

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

MARK SCHEME for the May/June 2014 series

9787 CLASSICAL GREEK

9787/01

Paper 1 (Verse Literature), maximum raw mark 90

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Section A

You must answer **all** questions on **both** passages from your chosen text.

Either

Euripides *Troades* (lines 341–510; 607–782; 860–1059)

Or

Homer *Iliad* 1

Euripides *Troades* (lines 341–510; 607–782; 860–1059)

1 *Troades* 365–93

(i) Translate lines 1–5 (πόλιν...ἀπώλεσαν). [5]

Lines 1–2 (πόλιν...Ἀχαιούς): [4]

Lines 2–3 (ἔνθεος...βακχευμάτων): [5]

Lines 4–5 (οἱ διὰ...ἀπώλεσαν): [6] = 15, divided by 3

(ii) Lines 6–21 (ὁ δὲ...κακά): how convincing and forceful is Cassandra? [12]

Candidates will need to know that it was Cassandra's fate to tell the truth on all occasions but never to be believed. (Not believing her tended to cause the non-believers trouble.)

The following might be noted:

- the sarcasm of lines 6–7, with the incontrovertible fact that many have died;
- lines 7–9: again, it is true that they have come for Helen, who came willingly (something denied later by Helen herself), and left their families behind;
- lines 10–15: this is the central part of Cassandra's argument: the Greeks who died in Troy have not seen children, have not been buried by their wives, but in a foreign land;
- lines 16–19: they have created widows and orphans.
- summary of lines 20–21: even if the referents are not clear, Cassandra remains highly critical of the Greeks.

Candidates must consider the truth of what Cassandra is saying. If they think it is true, then does that mean that the Greeks have not won?

(iii) Lines 22–29 (Τρῶες...ἠδοναί): how well does Cassandra's language contrast the fortunes of the Trojans with those of the Greeks? [8]

Cassandra is proud of the Trojans (though how eccentric this pride is should be evaluated by the candidate).

Note also:

- the Trojans are accorded *κάλλιστον κλέος* because they have died for their country;
- and they have enjoyed proper ritual burial and lives with their families around them.
- All the above more or less match the criticism of the Greeks in the earlier lines.

[Total: 25]

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2 Troades 884–910

- (i) Lines 1–11 (ὦ γῆς...πεπονθότες): how is Hecuba characterised in these lines? [10]

The division is between the prayer (lines 1–5) and her response to Menelaus in lines 6–11.

The prayer: very unusual because it introduces the idea of Zeus as an abstract concept; it is rather cutting-edge sophisticated thought on show (e.g. ἀνάγκη, νοῦς...); there is the scepticism of line 2 (though there is a view that we should not view this line as sceptical); and there is Menelaus's shocked response of line 6 (note ἐκάνισας).

The response: a much more down-to-earth Hecuba. Kill Helen and do not be taken in by her, followed by some specific and sharp criticisms of Helen.

The speeches seem to be inconsistent. Candidates should evaluate that inconsistency.

- (ii) Lines 12–22 (Μενέλαε...κτενῶν): discuss the tone in which Menelaus and Helen address each other in these lines. [10]

In lines 12–17 Helen is fearful (φόβου) and explains how badly she has been treated (βία); she could be described as realistic about her relationship with her husband (I know you hate me); but she needs to know Greek intentions and asks carefully and respectfully (line 16).

Menelaus in 18–19 and 22 is bluff and to the point. Helen perhaps thinks she can persuade him, hence her appeal of 20–21. Helen seems to have some sort of hold.

- (iii) Translate lines 23–27 (ἄκουσον...φυγεῖν). [5]

Lines 23–25 (αὐτῆς): [7]

Lines 25–26 (τῶν...κάτοισθα): [3]

Lines 26 (συντεθείς) – 27: [5]

[Total: 25]

- 3 (i) Lines 1–6: (οὐ μὰ... εἶναι.) how are these lines forceful? [6]

Line 1: oath by Apollo son of Zeus;

Line 3: makes it his personal responsibility (e.g. ἐμεῦ ζῶντος);

Line 5: rejection of Agamemnon's authority;

- (ii) Translate lines 7–11 (καὶ τότε... δώσει). [5]

Lines 10–11: [4]

Lines 12–14 (ἀνάποινον): [5]

Lines 14–15: [4]

Line 16: [2]

- (iii) Lines 16–20 (τοιῖσι...προσέειπε): how does Homer characterise Agamemnon's reaction? [4]

Furious, etc. Note: ἀχνύμενος· μένεος δὲ μέγα φρένες ἀμφὶ μέλαιναί
πίμπλαντ', ὅσσε δὲ οἱ πυρὶ λαμπετόωντι εἴκτην·
Κάλλχαντα πρῶτιστα κάκ' ὀσσόμενος προσέειπε·

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(iv) Lines 21–35 (μάντι...ἄλλη): what picture of Agamemnon emerges from these lines? [10]

- Concerned with himself (line 21; note the emphatic ἐγὼ in line 26, προβέβουλα in 28, and ἐθέλω, etc.);
- happy to present himself as prepared to sacrifice his own sharply stated desires (lines 31–32);
- concerned with the respect in which he is held (31–33).

[Total: 25]

4 (i) Lines 1–6 (τὸν δ' ...μεγάρουσι): discuss the pathos of these lines. [7]

A mother regrets giving birth to her beloved son because of the grief he will suffer and most specifically the early death that is fated for him.

Comment on κατὰ δάκρυ χέουσα (line 1)

αἰνὰ τεκοῦσα; (line 2)

αἶθ' ὄφελος...ἀδάκρυτος καὶ ἀπήμων (line 3)

νῦν δ' ἅμα τ' ὠκύμορος καὶ οἰζυρὸς (line 5)

κακῆ αἴση (line 6)

(ii) Translate lines 11–15 (Ζεὺς...οἴω). [5]

Ζεὺς γὰρ ἐς Ωκεανὸν μετ' ἀμύμονας Αἰθιοπῆας
 χθιζὸς ἔβη κατὰ δαῖτα, θεοὶ δ' ἅμα πάντες ἔποντο [5]
 δωδεκάτη δέ τοι αὖτις ἐλεύσεται Οὐλυμπον δέ,
 καὶ τότε ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατὲς δῶ, [5]
 καί μιν γουνάσομαι καί μιν πείσεσθαι οἴω.
 ὡς ἄρα φωνήσασ' ἀπεβήσετο, [5]

(iii) Lines 16–18 (τὸν δὲ...ἀπηύρων): what is the effect of these lines? [3]

Highly emotional (note χωόμενον κατὰ θυμὸν ἐϋζώνιοι γυναικὸς) he seems less like the hero par excellence, especially as he has allowed the girl to be taken away from him by force (βίη) and against his will.

(iv) Discuss the tone of lines 18–33 (αὐτὰρ...ἐφῆκεν). [10]

Not gloomy, angry or tense. Note the sacred sacrifice of line 19, the precise descriptive detail of line 20 (the harbour with its many bays); the compact narrative detail of lines 21–23; the arresting repetition of ἐκ in lines 24–27, all at the start of each line; highly visual character of those same lines; Odysseus as πολύμητις as usual; the nobility and respectfulness of Odysseus's small speech.

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Section B

Essay

You must choose **one** of the two essays set on your chosen set text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

Euripides, *Troades*

Either

5 'Moral issues are a central concern of Greek tragedy.' How true is this of *Troades*? [20]

It would be a surprise indeed if anyone were to disagree with the statement in the question. Candidates will be rewarded, though, for the sophistication with which they examine the idea of 'central concern'.

Moral issues they might consider include:

- the destruction of Troy;
- the treatment of the women;
- the treatment of Astyanax;
- the treatment of Helen;
- what warfare does to moral sensibility.

Or

6 'Hecuba dominates this play'. Discuss this view of *Troades*. [20]

Dominance can be demonstrated by showing that there is no point at which Hecuba is not on stage, and by the fact that each of the episodes has her in conversation with another woman (Cassandra, Andromache, Helen). Consistency is a little more tricky, and is best evaluated by considering her character in the prologue, the three exchanges as mentioned above and her characterisation towards the end of the play. Arguably, most inconsistent with the rest is in the *agon* (where she comes across as something of a sophist).

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Homer, *Iliad* 1

Either

7 'Tightly constructed and dramatic.' Discuss this view of *Iliad* 1. [20]

The following might be considered:

- the way Book 1 introduces the major players, the major themes;
- what is in book 1 (the plague, the dispute, the eventual divine response);
- a discussion of whether this is coherent;
- some scenes which seem to be very dramatic (e.g. the assembly).

Or

8 Compare and contrast the characterisations of Achilles and Agamemnon in *Iliad* 1. [20]

All the necessary scenes should be considered, especially those, such as the Assembly, where Achilles and Agamemnon are in confrontation. Achilles's heroic qualities should be discussed, as should Agamemnon's self-image as king. The way that the narrative centres on Achilles and allows the reader some access to an internal world (in the dialogue with his mother, for instance) should be compared with the way that Agamemnon is described as a relatively distant figure.

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Section C

You must choose **one** question from this section.

Either

Unseen Literary Criticism

- 9 (i) **Lines 1–11 (ἀλλ' ἔα...τοῦ βίου): discuss the tone of these lines.** [9]

Self-knowledge, self-pity and surprising hatred for his parents are shown in these lines (all the appropriate detail should be commented on). The tone is one not unusual in tragedy, as Oedipus bewails his fate, criticises his parents and calls on Mt. Cithaeron.

Lines 7–11, on the other hand, are much more pragmatic and business-like, opinionated too (not untypical of Oedipus) in what he says about boys and men.

So, strangely inconsistent, but both aspects part of Oedipus' character.

- (ii) **Lines 12–25 (ταῖν δ' ...λέγω τι): discuss the pathos of these lines.** [11]

ταῖν δ' ἀθλίαιν οἰκτραῖν τε παρθένων ἐμαῖν, pitiful wretched children

αἶν οὐποθ' ἡμῆ χωρὶς ἐστάθη βορᾶς

τράπεζ' ἄνευ τοῦδ' ἀνδρός, – always so close to their father

ἀλλ' ὅσων ἐγὼ

ψαύοιμι, πάντων τῶνδ' αἰεὶ μετειχέτην: we were always together

αἶν μοι μέλεσθαι: καὶ μάλιστα μὲν χερσὶν

ψαῦσαι μ' ἔασον κἀποκλαύσασθαι κακά. ψαύω repeated: he will lack their touch

ἴθ' ὦναξ,

ἴθ' ὦ γονῆ γενναῖε: χερσὶ τὰν θιγῶν short lines/phrases addressed to Creon, touch again emphasised

δοκοῖμ' ἔχειν σφᾶς, ὥσπερ ἠνίκ' ἔβλεπον. reminds us that he has blinded himself

τί φημί; – bafflement/despair

οὐ δὴ κλύω που πρὸς θεῶν τοῖν μοι φίλοιν do I hear them (I can't see, of course)

δακρυρροοῦντοιν, καὶ μ' ἐποικτίρας Κρέων – crying and pity

ἔπεμψέ μοι τὰ φίλτατ' ἐκγόνοι ἐμοῖν; his beloved children

The last line: am I right?

[Total: 20]

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Or

Essay

Answer **one** question on the theme relating to your chosen text. In your answer you should refer to at least **two** of the texts listed for each theme.

Either

The Trojan war and its aftermath

Euripides, *Troades*
Andromache
Hecuba

Aeschylus, *Agamemnon*

10 Discuss how war affects the relationship between the sexes in any two of your theme texts. [20]

Troades: man/woman affected also by free/slave; war fought on account of a wife, and for marriage to be restored; *Andromache* and her reflection about how her former nobility and purity is no good to her now.

Andromache and *Hecuba* are similar: add in *Hecuba* the scene with Polymestor, and the sacrifice of Polyxena.

Agamemnon: the effect of the war is disastrous for Agamemnon.

There are plenty of examples to be discussed.

11 To what extent does the Trojan war undermine social order? [20]

Social order needs to be defined. It could be said to consist in ritual order, proper hierarchical relationships between the free and the enslaved, and between Greeks and barbarians, and so on.

Here are some areas where the maintenance of social order might be said to be threatened:

- Greeks do not experience burial; there are some 'perverted' sacrifices (of Polyxena, and the murder of Agamemnon is described as a sacrifice);
- Clytemnestra and her man-slaying axe; Polyxena receiving praise;
- slaves sometimes speak more freely than the free (e.g. *Hecuba* in the play based after her, *Cassandra* in *Troades*);
- Greeks behave like barbarians (as *Andromache* says in *Troades*).

12 There is a view that *Troades* represents a world of total disaster. To what extent is this true, and is it also true of (one of) the other theme plays? [20]

Candidates need to address the extent to which there is total disaster – Troy destroyed, all men dead, all the women enslaved. Of the other plays, one might consider how the effects of the war roll on, during the journey back to Greece and in Greece (*Agamemnon*). It might be argued that nothing quite compares to *Troades* for the extremity of its scene.

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13 How does the Trojan war affect the distinction between Greek and non-Greek? [20]

The candidates will need to consider the various ways in which the polarity is shown not to work or to be inaccurate and inconsistent. Clearly, the two groups have been at war, but Hecuba sides with Menelaus against Helen, Andromache presents herself as a model Greek wife who is to be treated badly, Polyxena demonstrates a very Greek nobility and so on.

Or

Fate and the gods

Homer, *Iliad* 1, 8, 9, 16, 18, 24
Odyssey 1, 24

14 To what extent are the gods moved by what happens to mortals in the theme texts that you have read? [20]

One way to answer the question is to examine in detail a number of deaths, e.g. Sarpedon, Patroclus and the suitors. Much of the essay will have to show that 'moved' is or is not a good word to describe the attitude of the gods. The deaths are fated and, because it is not clear whether the gods control fate, it is difficult to say that the purpose of the deaths is amusement, even if one could show that they did provide amusement. The case of Sarpedon is important, as in Apollo's intervention with Patroclus.

There are other examples of gods moved by experiences other than death.

15 Reduce the storylines of the *Iliad* and the *Odyssey* to the minimum. To what extent are the gods necessary? [20]

Candidates might consider what the minimum story lines are, and why what is included in those story lines is more important than what has been excluded. To consider the importance of the gods, several interventions might be considered: Thetis and Zeus book 1, the undermining of Patroclus, the protection given to Priam. There is also the way in which the attitude of the gods can be used for contrast with that of the humans, allowing the reader to see the tragic dimension of human life.

16 Discuss the importance of fate in the Homeric poems. [20]

The following might be considered:

- the relationship between fate and the gods;
- human understanding of fate;
- fate and the tragic dimension.

17 Discuss the extent to which gods can be reasoned with in Homer. [20]

The following might be considered:

- dialogues between gods;
- dialogues between gods and humans;
- the relationship between appealing, praying, honouring and reasoning;
- hierarchy among the gods.