



# Cambridge Pre-U

**CLASSICAL GREEK**

**9787/01**

Paper 1 Verse Literature

**For examination from 2020**

SPECIMEN PAPER

**2 hours 15 minutes**



You must answer on the answer booklet/paper.

You will need: Answer booklet/paper

## INSTRUCTIONS

- Answer **four** questions in total:
  - Section A: answer **two** questions on your chosen prescribed text.
    - Sophocles: Answer Question 1 and **either** Question 2 **or** Question 3.
    - Homer: Answer Question 4 and **either** Question 5 **or** Question 6.
  - Section B: answer **one** essay question on your chosen prescribed text.
    - Sophocles: Answer Question 7 **or** Question 8.
    - Homer: Answer Question 9 **or** Question 10.
  - Section C: answer **one** question from this section.
    - Either:** Unseen Literary Criticism
    - Or:** Answer **one** essay question on your chosen paired texts.
- If you have been given an answer booklet, follow the instructions on the front cover of the answer booklet.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number on all the work you hand in.
- Do **not** use an erasable pen or correction fluid.
- At the end of the examination, fasten all your work together. Do **not** use staples, paper clips or glue.

## INFORMATION

- The total mark for this paper is 90.
- The number of marks for each question or part question is shown in brackets [ ].

This specimen paper has been updated for assessments from 2020. The specimen questions and mark schemes remain the same. The layout and wording of the front covers have been updated to reflect the new Cambridge International branding and to make instructions clearer for candidates.

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the set texts.

**Section A**

Answer **two** questions on your chosen prescribed text.

**EITHER**

**Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)**

Answer Question 1 and **either** Question 2 **or** Question 3.

**OR**

**Homer, *Iliad* 1**

Answer Question 4 and **either** Question 5 **or** Question 6.

Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)

Answer Question 1 and **either** Question 2 **or** Question 3.

1 Translate the following passage into English. Write your translation on **alternate** lines.

ὁ δ' ἐνθάδ' ἦκων, καίπερ οὐ δύσοργος ὤν,  
 δηχθεὶς πρὸς ἀξήκουσεν ὧδ' ἠμείψατο·  
 οὐκ ἦσθ' ἴν' ἡμεῖς, ἀλλ' ἀπήσθ' ἴν' οὐ σ' ἔδει·  
 καὶ ταῦτ', ἐπειδὴ καὶ λέγεις θραυστομῶν,  
 οὐ μή ποτ' ἐς τὴν Σκῦρον ἐκπλεύσης ἔχων.  
 τοιαῦτ' ἀκούσας κάξονειδισθεὶς κακὰ  
 πλέω πρὸς οἴκους, τῶν ἐμῶν τητῶμενος  
 πρὸς τοῦ κακίστου κακ κακῶν Ὀδυσσέως.  
 οὐκ αἰτιῶμαι κείνον ὡς τοὺς ἐν τέλει·  
 πόλις γάρ ἐστι πᾶσα τῶν ἡγουμένων  
 στρατός τε σύμπας· οἱ δ' ἀκοσμοῦντες βροτῶν  
 διδασκάλων λόγοισι γίνονται κακοί.

Sophocles, *Philoctetes* 377–88

[15]

## EITHER

2 Read the following passage and answer the questions.

**Νεο.** ἔφυν γὰρ οὐδὲν ἐκ τέχνης πράσσειν κακῆς,  
 οὐτ' αὐτὸς οὐθ', ὡς φασιν, οὐκφύσας ἐμέ.  
 ἀλλ' εἴμ' ἐτοιμὸς πρὸς βίαν τὸν ἄνδρ' ἄγειν  
 καὶ μὴ δόλοισιν· οὐ γὰρ ἐξ ἑνὸς ποδὸς  
 ἡμᾶς τοσοῦσδε πρὸς βίαν χειρώσεται. 5  
 πεμφθεὶς γε μέντοι σοὶ ξυνεργάτης ὀκνῶ  
 προδότης καλεῖσθαι· βούλομαι δ', ἄναξ, καλῶς  
 δρῶν ἐξαμαρτεῖν μᾶλλον ἢ νικᾶν κακῶς.  
**Ὀδ.** ἐσθλοῦ πατρὸς παῖ, καὐτὸς ὦν νέος ποτὲ  
 γλῶσσαν μὲν ἀργόν, χεῖρα δ' εἶχον ἐργάτιν· 10  
 νῦν δ' εἰς ἔλεγχον ἐξιὼν ὀρῶ βροτοῖς  
 τὴν γλῶσσαν, οὐχὶ τᾶργα, πάνθ' ἠγουμένην.  
**Νεο.** τί μ' οὖν ἀνωγας ἄλλο πλὴν ψευδῆ λέγειν;  
**Ὀδ.** λέγω σ' ἐγὼ δόλω Φιλοκτῆτην λαβεῖν.  
**Νεο.** τί δ' ἐν δόλω δεῖ μᾶλλον ἢ πείσαντ' ἄγειν; 15  
**Ὀδ.** οὐ μὴ πίθηται· πρὸς βίαν δ' οὐκ ἂν λάβοις.  
**Νεο.** οὕτως ἔχει τι δεινὸν ἰσχύος θράσος;  
**Ὀδ.** ἰοὺς γ' ἀφύκτους καὶ προπέμποντας φόνον.  
**Νεο.** οὐκ ἄρ' ἐκείνῳ γ' οὐδὲ προσμιῖξαι θρασύ;  
**Ὀδ.** οὐ, μὴ δόλω λαβόντα γ', ὡς ἐγὼ λέγω. 20  
**Νεο.** οὐκ αἰσχροὺν ἠγῆ δῆτα τὸ ψευδῆ λέγειν;  
**Ὀδ.** οὐκ, εἰ τὸ σωθῆναί γε τὸ ψεῦδος φέρει.  
**Νεο.** πῶς οὖν βλέπων τις ταῦτα τολμήσει λακεῖν;  
**Ὀδ.** ὅταν τι δρᾷς εἰς κέρδος, οὐκ ὀκνεῖν πρέπει.  
**Νεο.** κέρδος δ' ἐμοὶ τί τοῦτον ἐς Τροίαν μολεῖν; 25  
**Ὀδ.** αἶρει τὰ τόξα ταῦτα τὴν Τροίαν μόνα.  
**Νεο.** οὐκ ἄρ' ὁ πέρσων, ὡς ἐφάσκειτ', εἴμ' ἐγὼ;  
**Ὀδ.** οὐτ' ἂν σὺ κείνων χωρὶς οὐτ' ἐκεῖνα σοῦ.  
**Νεο.** θηρατέ' οὖν γίγνοιτ' ἂν, εἴπερ ᾧδ' ἔχει.  
**Ὀδ.** ὡς τοῦτό γ' ἔρξας δύο φέρῃ δωρήματα. 30  
**Νεο.** ποίω; μαθὼν γὰρ οὐκ ἂν ἀρνοίμην τὸ δρᾶν.  
**Ὀδ.** σοφός τ' ἂν αὐτὸς κάγαθὸς κεκλή' ἅμα.  
**Νεο.** ἴτω· ποήσω, πᾶσαν αἰσχύνην ἀφείς.

Sophocles, *Philoctetes* 88–120

- (a) Lines 1–18 (ἔφυν γὰρ ... φόνον): examine the contrasts made by Neoptolemus and Odysseus in these lines. [14]
- (b) Lines 19–33 (οὐκ ἄρ' ... αἰσχύνην ἀφείς): how does Odysseus win over Neoptolemus in these lines? [11]

**[Total: 25]**

OR

3 Read the following passage and answer the questions.

<b>Φιλ.</b> ἀπορεῖς δὲ τοῦ σύ; μὴ λέγ', ὦ τέκνον, τάδε.	
<b>Νεο.</b> ἀλλ' ἐνθάδ' ἤδη τοῦδε τοῦ πάθους κυρῶ.	
<b>Φιλ.</b> οὐ δὴ σε δυσχέρεια τοῦ νοσήματος ἔπεισεν ὥστε μὴ μ' ἄγειν ναύτην ἔτι;	
<b>Νεο.</b> ἅπαντα δυσχέρεια, τὴν αὐτοῦ φύσιν ὅταν λιπῶν τις δρᾷ τὰ μὴ προσεικότα.	5
<b>Φιλ.</b> ἀλλ' οὐδὲν ἔξω τοῦ φυτεύσαντος σύ γε δρᾷς οὐδὲ φωνεῖς, ἐσθλὸν ἄνδρ' ἐπωφελῶν.	
<b>Νεο.</b> αἰσχροὺς φανοῦμαι· τοῦτ' ἀνιῶμαι πάλαι.	
<b>Φιλ.</b> οὐκουν ἐν οἷς γε δρᾷς· ἐν οἷς δ' αὐδᾷς ὀκνῶ.	10
<b>Νεο.</b> ὦ Ζεῦ, τί δρᾷσω; δεύτερον ληφθῶ κακός, κρύπτων θ' ἄ μὴ δεῖ καὶ λέγων αἴσχιστ' ἐπῶν;	
<b>Φιλ.</b> ἀνήρ ὄδ', εἰ μὴ ἴγῳ κακὸς γνώμων ἔφυν, προδοῦς μ' ἔοικε κάκλιπῶν τὸν πλοῦν στελεῖν.	
<b>Νεο.</b> λιπῶν μὲν οὐκ ἔγωγε· λυπηρῶς δὲ μὴ πέμπω σε μάλλον, τοῦτ' ἀνιῶμαι πάλαι.	15
<b>Φιλ.</b> τί ποτε λέγεις, ὦ τέκνον; ὡς οὐ μανθάνω.	
<b>Νεο.</b> οὐδὲν σε κρύψω· δεῖ γὰρ ἐς Τροίαν σε πλεῖν πρὸς τοὺς Ἀχαιοὺς καὶ τὸν Ἀτρειδῶν στόλον.	
<b>Φιλ.</b> οἴμοι, τί εἶπας; <b>Νεο.</b> μὴ στέναζε, πρὶν μάθης.	20
<b>Φιλ.</b> ποῖον μάθημα; τί με νοεῖς δρᾷσαι ποτε;	
<b>Νεο.</b> σῶσαι κακοῦ μὲν πρῶτα τοῦδ', ἔπειτα δὲ ξὺν σοὶ τὰ Τροίας πεδία πορθῆσαι μολῶν.	
<b>Φιλ.</b> καὶ ταῦτ' ἀληθῆ δρᾷν νοεῖς; <b>Νεο.</b> πολλὴ κρατεῖ τούτων ἀνάγκη, καὶ σὺ μὴ θυμοῦ κλύων.	25
<b>Φιλ.</b> ἀπόλωλα τλήμων, προδέδομαι. τί μ', ὦ ξένε, δέδρακας; ἀπόδος ὡς τάχος τὰ τόξα μοι.	
<b>Νεο.</b> ἀλλ' οὐχ οἷόν τε· τῶν γὰρ ἐν τέλει κλύειν τό τ' ἔνδικόν με καὶ τὸ συμφέρον ποεῖ.	
<b>Φιλ.</b> ὦ πῦρ σὺ καὶ πᾶν δεῖμα καὶ πανουργίας δεινῆς τέχνημ' ἔχθιστον, οἷά μ' εἰργάσω, οἷ' ἠπάτηκας	30

Sophocles, *Philoctetes* 898–929

- (a) Lines 1–16 (ἀπορεῖς δὲ ... πάλαι): in what ways does Sophocles make these lines especially dramatic? [13]
- (b) Lines 17–32 (τί ποτε ... ἠπάτηκας): how does Philoctetes relate to Neoptolemus in these lines? [12]

[Total: 25]

[Section A total: 40]

**Homer, *Iliad* 1**

Answer Question 4 and **either** Question 5 **or** Question 6.

**4** Translate the following passage into English. Write your translation on **alternate** lines.

ὡς φάτο Πηλεΐδης, ποτὶ δὲ σκῆπτρον βάλε γαίῃ  
 χρυσείοις ἥλοισι πεπαρμένον, ἔζετο δ' αὐτός·  
 Ἀτρεΐδης δ' ἑτέρωθεν ἐμήνιε: τοῖσι δὲ Νέστωρ  
 ἠδυεπῆς ἀνόρουσε λιγύς Πυλίων ἀγορητής,  
 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή·  
 τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων  
 ἐφθίαθ', οἳ οἳ πρόσθεν ἅμα τράφεν ἠδ' ἐγένοντο  
 ἐν Πύλῳ ἠγαθέη, μετὰ δὲ τριτάτοισιν ἄνασσαν·  
 ὃ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπεν·  
 ὦ πόποι ἦ μέγα πένθος Ἀχαιῖδα γαῖαν ἰκάνει·  
 ἦ κεν γηθήσαι Πριάμος Πριάμοιό τε παῖδες  
 ἄλλοι τε Τρῶες μέγα κεν κεχαροίατο θυμῷ  
 εἰ σφῶϊν τάδε πάντα πυθοίατο μαρναμένοϊιν,  
 οἳ περὶ μὲν βουλήν Δαναῶν, περὶ δ' ἔστ' ἐμάχεσθαι.

Homer, *Iliad* 1. 245–58

[15]

## EITHER

5 Read the following passage and answer the questions.

'οὐ μὲν σοί ποτε ἴσον ἔχω γέρας ὀππότε Ἀχαιοὶ  
 Τρώων ἐκπέρσωσ' εὖ ναιόμενον πτολίεθρον·  
 ἀλλὰ τὸ μὲν πλεῖον πολυάϊκος πολέμοιο  
 χεῖρες ἐμαὶ διέπουσ'· ἀτὰρ ἦν ποτε δασμὸς ἴκηται,  
 σοὶ τὸ γέρας πολὺ μείζον, ἐγὼ δ' ὀλίγον τε φίλον τε 5  
 ἔρχομ' ἔχων ἐπὶ νῆας, ἐπεὶ κε κάμω πολεμίζων.  
 νῦν δ' εἶμι Φθίηνδ', ἐπεὶ ἦ πολὺ φέρτερόν ἐστιν  
 οἴκαδ' ἴμεν σὺν νηυσὶ κορωνίσιν, οὐδέ σ' οἴω  
 ἐνθάδ' ἄτιμος ἔων ἄφενος καὶ πλοῦτον ἀφύξειν·  
 τὸν δ' ἠμείβετ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων· 10  
 'φεῦγε μάλ', εἴ τοι θυμὸς ἐπέσσυται, οὐδέ σ' ἔγωγε  
 λίσσομαι εἶνεκ' ἐμεῖο μένειν· πάρ' ἔμοιγε καὶ ἄλλοι  
 οἳ κέ με τιμήσουσι, μάλιστα δὲ μητίετα Ζεὺς.  
 ἔχθιστος δέ μοι ἐσσι διοτρεφέων βασιλῆων· 15  
 αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε·  
 εἰ μάλα καρτερός ἐσσι, θεὸς που σοὶ τό γ' ἔδωκεν·  
 οἴκαδ' ἰὼν σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισι  
 Μυρμιδόνεσσιν ἄνασσε, σέθεν δ' ἐγὼ οὐκ ἀλεγίζω,  
 οὐδ' ὄθομαι κοτέοντος· ἀπειλήσω δέ τοι ὦδε· 20  
 ὡς ἔμ' ἀφαιρεῖται Χρῦσηΐδα Φοῖβος Ἀπόλλων,  
 τὴν μὲν ἐγὼ σὺν νηϊ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισι  
 πέμψω, ἐγὼ δέ κ' ἄγω Βρισηΐδα καλλιπάρηον  
 αὐτὸς ἰὼν κλισίηνδε, τὸ σὸν γέρας, ὄφρ' εὖ εἰδῆς  
 ὅσσον φέρτερός εἶμι σέθεν, στυγέη δὲ καὶ ἄλλος 25  
 ἴσον ἐμοὶ φάσθαι καὶ ὁμοιωθήμεναι ἄντην·  
 ὡς φάτο· Πηλεΐωνι δ' ἄχος γένετ', ἐν δέ οἱ ἦτορ  
 στήθεσσι λασιόισι διάνδιχα μερμήριξεν,  
 ἦ ὅ γε φάσανον ὄξυ ἐρυσσάμενος παρὰ μηροῦ  
 τοὺς μὲν ἀναστήσειεν, ὃ δ' Ἀτρεΐδην ἐναρίζοι,  
 ἦε χόλον παύσειεν ἐρητύσειέ τε θυμόν. 30

Homer, *Iliad* 1. 163–92

- (a) Lines 1–9 (οὐ μὲν ... πλοῦτον ἀφύξειν): how does Homer convey the strength of Achilles' feelings? [8]
- (b) Lines 10–25 (τὸν δ' ἠμείβετ' ... ὁμοιωθήμεναι ἄντην): what is Agamemnon's tone in these lines? [12]
- (c) Lines 26–30 (ὡς φάτο ... τε θυμόν): how is Achilles characterised? [5]

[Total: 25]

OR

6 Read the following passage and answer the questions.

καί ῥα πάροιθ' αὐτοῖο καθέζετο, καὶ λάβε γούνων  
 σκαιῆ, δεξιτερῆ δ' ἄρ' ὑπ' ἀνθερεῶνος ἐλοῦσα  
 λισσομένη προσέειπε Δία Κρονίωνα ἄνακτα·  
 'Ζεῦ πάτερ, εἴ ποτε δὴ σε μετ' ἀθανάτοισιν ὄνησα  
 ἢ ἔπει ἢ ἔργω, τότε μοι κρήνην ἐέλδωρ· 5  
 τίμησόν μοι υἷον ὃς ὠκυμορώτατος ἄλλων  
 ἔπλετ'· ἀτάρ μιν νῦν γε ἄναξ ἀνδρῶν Ἀγαμέμνων  
 ἠτίμησεν· ἑλὼν γὰρ ἔχει γέρας αὐτὸς ἀπούρας.  
 ἀλλὰ σὺ πέρ μιν τίσον, Ὀλύμπιε μητίετα Ζεῦ·  
 τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος ὄφρ' ἂν Ἀχαιοὶ 10  
 υἷον ἐμὸν τίσωσιν ὀφέλλωσιν τέ ἐ τιμῆ·'  
 ὡς φάτο· τὴν δ' οὐ τι προσέφη νεφεληγερέτα Ζεὺς,  
 ἀλλ' ἀκέων δὴν ἦστο· Θέτις δ' ὡς ἤψατο γούνων  
 ὡς ἔχετ' ἐμπεφυῖα, καὶ εἶρετο δεῦτερον αὐτίς·  
 'νημερτὲς μὲν δὴ μοι ὑπόσχεο καὶ κατάνευσον 15  
 ἢ ἀπόειπ', ἐπεὶ οὐ τοι ἔπι δέος, ὄφρ' εὖ εἰδέω  
 ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεὸς εἰμι·'  
 τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεὺς·  
 'ἦ δὴ λοίγια ἔργ' ὃ τέ μ' ἐχθοδοπήσαι ἐφήσεις  
 Ἥρη ὅτ' ἂν μ' ἐρέθησιν ὄνειδείοις ἐπέεσσιν· 20  
 ἦ δὲ καὶ αὐτῶς μ' αἰεὶ ἐν ἀθανάτοισι θεοῖσι  
 νεικεῖ, καὶ τέ μέ φησι μάχη Τρώεσσι ἀρήγειν.  
 ἀλλὰ σὺ μὲν νῦν αὐτίς ἀπόστιχε μὴ τι νοήση  
 Ἥρη· ἐμοὶ δέ κε ταῦτα μελήσεται ὄφρα τελέσσω·  
 εἰ δ' ἄγε τοι κεφαλῆ κατανεύσομαι ὄφρα πεποιίθης· 25  
 τοῦτο γὰρ ἐξ ἐμέθεν γε μετ' ἀθανάτοισι μέγιστον  
 τέκμωρ· οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν  
 οὐδ' ἀτελεύτητον ὅ τί κεν κεφαλῆ κατανεύσω·'

Homer, *Iliad* 1. 500–27

(a) Lines 1–17 (καί ῥα ... θεὸς εἰμι): how does Thetis attempt to persuade Zeus? [15]

(b) Lines 18–28 (τὴν δὲ ... κατανεύσω): discuss the portrayal of Zeus in these lines. [10]

[Total: 25]

[Section A total: 40]



**Section B**

Answer **one** essay question on your chosen prescribed text.

You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

**EITHER**

**Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)**

7 'Neoptolemus' sense of what is shameful is at the centre of the play's action.' Discuss. [25]

**OR**

8 Discuss the representation of persuasion in the *Philoctetes*. [25]

**OR**

**Homer, *Iliad* 1**

9 Is Achilles in any way admirable in *Iliad* 1? [25]

**Or**

10 Discuss the various narrative techniques deployed in *Iliad* 1. [25]

**[Section B total: 25]**

## Section C

Answer **one** question from this section.

## EITHER

## Unseen Literary Criticism

- 11 Read the following passage and **write a literary appreciation**. A translation of the passage is provided, but in your answers you should refer to the Greek text where appropriate.

*Clytemnestra speaks here, standing over the body of her husband, Agamemnon, whom she has just killed.*

ἔστηκα δ' ἔνθ' ἔπαισ' ἐπ' ἐξειργασμένοις. οὕτω δ' ἔπραξα—καὶ τὰδ' οὐκ ἀρνήσομαι— ὡς μήτε φεύγειν μήτ' ἀμύνεσθαι μόρον. ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων, περιστιχίζω, πλοῦτον εἵματος κακόν,	5
παίω δέ νιν δίς· κὰν δυοῖν οἰμωγμάτοι μεθῆκεν αὐτοῦ κῶλα· καὶ πεπτωκότι τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονός Διός νεκρῶν σωτήρος εὐκταίαν χάριν. οὕτω τὸν αὐτοῦ θυμὸν ὀρμαίνει πεσῶν,	10
κακφυσιῶν ὀξεῖαν αἵματος σφαγὴν βάλλει μ' ἐρεμνῆ ψακάδι φοινίας δρόσου, χαίρουσαν οὐδὲν ἤσσον ἢ διοσδότῳ γάνει σπορητὸς κάλυκος ἐν λοχεύμασιν. ὡς ᾧδ' ἐχόντων, πρέσβος Ἀργείων τότε,	15
χαίροιτ' ἄν, εἰ χαίροιτ', ἐγὼ δ' ἐπεύχομαι. εἰ δ' ἦν πρεπόντως ᾧστ' ἐπισπένδειν νεκρῶ, τῶδ' ἄν δικαίως ἦν, ὑπερδίκως μὲν οὖν· τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὅδε πλήσας ἀραίων αὐτὸς ἐκπίνει μολῶν.	20

Aeschylus, *Agamemnon* 1379–98

I stand where I hit him, above my completed task.  
This is what I have done, and I will not deny these things.  
So that he could not escape or ward off his fate  
I threw round him, as though for fish, an inescapable net –  
an evil wealth of robe.  
I strike him twice; and with two groans  
he relaxed his limbs right there; and when he had fallen  
I added a third blow, as a prayer of gratitude  
to Hades below the earth, saviour of the dead.  
In this way, falling, he gasps out his life,  
and spurting a sharp stream of blood  
he hits me with a dark drop of bloody dew,  
and I rejoice no less than a crop rejoices in shining  
water, gift of Zeus, in the birth-pangs of the bud.  
This being the case, old men of Argos here,  
you would rejoice, if you were to rejoice; as for me, I glory in it.  
And if it had been right to pour libations on the corpse,  
over this man it would have been done justly, no, more than justly.  
This man here filled the mixing-bowl in his own house with so many curse-laden evils;  
now coming home he himself drains it to the dregs.

[25]

OR

**Essay**

Answer **one** essay question on your chosen paired texts.

You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

**EITHER**

**Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)**

**Euripides, *Medea***

- 12** ‘Resolute, not susceptible to persuasion, and convinced of their own rightness.’ Discuss this view of tragic heroes in relation to *Philoctetes* and *Medea*. [25]

OR

- 13** ‘The tragic hero acts in a terrifying vacuum.’ Discuss this view in relation to *Philoctetes* and *Medea*. [25]

OR

**Homer, *Iliad* 1**

**Homer, *Iliad* 16, 24**

- 14** Discuss the differences between gods and men in Homer. [25]

OR

- 15** Discuss the various ways in which Achilles, Patroclus and others display heroic behaviour. [25]

**[Section C total: 25]**

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