
CLASSICAL GREEK

9787/02

Paper 2 Prose Literature

May/June 2018

MARK SCHEME

Maximum Mark: 60

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 **13** printed pages.

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.

Question	Answer	Marks
Section A (35 marks)		
Principles of marking the translation		
<p>(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.</p> <p>(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.</p> <p>(c) The number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty.</p> <p>(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.</p>		
Principles of marking the commentary questions		
<p>(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.</p> <p>(b) While answers need not necessarily be structured as an argument, they will be more than a checklist of points.</p> <p>(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.</p> <p>(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.</p> <p>(e) When answering the commentary question, candidates are rewarded for the following:</p> <ul style="list-style-type: none"> • 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
Indicative content Plato, <i>Protagoras</i> 311a8–319a7, 320c8–328d2		
1	δοκεῖ οὖν μοι, ... οἰκίαν· [3] ἐπειδὴ ... αὐτῷ·” [4] καῖι μα ... ἐπήραξεν. [3] καίη μεις ... αὐτῷ;” [4] “Ἄλλ’ ὠγαθέ,” ... ἐσμεν. [3] ἀλλὰ θάρρει· ... οὖν.” [3] Mark out of 20 and then divide by two.	10

Question	Answer	Marks
2(a)	EITHER Plato, <i>Protagoras</i> 316c5–317c4 Lines 1–14 (Ὁρθῶς, ἔφη ... παραπετάσμασιν ἐχρήσαντο): what impression of sophists does Protagoras give in these lines? The obvious focus is upon the devious nature of the ‘old-style’ sophists: Protagoras is at pains to point out the jealousy and odium that practising sophistry might entail, and the lengths gone to to ‘dress it up’ (or ‘down’, by concealing it). They should note the emphasis that Protagoras places on including artistic pursuits in his definition of sophistry, mentioning poets such as Homer, Hesiod and Simonides, and including the Athenian music teacher Agathocles. Valid and relevant points not mentioned above should be rewarded.	12

Question	Answer	Marks
2(b)	<p>Lines 15–27 (ἐγὼ δὲ τούτοις ... πατήρ εἶην): how successfully does Protagoras here make a contrast between himself and the older sophists?</p> <p>A brief synopsis of the argument might be expected: Protagoras sets himself apart from the older generation of sophistry, and declares that there is no point in evasion or disguise, for the ‘able ones’ would perceive it. He nevertheless poses as a sophist, though of a different (more honest?) kind. At the same time, he subtly traces, or at least suggests, the emergence of a newer generation of sophist (he is old enough to be the father of his listeners).</p> <p>Some consideration of what makes an argument successful is necessary to answer the question well.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
3(a)	<p>OR</p> <p>Plato, <i>Protagoras</i> 324d–326a</p> <p>Lines 1–18 (ὠδε γὰρ ... ὦ Σώκρατες): how effectively does Plato convey Protagoras’ point?</p> <p>Candidates may usefully begin by contextualising the passage in terms of what defines a ‘good man’; some may note that Protagoras deliberately sets himself apart from his previous response, using argument rather than myth.</p> <p>A discussion of what constitutes ‘effective’ is useful here. Candidates should consider use of language, such as repetition, antithesis and balance, of which there are several examples (see below). They may consider how effective the use of concrete example (joiners, potters, etc.) versus the universality of child, husband, wife might be. The best responses will address the question of whether or not the argument is logical or plausible.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
3(b)	<p>Lines 18–32 (ἐκ παίδων... τοιοῦτος γενέσθαι): what is Protagoras arguing here? Has Plato presented the argument in such a way that it is convincing?</p> <p>Candidates should briefly explain what the argument is – the teaching and moulding of a child begins from birth and is more concerned with instilling morals and mores than formal education, which itself reinforces moral education by, for example, reading the works of ‘good poets’.</p> <p>There may be a broad range of responses to whether the argument is convincing, though these should be prefaced by a discussion of what is understood by ‘convincing’. Answers which argue logically and are well supported should be credited.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
4	<p>Plutarch, <i>Themistocles</i> 17.1–3</p> <p>Πόλεων μὲν ... ἅπαντες. [4]</p> <p>ἐπειγὲν ἄρ ... στρατηγοί, [4]</p> <p>πρῶτον μὲν ... Θεμιστοκλέα. [4]</p> <p>Λακεδαιμόνιοι ... στέφανον, [4]</p> <p>καί τ' ὦν ... συνεξέπεμψαν. [4]</p> <p>Mark out of 20 and then divide by two.</p>	10

Question	Answer	Marks
5(a)	<p>EITHER</p> <p>Plutarch, <i>Themistocles</i> 5</p> <p>Lines 1–14 (Σύντονον δ' αὐτὸν...προσωφλίσκανεν ἀλαζονείαν): how does Plutarch engage the reader's interest in these lines?</p> <p>Candidates might mention the contradictory picture of Themistocles in the first couple of sections, along with Plutarch's implication that this is hearsay. They may comment on the incident with Diphilides the horse-breeder, with its suggestion that Themistocles was a troublesome 'stirrer'. His desire for fame should be mentioned, along with the attempt to rival Cimon, and the perception of the people (and Plutarch?) that this was inappropriate for a man of his station.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	13
5(b)	<p>Lines 14–25 (ἐνίκησε δὲ...τὸν Ἀριστείδην): does Plutarch seek to present a favourable picture of Themistocles?</p> <p>Candidates might begin by defining whether or not what Plutarch 'seeks' is discernible. They should consider what they see 'the point' to be: whether this is a negative, positive or indifferent portrayal of Themistocles (the setting up of the plaque and the inclusion of other roles, though Themistocles placed himself first; the fact that he was on good terms with the common people; the anecdote about Simonides; his growing popularity).</p> <p>In terms of language, they could comment on the simple structure of the piece (relatively short clauses), simple adjectival agreement, use of simple indicative verbs; use of genitive absolutes in place of more complicated phrases; use of balance and antithesis.</p> <p>Candidates could comment on the following details from the Greek text:</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
6(a)	<p>OR</p> <p>Plutarch, <i>Themistocles</i> 7.5–8.2</p> <p>Lines 1–16 (Ἐπεὶ δὲ... εἶρηκεν): how does Plutarch make this a compelling story?</p> <p>Candidates need to focus initially on what they understand to be the components of a ‘compelling’ story; a brief discussion of context would be useful. This passage could be used as a discussion point for characterisation, for instance, the implied cowardice of Eurybiades and the portrayal of Themistocles: is he a double-dealer, a (kind-hearted?) troublemaker, an arch-manipulator?</p> <p>They may consider the fast-paced narrative of the extract, how the anecdotal nature of some of it adds to or detracts from its compelling quality, and whether the authority of the piece is cast into doubt by Plutarch’s references to Herodotus and Phantias.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	14
6(b)	<p>Lines 16–27 (αἱ δὲ γινόμεναι ... τὸ θαρρεῖν): discuss the tone of these lines.</p> <p>A reasonably abrupt change of subject might be noted, with a shift to how the war might have benefitted the Greeks, despite the fact that the battles were not decisive. Candidates might comment on the use of war as a learning experience in itself, particularly in terms of the need for basic courage rather than fancy tactics (‘superficialities’), such as overwhelming numbers, decorated figure-heads, wild battle cries and so on. They may note the vividness of the descriptions, some striking vocabulary, etc. Choice of language and word order might be discussed, and finally the candidates might conclude that the speech is stirring and patriotic, or they might debate whether it is intended to be a little more tongue-in-cheek.</p> <p>They may question the inclusion of the quotation from Pindar, and how this might prove relevant to the final sentence of the extract.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	11

Question	Answer	Marks
<p>Section B (25 marks)</p> <p>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.</p> <p>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.</p> <p>Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.</p> <p>Marks are awarded in the following ratio: AO1: 10 marks AO3: 15 marks</p>		

Question		Answer		Marks
Level	AO1 descriptor	Mark	AO3 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.	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.	1–2	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	1–3
0	No rewardable content.	0	No rewardable content.	0

Question	Answer	Marks
Indicative content		
7	<p>EITHER</p> <p>Plato, <i>Protagoras</i> 320d–321c</p> <p>Summarise the argument in this passage. How does it fit in with the rest of the work you have read?</p> <p>Candidates should note the context in which this story has been introduced – as a fable – and might engage with some of the metaphysical elements of the passage. Better answers may comment on the plausibility of Epimetheus' works, and the contrast drawn between Epimetheus and his brother.</p> <p>Candidates should consider to what extent this story is compatible with the rest of the dialogue, especially what this extract might add to Protagoras' point in general, and whether or not the style is representative of the rest of the work (lengthy narration, as opposed to swift dialogic exchange; use of poetic language and mythic subjects, rather than obvious philosophical concepts). Very good responses may attempt to make an evaluation of the success (or otherwise) of this episode.</p>	25

Question	Answer	Marks
8	<p>OR</p> <p>How effectively does Plato use story-telling in <i>Protagoras</i>?</p> <p>Story-telling could be defined in a number of ways, such as use of myth, quotations from poets, what 'people say'. One obvious example is the story of Epimetheus and Prometheus at 320c–322d. Others may be references to <i>Odyssey</i> 11 (315b–c), various references to drama and, later, the lengthy exposition on Simonides.</p> <p>Candidates might consider the use of allegory. Good answers will make an attempt to form a judgment about how story-telling, however defined, enhances or detracts from Plato's work, and reinforces arguments being made or undermines them.</p>	25

Question	Answer	Marks
9	<p>OR</p> <p>Do you think that Protagoras demonstrates successfully that political skill/excellence can be taught?</p> <p>Candidates should start by looking at the question itself: what is understood by ‘successfully’? Candidates might well focus on the transition between ‘skill’ and ‘excellence’ as the text progresses; in particular, they may investigate the distinction between ‘techne’ and ‘arete’; there are several examples which might be cited. Answers should not lose sight of the question.</p>	25

Question	Answer	Marks
10	<p>EITHER</p> <p>Plutarch, <i>Themistocles</i> 12</p> <p>Is this portrayal of Themistocles consistent with the rest of the work?</p> <p>Candidates may begin by considering what portrayal of Themistocles can be found in this piece: that of a man beginning to lack support (his words ran away from the minds of the Greeks); one who plots and manipulates (siding with the Persians in secrecy); one who uses others for his own gain. They may comment upon the brief inclusion of the divine incident of the owl and how this relates to other divine elements within the work as a whole. In discussing the Aristides episode, candidates might note the inconsistency with which Themistocles behaves, as Plutarch himself says, and better responses might examine whether this very inconsistency is, in fact, consistent with the portrayal of Themistocles elsewhere. They might also consider the reactions of the Greeks to Themistocles – unconvinced, but in the end persuaded by other factors – and note that this theme appears elsewhere.</p>	25

Question	Answer	Marks
11	<p>OR</p> <p>To what extent does Plutarch take responsibility for his own narrative?</p> <p>An examination of the question is necessary here: what does ‘taking responsibility’ mean? This will inevitably lead to a discussion of the use of other sources, such as Stesimbrotus (4.5), Herodotus (e.g. 7.6), Pindar (8.2), Phantias (7.7), Simonides (15.4). They may know that, in fact, Plutarch makes use of twenty-eight external sources in the <i>Life</i>, and they may note his common use of indirect statement (‘they say’, ‘it is said’, etc.).</p> <p>Candidates should provide a range of examples from the text to support their points, and address questions of authority and whether Plutarch’s authority is undermined by his insistence on distancing himself through other authors, or whether this technique serves to reinforce an impression of unbiased reporting.</p>	25

Question	Answer	Marks
12	<p>OR</p> <p>How important a role does the divine play in Plutarch’s <i>Themistocles</i>?</p> <p>A number of passages could be considered here. In 10.1–3, Themistocles uses divine portents to win over the people, having failed to convince them by ‘rational arguments’; he also uses the words of the oracle to manipulate the people. The role of sacrifice could be considered in 13.2–5 (related by Phantias), where a flame arises from the beasts and a sneeze is heard on the right; Themistocles is astounded by this event, but the army itself takes it as a good omen. Those relaying this episode might question whether the fact that Plutarch attributes this story to another source suggests that he himself has little faith in divine authority. Some might consider the episode at Eleusis (chapter 15), at first presented impersonally, but later leading to the victory of the Greeks, which Plutarch then attributes primarily to Themistocles.</p>	25