



CLASSICAL GREEK (PRINCIPAL)

Paper 1 Verse Literature

9787/01

May/June 2017

2 hours 15 minutes

Additional Materials: Answer Booklet/Paper



READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
Write your Centre number, candidate number and name on all the work you hand in.
Write in dark blue or black pen.
Do not use staples, paper clips, glue or correction fluid.
DO NOT WRITE IN ANY BARCODES.

Answer **four** questions.

Section A

Answer **two** questions on your chosen prescribed text.
Sophocles: Answer Question 1 and **either** Question 2 **or** Question 3.
Homer: Answer Question 4 and **either** Question 5 **or** Question 6.

Section B

Answer **one** essay question on your chosen prescribed text.
Sophocles: Answer Question 7 **or** Question 8.
Homer: Answer Question 9 **or** Question 10.

Section C

Answer **one** question from this section.
Either: Unseen Literary Criticism;
Or: Answer **one** essay question on your chosen paired texts.

At the end of the examination, fasten all your work securely together.
The number of marks is given in brackets [] at the end of each question or part question.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **12** printed pages.

Section A

Answer **two** questions on your chosen prescribed text.

EITHER

Sophocles, *Oedipus Tyrannus* 216–407, 634–833, 934–1085

Answer Question 1 and **either** Question 2 **or** Question 3.

OR

Homer, *Iliad* 24. 281–804

Answer Question 4 and **either** Question 5 **or** Question 6.

Sophocles, *Oedipus Tyrannus* 216–407, 634–833, 934–1085

Answer Question 1 and **either** Question 2 **or** Question 3.

1 Translate the following passage into English. Write your translation on **alternate** lines.

Ἄγγ. ὀθούνεκ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.
 Οἱ. πῶς εἶπας; οὐ γὰρ Πόλυβος ἐξέφυσέ με;
 Ἄγγ. οὐ μᾶλλον οὐδὲν τοῦδε τάνδρός, 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 παῖδά μ' ὠνομάζετο;
 Ἄγγ. δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβῶν.
 Οἱ. κᾶθ' ὧδ' ἀπ' ἄλλης χειρὸς ἔστρεξεν μέγα;
 Ἄγγ. ἢ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.
 Οἱ. σὺ δ' ἐμπολήσας ἢ τυχῶν μ' αὐτῷ δίδως;
 Ἄγγ. εὐρῶν ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.
 Οἱ. ὠδοιπόρεις δὲ πρὸς τί τούσδε τοὺς τόπους;

Sophocles, *Oedipus Tyrannus* 1016–27

[15]

EITHER

2 Read the following passage and answer the questions.

Τε. οὐ γάρ σε μοῖρα πρός γ' ἔμοῦ πεσεῖν, ἐπεὶ
 ἰκανὸς Ἀπόλλων, ᾧ τάδ' ἐκπροᾶσαι μέλει.
 Οἶ. Κρέοντος ἢ σοῦ ταῦτα τάξευρήματα;
 Τε. Κρέων δέ σοι πῆμ' οὐδέν, ἀλλ' αὐτὸς σὺ σοί.
 Οἶ. ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνῃ τέχνης 5
 ὑπερφέρουσα τῷ πολυζήλω βίῳ,
 ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται,
 εἰ τῆσδέ γ' ἀρχῆς οὐνεχ', ἦν ἔμοι πόλις
 δωρητόν, οὐκ αἰτητόν, εἰσεχειρίσειν,
 ταύτης Κρέων ὁ πιστός, οὐξ ἀρχῆς φίλος, 10
 λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἰμείρεται,
 ὑφείς μάγον τοιόνδε μηχανορράφον,
 δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν
 μόνον δέδορκε, τὴν τέχνην δ' ἔφυ τυφλός.
 ἐπεὶ φέρ' εἶπέ, ποῦ σὺ μάντις εἶ σαφής; 15
 πῶς οὐχ, ὅθ' ἡ ῥαψωδὸς ἐνθάδ' ἦν κύων,
 ἠῦδας τι τοῖσδ' ἀστοῖσιν ἐκλυτήριον;
 καίτοι τό γ' αἰνιγμ' οὐχὶ τοῦπιόντος ἦν
 ἀνδρὸς διειπεῖν, ἀλλὰ μαντείας ἔδει·
 ἦν οὔτ' ἀπ' οἰωνῶν σὺ προῦφάνης ἔχων 20
 οὔτ' ἐκ θεῶν του γνωτόν· ἀλλ' ἐγὼ μολῶν,
 ὁ μηδὲν εἰδὼς Οἰδίπους, ἔπαυσά νιν,
 γνώμη κυρήσας οὐδ' ἀπ' οἰωνῶν μαθὼν·
 ὄν δὴ σὺ πειρᾶς ἐκβαλεῖν, δοκῶν θρόνοις
 παραστατήσιν τοῖς Κρεοντείοις πέλας. 25
 κλαίων δοκεῖς μοι καὶ σὺ χῶ συνθεῖς τάδε
 ἀγηλατήσιν· εἰ δὲ μὴ ἴδοκεις γέρον
 εἶναι, παθῶν ἔγνωσ ἄν οἷά περ φρονεῖς.

Sophocles, *Oedipus Tyrannus* 376–403

- (a) Lines 1–14 (οὐ γάρ ... τυφλός): how does Sophocles make these lines dramatic? [13]
- (b) Lines 15–28 (ἐπεὶ ... φρονεῖς): how is Oedipus characterised in these lines? [12]

[Total: 25]

OR

3 Read the following passage and answer the questions.

Οἶ. μήπω μ' ἐρώτα· τὸν δὲ Λαΐον φύσιν τίν' εἶχε φράζε, τίνος ἀκμὴν ἤβης ἔχων. Ἴο. μέγας, χνοάζων ἄρτι λευκανθὲς κάρα, μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολὺ.	
Οἶ. οἴμοι τάλας· ἔοικ' ἑμαυτὸν εἰς ἀράς δεινὰς προβάλλων ἀρτίως οὐκ εἰδέναι.	5
Ἴο. πῶς φῆς; ὀκνῶ τοι πρὸς σ' ἀποσκοποῦσ', ἄναξ. Οἶ. δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ἧ· δείξεις δὲ μᾶλλον, ἦν ἔν ἐξείπης ἔτι.	
Ἴο. καὶ μὴν ὀκνῶ μὲν, ἂν δ' ἔρη μαθοῦσ' ἐρῶ.	10
Οἶ. πότερον ἐχώρει βαιός, ἢ πολλοὺς ἔχων ἄνδρας λοχίτας, οἳ' ἀνὴρ ἀρχηγέτης; Ἴο. πέντ' ἦσαν οἱ ξύμπαντες, ἔν δ' αὐτοῖσιν ἦν κῆρυξ· ἀπήνη δ' ἦγε Λαΐον μία.	
Οἶ. αἰαῖ, τὰδ' ἤδη διαφανῆ. τίς ἦν ποτὲ ὁ τοῦσδε λέξας τοὺς λόγους ὑμῖν, γύναι; Ἴο. οἰκεὺς τις, ὅσπερ ἴκετ' ἐκσωθεὶς μόνος. Οἶ. ἦ κὰν δόμοισι τυγχάνει τανῦν παρών; Ἴο. οὐ δῆτ'· ἀφ' οὗ γὰρ κείθεν ἦλθε καὶ κράτη σέ τ' εἶδ' ἔχοντα Λαΐόν τ' ὀλωλότα, ἐξικέτευσε τῆς ἐμῆς χειρὸς θιγῶν ἀγρούς σφε πέμψαι κατὰ ποιμνίων νομάς, ὡς πλεῖστον εἶη τοῦδ' ἀποπτος ἄστεως. κάπεμψ' ἐγὼ νιν ἄξιος γὰρ οἳ' ἀνὴρ δοῦλος φέρειν ἦν τῆσδε καὶ μείζω χάριν.	15
Οἶ. πῶς ἂν μόλοι δῆθ' ἡμῖν ἐν τάχει πάλιν; Ἴο. πάρεστιν· ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι; Οἶ. δέδοικ' ἑμαυτόν, ὦ γύναι, μὴ πόλλ' ἄγαν εἰρημέν' ἦ μοι, δι' ἃ νιν εἰσιδεῖν θέλω.	20
	25

Sophocles, *Oedipus Tyrannus* 740–68

(a) Lines 1–14 (μήπω ... μία): how does Sophocles make these lines ominous? [12]

(b) Lines 15–29 (αἰαῖ ... θέλω): discuss the drama of these lines. [13]

[Total: 25]

[Section A total: 40]

Homer, *Iliad* 24. 281–804

Answer Question 4 and **either** Question 5 **or** Question 6.

4 Translate the following passage into English. Write your translation on **alternate** lines.

ὡς φάτο, σὺν δὲ γέροντι νόος χύτο, δείδιε δ' αἰνῶς,
 ὀρθαὶ δὲ τρίχες ἔσταν ἐνὶ γναμπτοῖσι μέλεσσι,
 στῆ δὲ ταφῶν· αὐτὸς δ' ἐριούνιος ἐγγύθεν ἐλθὼν,
 χεῖρα 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 πνείοντας Ἀχαιοῦς,
 οἳ τοι δυσμενέες καὶ ἀνάρσιοι ἐγγὺς ἔασι;
 τῶν εἴ τίς σε ἴδοιτο θοῆν διὰ νύκτα μέλαιναν
 τοσσάδ' ὄνειάτ' ἄγοντα, τίς ἂν δῆ τοι νόος εἴη;
 οὔτ' αὐτὸς νέος ἐσσί, γέρων δέ τοι οὗτος ὀπηδεῖ
 ἄνδρ' ἀπαμύνασθαι, ὅτε τις πρότερος χαλεπήνη.
 ἀλλ' ἐγὼ οὐδέν σε ῥέξω κακά, καὶ δέ κεν ἄλλον
 σεῦ ἀπαλεξήσαιμι· φίλω δέ σε πατρὶ εἴσκω.'

Homer, *Iliad* 24. 358–71

[15]

EITHER

5 Read the following passage and answer the questions.

τοὺς δ' ἔλαθ' εἰσελθὼν Πρίαμος μέγας, ἄγχι δ' ἄρα στὰς
 χερσὶν Ἀχιλλῆος λάβε γούνατα καὶ κύσε χεῖρας
 δεινὰς ἀνδροφόνους, αἶ οἱ πολέας κτάνον υἷας.
 ὡς δ' ὅτ' ἂν ἄνδρ' ἄτη πυκινὴ λάβῃ, ὅς τ' ἐνὶ πάτρῃ
 φῶτα κατακτείνας ἄλλων ἐξίκετο δῆμον, 5
 ἀνδρὸς ἐς ἀφνειοῦ, θάμβος δ' ἔχει εἰσορόωντας,
 ὡς Ἀχιλεὺς θάμβησεν ἰδὼν Πρίαμον θεοειδέα·
 θάμβησαν δὲ καὶ ἄλλοι, ἐς ἀλλήλους δὲ ἴδοντο.
 τὸν καὶ λισσόμενος Πρίαμος πρὸς μῦθον ἔειπε·
 'μνησαὶ πατρὸς σοῖο, θεοῖς ἐπιείκελ' Ἀχιλλεῦ,
 τηλίκου ὡς περ ἐγών, ὀλοῶ ἐπὶ γήραος οὐδῶ· 10
 καὶ μὲν που κείνον περιναίεται ἀμφὶς ἐόντες
 τεῖρουσ', οὐδέ τις ἐστὶν ἀρῆν καὶ λοιγὸν ἀμῦναι.
 ἀλλ' ἦτοι κείνός γε σέθεν ζῶοντος ἀκούων
 χαίρει τ' ἐν θυμῶ, ἐπὶ τ' ἔλπεται ἤματα πάντα 15
 ὄψεσθαι φίλον υἷον ἀπὸ Τροίηθεν ἰόντα·
 αὐτὰρ ἐγὼ πανάποτμος, ἐπεὶ τέκον υἷας ἀρίστους
 Τροίῃ ἐν εὐρείῃ, τῶν δ' οὐ τινά φημι λελεῖφθαι.
 πεντήκοντά μοι ἦσαν, ὅτ' ἤλυθον υἷες Ἀχαιῶν·
 ἔννεακαῖδεκα μὲν μοι ἦς ἐκ νηδύος ἦσαν, 20
 τοὺς δ' ἄλλους μοι ἔτικτον ἐνὶ μεγάροισι γυναῖκες·
 τῶν μὲν πολλῶν θοῦρος Ἄρης ὑπὸ γούνατ' ἔλυσεν·
 ὅς δέ μοι οἷος ἔην, εἶρυντο δὲ ἄστν καὶ αὐτούς,
 τὸν σὺ πρόφην κτείνας ἀμυνόμενον περὶ πάτρης,
 'Ἐκτορα· τοῦ νῦν εἶνεχ' ἰκάνω νῆας Ἀχαιῶν 25
 λυσόμενος παρὰ σείο, φέρω δ' ἀπερείσι' ἄποινα.
 ἀλλ' αἰδεῖο θεούς, Ἀχιλεῦ, αὐτόν τ' ἐλέησον,
 μνησάμενος σοῦ πατρὸς· ἐγὼ δ' ἐλεεινότερός περ,
 ἔτλην δ' οἷ' οὐ πῶ τις ἐπιχθόνιος βροτὸς ἄλλος,
 ἀνδρὸς παιδοφόνιοιο ποτὶ στόμα χεῖρ' ὀρέγεσθαι.' 30

Homer, *Iliad* 24. 477–506

- (a) Lines 1–16 (τοὺς ... ἰόντα): how does Homer make the meeting of Priam and Achilles extraordinary? [13]
- (b) Lines 17–30 (αὐτὰρ ... ὀρέγεσθαι): discuss the pathos of these lines. [12]

[Total: 25]

OR

6 Read the following passage and answer the questions.

ἄνερ, ἀπ' αἰῶνος νέος ὦλεο, κὰδ δέ με χήρην
 λείπεις ἐν μεγάροισι· παῖς δ' ἔτι νήπιος αὐτῶς,
 ὄν τέκομεν σύ τ' ἐγὼ τε δυσάμμοροι, οὐδέ μιν οἶω
 ἦβην ἴξεσθαι· πρὶν γὰρ πόλις ἦδε κατ' ἄκρης
 πέρσεται· ἦ γὰρ ὄλωλας ἐπίσκοπος, ὅς τέ μιν αὐτὴν 5
 ῥύσκει, ἔχεις δ' ἀλόχους κεδνάς καὶ νήπια τέκνα,
 αἱ δὴ τοι τάχα νηυσὶν ὀχήσονται γλαφυρῆσι,
 καὶ μὲν ἐγὼ μετὰ τῆσι· σὺ δ' αὖ, τέκος, ἦ ἐμοὶ αὐτῇ
 ἔψει, ἔνθα κεν ἔργα ἀεικέα ἐργάζοιο,
 ἀθλεύων πρὸ ἀνακτος ἀμειλίχου, ἦ τις Ἀχαιῶν 10
 ῥίψει χειρὸς ἑλών ἀπὸ πύργου λυγρὸν ὄλεθρον,
 χωόμενος, ᾧ δὴ που ἀδελφεὸν ἔκτανεν Ἐκτωρ
 ἦ πατέρ', ἠὲ καὶ υἱόν, ἐπεὶ μάλα πολλοὶ Ἀχαιῶν
 Ἐκτορος ἐν παλάμησιν ὀδᾶξ ἔλον ἄσπετον οὐδας.
 οὐ γὰρ μείλιχος ἔσκε πατήρ τεὸς ἐν δαΐ λυγρῇ· 15
 τῷ καὶ μιν λαοὶ μὲν ὀδύρονται κατὰ ἄστυ,
 ἀρητὸν δὲ τοκεῦσι γόον καὶ πένθος ἔθηκας,
 Ἐκτορ· ἐμοὶ δὲ μάλιστα λελείπεται ἄλγεα λυγρὰ.
 οὐ γὰρ μοι θνήσκων λεχέων ἐκ χειρᾶς ὄρεξας,
 οὐδέ τί μοι εἶπες πυκινὸν ἔπος, οὐ τέ κεν αἰεὶ 20
 μεμνήμην νύκτας τε καὶ ἡμέρας δάκρυ χέουσα.
 ὣς ἔφατο κλαίουσα, ἐπὶ δὲ στενάχοντο γυναῖκες.
 τῆσιν δ' αὖθ' Ἐκάβη ἀδινού ἐξῆρχε γόοιο·
 Ἐκτορ, ἐμῷ θυμῷ πάντων πολὺ φίλτατε παίδων,
 ἦ μὲν μοι ζωὸς περ ἐὼν φίλος ἦσθα θεοῖσιν· 25
 οἱ δ' ἄρα σεῦ κήδοντο καὶ ἐν θανάτοιο περ αἴση.
 ἄλλους μὲν γὰρ παῖδας ἐμοὺς πόδας ὠκύς Ἀχιλλεὺς
 πέρνασχε, ὄν τιν' ἔλεσκε, πέρην ἄλως ἀτρογέτοιο,
 ἐς Σάμον ἔς τ' Ἴμβρον καὶ Λῆμινον ἀμιχθαλόεσσαν·
 σεῦ δ' ἐπεὶ ἐξέλετο ψυχὴν ταναήκει χαλκῷ, 30
 πολλὰ ῥυστάζεσκεν ἐοῦ περὶ σῆμ' ἐτάροιο,
 Πατρόκλου, τὸν ἔπεφνες· ἀνέστησεν δὲ μιν οὐδ' ὦς.

Homer, *Iliad* 24. 725–56

(a) Lines 1–21 (ἄνερ ... χέουσα): discuss the tone of these lines. [15]

(b) Lines 22–32 (ὣς ἔφατο ... οὐδ' ὦς): discuss the pathos of these lines. [10]

[Total: 25]

[Section A total: 40]

Section B

Answer **one** essay question on your chosen prescribed text.

You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

Sophocles, *Oedipus Tyrannus***EITHER**

7 Discuss Oedipus as a hero in *Oedipus Tyrannus*. [25]

OR

8 How rational is Oedipus in *Oedipus Tyrannus*? [25]

Homer, *Iliad* 24. 281–804**EITHER**

9 Compare and contrast the characterisations of Achilles and Priam in *Iliad* 24. [25]

OR

10 In what ways is *Iliad* 24 tragic? [25]

[Section B total: 25]

Section C

Answer **one** question from this section.

EITHER

Unseen Literary Criticism

- 11 Read the following passage and **write a literary appreciation**. A translation of the passage is provided but in your answer you should refer to the Greek text, where appropriate.

Orestes, having murdered his mother, talks to his sister, Electra.

<p>τί χρῆμ' ἀλύω, πνεῦμ' ἀνεῖς ἐκ πλευμόνων; ποῖ ποῖ ποθ' ἠλάμεσθα δεμνίων ἄπο; ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὄρω. σύγγονε, τί κλαίεις κρᾶτα θεῖσ' ἔσω πέπλων; αἰσχύνομαί σε, μεταδιδούς πόνων ἐμῶν ὄχλον τε παρέχων παρθένῳ νόσοις ἐμαῖς. μὴ τῶν ἐμῶν ἕκατι συντήκου κακῶν· σὺ μὲν γὰρ ἐπένευσας τάδ', εἰργασται δ' ἐμοὶ μητρῶον αἷμα· Λοξία δὲ μέμφομαι, ὅστις μ' ἐπάρας ἔργον ἀνοσιώτατον, τοῖς μὲν λόγοις ἠΰφρανε, τοῖς δ' ἔργοισιν οὐ. οἶμαι δὲ πατέρα τὸν ἐμόν, εἰ κατ' ὄμματα ἐξιστόρουν νιν, μητέρ' εἰ κτεῖναι χρεῶν, πολλὰς γενεῖου τοῦδ' ἂν ἐκτεῖναι λιτὰς μήποτε τεκούσης ἐς σφαγὰς ὦσαι ξίφος, εἰ μήτ' ἐκεῖνος ἀναλαβεῖν ἔμελλε φῶς, ἐγὼ θ' ὁ τλήμων τοιάδ' ἐκπλήσειν κακά. καὶ νῦν ἀνακάλυπτ', ὦ κασιγνήτη, κάρα, ἐκ δακρύων τ' ἀπελθε, κεῖ μάλ' ἀθλίως ἔχομεν. ὅταν δὲ τᾶμ' ἀθυμήσαντ' ἴδης, σὺ μου τὸ δεινὸν καὶ διαφθαρέν φρενῶν ἴσχναινε παραμυθοῦ θ'· ὅταν δὲ σὺ στένης, ἡμᾶς παρόντας χρή σε νοθετεῖν φίλα·</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p>
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Euripides, *Orestes* 277–99

But why am I raving, releasing breath from my lungs?
Where, where have I leapt out of bed?
For after the waves I once again see calm water.
Sister, why do you lament, putting your head inside your clothes?
I am ashamed before you because I have involved you in my troubles,
and because I have caused disturbance to a maiden with my illness.
Don't waste away on account of my troubles.
You did agree to these things, though our mother's blood
has been done by me; I blame Loxias,
who urged me on to the most unholy deed
and gladdened me with words but not with actions.
I think that my father, if I were asking him
face-to-face whether I should kill my mother,
would have stretched out many appeals to this chin of mine,
never to drive my sword into the throat of her who gave birth to me,
since he was not going to regain his life
and I, wretched, was going to endure such evils as these.
And now uncover your face, my dear sister,
depart from your tears, even if our situation
is wretched. Whenever you see me despondent,
soothe the terrible and diseased part of my mind,
and encourage me. And whenever you are grieving,
I must be present and give you friendly advice.

[25]

OR

Essay

Answer **one** essay question on your chosen paired texts.

You should refer in your answer both to the texts themselves and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

**Sophocles, *Oedipus Tyrannus*
*Antigone***

EITHER

12 Discuss the representation of the gods and the divine in *Oedipus Tyrannus* and *Antigone*. [25]

OR

13 Discuss the tension between individual and community in *Oedipus Tyrannus* and *Antigone*. [25]

**Homer, *Iliad* 24. 281–804
Iliad 16**

EITHER

14 Discuss the hero as represented in *Iliad* 16 and 24. [25]

OR

15 Discuss the role of the gods in *Iliad* 16 and 24. [25]

[Section C total: 25]

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