

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

9787 CLASSICAL GREEK

9787/02

Paper 2 (Prose Literature), maximum raw mark 60

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Section A

Plato, Symposium, 201d-215a3

- 1 (i) Diotima is arguing that both φιλοσοφούντες (lovers of wisdom) and Eros are members of the same intermediate class between the wise and the ignorant. (Both φιλοσοφούντες and Eros desire what they currently lack.) Eros' intermediate nature is explained from the circumstances of his birth in the preceding myth from a wise and resourceful father (Resource) and an unwise and resourceless mother (Poverty). Thus, Eros is in a state half way between wisdom and ignorance. Eros is a δαίμων (spirit), rather than a god.

Candidates might comment on the following details from the Greek text to explain how her choice of language makes the argument clear:

τοῦτό γε ἤδη καὶ παιδί,
οἱ μεταξὺ τούτων ἀμφοτέρων,
τῶν καλλίστων ἢ σοφία, Ἔρως δ' ἐστὶν ἔρως περι τὸ καλόν,
ἀναγκαῖον Ἐρωτα φιλόσοφον εἶναι,
φιλόσοφον δὲ ὄντα μεταξὺ εἶναι σοφοῦ καὶ ἀμαθοῦς
αἰτία ... γένεσις
πατρὸς ... σοφοῦ ... εὐπόρου, μητρὸς ... οὐ σοφῆς ... ἀπόρου.

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- (ii) Diotima is very much in the role of teacher and Socrates is in the unaccustomed position of being her pupil. This reversal of their expected roles is humorous and it is interesting that Socrates is learning from a woman. Diotima explains Socrates' mistake that he had identified Eros with the beloved rather than with what feels love. Diotima treats this an understandable error, but nevertheless puts Socrates right by explaining that what feels love has a totally different character.

Socrates accepts Diotima's correction and the force of her refutation of his earlier position. He then humbly asks her to explain what function Eros performs among men, if he has such a nature.

Candidates might comment on the following details from the Greek text to reinforce their points:

θαυμαστὸν οὐδὲν ἔπαθες,
ἀήθης δὲ ὡς ἔμοι δοκεῖ τεκμαιρομένη ἐξ ὧν σὺ λέγεις,
τὸ ἐρώμενον Ἐρωτα εἶναι, οὐ τὸ ἐρῶν,
διὰ ταῦτα σοι, οἶμαι,
τὸ δὲ γε ἐρῶν ἄλλην ἰδέαν τοιαύτην ἔχον,
οἶαν ἐγὼ διήλθον,
εἶεν δῆ, ὦ ξένη·
καλῶς γὰρ λέγεις,
τίνα χρεῖαν ἔχει τοῖς ἀνθρώποις;

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(iii) Translate lines 16–20. Translation is marked out of 15, divided by 3.

τοῦτο δὴ μετὰ ταῦτ', ἔφη, ὦ Σώκρατες, πειράσομαί σε διδάξαι. (3 marks)

ἔστι μὲν γὰρ δὴ τοιοῦτος καὶ οὕτω γεγωνὸς ὁ Ἔρωσ, (2 marks)

ἔστι δὲ τῶν καλῶν, ὡς σὺ φῆς. (2 marks)

εἰ δέ τις ἡμᾶς ἔροιτο· τί τῶν καλῶν ἐστὶν ὁ Ἔρωσ, ὦ Σώκρατες τε καὶ Διοτίμα;
(3 marks)

ὦδε δὲ σαφέστερον· ἐρᾷ ὁ ἐρῶν τῶν καλῶν· τί ἐρᾷ;" (3 marks)

καὶ ἐγὼ εἶπον ὅτι "γενέσθαι αὐτῷ." (2 marks)

[5]

2 (i) Translate lines 1-4. Translation is marked out of 15, divided by 3.

καὶ ἐξαίφνης τὴν αὐλειον θύραν κρουομένην (2 marks)

πολὺν ψόφον παρασχεῖν ὡς κωμαστῶν, (2 marks)

καὶ αὐλητρίδος φωνὴν ἀκούειν. (2 marks)

τὸν οὖν Αγάθωνα, "παῖδες," φάναι, "οὐ σκέψεσθε; (3 marks)

καὶ ἐὰν μὲν τις τῶν ἐπιτηδείων ἦ, καλεῖτε· (3 marks)

εἰ δὲ μή, λέγετε ὅτι οὐ πίνομεν, ἀλλ' ἀναπαυόμεθα ἤδη." (3 marks)

[5]

(ii) Plato vividly describes Alcibiades as drunk (even before he has arrived at the symposium) and shouting loudly. He demands to be taken to Agathon, the host, but he has to be led by a flute girl and some of his other companions. As he stands in the doorway, he is described as wearing a thick wreath of ivy and violets with a number of ribbons round his head. The wreath of ivy and violets is associated with Dionysus and thus is particularly appropriate for a drunken reveller. The ribbons are associated with victory.

Candidates might comment on the following details from the Greek text to reinforce their points:

σφόδρα μεθύοντος

μέγα βοῶντος

κελεύοντος ἄγειν παρ' Αγάθωνα.

τὴν τε αὐλητρίδα ὑπολαβοῦσαν καὶ ἄλλους τινὰς τῶν ἀκολούθων,

ἐπιστῆναι ἐπὶ τὰς θύρας ἐστεφανωμένον αὐτὸν

κιττοῦ τέ τι στεφάνῳ δασεῖ καὶ ἰων,

καὶ ταινίας ἔχοντα ἐπὶ τῆς κεφαλῆς πάνυ πολλάς.

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(iii) Alcibiades admits and even stresses how drunk he is but he is still capable of making an articulate speech. He has come to give the garland to Agathon and he is going to move it from his own head to Agathon's. He describes Agathon as the wisest and most beautiful (the use of the superlatives is striking) and this is why he deserves the crown. He is the beloved, the appropriate object of Eros. (However, later on in the dialogue Alcibiades will admit that Socrates deserves these titles.) Alcibiades expects his listeners to laugh at him because he is drunk, but it is striking that he stresses that he speaks the truth. This phrase makes clear that he is saying something important. He ends his speech by asking whether he may join the drinking party on these conditions. The use of two short questions, one after the other, is striking. It is no surprise that everyone agrees that he should join them.

Candidates might comment on the following details from the Greek text to reinforce their points:

μεθύοντα ἄνδρα πάνυ σφόδρα δέξεσθε συμπότην,
ἀναδήσαντες μόνον Ἀγαθωνα,
ἀπὸ τῆς ἐμῆς κεφαλῆς τὴν τοῦ σοφωτάτου καὶ καλλίστου κεφαλῆν,
ἄρα καταγελάσεσθέ μου ὡς μεθυστος·
εὖ οἶδ' ὅτι ἀληθῆ λέγω.
συμπίεσθε ἢ οὐ;

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Herodotus Histories VI, 74-84; 94-117; 132-140

- 3 (i) The passage begins with the effective juxtaposition of the Spartans waiting for the full moon, while Hippias guides the Persians to Marathon. The mention of the site of the decisive battle is evocative here. The content of Hippias' dream, that he was sleeping with his mother, is surprising and striking. Hippias' positive but false interpretation of this dream is given in detail, which maintains the reader's attention. Herodotus describes how Hippias helped the invading Persians to put ashore the prisoners from Eretria and how he led the Persian ships to Marathon. Herodotus then focuses on what happens to Hippias personally. His fit of sneezing and coughing that ends up with him coughing up one of his teeth, which then disappears in sand, is described in comic detail. Hippias contradicts his previous positive interpretation and now draws the correct conclusion that the Persian expedition will fail and that he will not be able to recover his power in Athens. This is expressed emotively when he says that "this is not our land". There is a further comic point that the only part of the land that he will have is what his tooth possesses.

Candidates might comment on the following details from the Greek text to reinforce their points:

Τὴν πανσέληνον ἔμενον, τοῖσι δὲ Βαρβάροισι κατηγέετο Ἴππίης ...
 ἐς τὸν Μαραθῶνα,
 τῆ μητρὶ τῆ ἑαυτοῦ συνευνηθῆναι.
 γηραιός (emphasised by being delayed until the end of the sentence)
 παρεῖν τε καὶ βῆξαι μεζόνως ἢ ὡς ἐώθεε
 οἱ πρεσβυτέρω etc (comic)
 ἕνα τῶν ὀδόντων ἐκνάλλει ὑπὸ βίης βήξας·
 ἐποιέετο πολλὴν σπουδὴν ἐξευρεῖν.
 ἀναστενάξας
 ἢ γῆ ἤδε οὐκ ἡμετέρη ἐστὶ
 ὀκόσον δὲ τίμοι μέρος μετῆν, ὁ ὀδὼν μετέχει.

[10]

- (ii) Translate lines 16–19. Translation is marked out of 15, divided by 3.

Ἴππίης μὲν δὴ ταύτῃ τὴν ὄψιν συνεβάλετο ἐξεληλυθέναι, (3 marks)

Ἀθηναίοισι δὲ τεταγμένοιισι ἐν τεμένει Ἡρακλέος (2 marks)

ἐπῆλθον βοηθέοντες Πλαταιέες πανδημεί· (3 marks)

καὶ γὰρ καὶ ἐδεδώκεσαν σφέας αὐτοὺς τοῖσι Ἀθηναίοισι οἱ Πλαταιέες, (3 marks)

καὶ πόνους ὑπὲρ αὐτῶν οἱ Ἀθηναῖοι συχνοὺς ἤδη ἀναιρέοντο· (3 marks)

ἔδοσαν δὲ ὧδε. (1 mark)

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(iii) It is interesting that Cleomenes just happens to be in the neighbourhood with a Spartan army. This indicates how active he was. The Spartan response is typically blunt. The key fact is stated laconically that the Spartans live too far away. They use a vivid metaphor when they say that an alliance with the Spartans would be cold comfort for the Plataeans. They describe graphically what could happen to the Plataeans without help from a stronger power. The Spartans offer grudging approval of the Athenians ("your neighbours and not at all bad at coming to help"). The Spartans are then portrayed as pretty devious, since their motive for this advice is not goodwill for the Plataeans, but rather to involve the Athenians in quarrels with the other Boeotians.

Candidates might comment on the following details from the Greek text to reinforce their points:

παρατυχοῦσι Κλεομένει
 ἐπικουρίη ψυχρή
 ἔξανδραποδισθέντες
 πλησιοχώροισι τε ἀνδράσι
 καὶ τιμωρέειν ἑοῦσι οὐ κακοῖσι
 οὐ κατὰ εὐνόην οὕτω τῶν Πλαταιέων,
 ὡς βουλόμενοι τοὺς Αθηναίους ἔχειν πόνους συνεστεῶτας Βοιωτοῖσι.

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Herodotus Histories VI, 74-84; 94-117; 132-140

4 (i) Translate lines 1–4. Translation is marked out of 15, divided by 3.

Μιλτιάδῃ ἀπορέοντι ἐλθεῖν ἐς λόγους ἀιχμάλωτον γυναιῖκα, (3 marks)

ἐοῦσαν μὲν Παρίην γένος, οὄνομα δὲ οἱ εἶναι Τιμοῦν, (3 marks)

εἶναι δὲ ὑποζάκορον τῶν χθονίων θεῶν. (2 marks)

ταύτην ἐλθοῦσαν ἐς ὄψιν Μιλτιάδεω συμβουλευῆσαι, (3 marks)

εἰ περὶ πολλοῦ ποιέεται Πάρον ἐλεῖν, (2 marks)

τὰ ἄν αὐτῇ ὑπόθῃται, ταῦτα ποιέειν. (2 marks)

[5]

(ii) Candidates should note that Miltiades had won great prestige, because of his contribution to the Athenian victory at Marathon and that it was because of his influence that they had launched this expedition against the Parians. However, his impetuous nature leads to disaster in the incident described in these lines. When Miltiades is unable to open the door in the fence, which surrounds Demeter's shrine, he jumps over it and makes straight for the shrine. Herodotus implies that the whole plan was foolhardy and even impious, when he suggests that Miltiades' intention was to move the sacred objects. The moment of reversal comes when he is seized by a sudden fit of trembling. He then falls over, as he jumps down from the fence, and he twists his thigh (others said that he had smashed his knee). Herodotus stresses Miltiades' reversal of fortune by saying that he was in a poor way when he eventually returned to Athens. Despite a twenty-six day siege, he had failed to keep his promise of capturing the island and bringing home money for the Athenians.

Candidates might comment on the following details from the Greek text to reinforce their points:

οὐ δυνάμενον τὰς θύρας ἀνοῖξαι,
 ὑπερθρόντα δὲ ἵεναι ἐπὶ τὸ μέγαρον
 κινήσοντά τι τῶν ἀκινήτων
 πρόκατε φρίκης αὐτὸν ὑπελθούσης
 καταθρόσκοντα δὲ τὴν αἵμασιήν τὸν μηρὸν σπασθῆναι
 οἱ δὲ αὐτὸν τὸ γόνυ προσπταῖσαι λέγουσι.

Μιλτιάδης μὲν νυν φλαύρως ἔχων
 οὔτε χρήματα Ἀθηναίοισι ἄγων
 οὔτε Πάρον προσκτησάμενος,
 ἀλλὰ πολιορκήσας τε ἕξ καὶ εἴκοσι ἡμέρας

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(iii) The Parians show their high level of respect for the Delphic oracle by sending public messengers to ask whether they should execute the priestess Timo on charges of giving information to their enemy Miltiades and for revealing secrets rites, which it was forbidden for men to know. Both these charges are regarded as equally serious and it is understandable that the Parians intended to punish Timo. The surprise is that the oracle defends Timo, by saying that she should not be regarded as guilty, but rather that Miltiades was destined to come to a bad end. This implies that divine forces are in control and Timo is merely acting as an "agent of Fate".

Candidates might comment on the following details from the Greek text to reinforce their points:

θεοπρόπους πέμπουσι ἔς Δελφους,
τὰ ἔς ἔρσενα γόνον ἄρρητα Ἴρὰ ἐκφήνασαν Μιλτιάδη.
οὐ Τιμοῦν εἶναι τὴν αἰτίην τούτων,
ἀλλὰ δέειν γὰρ Μιλτιάδεα τελευτᾶν μὴ εὖ,
φανῆναί οἱ τῶν κακῶν κατηγεμόνα.

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Section B

5 “Grand and inspiring, but in the cold light of day wholly absurd.” Discuss this view of the *Symposium*.

AO1: Candidates should show knowledge of a range of arguments from the excerpt and they may also gain credit by demonstrating knowledge of the rest of the *Symposium*. They should show understanding of the literary techniques Plato uses in the *Symposium* and how he seeks to persuade his readers.

AO3: Candidates should analyse and evaluate a number of different arguments from the excerpt. They should discuss the effect of Plato's literary artistry and consider whether the *Symposium* does deserve the description as a grand and inspiring work. Candidates are likely to refer to passages such as the myth of Eros' birth or Diotima's account of how Eros can lead someone to the contemplation of Beauty in itself as positive evidence for this.

Candidates are more likely to come to different conclusions about whether the arguments are wholly absurd. Certainly they should gain credit for a rigorous search for logical errors and fallacious arguments. However, candidates who show some sympathy for Plato's ideas and his attempt to present them in the *Symposium* in an amusing and engaging way should also gain credit.

6 Are you convinced by Diotima's view that philosophical activity arises from Eros?

AO1: Candidates should demonstrate a detailed knowledge of Diotima's account of Eros and how she thinks philosophical activity arises from it. Diotima defines Eros as the desire for the eternal possession of the good. The function of Eros is procreation in what is beautiful and this procreation can be physical or spiritual. A noble lover will be attracted to someone, who is beautiful both in body and soul. She moves on to give an account of how a young man might be educated in Eros. At the higher levels, he would move from loving beautiful souls to wanting to create beautiful things, such as poetry or good laws. This is the stage at which philosophical activity arises from Eros. According to Diotima's account, the highest form of Eros is love of absolute beauty itself, eternal and absolute. This will lead a man to true knowledge and understanding.

AO3: Candidates should analyse and evaluate this account of Eros. They should certainly point out some of the logical errors in the account; e.g. just because we might always desire good things, this does not entail that we should desire to possess the good forever and thus desire immortality. The whole account seems to depend on Plato's belief in the existence of moral and aesthetic absolutes (his theory of forms). However, he provides no evidence that these absolutes exist, and how they would determine our moral behaviour. Candidates, who show sympathy for Plato's ideas and who can provide reasonable explanation why they find Diotima's view convincing should also gain credit.

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7 How good is Herodotus at explaining events?

AO1: Candidates should show knowledge of how Herodotus explains a range of different events, such as the Athenian victory at Marathon and the events leading up to the eventual failures and deaths of Cleomenes and Miltiades etc.

AO3: Candidates should analyse and evaluate Herodotus' explanations. They should consider how he refers to different sources and how he draws his own conclusions. They could discuss what makes a good explanation and what deficiencies make an explanation less satisfactory. They could consider whether Herodotus attaches too much importance to the virtues and failings of particular individuals, such as Cleomenes and Miltiades, in his explanation of events. They could also discuss how Herodotus uses religious explanations.

8 What is distinctive about Herodotus' narrative style?

AO1: Candidates should show knowledge and understanding of how Herodotus engages his readers with a range of stories in Book 6. They should discuss different narrative techniques, such as reference to different sources, obscure connections, implicit comparison (e.g. Cleomenes and Miltiades), the use of set speeches, the reference to particular detail to create pathos, etc.

AO3: Candidates should analyse and evaluate what is distinctive about Herodotus' narrative style. They could discuss his use of surprise in his narrative (e.g. ironic interpretation of oracles and prophecies). Candidates, who demonstrate a close reading of Herodotus' Greek, should gain particular credit; for example, if they give examples of his use of repetition of significant words and phrases to engage the reader/listener in his narrative. They should also gain credit for showing awareness that Herodotus wrote his history for public recitation and thus he could be considered an "oral" author in the Homeric tradition.