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**CLASSICAL GREEK**

**9787/01**

Paper 1 Verse Literature

**May/June 2019**

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.

Cambridge International will not enter into discussions about these mark schemes.

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**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 (40 marks)</b>		
<b>Principles of marking the translation</b>		
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.	
<b>Principles of marking the commentary questions</b>		
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: <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
<b>Indicative content</b>		
<b>Euripides, <i>Bacchae</i> 1–63, 215–47, 330–69, 642–861, 912–76, 1025–1152</b>		
1	<p><b>Euripides, <i>Bacchae</i> 1101–13 Translation</b></p> <p>κρεῖσσον γὰρ ὕψος τῆς προθυμίας ἔχων καθῆσθ' ὁ τλήμων, ἀπορία λελημμένος. [5]</p> <p>τέλος δὲ δρυῖνους συγκεραυνοῦσαι κλάδους ῥίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς. [5]</p> <p>ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον, ἔλεξ' Ἀγαυή· [3]</p> <p style="text-align: center;">Φέρε, περιστᾶσαι κύκλω πτόρθου λάβεςθε, μαινάδες, τὸν ἀμβάτην θῆρ' ὡς ἔλωμεν, μηδ' ἀπαγγείλη θεοῦ χοροὺς κρυφαίους. [7]</p> <p style="text-align: center;">αἱ δὲ μυρίαν χέρα προσέθεσαν ἐλάτη κάξανέσπασαν χθονός· [3]</p> <p>ὑποῦ δὲ θάσσων ὑπόθεν χαμαιριφῆς πίπτει πρὸς οὐδας μυρίοις οἰμώγμασιν Πενθεύς· κακοῦ γὰρ ἐγγὺς ὦν ἐμάνθανεν. [7]</p> <p>Mark out of 30 and then divide by two.</p>	15

Question	Answer	Marks
2(a)	<p><b>EITHER</b></p> <p><b>Euripides, <i>Bacchae</i> 215–45</b></p> <p><b>Lines 1–18 (ἔκδημος . . . τάχα): how is Pentheus depicted as a leader in these lines?</b></p> <p>Candidates may wish to comment on the following:</p> <ul style="list-style-type: none"> <li>• lines 1–2: no holding back in his description of what has been happening while he has been away (<i>neochma . . . kaka</i>)</li> <li>• line 4: contemptuous of these new rituals (<i>plastaisi</i>)</li> <li>• lines 5–6: dismissive of Dionysus (<i>neosti, hostis esti</i>)</li> <li>• lines 7–11: sees Dionysiac ritual as a threat to order, a cover for sex and drinking</li> <li>• lines 1–11 establish in stark terms the problems he has identified</li> <li>• lines 12–13 list in clear, firm terms what he has down to deal with the problems (arrest and detention)</li> <li>• lines 14–18 list what he will do to those not yet caught (hunting down and arrest)</li> <li>• the passage as a whole is marked by a strong moral vocabulary, and by a number of first-person verbs.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	15
2(b)	<p><b>Lines 19–31 (λέγουσι . . . ἐψεύσατο): discuss Pentheus’ representation of Dionysus in these lines.</b></p> <p>Candidates may wish to comment on the following:</p> <ul style="list-style-type: none"> <li>• lines 19–24: Pentheus gives a detailed description of what he has heard about the stranger. The lines are full of choice descriptions (both nouns and adjectives), such as <i>goes, epodos</i>, with yellow locks, ruddy complexion, something to do with desire (Aphrodite – note the metonymy) in his eyes, a foreigner, indeed from Lydia (a barbarian land), who spends his time with girls</li> <li>• lines 25–7: a threat to decapitate the stranger to stop him beating his thyrsus and tossing his hair</li> <li>• lines 28–31: these lines deal with the stranger’s claim that Dionysus is divine, born of Semele and Zeus. There is contempt in these lines.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
3(a)	<p><b>OR</b></p> <p><b>Euripides, <i>Bacchae</i> 830–61</b></p> <p><b>Lines 1–18 (στολήν . . . βουλεύμασιν): how is the relationship between Dionysus and Pentheus represented in these lines?</b></p> <p>Candidates may wish to comment on the fact that the relationship now seems very different. Pentheus is easily manipulated by Dionysus, and his worries now are about the shame of cross-dressing rather than the transgressive behaviour of the Theban women. Dionysus leads him gently through his worries and questions, helped by the use of stichomythia. The following may be referred to:</p> <ul style="list-style-type: none"> <li>• lines 1–4 concern Pentheus’ worries about female dresses</li> <li>• lines 5–6: Pentheus asks another question about accoutrements – the thyrsus and fawnskin</li> <li>• line 7: a quite firm statement (note the optative) that Pentheus cannot wear female dress</li> <li>• lines 8–10: Dionysus briefly and successfully persuades Pentheus that female disguise is necessary. Some of the language anticipates the bloody events to follow (<i>machen, kakois theran kaka</i>)</li> <li>• lines 11–17: further questions from Pentheus about how to go unnoticed through the city. In line 12, Dionysus is simple but firm. Line 13 has some of Pentheus’ old spirit returning (he must not be a laughing-stock). In lines 14–17, Dionysus allows Pentheus to believe that he is still in control, but the last couplet shows a mind now unsure of itself.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	15
3(b)	<p><b>Lines 19–33 (γυναῖκες . . . ἠπιώτατος): discuss the characterisation of Dionysus in these lines.</b></p> <p>There is a chilling change of tone in these lines. Dionysus no longer pretends to be a helpful stranger. Candidates may wish to comment on the following:</p> <ul style="list-style-type: none"> <li>• the imagery of hunting in line 18</li> <li>• the stark description of what is going to happen to Pentheus in line 19</li> <li>• line 20 has Dionysus addressing himself (or still pretending to be the stranger)</li> <li>• the jussive subjunctive of line 22</li> <li>• lines 21–4: the frightening things that are going to happen to Pentheus – madness and frenzy (note especially <i>eksteson phrenon</i>)</li> <li>• lines 25–7: Dionysus wants Pentheus to be the very thing he is most keen to avoid (i.e. a laughing-stock)</li> <li>• lines 28–31: something relentless about these lines: Pentheus will die, slaughtered by his mother</li> <li>• lines 31–2: the best and most concise description of Dionysus’ doubleness.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
4	<p><b>Homer, <i>Odyssey</i> 4. 485–98 Translation</b></p> <p>‘ταῦτα μὲν οὕτω δὴ τελέω, γέρον, ὡς σὺ κελεύεις.  ἀλλ’ ἄγε μοι τόδε εἶπε καὶ ἀτρεκέως κατάλεξον, [4]  ἢ πάντες σὺν νηυσὶν ἀπήμονες ἦλθον Ἀχαιοί,  οὓς Νέστωρ καὶ ἐγὼ λίπομεν Τροίηθεν ἰόντες, [4]  ἦέ τις ὤλετ’ ὀλέθρῳ ἀδευκείῃς ἐπὶ νηὸς  φίλων ἐν χερσίν, ἐπεὶ πόλεμον τολύπευσεν.’ [4]  ὡς ἐφάμην, ὁ δέ μ’ αὐτίκ’ ἀμειβόμενος προσέειπεν· [2]  ‘Ἄτρεΐδη, τί με ταῦτα διείρεαι; οὐδέ τί σε χρὴ  ἴδμεναι, οὐδὲ δαῆναι ἐμὸν νόον· οὐδέ σέ φημι  δὴν ἄκλαυτον ἔσεσθαι, ἐπὶν ἐν πάντα πύθηαι. [7]  πολλοὶ μὲν γὰρ τῶν γε δάμεν, πολλοὶ δὲ λίποντο·  ἀρχοὶ δ’ αὖ δύο μοῦνοι Ἀχαιῶν χαλκοχιτώνων  ἐν νόστῳ ἀπόλοντο· μάχη δέ τε καὶ σὺ παρῆσθα. [7]  εἷς δ’ ἔτι που ζῶς κατερύκεται εὐρεί πόντῳ.’ [2]</p> <p>Mark out of 30 and then divide by two.</p>	15

Question	Answer	Marks
5(a)	<p><b>EITHER</b></p> <p><b>Homer, <i>Odyssey</i> 4. 65–96</b></p> <p><b>Lines 1–13 (ὡς φάτο . . . προσηύδα): what picture of Menelaus’ palace and lifestyle is presented in these lines?</b></p> <p>Candidates might want to comment on the following:</p> <ul style="list-style-type: none"> <li>• lines 1–2: the excellence and succulence of the food</li> <li>• line 3: it’s a really good spread</li> <li>• lines 7–11: Telemachus’ amazement at the luxury – gold, amber, silver, ivory</li> <li>• Telemachus compares Menelaus’ palace to Zeus’, and he can barely believe what he sees (line 11)</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	10
5(b)	<p><b>Lines 14–32 (τέκνα . . . ἐσθλά): discuss the characterisation of Menelaus in these lines.</b></p> <p>Candidates may want to comment on the following:</p> <ul style="list-style-type: none"> <li>• Menelaus presents a varied picture of himself: rich, well-travelled, but one who has experienced many sufferings</li> <li>• he is suitably pious in lines 14–15 (no-one can compare to Zeus)</li> <li>• but is very rich (lines 15–16)</li> <li>• at the same time, he begins to detail his travels and his sufferings in lines 16–24</li> <li>• lines 25–32: more suffering, of Agamemnon, of all those who died at Troy.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	15



Question	Answer	Marks
6(a)	<p><b>OR</b></p> <p><b>Homer, <i>Odyssey</i> 4. 519–49</b></p> <p><b>Lines 1–19 (ἀλλ’ ὅτε . . . ἐν μεγάροισιν): discuss the ways in which these lines are dramatic.</b></p> <p>Candidates might want to comment on the following:</p> <ul style="list-style-type: none"> <li>• lines 1–2: the involvement of the gods</li> <li>• lines 3–5: Agamemnon’s joy in returning home (ironic anticipation)</li> <li>• lines 6–9: Aegisthus is waiting for Agamemnon, has bribed and employed a watchman, and is cunning. The watchman has been there for a whole year</li> <li>• lines 10–11: Aegisthus puts his cunning plan into operation</li> <li>• lines 12–19: Aegisthus plans the ambush but also a fake welcome; note the ironic description of Agamemnon (shepherd of the people); feasting Agamemnon and then sacrificing him like an ox; terrible violence all round</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>15</b>
6(b)	<p><b>Lines 20–31 (ὡς ἔφατ’ . . . ἰάνθη): discuss the tone of these lines.</b></p> <p>Candidates might want to comment on the following:</p> <ul style="list-style-type: none"> <li>• the opening of the passage stresses Menelaus’ misery at the news of his brother’s demise</li> <li>• lines 25–9: Proteus consoles and exhorts Menelaus</li> <li>• Proteus stresses the uselessness of lamentation, and predicts the death of Agamemnon’s killers</li> <li>• lines 30–1: Proteus’ words have the desired effect.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>10</b>

Question	Answer	Marks				
<p><b>Section B (25 marks)</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> <table data-bbox="119 817 343 898"><tr><td><b>AO1</b></td><td><b>10</b></td></tr><tr><td><b>AO3</b></td><td><b>15</b></td></tr></table>			<b>AO1</b>	<b>10</b>	<b>AO3</b>	<b>15</b>
<b>AO1</b>	<b>10</b>					
<b>AO3</b>	<b>15</b>					

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 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
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 text/wider context.	1–2	Very limited attempt at analysis of 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
7	<p><b>EITHER</b></p> <p><b>Euripides, <i>Bacchae</i></b></p> <p><b>Is Pentheus a tragic figure?</b></p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> <li>• the prologue and its prediction of the events of the play</li> <li>• the inevitability of Pentheus' destruction</li> <li>• Pentheus' character, in particular:               <ul style="list-style-type: none"> <li>○ his obstinacy</li> <li>○ his refusal to heed the advice of his grandfather</li> <li>○ his conflation of Dionysus with desire.</li> </ul> </li> </ul>	25

Question	Answer	Marks
8	<p><b>OR</b></p> <p><b>'Political stability and religious devotion are in insoluble conflict.' Is this the message of Euripides' <i>Bacchae</i>?</b></p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> <li>• the extent to which Dionysiac religion is subversive in the play</li> <li>• political authority is undermined (the king is murdered)</li> <li>• women – normally disenfranchised and important – become powerful</li> <li>• Pentheus is advised to submit political authority to divine power for the sake of stability</li> <li>• the extent to which religious worship of other gods could be seen as subversive</li> <li>• the extent to which the accommodation of Dionysiac religion is necessary for political stability.</li> </ul>	25

Question	Answer	Marks
9	<p><b>EITHER</b></p> <p><b>Homer, <i>Odyssey</i> 4. 20–434, 485–98, 512–619</b></p> <p><b>Discuss the narrative techniques deployed by Homer in <i>Odyssey</i> 4.</b></p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> <li>• ‘cinematic’ scene-setting (e.g. in Menelaus’ palace)</li> <li>• variety of characters (Menelaus and Helen, Telemachus and Nestor’s son, Proteus, Ajax, Agamemnon, Odysseus)</li> <li>• direct speech</li> <li>• formulae</li> <li>• flashbacks (e.g. Menelaus’ stories involving Proteus).</li> </ul>	25

Question	Answer	Marks
10	<p><b>OR</b></p> <p><b>Discuss the characterisation of Helen in <i>Odyssey</i> 4.</b></p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> <li>• (surprisingly) seems to be in a loving relationship with Menelaus</li> <li>• a glamorous figure, surrounded by luxury and compared to a goddess</li> <li>• her canny and quick identification of who Telemachus is</li> <li>• (wryly?) self-critical about her role in causing the war</li> <li>• emotional in her response to Peisistratus</li> <li>• thoughtful about others’ feelings (the drugs).</li> </ul>	25

Question	Answer	Marks
<p><b>Section C (25 marks)</b></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:</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 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, if 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
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>Indicative content</b></p> <p><b>EITHER</b></p> <p><b>Unseen Literary Criticism</b></p> <p><b>Sophocles, <i>Ajax</i> 450–69</b></p> <p>There is much to discuss in this passage, which has Ajax explaining how, in his attempt to kill Agamemnon and Menelaus, he is driven mad by Athene and slaughters some beasts instead.</p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> <li>• lines 1–3: Ajax describes how the overwhelming power of Athene (ἀδάματος) knocks him off course (ἔσφηλεν) and how he is affected, in strong terms, by an extreme form of madness (λυσσώδη νόσον)</li> <li>• lines 4–6: the result of the madness is that Ajax kills beasts rather than the Atreidae. The most worrying thing for him is the potential to be mocked by those same Atreidae, referred to contemptuously (κεῖνοι δ' ἐπεγγελῶσιν); also stressed is Ajax's lack of control of the situation (ἔμοῦ μὲν οὐχ ἐκόντος)</li> <li>• lines 6–7: lack of control is further emphasised in this proverbial statement. Also stressed is the lack of any direct relationship between the gods and morality</li> <li>• lines 8ff.: Ajax starts to consider what he should do. The passage is marked by a series of questions</li> <li>• lines 9–11: perhaps these lines are self-pitying, but they certainly stress that Ajax feels hated (3 verbs: ἐχθαίρομαι, μισεῖ, ἔχθει – two of the verbs are juxtaposed). The range and extravagance of the hatred is also described (θεοῖς Ἑλλήνων στρατός, Τροία πᾶσα καὶ πεδία τάδε). Claiming to be hated by the very plains of Troy is hyperbolic</li> <li>• lines 12–13: a first specific question – should I go home? But more time is given to what that means (leaving the ships behind, and the Atreidae untouched)</li> <li>• lines 14–15: a sharper question/worry – how can Ajax even look at his father (mentioned by name)</li> <li>• lines 15–17: Ajax now speculates about what his father will think: τλήσεται expresses Ajax's doubt that his father will be able to bear to look at him. Ajax compares his lack of spoils and glory (γυμνὸν φανέντα τῶν ἀριστείων ἄτερον) with his father's magnificent achievements (ὧν αὐτὸς ἔσχε στέφανον εὐκλείας μέγαν)</li> <li>• line 18: a short, sharp conclusion is reached (οὐκ ἔστι τοῦργον τλητόν)</li> <li>• lines 18–21: Ajax briefly explores the alternative, a sort of glorious, battlefield suicide. The problem is (lines 21): it will make the Atreidae feel good.</li> </ul>	25



Question	Answer	Marks
<b>OR</b>  <b>Essay</b>		
12	<p><b>EITHER</b></p> <p><b>Euripides, <i>Bacchae</i> <i>Hippolytus</i></b></p> <p><b>‘Dionysus in <i>Bacchae</i> and Aphrodite in <i>Hippolytus</i> are dangerous and subversive, rather than sources of joy.’ Discuss.</b></p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> <li>• Dionysus’ advent from the barbarian east</li> <li>• Dionysus’ avowed aim to bring his music to the centre of Thebes</li> <li>• Dionysus’ effect on (mainly) disenfranchised women</li> <li>• Dionysus’ effect on the spatial security of the <i>polis</i></li> <li>• the behaviour of the Bacchantes outside the walls of the city</li> <li>• Aphrodite’s interest in being honoured above all else</li> <li>• the destabilising effect on Phaedra’s desire on all the main characters</li> <li>• and on such important agents of human interaction as language, oaths etc.</li> <li>• Hippolytus’ death.</li> </ul>	25

Question	Answer	Marks
13	<p><b>OR</b></p> <p><b>Compare the representation of family relationships in Euripides’ <i>Bacchae</i> and <i>Hippolytus</i>.</b></p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> <li>• Pentheus’ view of Semele</li> <li>• Pentheus’ relationship with Cadmus</li> <li>• Pentheus, his mother and his sister</li> <li>• Hippolytus as an illegitimate son</li> <li>• Hippolytus’ mother is an Amazon</li> <li>• Phaedra and her stepson, Hippolytus</li> <li>• Hippolytus’ arguments with his father, Theseus, and their eventual reconciliation.</li> </ul>	25

Question	Answer	Marks
14	<p><b>EITHER</b></p> <p><b>Homer, <i>Odyssey</i> 4 <i>Odyssey</i> 21</b></p> <p><b>Compare and contrast the characterisations of Menelaus and Odysseus in <i>Odyssey</i> 4 and 21 respectively.</b></p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> <li>• the situations are very different</li> <li>• Sparta is a scene of ease and luxury, whereas Book 21 has Odysseus taking the first steps on regaining (bloody) control of his own kingdom</li> <li>• Menelaus has already achieved his goals</li> <li>• and is living with his wife</li> <li>• Odysseus has yet to achieve his objectives</li> <li>• Odysseus has to demonstrate martial qualities.</li> </ul>	25

Question	Answer	Marks
15	<p><b>OR</b></p> <p><b>Discuss the representation of family life and relationships in <i>Odyssey</i> 4 and 21.</b></p> <p>Candidates may wish to discuss the following:</p> <ul style="list-style-type: none"> <li>• Telemachus' search for his father</li> <li>• Menelaus' and Helen's reminiscences about Odysseus</li> <li>• the relationship between Menelaus and Helen</li> <li>• Agamemnon's fate as described by Proteus (via Menelaus)</li> <li>• the contrast between Menelaus and Helen, on the one hand, and Agamemnon and Clytemnestra, on the other.</li> </ul>	25