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**CLASSICAL GREEK**

**9787/01**

Paper 1 Verse Literature

**May/June 2018**

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 **19** printed pages.

**PUBLISHED****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
<b>Section A</b>		
<b>Principles of marking the translation</b>		
<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>		
<b>Principles of marking the commentary questions</b>		
<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"> <li>• a sound and well-expressed understanding of the meaning or tone of the passage (depending on the question)</li> <li>• accurate observation and reference to the Greek either of meaning or of interesting use of language</li> <li>• sophisticated discussion of meaning or language (or both).</li> </ul>		

Question	Answer	Marks
1	<p><b>Euripides, <i>Bacchae</i> 345–57 Translation</b></p> <p>τῆς σῆς δ' ἀνοίας τόνδε τὸν διδάσκαλον δίκην μέτειμι. 3 marks</p> <p>στειχέτω τις ὡς τάχος, ἐλθὼν δὲ θάκουσ τοῦδ' ἴν' οἰωνοσκοπεῖ μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν, 6 marks</p> <p>ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ, καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες. 5 marks</p> <p>μάλιστα γὰρ νιν δῆξομαι δράσας τάδε. 2 marks</p> <p>οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε τὸν θηλύμορφον ξένον, ὃς ἐσφέρει νόσον καινὴν γυναιξὶ καὶ λέχη λυμαίνεται. 7 marks</p> <p>κἄνπερ λάβητε, δέσμιον πορεύσατε δεῦρ' αὐτόν, ὡς ἂν λευσίμου δίκης τυχῶν θάνη, πικρὰν βάρχευσιν ἐν Θήβαις ἰδῶν. 7 marks</p> <p><b>Total = 30, divided by 2 = 15.</b></p>	15

Question	Answer	Marks
2(a)	<p><b>EITHER</b></p> <p><b>Euripides, <i>Bacchae</i> 1–31</b></p> <p><b>Lines 1–12 (ἦκω . . . χλόη): what impression of Dionysus is given in these lines?</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• claiming to be in human form in lines 1–4</li> <li>• keen to assert his divinity (lines 1, 2, etc.)</li> <li>• concern for his mother (lines 5–10)</li> <li>• and her precinct (lines 11–12)</li> </ul>	<b>10</b>
2(b)	<p><b>Lines 13–31 (λιπῶν . . . ἐψεύσατο): discuss the tone of these lines.</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• the celebration of Dionysus' wide-ranging travels</li> <li>• a certain exoticism</li> <li>• exemplified in all the names in lines 13–16</li> <li>• and in the assertion of multi-culturalism in line 18</li> <li>• explanation of the reason for coming to Thebes first in Greece (lines 20ff.)</li> <li>• criticism of Agave et al. for denying Dionysus' divinity</li> </ul>	<b>15</b>

Question	Answer	Marks
3(a)	<p><b>OR</b></p> <p><b>Euripides, <i>Bacchae</i> 918–46</b></p> <p><b>Lines 1–10 (καὶ μὴν . . . ὄρω̄ν): discuss the psychological state of Pentheus as represented in these lines.</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• seeing double and other hallucinations (lines 1–5)</li> <li>• Pentheus in these lines seems happy to accept that Dionysus could be either animal or human</li> <li>• Dionysus’ ominous reply in lines 6–7</li> <li>• lines 8–10: Pentheus happy (comically?) to be a woman</li> </ul>	<b>10</b>
3(b)	<p><b>Lines 11–29 (ἀλλ’ . . . φέρειν): discuss the tone of these lines.</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• are the lines in any way comic?</li> <li>• Pentheus as now a ridiculous figure</li> <li>• Dionysus as ironically concerned</li> <li>• the detail of Pentheus’ concern with his dress and looks</li> <li>• the final last odd question in lines 28–29</li> </ul>	<b>15</b>

Question	Answer	Marks
4	<p><b>Homer, <i>Iliad</i> 24.281–804</b></p> <p>αὐτὰρ ἐπεὶ ῥ' ἤγερθεν ὀμηγερέες τ' ἐγένοντο  πρῶτον μὲν κατὰ πυρκαϊὴν σβέσαν αἶθοπι οἴνω  πᾶσαν, ὅποσον ἐπέσχε πυρὸς μένος:</p> <p style="text-align: right;">6 marks</p> <p style="text-align: right;">αὐτὰρ ἔπειτα</p> <p>ὄστέα λευκὰ λέγοντο κασίγνητοὶ θ' ἔταροί τε  μυρόμενοι, θαλερὸν δὲ κατείβετο δάκρυ παρειῶν.</p> <p style="text-align: right;">5 marks</p> <p>καὶ τὰ γε χρυσεῖην ἐς λάρνακα θῆκαν ἐλόντες  πορφυρέοις πέπλοισι καλύψαντες μαλακοῖσιν.</p> <p style="text-align: right;">5 marks</p> <p>αἶψα δ' ἄρ' ἐς κοίλην κάπετον θέσαν, αὐτὰρ ὕπερθε  πυκνοῖσιν λάεσσι κατεστόρεσαν μεγάλοισι:</p> <p style="text-align: right;">4 marks</p> <p>ρίμφα δὲ σῆμ' ἔχεαν, περὶ δὲ σκοποὶ ἦατο πάντη,  μὴ πρὶν ἐφορμηθεῖεν εὐκνήμιδες Ἀχαιοί.</p> <p style="text-align: right;">4 marks</p> <p>χεύαντες δὲ τὸ σῆμα πάλιν κίον: αὐτὰρ ἔπειτα  εὖ συναγειρόμενοι δαίνυντ' ἐρικυδέα δαῖτα  δώμασιν ἐν Πριάμοιο διοτρεφέος βασιλῆος.</p> <p style="text-align: right;">6 marks</p> <p><b>Total = 30, divided by 2 = 15 marks.</b></p>	15

Question	Answer	Marks
5(a)	<p><b>EITHER</b></p> <p><b>Homer, <i>Iliad</i> 24. 354–85</b></p> <p><b>Lines 1–18 (φράζεο . . . ἔϊσκω): how are the relationships between the herald, Hermes and Priam represented here?</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• the herald shows concern for Priam in lines 1–4</li> <li>• lines 5–8: Hermes stands by Priam in his confusion</li> <li>• lines 9–18: Hermes again shows concern for what Priam is going through and for his state of mind</li> <li>• Hermes addressing Priam as his father (line 9), and note line 19 as well</li> </ul>	<b>15</b>
5(b)	<p><b>Lines 19–32 (τὸν δ' . . . Ἀχαιῶν): how do Priam and Hermes interact in these lines?</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• Priam (godlike – line 19) addresses Hermes in fulsome terms (lines 20–24)</li> <li>• line 20: addresses Hermes as a child</li> <li>• Hermes' careful words in lines 26–32, raising the issue of Hector's death and all the treasure</li> </ul>	<b>10</b>

Question	Answer	Marks
6(a)	<p><b>OR</b></p> <p><b>Homer, <i>Iliad</i> 24.571–601</b></p> <p><b>Lines 1–16 (ὡς ἔφατ' . . . ἐφετμάς): how is Achilles characterised in these lines?</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• Achilles as like a lion (line 2)</li> <li>• with his close attendants in tow (lines 3–5)</li> <li>• pathos of the memory of Patroclus (line 5)</li> <li>• lines 6–11: obviously some careful plans have been made</li> <li>• lines 12–16: interesting lines: concern for Hector (his body is to be washed and anointed)</li> <li>• concern for Priam – he might get angry if he sees the body</li> <li>• self-knowledge: if Priam did that, Achilles might have to kill him, though that would be impious</li> </ul>	<b>13</b>
6(b)	<p><b>Lines 17–31 (τὸν δ' . . . δόρπου): discuss the pathos of these lines.</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• lines 17–21: Achilles raises up the washed and anointed Hector onto the bier</li> <li>• wailing in line 21</li> <li>• calling on Patroclus in lines 22–25</li> <li>• the address to Priam in lines 29–31</li> </ul>	<b>12</b>

Question	Answer	Marks
<p style="text-align: center;"><b>Section B</b></p> <p>All questions in this section are marked according to the mark scheme below. Candidates will not tend to show <b>all</b> 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><b>Marks are awarded in the following ratio:</b></p> <p><b>AO1    10 marks</b> <b>AO3    15 marks</b></p>		

Question		Answer		Marks
Level	AO1 descriptor	Mark	AO3 descriptor	Mark
<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>Euripides, <i>Bacchae</i></b></p> <p><b>EITHER</b></p> <p><b>‘Euripides’ <i>Bacchae</i> is a play concerned with theatre and theatricality.’ Discuss this view.</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• Dionysus as god of the theatre</li> <li>• Dionysus’ prologue as a prediction of what is going to happen</li> <li>• the various uses of costume (Cadmus and Teiresias, the dressing up of Pentheus)</li> <li>• Pentheus as a spectator of the maenads</li> <li>• Dionysus as the director of the drama</li> </ul>	25

Question	Answer	Marks
8	<p><b>OR</b></p> <p><b>What issues about gender are raised in Euripides’ <i>Bacchae</i>?</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• Dionysus as a figure of ambiguous gender</li> <li>• Dionysus dressing Pentheus up as a woman</li> <li>• Pentheus’ view of the women on the mountains</li> <li>• Pentheus’ female relatives and the <i>sparagmos</i></li> <li>• Agave at the end of the play</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>What sort of hero is Achilles in <i>Iliad</i> 24?</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• the Achilles of <i>Iliad</i> 24 is not the dominant battlefield warrior</li> <li>• but he retains some (most) of the characteristics displayed elsewhere in <i>The Iliad</i>, including on the battlefield</li> <li>• he is dominant, obstinate, in charge</li> <li>• but he is also prepared to deal with Priam</li> <li>• as a sort of son, or at least as one who understands the importance of father/son relationships</li> <li>• while at the same time always ready to kill Priam</li> </ul>	25

Question	Answer	Marks
10	<p><b>OR</b></p> <p><b>To what extent could <i>Iliad</i> 24 stand on its own?</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• the sequence of events in the book</li> <li>• the thematic unity of the book</li> <li>• including the concentration on burial</li> <li>• and on father/son relationships</li> <li>• the tragic, pathetic tone of the book marks it out</li> </ul>	25

Question	Answer	Marks
<p style="text-align: center;"><b>Section C</b></p> <p>All questions in this section are marked according to the mark scheme below. Candidates will not tend to show <b>all</b> 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><b>Marks are awarded in the following ratio:</b></p> <p><b>AO1    5 marks</b> <b>AO3    20 marks</b></p>		

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

Question	Answer	Marks
11	<p><b>Aristophanes, <i>Thesmophoriazusae</i> 130–41; 144–52</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• lines 1–3: dominated by exclamation and compound words (pretentious?)</li> <li>• lines 3–4: the euphemism of ‘seat’ and playful vocabulary (‘tickling’)</li> <li>• lines 5–6: grammatical confusion in gender, plus literary reference</li> <li>• lines 7–13: series of short questions, with some variation in the use of interrogative pronoun</li> <li>• lines 7–13: the juxtaposition of (apparently) male and female things</li> <li>• line 15: the double address</li> <li>• line 17: the absurdity of clothing and thinking</li> <li>• lines 18–21: further exploration of this absurdity; use of abstract nouns; lots of <i>poieo</i> and cognates</li> </ul>	25

Question	Answer	Marks
12	<p><b>Euripides, <i>Bacchae</i> <i>Hippolytus</i></b></p> <p><b>EITHER</b></p> <p><b>Discuss the representation of the divine in <i>Bacchae</i> and <i>Hippolytus</i>.</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• what Dionysus and Aphrodite respectively represent</li> <li>• more specifically, the prologues of the two plays</li> <li>• Dionysus as a character in <i>Bacchae</i></li> <li>• the appearance of Artemis in <i>Hippolytus</i></li> <li>• the way the various characters respond to divine power – Pentheus, Cadmus, Teiresias and the Theban women in <i>Bacchae</i>; Phaedra, the Nurse, Hippolytus and Theseus in <i>Hippolytus</i></li> </ul>	25

Question	Answer	Marks
13	<p><b>OR</b></p> <p><b>Compare and contrast the characterisations of Pentheus and Hippolytus.</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• the similarities: both are young, unmarried men</li> <li>• both are trying to resist powerful forces</li> <li>• Pentheus does not believe Dionysus to be a god; Hippolytus does not doubt that Aphrodite is a goddess; he rejects her</li> <li>• both find divine power irresistible; both are literally pulled apart</li> <li>• both can be seen as arrogant and inexperienced</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>Compare and contrast the characterisations of Hector and Achilles in <i>Iliad</i> 16 and 24.</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"> <li>• both are dominant heroes on the battlefield</li> <li>• but the Achilles of book 24 is not on the battlefield</li> <li>• Hector as a more conventional battlefield hero, who needs divine support</li> <li>• Achilles as transgressive in a different way – prepared to deal with Priam</li> <li>• also prepared to disobey the gods</li> </ul>	25

Question	Answer	Marks
15	<p><b>OR</b></p> <p><b>Discuss the representation of family and friendship in <i>Iliad</i> 16 and 24.</b></p> <p>The following might be discussed:</p> <ul style="list-style-type: none"><li>• Patroclus' relationship with Achilles</li><li>• Hector with the other Trojans</li><li>• Glaucus and Sarpedon in book 16</li><li>• father and son relationships</li><li>• as evidenced with both Achilles and Priam</li></ul>	<b>25</b>