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**CLASSICAL GREEK**

**9787/01**

Paper 1 Verse Literature

**May/June 2017**

MARK SCHEME

Maximum Mark: 90

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**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.

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This document consists of **15** printed pages.

**Section A****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><b>Sophocles, <i>Oedipus Tyrannus</i> 1016–27 Translation</b></p> <p>Ἄγγ. ὀθούνεκ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.  Οἱ. πῶς εἶπας; οὐ γὰρ Πόλυβος ἐξέφυσέ με;  Ἄγγ. οὐ μᾶλλον οὐδὲν τοῦδε τάνδρος, ἀλλ' ἴσον  Οἱ. καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;  Ἄγγ. ἀλλ' οὐ σ' ἐγείνατ' οὐτ' ἐκεῖνος οὐτ' ἐγώ  Οἱ. ἀλλ' ἀντὶ τοῦ δὴ παιδά μ' ὠνομάζετο;  Ἄγγ. δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβῶν.  Οἱ. καῖθ' ὧδ' ἀπ' ἄλλης χειρὸς ἔστερξεν μέγα;  Ἄγγ. ἢ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.  Οἱ. σὺ δ' ἐμπολήσας ἢ τυχῶν μ' αὐτῷ δίδως;  Ἄγγ. εὐρῶν ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.  Οἱ. ὠδοιπόροις δὲ πρὸς τί τοῦσδε τοὺς τόπους;</p> <p>Mark out of 30 and then divide by two.</p>	<p><b>15</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p>

Question	Answer	Marks
2(a)	<p><b>EITHER</b></p> <p><b>Sophocles, <i>Oedipus Tyrannus</i> 376–403</b></p> <p><b>Lines 1 – 14 (οὐ γάρ . . . τυφλός): how does Sophocles make these lines dramatic?</b></p> <ul style="list-style-type: none"> <li>• The three options for who is responsible for Oedipus' fate in lines 1–4, settling on Oedipus;</li> <li>• Oedipus' response in lines 5–14:</li> <li>• what exactly is the tone of these lines of address to wealth and power, and so on?</li> <li>• the quick change to blaming Creon (and Teiresias) in lines 7–14;</li> <li>• lines 7–9 – what is at stake (the <i>polis</i>);</li> <li>• the possible sarcasm (or is it genuine sadness) of lines 10–11;</li> <li>• the disparaging vocabulary of 12–14, with its stress on blindness.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>13</b>
2(b)	<p><b>Lines 15–28 (ἐπεὶ . . . φρονεῖς): how is Oedipus characterised in these lines?</b></p> <ul style="list-style-type: none"> <li>• Lines 15–16 – sarcastic and rude address to Teiresias</li> <li>• Lines 17–21: dismissal of Teiresias' worth</li> <li>• Lines 21–3: by comparison with Oedipus' ability to solve the riddle; Oedipus talking of himself both in the first person and in the third person;</li> <li>• Lines 24–8: Oedipus' high opinion of himself; threat to Teiresias (and Creon)</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>12</b>

Question	Answer	Marks
3(a)	<p><b>OR</b></p> <p><b>Sophocles, <i>Oedipus Tyrannus</i> 740–68</b></p> <p><b>Lines 1–14 (μήπω . . . μίᾱ): how does Sophocles make these lines ominous?</b></p> <ul style="list-style-type: none"> <li>• Oedipus is trying to piece together what happened at the crossroads</li> <li>• Lines 1–2: ‘don’t ask’ – then Oedipus asks about Laius</li> <li>• Lines 3–6: Jocasta’s reply leads to further tormented questions</li> <li>• Line 7: Jocasta’s ‘οκνο’</li> <li>• Lines 8–9: Oedipus begins to think that Teiresias may have been right</li> <li>• Line 10: Jocasta repeats ‘οκνο’: is the audience shrinking away too?</li> <li>• Lines 11–14: the factual detail that will begin to persuade Oedipus of the truth</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	12
3(b)	<p><b>Lines 15–29 (αἰαῖ . . . θέλω): discuss the drama of these lines.</b></p> <ul style="list-style-type: none"> <li>• Line 15: things now seem clear to Oedipus</li> <li>• but the dramatic irony, as he does not know everything yet</li> <li>• Jocasta on the servant (lines 19–25): why did he ask to be allowed to go?</li> <li>• the urgency of Oedipus’ need to see the servant (lines 26–9); the fear of having said too much</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
4	<p><b>Homer, <i>Iliad</i> 24. 358–71 Translation</b></p> <p>ὡς φάτο, σὺν δὲ γέροντι νόος χύτο, δεΐδιε δ' αἰνῶς,  ὄρθαι δὲ τρίχες ἔσταν ἐνὶ γναμπτοῖσι μέλεσσι,  στῆ δὲ ταφών: αὐτὸς δ' ἐριούνιος ἐγγύθεν ἐλθὼν  χειρὰ γέροντος ἑλὼν ἐξείρετο καὶ προσέειπε:  'πῆ, πάτερ, ᾧδ' ἵππους τε καὶ ἡμιόνους ἰθύνεις  νύκτα δι' ἀμβροσίην, ὅτε θ' εὐδουσι βροτοὶ ἄλλοι;  οὐδὲ σύ γ' ἔδεισας μένεα πνεύοντα Αἰχαιοῦς,  οἳ τοι δυσμενέες καὶ ἀνάρσιοι ἐγγυὺς ἔασι;  τῶν εἴ τίς σε ἴδοιτο θοῆν διὰ νύκτα μέλαιναν  τοσσάδ' ὄνειάτ' ἄγοντα, τίς ἂν δὴ τοι νόος εἴη;  οὔτ' αὐτὸς νέος ἐσσί, γέρον δέ τοι οὔτος ὀπηδεῖ,  ἄνδρ' ἀπαμύνασθαι, ὅτε τις πρότερος χαλεπήνη.  ἀλλ' ἐγὼ οὐδέν σε ῥέξω κακά, καὶ δέ κεν ἄλλον  σεῦ ἀπαλεξήσασιμι: φίλω δέ σε πατρὶ ἐῖσκω.'</p> <p>Mark out of 30 and then divide by two.</p>	<p><b>15</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p> <p><b>5 marks</b></p>

Question	Answer	Marks
5(a)	<p><b>EITHER</b></p> <p><b>Homer, <i>Iliad</i> 24. 477–506</b></p> <p><b>Lines 1–16 (τοὺς . . . ἰόντα): how does Homer make the meeting of Priam and Achilles extraordinary?</b></p> <ul style="list-style-type: none"> <li>• Priam, who is <i>megas</i>, enters unseen (line 1); that's unusual</li> <li>• he supplicates Achilles; the extraordinariness of this made clear (lines 2–3);</li> <li>• the simile of lines 4–7, which is itself surprising and unusual;</li> <li>• Achilles' surprise and marvel; that of the others too (note the repetition of <i>thambesen</i>)</li> <li>• the drama of Priam's address (lines 10–16), where the appeal is made on the basis of father-son relations</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13
5(b)	<p><b>Lines 17–30 (ἀὐτὰρ . . . ὀρέγεσθαι): discuss the pathos of these lines.</b></p> <ul style="list-style-type: none"> <li>• Lines 17–22: Priam's many lost sons (note the numbers, and the details about their mothers)</li> <li>• leading to Hector, the one who would defend him (lines 23–5);</li> <li>• the delay of Hector's name until the beginning of line 25 is worth mentioning;</li> <li>• lines 25–30: the summary of the appeal. It is for Hector I come</li> <li>• appeal based on respecting the gods (<i>aideio</i> in line 27), on pity for Priam (line 27), on father-son relations (line 28)</li> <li>• and on Priam's own wretched and unique experience (lines 28–30)</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
6(a)	<p><b>OR</b></p> <p><b>Homer, <i>Iliad</i> 24. 725–56</b></p> <p><b>Lines 1–21 [<i>ἄνερ . . . χέουσα</i>]: discuss the tone of these lines.</b></p> <ul style="list-style-type: none"> <li>• pathos – the address in line 1–2, with Hector dying so young</li> <li>• leaving Andromache widowed and their son with an uncertain future (lines 2–5)</li> <li>• lines 6–8: the inevitable sack of the city because of Hector’s death</li> <li>• lines 8–15: the horrible fate that awaits Astyanax because of Hector’s prowess</li> <li>• lines 16–21: the final appeal to Hector, accused of abandoning his parents and his wife.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>15</b>
6(b)	<p><b>Lines 22–32 (<i>ὡς ἔφατο . . . οὐδ’ ὧς</i>): discuss the pathos of these lines.</b></p> <ul style="list-style-type: none"> <li>• Lines 22–3: the wailing of the women, including Hecuba</li> <li>• lines 24–5: Hecuba’s address to Hector as the dearest of her sons</li> <li>• lines 26–9: Achilles’ terrible effects on her other sons</li> <li>• lines 30–2: what Achilles did to Hector</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded</p>	<b>10</b>

**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 marks**

**AO3 15 marks**



<b>Level</b>	<b>AO1 descriptor</b>	<b>Mark</b>	<b>AO3 descriptor</b>	<b>Mark</b>
<b>5</b>	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the text.	<b>9–10</b>	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.	<b>13–15</b>
<b>4</b>	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the text.	<b>7–8</b>	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.	<b>10–12</b>
<b>3</b>	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and/or lacking in general context.	<b>5–6</b>	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.	<b>7–9</b>
<b>2</b>	Limited historical, political, social and cultural knowledge. Partial knowledge of the text/wider context.	<b>3–4</b>	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	<b>4–6</b>
<b>1</b>	Very limited evidence of knowledge of the text/wider context.	<b>1–2</b>	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	<b>1–3</b>
<b>0</b>	No rewardable content	<b>0</b>	No rewardable content	<b>0</b>

Question	Answer	Marks
7	<p><b>Sophocles, <i>Oedipus Tyrannus</i></b></p> <p><b>EITHER</b></p> <p><b>Discuss Oedipus as a hero in <i>Oedipus Tyrannus</i>.</b></p> <p>For AO1 accurate and relevant reference to the text is required.</p> <p>For AO3 the following might be commented on:</p> <ul style="list-style-type: none"> <li>• the definition of hero;</li> <li>• the ways in which Oedipus conforms to the definition</li> <li>• e.g. perseverance or doggedness, ability to save a community</li> <li>• dislike of criticism or mockery</li> <li>• Oedipus as sophist hero</li> </ul>	25

Question	Answer	Marks
8	<p><b>OR</b></p> <p><b>How rational is Oedipus in <i>Oedipus Tyrannus</i>?</b></p> <p>For AO1 accurate and relevant reference to the text is required.</p> <p>For AO3 the following might be commented on:</p> <ul style="list-style-type: none"> <li>• some (small) time might be spent on the meaning of ‘rational’</li> <li>• Oedipus’ determination to investigate the murder of Laius</li> <li>• Oedipus’ refusal to accept what Teiresias says because it is too horrible</li> <li>• his attempt to find an alternative explanation;</li> <li>• Jocasta’s first reaction to the discoveries, and then her suicide</li> <li>• The truth is out early</li> <li>• Oedipus discovers who he is not because of the questions he asks but because of extra, unasked-for information</li> </ul>	25

Question	Answer	Marks
9	<p><b>Homer, <i>Iliad</i> 24.281–804</b></p> <p><b>EITHER</b></p> <p><b>Compare and contrast the characterisations of Achilles and Priam in <i>Iliad</i> 24.</b></p> <p>For AO1 accurate and relevant reference to the text is required.</p> <p>For AO3 the following might be commented on:</p> <ul style="list-style-type: none"> <li>• Achilles as the mighty warrior</li> <li>• who is unafraid to be transgressive</li> <li>• but who is capable of genuine empathy</li> <li>• Priam as pathetic but tragic</li> <li>• as a father in extreme grief who can bring himself to deal with his son's killer</li> <li>• as retaining some heroic status</li> </ul>	25

Question	Answer	Marks
10	<p><b>OR</b></p> <p><b>In what ways is <i>Iliad</i> 24 tragic?</b></p> <p>For AO1 accurate and relevant reference to the text is required.</p> <p>For AO3 the following might be commented on:</p> <ul style="list-style-type: none"> <li>• the aftermath of the death of Hector brings about the encounter between Achilles and Priam</li> <li>• the lamentation and grieving about Hector by various Trojan women</li> <li>• the inevitability of Hector's and Achilles' deaths</li> <li>• and of the destruction of Troy</li> <li>• the relationship between fathers and sons</li> </ul>	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 marks**

**AO3    20 marks**

<b>Level</b>	<b>AO1 descriptor</b>	<b>Mark</b>	<b>AO3 descriptor</b>	<b>Mark</b>
<b>5</b>	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.	<b>5</b>	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.	<b>17–20</b>
<b>4</b>	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.	<b>4</b>	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.	<b>13–16</b>
<b>3</b>	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.	<b>3</b>	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. Structure and development of the response.	<b>9–12</b>
<b>2</b>	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.	<b>2</b>	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	<b>5–8</b>
<b>1</b>	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.	<b>1</b>	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	<b>1–4</b>
<b>0</b>	No rewardable content.	<b>0</b>	No rewardable content.	<b>0</b>

Question	Answer	Marks
11	<p><b>Unseen Literary Criticism</b> <b>Euripides, <i>Orestes</i> 277–99</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• lines 1–3: rhetorical questions, indicating a degree of mental disturbance;</li> <li>• line 4: turning to his sister – she’s not in a good state either;</li> <li>• lines 5–7: Orestes’ shame because of involving his sister</li> <li>• lines 8–11: startling lines which absolve Electra but blame Apollo (note <i>anosiotaton</i>)</li> <li>• lines 12–17: the pathetic image of his dead father appealing to him not to kill his mother</li> <li>• lines 18–22: the pathos of his sister’s condition, and the attempt to emphasise the need to help each other during their depression</li> </ul>	25

Question	Answer	Marks
12	<p><b>Sophocles, <i>Oedipus Tyrannus</i></b> <b><i>Antigone</i></b></p> <p><b>EITHER</b></p> <p><b>Discuss the representation of the gods and the divine in <i>Oedipus Tyrannus</i> and <i>Antigone</i>.</b></p> <p>For AO1 accurate and relevant knowledge of the <b>two</b> texts is required.</p> <p>For AO3 the following might be commented on:</p> <ul style="list-style-type: none"> <li>• the oracle in <i>OT</i>;</li> <li>• Teiresias in <i>OT</i>;</li> <li>• Antigone’s assertion of divine law;</li> <li>• her clash with Creon</li> <li>• the importance of burial</li> </ul>	25

Question	Answer	Marks
13	<p><b>OR</b></p> <p><b>Discuss the tension between individual and community in <i>Oedipus Tyrannus</i> and <i>Antigone</i>.</b></p> <p>For AO1 accurate and relevant knowledge of the <b>two</b> texts is required.</p> <p>For AO3 the following might be commented on:</p> <ul style="list-style-type: none"> <li>• the community's dependence on Oedipus in <i>OT</i></li> <li>• the tensions between Oedipus, Teiresias and Creon because of possible effects on the community</li> <li>• Antigone's refusal to accept the authority of the <i>polis</i></li> <li>• the need to bury from both an individual and community viewpoint</li> </ul>	25

Question	Answer	Marks
14	<p><b>Homer, <i>Iliad</i> 24.281–804</b> <b><i>Iliad</i> 16</b></p> <p><b>EITHER</b></p> <p><b>Discuss the hero as represented in <i>Iliad</i> 16 and 24.</b></p> <p>For AO1 accurate and relevant knowledge of both Books is required.</p> <p>For AO3 the following might be commented on:</p> <ul style="list-style-type: none"> <li>• Patroclus and Hector in Book 16</li> <li>• Achilles in Book 24</li> <li>• the role of divine support</li> <li>• the characteristics of the hero</li> <li>• e.g. military prowess, divine support or enmity, transgressiveness</li> </ul>	25

Question	Answer	Marks
15	<p><b>OR</b></p> <p><b>Discuss the role of the gods in <i>Iliad</i> 16 and 24.</b></p> <p>For AO1 accurate and relevant knowledge of both Books is required.</p> <p>For AO3 the following might be commented on:</p> <ul style="list-style-type: none"> <li>• the various interventions, e.g.</li> <li>• Zeus and Sarpedon in Book 16</li> <li>• Apollo on Patroclus in Book 16</li> <li>• Priam being covered up in and out of the Greek camp</li> <li>• fate</li> </ul>	25