

**MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers**

9787 CLASSICAL GREEK

9787/01

Paper 1 (Verse Literature), maximum raw mark 90

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 must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

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Section A (AO1)

General remarks

In answering those questions dealing with literary techniques, the best candidates will not only identify the various literary techniques employed; they will also do so in a clear, concise manner and with an accurate use of technical vocabulary. They should also be able to show what particular effect (if any) a technique has.

The following suggestions for an answer's content are not designed to be exhaustive or prescriptive.

Euripides *Electra* (lines 1–111, 213–431, 487–698)

1 Lines 262–291

- (i) Orestes describes Electra's husband as noble because he has let her remain a virgin; he says that he must be treated well by Orestes. Electra agrees, but questions whether Orestes – who she thinks is still absent – will ever come.
- (ii) Orestes draws pointed attention to the fact that Clytemnestra is Electra's mother – the implication is that she should not be willing to see Electra so degraded; in a contemptuously general statement, Electra dismisses her mother as interested in her husband, not her children; the language that Orestes uses of Aegisthus is critical; Electra's answers imply that Aegisthus is a coward (he fears an avenger); Orestes insults Aegisthus by referring to him not in his own right, but as the 'husband of your mother'; Electra longs for revenge, revels in Aegisthus' ignorance, and seems to take pride in their concealment of her virginity.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

μήτηρ ἡ τεκοῦσα
... ταῦτ' ἠνέσχετο;
γυναῖκες ἀνδρῶν ... οὐ παίδων φίλαι.
ὑβρισ'
τεκεῖν μ' ἐβούλετ' ἀσθενη
ποινάτορας
ὦν ἐμοὶ δοίη δίκην.
μητρὸς πόσις
οὐκ οἶδε
σιγῇ τοῦθ' ὑφαιρούμεσθά νιν.

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- (iii) Orestes shows that he is hesitant, and that he wants the reassurance of Electra's support when it comes to revenge; Electra shows that she assumes Orestes to be bolder than he is, and ready for action; her own character is shown to be forceful, violent, and completely obsessed with revenge – she presents it as her life's one goal.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

τί ... Ορέστης πρὸς τόδ ... ;
 ἤρου τόδ';
 αἰσχρὸν γ' εἶπας·
 οὐ γὰρ νῦν ἀκμή;
 ἔλθων δὲ δὴ πῶς ... ;
 τολμῶν ὑπ' ἐχθρῶν οἷ' ἔτολμήθη πατήρ.
 ... μετ' αὐτοῦ μητέρ' ἄν τλαίης κτανεῖν;
 ταύτῳ γε πελέκει τῷ πατὴρ ἀπώλετο.
 λέγω τάδ' ... βέβαια τὰπὸ σοῦ;
 θάνοιμι
 μητρὸς αἰμ' ἐπισφάξασ' ἐμῆς.
 φεῦ·

- (iv) Translation is marked out of 15, divided by 3.

ἀλλ', ὦ ξέν' ... νιν. [3]
 νέα γὰρ ... νέου. [3]
 εἷς ἄν ... φίλων. [3]
 ἄρ' ὄν φόνου; [3]
 πατρός γε ... γέρων. [3]

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2 Lines 668–698

- (i) All three characters show that they are willing to go ahead and they call upon the gods for the divine support they think is owed them; they focus on their suffering and claim that their revenge matches the injustices they and Agamemnon have suffered. The intertwining stichomythia build the pace; the invocation of a series of gods likewise raises the tone of the scene, which is in turn made more immediate and so dramatic by the direct appeal to Agamemnon; the focus sweeps from Zeus down to the human residents of the underworld and this expanse is dramatic; the language used throughout is forceful and often repeated to build the dramatic intensity.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

στείχοιμ' ἄν
οὐκ ἀκουσίως
ὦ Ζεῦ Πατρῶε
οἴκτιρέ ... οἴκτρα
πεπόνθαμεν .
οἴκτιρε ... οἴκτιρε
δῆτα σούς γε φύντας ἐκγόνους.
Ἥρα ... κρατεῖς
δός δός
εἰ δίκαι' αἰτούμεθα
τιμωρὸν δίκην
ὦ κάτω γῆς ... οἰκῶν πάτερ
καὶ Γαί' ἄνασσα
χεῖρας ἢ δίδωμ' ἐμᾶς
ἄμυν' ἄμυνε
πάντα νεκρὸν ἐλθὲ σύμμαχον λαβών
οἴπερ ... Φρύγας ἀνήλωσαν δορὶ
ἀνοσίους μιάστορας
δεῖν' ... παθών
ἐξ ἐμῆς μητρὸς
στείχειν δ' ἀκμή.

- (ii) Electra here seems violent and strident: she views revenge as all or nothing, preferring suicide to a failed attempt.

Candidates might wish to discuss the following details and any poetic effects which might attend them.

Αἰγισθὸν θανεῖν
παλαισθεῖς πτώμα θανάσιμον πεσῆ
τέθνηκα κάγώ
μηδέ με ζῶσαν λέγε
παίσω ... ἦπαρ τοῦμὸν
ἀμφήκει ξίφει.
ὀλβυύξεται πᾶν δῶμα
θνήσκοντος
ταῦτά σοι λέγω.

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(iii) Translation is marked out of 15, divided by 3.

πάντ' οἶδα. σε χρή.	[3]
ὕμεις δέ ... τοῦδε·	[4]
φρουρήσω δ' ... ἐμῆ.	[4]
οὐ γάρ ... καθυβρίσαι.	[4]

Homer *Iliad* XXII

3 Lines 37–65

(i) Priam feels fear for Hector's life, bitterness and anger towards Achilles, and it is clear that Achilles has caused him much sorrow.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

ἐλεεινα
ὄρεγνύς
μή μοι μίμνε
φίλον τέκος
οἶος ἀνευθ' ἄλλων
ἀχα
πότμον
σχέτλιος
....τάχα κέν ἐ κύνες καὶ γῦπες ἔδοιεν' κείμενον·
αἰνὸν ... ἄχος
ἀπὸ πραπίδων
ύῶν πολλῶν τε καὶ ἐσθλῶν
κτείνων καὶ περναῖς
τηλεδαπάων

(ii) Translation is marked out of 15, divided by 3.

ἀλλ' εἰ ... ἔνδον·	[6]
πολλὰ γάρ ... Ἄτλης.	[3]
εἰ δ' ... δόμοισιν,	[3]
ἄλγος ... τεκόμεσθα·	[3]

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- (iii) Priam asks Hector to think of the greater grief the Trojans would feel at his death, he draws attention to this death, he reminds Hector of the good he can do by staying alive, the benefit that his death would bring to Achilles and the loss it would bring to Hector.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

λαοῖσιν δ' ἄλλοισι
μινυνθαδιώτερον ἄλγος
καὶ σὺ θάνης
θάνης ... δαμασθεῖς
ἔμον τέκος
Τρῶας καὶ Τρῶας
μέγα κῦδος
αὐτὸς
φίλης αἰῶνος

- (iv) Priam draws attention to his miserable state, the fate in store for him, his weakness and old age and the quantity of his previous suffering.

Candidates might wish to discuss the following details, and any poetic effects which attend them:

...ἐμὲ τον δύστηνον
ἔτι φρονέοντ'
ἐλέησον
δύσμορον
πατὴρ Κρονίδης
ἐπὶ γήραος οὐδῶ
αἴση ἐν ἀργαλέῃ
κακὰ πόλλ' ἐπιδόντα
νῆας ... θύγατρας... θαλάμους ... νήπια τέκνα... νουὺς
ὀλλυμένους... ἐκληθείσας... κεραΐζομένους... βαλλόμενα... ἐλκομένας
ὀλοῆς ὑπὸ χερσίν

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4 Lines 367–394

- (i) The Achaians are fascinated by Hector, struck with wonder at his size and appearance, jubilant now to be able to have the upper hand, and vengeful towards him for the previous destruction.

Candidates might wish to discuss the following details, and any poetic effects which might attend them:

περίδραμον υἷες Αχαιῶν
θηήσαντο
καὶ ... φυὴν καὶ εἶδος ἀγητὸν
Ἔκτορος
ἀνουτητί
εἶπεσκεν... εἶπεσκε ... οὐτήσασκε
ὦ πόποι
μάλα δὴ μαλακώτερος ἀμφαφάσθαι
πυρὶ κηλέω
οὐτήσασκε

- (ii) Achilles seems triumphant and proud of his victory; he is keen to press the advantage and vigorously suggests investigating how the Trojans will respond to Hector's death.

Candidates might wish to discuss the following details and any poetic effects which might attend them:

ἡγήτορες ἠδὲ μέδοντες
ἐπεὶ ... θεοὶ ... ἔδωκαν
κακὰ πόλλ' ἔρρεξεν
ὄσ' οὐ σύμπαντες οἱ ἄλλοι
πειρηθῶμεν
πόλιν ἄκρην
τοῦδε πεσόντος ... καὶ Ἔκτορος οὐκέτ' ἐόντος

- (iii) Achilles here shows a more human side as he remembers Patroclus: we see his devotion towards him and his grief-stricken determination never to forget him. This is in striking contrast to the merciless savagery shown so far; at this point the reader might begin to feel sorry for Achilles once more.

Candidates might wish to discuss the following details and any poetic effects which might attend them.

ἀλλὰ τί ;
νέκυς ἀκλαντος ἀθαπτός Πάτροκλος
οὐκ ἐπιλήσομαι
ὄφρ' ἄν ... ζωῶσιν μετέω
καὶ μοι φίλα γούνατ' ὀρώρη
αὐτὰρ ἐγὼ
καὶ κεῖθι
φίλου ... ἐταίρου.

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(iv) Translation is marked out of 15, divided by 3.

νῦν δ'... Αχαιῶν,	[3]
νηυσὶν ... ἄγωμεν.	[4]
ἠράμεθα ... Ἔκτορα δῖον,	[4]
ὦ Τρῶες ... εὐχετόωντο.	[4]

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Section B

Essays are marked in line with the scheme below. Candidates will not tend to show **all** the qualities or faults described by any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

To achieve at the highest level candidates need to demonstrate close engagement both with the texts studied and with critical scholarship. Language should include confident use of technical terms. Credit will be given for a well expressed and well-structured response.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, they will reward evidence of knowledge and any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each questions agreed by the examination team. This is exemplified in the indicative content given below the mark scheme.

Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide ranging knowledge of the set text.	7–8	Close analysis of text. Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well-structured, well-developed and coherent response.	11–12
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the text.	5–6	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	8–10
3	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and / or lacking in general context.	3–4	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	5–7
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text.	1–2	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	3–4
1	Random evidence of knowledge of text/wider context.	0	No attempt at analysis of text. Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–2

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Indicative Content

Euripides *Electra* (lines 1–111, 213–431, 487–698)

5 Do you find Orestes and Electra's reaction to their mother's murder convincing?

AO1: Candidates should show knowledge of the final scene; the remorse shown by Orestes and Electra and their reasons for it. In addition, they should show knowledge of Orestes and Electra's attitudes towards the matricide before it takes place.

AO3: Candidates should analyse and evaluate this material by considering the extent to which Orestes and Electra's remorse matches their characters as presented in the first part of the play. The best answers are likely to discuss Orestes and Electra separately, and consider Orestes' hesitation pre-murder in contrast to Electra's obstinate resolve. Candidates may also consider the extent to which their words in the final scene match with their earlier characters: for example, Electra reveals the same concern about her role within married society, and re-iterates her hate for her mother. The best answers may discuss the structure of the final scene too (i.e. its comparative brevity and the use of lyrics and the impact this makes) and the extent to which its content is perhaps dictated by the traditional myth.

6 Does the *Electra* encourage worship of the gods?

AO1: Candidates should show knowledge of the presentation of the gods within this play and the human characters' reactions to them, considering for example, the role of sacrifice, oaths and invocations, Apollo's oracle and the Dioscori's appearance and judgement at the play's end. They should also show knowledge of the fifth-century religious context.

AO3: Candidates should analyse and evaluate this material by considering the extent to which the gods are shown to be attractive and powerful, and the extent to which their worship is presented as an option (discussing here the tension between divine command, human morality, and the role of the law courts). Useful to their discussion will be to consider the comments made by the characters (e.g. Orestes' decision to follow Apollo's command), and the value they attach to religious observance (e.g. the honours paid to Agamemnon's tomb / Clytemnestra and Aegisthus' commitment to due sacrifices). The best answers will assess this material in the context of fifth-century values and show an understanding of the different attitudes towards religion then.

Homer *Iliad XXII*

7 'In Book XXII there is more to criticise about Achilles than to praise.' Discuss.

AO1: Candidates should show knowledge of the scenes where Achilles is in focus. These include his dialogue with Apollo at the book's opening, Priam and Hecuba's response when they see his approach, the imagery used to describe him, Hector's reaction to Achilles, their dialogues, Achilles' skill in their final combat, his response to Hector's death and his shameful treatment of the corpse, and Priam, Hecuba and Andromache's reactions. Candidates should also show knowledge of the values of the Homeric world.

AO3: Candidates should analyse and evaluate this material, and discuss the methods by which the text encourages us to praise or to blame Achilles' actions. This discussion should show an understanding of the values of the Homeric world. The best answers will demonstrate an awareness of the poetic methods used to colour the narrative, such as imagery, focus and pace,

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in addition to the more obvious methods, such as the reactions of the other characters (including the gods), and the explicit statements of the narrator.

8 Discuss the effects of the direct speech used by Homer in Book XXII.

AO1: Candidates should show knowledge of the range of speeches given during Book XXII. These include: the dialogue between Achilles and Apollo; Priam and Hecuba's pleas to their son; Hector's debate with himself; the conversation between Zeus and Athene; the interchange between the disguised Athene and Hector, the speeches which Hector and Achilles make to each other; Achilles' speech when Hector is dead; the Achaians' comments as they stab the corpse; Priam, Hecuba and Andromache's laments. Candidates should also show knowledge of the genre of oral poetry.

AO3: Candidates should analyse and evaluate the contribution these speeches make to the text, by considering, for example, how they help to establish emotional registers, to pace the narrative, to engage the reader, to delineate the characters, and to distinguish between the narrator's voice and that of his characters. The best answers might show an awareness of the nature of oral poetry, and the benefit that different 'voices' bring to its delivery.

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Section C

Candidates choose **one** questions from this section

Either Unseen Literary Criticism or Essay

(a) Unseen Literary Criticism

9 (i) and (ii) Marks are awarded in line with the band descriptors below

The following grid will be used to decide the marks; for questions worth more or less than 8 marks, the marks for each level will be scaled up or down proportionately. As for section A, candidates who discuss more than basic meaning of vocabulary (e.g. the tense / mood of a verb used, the position of a word, the nuance of the construction, the effect of a particle, the rhythm of the line and so on) will be rewarded, as will those whose answers cover a range of stylistic techniques, ideas and material.

Level	AO2 Descriptor	Marks	AO3 Descriptor	Marks
5	Candidate's points cover a wide range of stylistic device. The points made show clear understanding of the Greek.	4	Candidate offers a reasonable number of points which cover a wide range. These points are fully explained.	4
4	Candidate offers points which cover a slightly less wide range of stylistic device. The points made show a clear understanding of the Greek.	3	Candidate offers a reasonable number of points, although less wide ranging than those in Level 5. These points are fully explained.	3
3	Candidate's points cover a limited range of stylistic device, but they do show a clear understanding of the Greek.	2	Candidate's points cover a limited range, and may be basic in nature; however, the points are well explained.	2
2	Candidate either makes a small number of points which show a clear understanding of the Greek, or a larger number which reveal a mistaken understanding.	1	Candidate either offers a small number of points which are well explained, or a larger number of points which lack some explanation.	1
1	Candidate only offers points which reveal a mistaken understanding of the Greek.	0	Candidate only offers points which are insufficiently explained.	0

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(iii) The marks for this question are to be awarded in accordance with the level descriptors below, but with the proviso that, if the question demands it, all answers should include reference to the translation given; failure to do would limit the candidate to no more than a level 3 mark.

Level	AO2 Descriptor	Marks
4	Candidate comments on each word, and offers a reasonable understanding, clearly explained, of its meaning in each instance. When required by the question, for each word the candidate also discusses the merits of the translation given.	4
3	Candidate comments on each word, and offers a reasonable understanding, clearly explained, of its meaning in each instance.	3
2	Candidate either does not comment on each word, or they reveal at times a flawed understanding the word's meaning and / or their answer is insufficiently explained.	1,2
1	The candidate either does not comment on any word or offers only comments which lack reasonable understanding.	0

Indicative Content

(i) The messenger refers to Agauë as 'mother'; Pentheus spells out slightly pleonastically that he is her son and his speech makes frequent use of the words 'mother' and 'son'; moreover, the word order often entwines words referring to Pentheus and Agauë and this echoes the closeness of their relationship; when Pentheus reaches out to touch his mother's cheek, the action is a reminder of the tenderness between mother and son so lacking here; there are three references to the forthcoming murder.

Candidates might wish to discuss the following details and any poetic effects which might attend them:

μήτηρ
φόνου ... μή κτάνοι ... κατακτάνης
παρηίδος ψαύων
Εγώ τοι, μήτηρ, εἰμί, παῖς σέθεν Πενθεύς
ὄν ἔτεκες ἐν δόμοις Εχίονος
ὦ μήτέρ
παῖδα σὸν

[4]

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- (ii) Agauë and the other women are shown to be in a wild frenzy and not in their right minds; Pentheus has no control and is unable to persuade his mother to stop; he is outnumbered; the savagery of the attack is richly described in the details of his dismemberment; Agauë has superhuman strength; violent vocabulary is used throughout; we are encouraged to hear the wild screams, and to distinguish between Pentheus' cries of pain and the women's cries of victory; the final image of a ball game shows how warped the situation is.

Candidates might wish to discuss the following details and any poetic effects which may attend them:

ἡ δ' ἀφρὸν ἐξιείσα καὶ διαστρόφους κόρας ἐλίσσουσ'
οὐ φρονοῦσ' ἅ χρῆ φρονεῖν
ἐκ Βακχίου κατείχετ'
οὐδ' ἔπειθέ νιν
λαβοῦσα ἀντιβάσα ... ἀπεσπάραξεν
ὠλένης ἀριστερὰν χέρα ... πλευραῖσιν ... ὦμον
οὐχ ὑπὸ σθένους
εὐμάρειαν
ρηγνῦσα σάρκας
ὄχλος τε πᾶς
ἦν ... πᾶσ' ὁμοῦ βοή ... ὃ μὲν στενάζων ... αἱ δ' ἠλάλαζον
ἔφερε δ' ἡ μὲν ὠλένην ἡ δ' ἴχνος αὐταῖς ἀρβύλαις
γυνοῦτο δὲ πλευραὶ σπαραγμοῖς
ἡματωμένη
διεσφαίριζε σάρκα Πενθέως

[12]

- (iii) The question is marked in line with the grid on p11.

[4]

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Essay

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Level	AO1 Descriptor	Marks	AO3 Descriptor	Marks
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the set text and at least one theme text.	4	Authoritative selection of appropriate material. Close analysis of the theme. Engagement with secondary literature. Sensitive approach to poetic devices and confident use of technical terms. Well-structured, well-developed and coherent response.	14–16
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the set text and at least one theme text.	3	Relevant selection of material. Clear ability to analyse the theme. Familiarity with secondary literature. Clear ability to identify poetic devices and some use of technical terms. Clear and logically structured response.	11–13
3	Some historical, political, social and cultural knowledge. Fair knowledge of set text and at least one theme text, though superficial and / or lacking in general context.	2	Material selected but not always to best effect. Some analysis of the theme. Some knowledge of secondary literature. Occasional correct use of technical terms. Structure and development of the response unconvincing.	8–10
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the set text and at least one theme text.	1	Material unfocused. Weak analysis of the theme. Attempt at correct use of technical terms but some confusion; no progression of argument.	5–7
1	Random evidence of knowledge of the set text / theme text and wider context.	0	Basic material; no attempt at analysis of the theme. No evidence of technical terms. Little attempt to structure the response.	1–4

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Indicative Content

Euripides Electra: The House of Atreus

10 'The women in this myth are more fearsome than the men.' Discuss.

AO1: Candidates should show knowledge of the presentation of a range of male and female characters. Candidates should show knowledge of contemporary Athenian attitudes towards women and men.

AO3: Candidates should analyse and evaluate this characterization by engaging with the definition of 'fearsome' and then considering whether the characters as presented match up with that definition. Useful to their discussion will be the content and tenor of the characters' speeches, other characters' reactions to them (including the chorus), our own expectations, and the characters' actions. The best answers are likely to demonstrate an awareness of the likely Athenian attitudes to men and women, and so consider whether the women in these plays might have seemed more or less fearsome to an Athenian audience than to us.

11 'Euripides' Electra is more an anti-heroine than a heroine.' Discuss this in the context of one or more of the other theme texts you have read.

AO1: Candidates should show knowledge of the presentation of Electra. Candidates should show knowledge of contemporary Athenian values.

AO3: Candidates should analyse and evaluate this material in the context of what might constitute a 'heroine' or an 'anti-heroine'. In discussing this, they will need to engage with the definition of 'heroine': the best answers are likely to consider a range of definitions (e.g. main protagonist or admirable character) and show an awareness of the difference contemporary Athenian values may have made to the plays' interpretation. In evaluating Electra's character, candidates may find it useful to consider the reaction invited by her speeches, the other characters' reactions to her (including the chorus), her character in comparison to other characters in the play, the consequences of her actions and so on. The best answers are likely to discuss the impact that the other presentations (e.g. by Aeschylus or Sophocles) might make upon the interpretation of Euripides' version.

12 A myth set in the distant past: how do these plays connect with their audiences nonetheless?

AO1: Candidates should show knowledge of the details from the plays which are far removed from fifth-century Athens, and those aspects which might seem to be the reverse.

AO3: Candidates should analyse and evaluate this material by considering the aspects of the plays which might connect with their audiences, and then exploring how and why they do this. Candidates might find it useful to consider both the aspects of the plays' content which are timeless (e.g. questions of revenge, the demands that different relationships bring, the definition of nobility, the role of the gods etc.), and the aspects of presentation which might draw the audience in (e.g. use of imagery, emotive language, surprise, music and dance). The best answers might consider the expectations of the Athenian tragic genre, and discuss the convention of using myths set mainly outside Athens.

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13 'The chorus make more of an impact upon the audience than they do upon the characters within the plays.' Discuss.

AO1: Candidates should show knowledge of the content of the chorus' lines (both spoken and sung), their impact upon other characters' thoughts / actions, and their likely impact upon the audience. Candidates should show knowledge of the chorus' role and development within Athenian drama.

AO3: Candidates should analyse and evaluate these lines by exploring their role within the confines of their play (i.e. the extent to which they engage significantly with the other characters) and their role in shaping the audience's response. Useful to this discussion will be to consider how it is that the chorus might engage the audience, e.g. by the use of imagery, association, emotive language, explicit comment and so on. The best answers are likely to show an awareness of the development of the chorus' role over the course of the fifth century and to discuss the differences between the tragedians' use of the chorus. Moreover, the best answers may distinguish between the spoken lines and those sung, or between the Chorus Leader and the Chorus as a collective whole.

Homer *Iliad XXII*: Heroism and Death in Homer

14 'All the most noble characters are Trojan.' Discuss.

AO1: Candidates should show knowledge of the characters of a range of Trojans and Greeks, and knowledge of the moral values of the Homeric world.

AO3: Candidates should evaluate and analyse this information, discussing how the reader's reaction to these characters is shaped by the text (e.g. by comments made by the poet, by the reaction of other characters, by the extent of our exposure to them, by their contrast with other characters and so on). In addition, candidates should discuss what it is to be noble, and include in this discussion an awareness of the moral values of the Homeric world.

15 'In Homer's world, physical prowess matters more than anything else.' Discuss.

AO1: Candidates should show knowledge of a range of scenes where physical prowess is an important part. They should show knowledge of the values of the Homeric world.

AO3: Candidates should evaluate and analyse these scenes by discussing the importance given to physical prowess within the text (exploring, for example, the benefits it brings, the views of the characters and the narrator, and the role it has within the texts' plots). Their answers should offer an explanation as to why the Homeric world gave it so high a value. A balanced discussion will require analysis of other attributes that are shown to be important (such as, for example, compassion, intellect, magnanimity, eloquence, steadfastness and so on).

16 'Heroic tales of fantasy and escapism, which offered little for the ordinary citizen.' Discuss.

AO1: Candidates should show knowledge of a range of scenes which might count as heroic fantasy and escapism. They should show knowledge of the context of the poems' Ancient Greek audience(s).

AO3: Candidates should evaluate and analyse these scenes by discussing first why, in the context of the poems' Ancient Greek audience(s), these scenes might count as 'fantasy' and

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'escapism'; second they should consider whether there is anything else of value within them. They might distinguish between the scenes' fantastical details – such as gods taking part in the action, feats of superhuman strength, magical adventures and so on – and the human truths contained therein (considering, for example, the value systems, emotions, relationships and so on which are explored).

17 In the Homeric world, is there anything to gain from death?

AO1: Candidates should show knowledge of a range of scenes where death and the consequences of death are the focus. They should show knowledge of the values of the Homeric world.

AO3: Candidates should evaluate and analyse these scenes and discuss the consequences of death in the context of Homeric values; they could consider the reactions and values of the characters, the choices they make, statements made by the narrator, and the emotional tenor given to death-scenes. The best answers are likely to consider different types of death.