heroes themselves, their families and their wider communities. The best answers might examine whether the characters themselves (e.g. Achilles, Hector, Telemachus and so on) learn any lessons in the course of the poems, and whether these lessons might be applicable to the modern day (or is the cultural divide too great?). Candidates should make use of the presentation of the poems' content, as well as the content itself, discussing the emotional effects created. Candidates might usefully consider the gods too, in their roles perhaps as foils to the human action, or as commentators upon it.

17 How does Homer engage our pity in his death scenes?

AO1: Candidates should show knowledge of a range of death scenes. They should also show knowledge of Homeric values.

AO3: Candidates should analyse and evaluate these scenes, discussing the presentation of death and the ways in which our pity is engaged. Included in their answers could be discussion of the details given, the variety of modes of death, the comments made by the characters, the emotional tenor of the language, the atmosphere of the scenes, the use of structure and pace, the use of imagery. The best answers might consider our involvement with characters before their death, and the impact this has upon the moment of their death. Throughout their answers, candidates should show understanding of Homeric values (does the heroic glory in death outweigh its sorrow, for example?).