



CLASSICAL GREEK

9787/01

Paper 1 Verse Literature

May/June 2016

MARK SCHEME

Maximum Mark: 90

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.

Cambridge will not enter into discussions about these mark schemes.

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Section A (40 marks)

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).

Sophocles *Oedipus Tyrannus*

1

Ἴο. τοιαῦτα φῆμαι μαντικαὶ διώρισαν,
ὧν ἐντρέπου σὺ μηδέν: ὧν γὰρ ἂν θεὸς
χρεῖαν ἐρευνᾷ, ῥαδίως αὐτὸς φανεῖ. [8]

Οἶ. οἷόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,
ψυχῆς πλάνημα κἀνακίνησις φρενῶν.
Ἴο. ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις; [8]

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Οἱ. ἔδοξ' ἀκοῦσαι σοῦ τόδ', ὡς ὁ Λαΐος
κατασφαγεῖή πρὸς τριπλαῖς ἀμαξιτοῖς. [5]

Ἴο. ἠυδατο γὰρ ταῦτ' οὐδέ πω λήξαντ' ἔχει.
Οἱ. καὶ ποῦ 'σθ' ὁ χῶρος οὔτος οὐ τόδ' ἦν πάθος; [5]

Ἴο. Φωκίς μὲν ἡ γῆ κλήζεται, σχιστὴ δ' ὁδὸς
ἐς ταῦτὸ Δελφῶν κάπὸ Δαυλίας ἄγει. [4]

Mark out of 30 and then divide by 2 [Total: 15]

EITHER

2 Sophocles, *Oedipus Tyrannus* 316–44

(a) Lines 1–16 (φεῦ φεῦ . . . πόλιν): how does Sophocles create dramatic tension in these lines? [14]

Candidates could make some or all of the following points:

- Teiresias' lament in lines 1–3
- Oedipus' surprise at Teiresias' mood in line 4 (*athumos*)
- lines 5–6: Teiresias' desire to leave and not to tell
- Oedipus' criticism and threat in lines 7–8
- but Oedipus begs in lines 11–12, invoking all the other Thebans
- Teiresias' repeated refusal to talk in lines 13–14
- lines 15–16: Oedipus' worry that Teiresias is betraying the city
- all-in-all, we are kept waiting for what Teiresias is going to say.

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 17–29 (ἐγὼ οὔτ' . . . ἀγριωτάτη): how plausible are these lines in psychological terms? [11]

Candidates could make some or all of the following points:

- once again Teiresias refuses to speak
- and Oedipus seems quite reasonably very annoyed (lines 20–1)
- the city is in dire need and the seer refuses to speak
- Oedipus even asks in 24–5 who would not be annoyed by such an attitude.

Valid and relevant points not mentioned above should be rewarded.

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OR

3 Sophocles, *Oedipus Tyrannus* 964–93

(a) Lines 1–13 (φεῦ φεῦ . . . με δεῖ): discuss Oedipus' response to the oracle and Jocasta's reaction to his response. [11]

Candidates could make some or all of the following points:

- lines 1–9: Oedipus is at first dismissive of the oracle
- and therefore of oracles and other portents more generally
- in lines 5ff. he briefly considers how he may have been indirectly responsible for his father's death
- but he ends with a firm denunciation of the oracle (*axia oudenos*)
- Jocasta confirms his criticism
- but then in the last line Oedipus raises the question of his mother.

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 14–30 (τί δ' ἄν . . . εἰδέναί): what makes these lines powerful? [14]

Candidates could make some or all of the following points:

- in lines 14–20 Jocasta dismisses the oracle again
- there is the interesting proverbial statement in line 16, picked up and adapted slightly in lines 19–20
- there are the famous lines about men dreaming of sleeping with their mothers
- lines 21 ff: Oedipus' fear because his mother is still alive
- Jocasta argues that the oracles can mean nothing
- the foreboding we feel in the mini-exchange between Oedipus and the messenger.

Valid and relevant points not mentioned above should be rewarded.

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Homer *Odyssey* 22

- 4 ὦς ἄρ' ἔφη, καὶ πεῖσμα νεὸς κυανοπρώροιο
κίονος ἐξάψας μεγάλης περιβάλλε θόλοιο,
ὕψος' ἐπεντανύσας, μὴ τις ποσὶν οὐδας ἴκοιτο. [7]
- ὡς δ' ὅτ' ἄν ἦ κίχλαι τανυσίπτεροι ἠὲ πέλειαι
ἔρκει ἐνιπλήξωσι, τό θ' ἐστήκη ἐνὶ θάμνω, [5]
- αὔλιν ἐσιέμεναι, στυγερός δ' ὑπεδέξατο κοῖτος,
ὡς αἶ γ' ἐξεΐης κεφαλὰς ἔχον, ἀμφὶ δὲ πάσαις
δειρῆσι βρόχοι ἦσαν, ὅπως οἴκτιστα θάνοιεν. [7]
- ἦσπαιρον δὲ πόδεσσι μίνυνθά περ οὔ τι μάλα δὴν.
ἐκ δὲ Μελάνθιον ἦγον ἀνὰ πρόθυρόν τε καὶ αὐλήν: [4]
- τοῦ δ' ἀπὸ μὲν ῥῖνάς τε καὶ οὐατα νηλεῖ χαλκῶ
τάμνον, μήδεά τ' ἐξέρυσαν, κυσὶν ὠμὰ δάσασθαι,
χειρὰς τ' ἠδὲ πόδας κόπτον κεκοτηότι θυμῶ. [7]

Mark out of 30 and then divide by 2 [Total: 15]

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EITHER

5 Homer, *Odyssey* 22. 210–240

(a) Lines 1–14 (ὡς φάτ' . . . πολεύειν): how does Homer make these lines dramatic? [11]

Candidates could make some or all of the following points:

- the suitors abuse Athene/Mentor
- then Agelaus addresses Mentor in aggressive terms
- for instance the threat in lines 7–9
- then there is the threat to take all Odysseus' and Mentor's property in lines 11–12
- the negative effects on Mentor's family in lines 13–14
- direct speech, of course.

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 15–31 (ὡς φάτ' . . . ἄντην): discuss the attitude of Athene towards Odysseus in these lines. [14]

- Athene is fiercely protective of Odysseus
- but that does not mean she cannot criticise him, which she does sharply in lines 17ff.
- using memories of his conduct in Troy to shame him
- lines 27–31: Athene does not make everything easy for Odysseus (note esp. lines 29–30).

Valid and relevant points not mentioned above should be rewarded.

OR

6 Homer, *Odyssey* 22. 299–329

(a) Lines 1–11 (οἱ δ' ἐφέβοντο . . . αἶματι θῦε): discuss the imagery used in these lines. [10]

Candidates could make some or all of the following points:

- lines 2–3: the suitors are compared to panicking cattle provoked by a gadfly
- Odysseus and his companions compared to swooping vultures in lines 4–10
- Lots of detail: curving claws, crooked beaks, attacking smaller birds
- lines 10–11: the bloodcurdling conclusion.

Valid and relevant points not mentioned above should be rewarded.

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(b) Lines 12–31 (ληώδης . . . ἐμίχθη): discuss the exchange between Leodes and Odysseus in these lines.

[15]

Candidates could make some or all of the following points:

- lines 12–21: we listen carefully to Leodes' appeal
- is it quite true, or is it self-serving
- we are of course all the time waiting for Odysseus' reply
- which comes in lines 23–27: adamant in its rejection of Leodes' supplication
- Leodes' brutal decapitation.

Valid and relevant points not mentioned above should be rewarded.

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Section B (25 marks)

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

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 response.	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

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Level	AO1 descriptor	Mark	AO3 descriptor	Mark
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

Sophocles, *Oedipus Tyrannus*

EITHER

7 'Personal identity is the central theme of *Oedipus Tyrannus*.' Discuss [25]

For AO1, accurate and relevant reference to the text is required.

For AO3, candidates may discuss the following:

- Oedipus' lack of knowledge re his real identity
- Teiresias' revelation early in the play
- the relationship between space and identity
- the importance of the *skene*
- the play as a who dunnit (or a who is it).

OR

8 Discuss the role of fate in *Oedipus Tyrannus*. [25]

For AO1, accurate and relevant reference to the text is required.

For AO3, candidates may discuss the following:

- the original oracle
- Oedipus' (ironic) attempts to avoid his fate
- Jocasta's view of the oracles
- the role played by Teiresias.

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Homer, *Odyssey* 22

EITHER

9 Discuss the characterisation of Odysseus in *Odyssey* 22. [25]

For AO1, accurate and relevant reference to the text is required.

For AO3, candidates may discuss the following:

- they way Odysseus relates to the suitors
- to his son
- to members of his household
- in particular the women.

OR

10 Discuss the relationship between Odysseus and his son in *Odyssey* 22. [25]

For AO1, accurate and relevant reference to the text is required.

For AO3, candidates may discuss the following:

- the various ways that Odysseus speaks to his son
- the role that Telemachus plays in helping his father
- in particular, the ways in which he addresses the members of the household
- the context of 20 years absence.

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Section C (25 marks)

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

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 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. Uneven structure and development of the response.	9–12

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Level	AO1 descriptor	Mark	AO3 descriptor	Mark
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.	0–4
0	No rewardable content	0	No rewardable content	0

Indicative content

EITHER

Unseen Literary Criticism

11 Euripides, *Bacchae* 819-41

[25]

There is much to say, e.g.:

- it is stichomythia
- the relationship between Dionysus and Pentheus. Dionysus is apparently helpful, perhaps ironically so
- the comedy of the scene; e.g. the specifics of female dress
- and so on.

OR

Essay

Candidates answer **one** essay question on their chosen paired texts.

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EITHER

Sophocles, *Oedipus Tyrannus*
Antigone

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

For AO1, accurate and relevant knowledge of the **two** texts is required.

Candidates may discuss the following:

- Thebes as a city of plague in *OT*
- Thebes as a city where inclusion and exclusion are problematic
- Thebes as a city where, despite concerted attempts, rules do not seem to apply
- Thebes as a city with improperly produced families.

13 Compare and contrast the characterisation of Oedipus in *Oedipus Tyrannus* and *Antigone* in *Antigone*. [25]

For AO1, accurate and relevant knowledge of the **two** texts is required.

Candidates may discuss the following:

- the heroism of both characters
- specifically their doggedness and determination
- by contrast, Antigone is, from the beginning, prepared for the worst
- whereas Oedipus is unable to believe his predicament initially
- the irony of Antigone's attachment to family (preferred by her to obedience to the *polis*) when hers is so dysfunctional.

OR

Homer, *Odyssey 22, Odyssey 23*

14 Discuss Odysseus' relationship with women in *Odyssey 22* and *23*. [25]

For AO1, accurate and relevant knowledge of the **two** texts is required.

Candidates may discuss the following:

- Odysseus and Athene in 22 (fighting) and 23 (making him look good)
- Odysseus and Eurycleia in 22
- Odysseus and Penelope in 23
- in particular their exchange at 23.100ff.
- and Penelope's initial reluctance to engage with Odysseus
- her testing of him at 23.170ff. and their long exchange after that (love and stories).

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15 Discuss the representation of the household in *Odyssey* 22 and 23. [25]

For AO1, accurate and relevant knowledge of the **two** texts is required.

Candidates might discuss the following:

- the various characters who make up the household
- Telemachus and Penelope
- Melanthius
- Eurycleia
- the various details about storerooms and the hall
- and the bed in 23.