

**MARK SCHEME for the May/June 2012 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.

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### Section A

Sophocles *Philoctetes*

- 1 (i) Lines 1–12 (ἔφυν γὰρ . . . πάνθ' ἠγουμενήν) examine the contrasts made by Neoptolemus and Philoctetes in this passage. [10]

Candidates might comment on the way that the passage presents different views on what is the most effective way to achieve one's goals, as well as the following:

- Neoptolemus' self-presentation as a person who by nature does not like wrongdoing (line 1), something which he believes he has inherited (line 2);
- His chosen method of achieving his goals is violence rather than tricks (lines 3–5); violence also compared to language;
- N. is worried about being called a traitor (lines 6–7);
- Lines 7–8 as a summary of his position: to win badly is not an option;
- Odysseus has a different view: force does not always work; the tongue (language, persuasion) does. Odysseus does not deal directly with the question of honour.

- (ii) Translate lines 13–18. [5]

Marked out of 15, divided by 3.

Lines 13–14 (5 marks); lines 15–16 (5); lines 17–18 (5)

- (iii) Lines 19–33: how does Odysseus win over Neoptolemus in these lines? [10]

Candidates might comment on:

- N's acceptance that Od. is senior to him – even though he seems appalled about being asked to tell lies and so on – he keeps in this passage asking questions;
- N – in lines 19 and 21 – asks questions that invite the answer 'yes' but on both occasions Od. answers with an emphatic 'no';
- Od. always has an answer for N, going so far as to invent a third term between violence and persuasion (i.e. tricks);
- Od. deals with N. firmly (e.g. lines 20 and 22);
- The use of γε is worth commenting on (lines 18, 19, 20, 22);
- the importance of the bow and arrows (the only things to take Troy);
- N. called σοφός.

Marked out of 15, divided by 3.

Lines 23–4 (5 marks); lines 256 (5 marks); lines 278 (5 marks)

[Total: 25]

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2 (i) Translate lines 1–6 (ἀπορεῖς δὲ . . . μὴ προσεικότα). [5]

Marked out of 15, divided by 3.

Lines 1–2 (5 marks); lines 3–4 (5 marks); lines 56 (5 marks).

(ii) Lines 7–19: in what ways does Sophocles make these lines especially dramatic? [12]

Note:

- Philoctetes at first has faith in N's honour;
- N. is embarrassed, desperately talking to himself;
- Change is marked by in line 10 with the repetition of ἐν οἷς
- Deliberative question of N. in line 11, κακός, repeated in line 13;
- The vocabulary of shame (lines 9, 12);
- Philoctetes' clear judgement of N. in 13–14

(iii) Lines 20–32 (τί ποτε . . . ἠπάτηκας): what is Philoctetes' tone in these lines, and how is it achieved? [8]

P. – in a sort of crescendo – becomes increasingly upset with what he thinks N. is now saying. He is distraught (line 20, 21), incredulous (line 24), desperate (line 26), desperate and assertive (line 27); in lines 30–32 he is angry almost beyond description.

The Greek – diction, address, word order and so on – should be commented on. Candidates could possibly refer to what N. says: it is his change from honourable naif to calculating bringer of realpolitik that undermines and infuriates P.

### Homer *Iliad* 1

3 (i) Line 1: emphatic beginning (οὐ . . . σοί);

- alliteration in line 3;
- contrast between 'I' and 'you' in line 5;
- repetition of various words to do with fighting;
- 'dishonoured' in line 9.

(ii) Tone is hostile and angry.

- Line 11: emphatic imperative + θυμὸς;
- Line 11–12: no begging;
- Line 12: ἔμοιγε;
- Line 14: superlative (most hostile)
- Line 15: in order – strife, friendly, wars and battles
- Lines 17ff.: taunting quality

(iii) Marked out of 15, divided by 3.

ὡς ἔμ' . . . πέμψω

ἐγὼ δέ . . . γέρας

, ὄφρ' ἐῦ . . . ἄντην."

[5]

[4]

[6]

(iv) Torn, unsure, grieving, angry, violent, with appropriate examples.

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4 (i) Very careful and detailed supplication (all details to be noted);

proper address in line 3; appeals to pity and honour; description of Achilles' character (line 6–7); Agamemnon's dishonour; address again in line 9; son and honour in line 11.

(ii) Marked out of 15, divided by 3.

Ὡς φάτο· . . . ἦστο· [3]

Θέτις . . . αἴτις [4]

Νημερτὲς . . . ἀπόειπ [3]

ἐπεὶ . . . εἶμι [5]

(iii) First of all, inconsistent. Initially angry with Thetis for bringing him the problem, then resigned to the fact that what he says, goes.

Initial concern with Hera' reaction, and her general attitude towards him in this respect; reassertion – as much to himself as to Thetis – of his own power.

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## Section B

### Essay

You must choose **one** of the two essays set on your chosen text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and literary context.

### Sophocles *Philoctetes*

#### Either

**5 'Neoptolemus' sense of what is shameful is at the centre of the play's action.' Discuss. [20]**

AO1: accurate and relevant knowledge of the text is required.

Candidates might be expected to deal with the following:

- the presentation of Neoptolemus as a straightforward (if violent) warrior;
- one with a very acute sense of honour, shame and so on;
- one who suppresses his sense of honour, but unhappily;
- how this character is contrasted with Odysseus;
- how Philoctetes finds Neoptolemus (on some occasions, at least) an attractive figure (because of his sense of honour).

or

**6 Discuss the representation of persuasion in the *Philoctetes*. [20]**

AO1: accurate and relevant knowledge of the text is required.

Candidates will be expected to be able to see that language (its possibilities and limitations) and, more specifically, rhetoric are important themes in the play. The following might be included in any discussion:

- the presentation of Odysseus as a demagogic figure, as pragmatic, amoral and interested in persuasion;
- the contemporary political context in relation to that characterisation;
- the various encounters between Odysseus and Neoptolemus, Neoptolemus and Philoctetes; the various ways in which Odysseus and Neoptolemus try (and fail) to move Philoctetes.

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## Homer *Iliad* I

### Either

#### **7 Is Achilles in any way admirable in *Iliad* I?** [20]

AO1: accurate and relevant knowledge of the text is required.

Candidates might consider the following:

- Achilles as hero, i.e. as interested in fame and respect;
- Achilles' response to Agamemnon near the beginning of the book;
- Achilles and his mother;
- Achilles' lack of interest in the effect his actions have on the Greek;
- Achilles as torn.

or

#### **8 Discuss the various narrative techniques deployed in *Iliad* I.** [20]

AO1: accurate and relevant knowledge of the text is required.

Candidates might consider the following:

- direct speech;
- epic similes;
- change of perspective;
- zooming in and out;
- moving from the mortal to the divine;
- formulae and epithets.

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### Section C

You must choose **one** question from this section.

**Either**

#### Unseen Literary Criticism

**9 (i) Discuss the tone of this passage. [10]**

Triumphant: e.g. lines 1–2, 16;  
 self-assertive – note the first-person verbs in 1, 2, 5, 6, 8 etc.; and lines 17–20;  
 brutal and gory: lines 6, 10–14.  
 Other possible evaluations: ruthless, pragmatic, deeds not words.

There is much to comment on the language in this passage.

**(ii) What effects are achieved by the two similes in lines 10–14 (οὐτῶ τὸν . . . ἐν λοχεύμασιν) and lines 19–20 (τοσόνδε . . . ἐκπίνει μολῶν)? [10]**

The first simile is extraordinary: in the first place the blood of Agamemnon is compared to dew; in the second place Clytemnestra's brutal rejoicing in the murder of her husband and in the feeling of the wet blood is compared to the earth rejoicing in the rains of budding flowers. The effect is nothing if not disturbing: a brutal, violent and immoral act is compared to a natural, productive and beautiful event. Violence is portrayed as beautiful and soft (dew).

The second simile uses the image of a wine bowl (normally used in the all-male symposium), claiming that Agamemnon has filled it up and is now draining it. Wine is supposed to alleviate the cares of the world, but Agamemnon has filled his wine bowl with accursed evils: woe not alleviated; death achieved.

**Or**

#### Essay

Answer **one** question on the theme relating to your chosen text. You must refer to your prescribed text and at least one theme text. You are reminded that credit is given for evidence of engagement with the secondary literature.

**Either**

**Sophocles** *Philoctetes*: the tragic hero

*Ajax*

*Oedipus Tyrannus*

**Euripides** *Medea*

**10 'Resolute, not susceptible to persuasion, and convinced of their own rightness.' Discuss this view of tragic heroes in relation to at least two of your theme texts. [20]**

AO1: accurate and relevant knowledge of at least two texts is required.

Candidates will need to consider each of the qualities mentioned in the essay question, and relate them to their chosen heroes. Some observations:

- to what extent is Philoctetes' resolution overcome by his view of Neoptolemus' character?

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- to what extent is, in the end, Philoctetes persuaded?
- how resolute is Ajax, given that he commits suicide?
- is not Oedipus persuaded of who he is, even if it takes some time?
- is this description perhaps best suited to Medea?

**11 Discuss the view that Philoctetes is the loneliest and most outrageously wronged of all tragic heroes. You should refer to at least one other of your theme texts. [20]**

AO1: accurate and relevant knowledge of at least two texts is required.

Candidates must deal with both 'loneliest' and 'most outrageously wronged'.

- Philoctetes and the isolated island of Lemnos;
- Philoctetes as abandoned through no fault of his own;
- Medea as a hero who makes herself lonely (see the end of the play) by being prepared to kill her own children and become, as it were, not human;
- Ajax's suicide – the inability of his wife and others to find him;
- Oedipus – a unique self-knowledge.

**12 'The tragic hero acts in a terrifying vacuum.' Discuss this view in relation to at least two of your theme texts. [20]**

AO1: accurate and relevant knowledge of at least two texts is required.

Some discussion of the term 'terrifying vacuum' will clearly be necessary. All reasonable definitions accepted. Some observations:

- Philoctetes has almost literally been in a vacuum for many years, but he is still grounded in his own heroic values;
- Ajax chooses to act in such a way that it seems as though he is acting in a vacuum; the importance of his suicide;
- Oedipus believes he is not acting in a vacuum: he has power, prestige; he is admired for his talents; he is – in a worldly sense – successful;
- Medea ends up removed from humanity.

**13 Compare and contrast the heroism of two tragic heroes from your theme texts. [20]**

AO1: accurate and relevant knowledge of at least two texts is required.

This question is more open-ended than the others, and requires the candidates to fashion for themselves the things which they would wish to take seriously. Any of the themes/ideas noted above in questions 10–12 will be acceptable.

or

**Homer *Iliad* I: Fate and the Gods**  
*Iliad* 8, 9, 16, 18, 24  
*Odyssey* 1, 24

**14 Discuss the differences between gods and men in Homer. [20]**

AO1: accurate and relevant knowledge of at least two texts is required.



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One would expect candidates to be able to make such fairly specific distinctions at the beginnings of their essays: mortal/immortal; moral consequences/lack of same. One would also expect treatment of the following:

- various similarities between gods and men (certain emotions);
- the support given by gods to particular mortals;
- gods intervening to ensure fated results occur.

**15 Examine the extent to which mortals' understanding of their fate makes us see their predicament as tragic. [20]**

AO1: accurate and relevant knowledge of at least two texts is required.

Clearly, any candidate will have to attempt to define what is meant by 'tragic'. Fate – as a concept – may make the task easier, as it is its inevitability that makes us fear and pity the various protagonists – for example, Achilles – who are aware that should A occur then B will inevitably follow. More straightforwardly, 'fate' is often used to refer to a character's demise: foreknowledge of that – not just in principle, but in detail – is a moving idea, especially when the character decides to persist with the course of action he knows will result in a certain eventuality.

**16 Which is the more important: fate or the gods? [20]**

AO1: accurate and relevant knowledge of at least two texts is required.

To answer this central question of – most especially the *Iliad* – there are various scenes which one needs to look at:

- Zeus and Thetis in *Iliad 1*;
- Zeus telling the gods off for intervening in the battle;
- Zeus' support of the Trojans while Achilles refuses to fight;
- various reactions of gods to Zeus' (inconsistent) demands.

**17 Discuss the ways in which the presentation of fate and the gods is different in the *Iliad* and the *Odyssey*. [20]**

AO1: accurate and relevant knowledge of at least two texts is required.

To some extent, see above (no. 16). The crucial point is that far fewer gods appear in the *Odyssey* – mainly Athene and sometimes Zeus. Fate in the *Iliad* applies not only to individuals but to a whole city, so its effect is rather different. The experiences of Odysseus in the *Odyssey* might seem capricious and fantastic by comparison to the experiences of various warriors in the *Iliad*.