



CLASSICAL GREEK

9787/02

Paper 2 Prose Literature

May/June 2017

MARK SCHEME

Maximum Mark: 60

Published

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This document consists of **15** printed pages.

Question	Answer	Marks
	<p>Section A</p> <p>Principles of marking the translation</p> <p>(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</p> <p>(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</p> <p>(c) the number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty</p> <p>(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.</p> <p>Principles of marking the commentary questions</p> <p>(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</p> <p>(b) while answers need not necessarily be structured as an argument, they will be more than a checklist of points</p> <p>(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</p> <p>(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</p> <p>(e) when answering the commentary question, candidates are rewarded for the following:</p> <ul style="list-style-type: none"> • a sound and well-expressed understanding of the meaning or tone of the passage (depending on the question) • accurate observation and reference to the Greek either of meaning or of interesting use of language • sophisticated discussion of meaning or language (or both). 	

Indicative Content

Herodotus 2.112–35

Question	Answer	Marks
1	<p>Herodotus 2. 121 Translation</p> <p>Πρωτέος δὲ ἐκδέξασθαι τὴν βασιληίην Ῥαμψίνιτον ἔλεγον, [2] ὅς μνημόσυνα ἐλίπετο τὰ προπύλαια τὰ πρὸς ἐσπέρην τετραμμένα τοῦ Ἡφαιστείου, [2] ἀντίους δὲ τῶν προπυλαίων ἔστησε ἀνδριάντας δύο, ἐόντας τὸ μέγαθος πέντε καὶ εἴκοσι πήχεων, [3] τῶν Αἰγύπτιοι τὸν μὲν πρὸς βορέῳ ἐστεῶτα καλέουσι θέρος, τὸν δὲ πρὸς νότον χειμῶνα· [3] καὶ τὸν μὲν καλέουσι θέρος, τοῦτον μὲν προσκυνέουσι τε καὶ εὖ ποιέουσι, τὸν δὲ χειμῶνα καλεόμενον τὰ ἔμπαλιν τούτων ἔρδουσι. [4] πλοῦτον δὲ τούτῳ τῷ βασιλείῳ γενέσθαι ἀργύρου μέγαν, [2] τὸν οὐδένα τῶν ὑστερον ἐπιτραφέντων βασιλέων δύνασθαι ὑπερβαλέσθαι οὐδ' ἐγγὺς ἐλθεῖν. [4]</p> <p>Mark out of 20 and then divide by two.</p>	10

Question	Answer	Marks
2(a)	<p>EITHER</p> <p>Herodotus 2.114-5</p> <p>Lines 1–9 (ὁ Θῶνις πέμπει ... κοτε καὶ λέξει): how is the urgency and importance of the situation conveyed?</p> <p>This section picks up the story of Paris and Helen in Egypt soon after they have landed.</p> <p>Candidates might focus on vocabulary of speed and moral tone, as a message is rapidly conveyed to Proteus by Thonis and judgemental language is used in describing Paris.</p> <p>Candidates might also comment on the way that the need for the Egyptians to act rather than do nothing is stressed.</p> <p>Particularly strong answers might notice the use of ξεῖνος early on in the passage, and its repetition. Candidates might speculate as to how this is focalised and whether this has any significance, perhaps as an ironic comment on Paris or on the obligations of the Egyptians.</p> <p>Candidates could comment on the following details from the Greek text to reinforce their points:</p> <ul style="list-style-type: none"> • πέμπει τὴν ταχίστην • ξεῖνος • ἔργον δὲ ἀνόσιον • ξείνου γὰρ τοῦ ἑωυτοῦ ἔξαπατήσας • γυναῖκα ... ἄγων ... καὶ πολλὰ κάρτα χρήματα • τοῦτον ἑῶμεν ἀσινέα ἐκπλέειν ἢ ἀπελώμεθα τὰ ἔχων • ἀνόσια ἐξεργασμένος ξεῖνον τὸν ἑωυτοῦ • συλλαβόντες ἀπάγετε παρ' ἐμέ <p>Valid and relevant points not mentioned above should be rewarded.</p>	7

Question	Answer	Marks
2(b)	<p>Lines 10–31 (ἀκούσας δὲ ταῦτα ... ἄτε πολεμίους περιέψεσθαι): discuss the portrayal of Proteus and Alexandros in these lines.</p> <p>Candidates should comment on the portrayal of both Alexandros/Paris and Proteus in these lines.</p> <p>Candidates might comment on the passivity and evasiveness of Alexandros, as his attempt to deceive is contradicted by those with him.</p> <p>Clear points should be made about the emphasis on swift, decisive action and superior moral positioning in the character of Proteus.</p> <p>Particularly good answers might note Proteus' emphasis on not killing a stranger, and it being a peculiarly Greek perspective. They might also note interesting repetitions such as λογος used with different meanings.</p> <p>Candidates could comment on the following details from the Greek text to reinforce their points:</p> <ul style="list-style-type: none"> • συλλαμβάνει ... κατίσχει ... ἀνακομισθέντων δὲ πάντων • τίς εἶη καὶ ὀκόθεν πλέοι • πλανωμένου ... οὐ λέγοντος τὴν ἀληθείην ἤλεγχον ... τοῦ ἀδικήματος • περὶ πολλοῦ ἠγεύμην μηδένα ξείνων κτείνειν • ὦ κάκιστε ἀνδρῶν, ... ἔργον ἀνοσιώτατον • περὶ πολλοῦ ἠγῆμαι μὴ ξεινοκτονέειν • εἰ δὲ μή, ἄτε πολεμίους περιέψεσθαι”. <p>Valid and relevant points not mentioned above should be rewarded.</p>	18

Question	Answer	Marks
3(a)	<p>OR</p> <p>Herodotus 2. 134a–b, 135</p> <p>Lines 1–8 (πυραμίδα δὲ καὶ ... οὐ κατὰ τοῦτον): how does Herodotus show a critical approach to his material in these lines?</p> <p>Candidates should note aspects such as the precision of the measurements which Herodotus gives, his at least partial naming of sources (the Greeks) and the strong approach he takes to contradicting what he considers an inaccurate account, as well as his giving of at least some justification to his assertions (that the pyramid would have been too expensive).</p> <p>Candidates could comment on the following details from the Greek text to reinforce their points:</p> <ul style="list-style-type: none"> • μετεξέτεροί φασι Ἑλλήνων ... οὐκ ὀρθῶς λέγοντες • οὐδὲ ὦν οὐδὲ εἰδότες μοι φαίνονται λέγειν οὔτοι ἦτις ἦν ἡ Ῥοδῶπις • οὐ γὰρ ἂν οἱ πυραμίδα ... τοιαύτην • τάλαντων χιλιάδες ἀναρίθμητοι ὡς λόγῳ εἶπεῖν • οὐ κατὰ τοῦτον. <p>Valid and relevant points not mentioned above should be rewarded.</p>	7

Question	Answer	Marks
3(b)	<p>Lines 9–29 (Ῥοδῶπις δὲ ἐς ... νυν πέρι πέπαιμαι): comment on the portrayal of Rhodopis in these lines.</p> <p>Candidates' answers should comment on the association and attraction of great wealth to Rhodopis, which Herodotus nevertheless moderates by disallowing her the ability to finance a pyramid. The fact that she was apparently freed from slavery without incurring any obvious dependency towards her liberator should also be noted, as should her connection to one of the famed literary figures of the Greek world, herself known for love poetry. The uniqueness in type and positioning of her donation to the oracle at Delphi could also be noted. Her connection to Naucratis as a famed home of courtesans could be commented on.</p> <p>Particularly strong answers should note ways in which repetitions are used to reinforce Herodotus' points. They might also comment on Herodotus adding plausibility to his account by refusing Rhodopis the ability to finance a pyramid – as also with his use of argument by οἰσις in the calculation of her wealth. They might also suggest the connection with Sappho is made to indicate Rhodopis' wide-ranging talents in the art of seduction.</p> <p>Candidates could comment on the following details from the Greek text to reinforce their points:</p> <ul style="list-style-type: none"> • ἐλύθη χρημάτων μεγάλων ... μεγάλα ἐκτήσατο χρήματα • ἀδελφεοῦ δὲ Σαπφουῦς τῆς μουσοποιοῦ. • κάρτα ἐπαφρόδιτος γενομένη • οὐκ ὥς γε ἐς πυραμίδα τοιαύτην ἐξικέσθαι • μνημίον ἐωυτῆς ... ποίημα ποιησαμένη ... μὴ τυγχάνει ἄλλῳ ἐξευρημένον ... μνημόσυνον ἐωυτῆς. • ἀντίον δὲ αὐτοῦ τοῦ νηοῦ. • οὕτω δὴ τι κλεινὴ ... πάντες Ἕλληνες Ῥοδῶπιος τὸ οὖνομα ἐξέμαθον <p>Valid and relevant points not mentioned above should be rewarded.</p>	18

Plato, *Protagoras* 311a8–319a7, 320c8–328d2

Question	Answer	Marks
4	<p>Plato, <i>Protagoras</i> 323d–e Translation</p> <p>ὅσα γὰρ ἡγούονται ἀλλήλους κακὰ ἔχειν ἄνθρωποι φύσει ἢ τύχη, [2]</p> <p>οὐδείς θυμοῦται οὐδὲ νοθετεῖ οὐδὲ διδάσκει οὐδὲ κολάζει τοὺς ταῦτα ἔχοντας, ἵνα μὴ τοιοῦτοι ᾦσιν, ἀλλ' ἐλεοῦσιν: [4]</p> <p>οἷον τοὺς αἰσχροὺς ἢ σμικροὺς ἢ ἀσθενεῖς τίς οὕτως ἀνόητος ὥστε τι τούτων ἐπιχειρεῖν ποιεῖν; [3]</p> <p>ταῦτα μὲν γὰρ οἶμαι ἴσασιν ὅτι φύσει τε καὶ τύχη τοῖς ἀνθρώποις γίγνεται, τὰ καλὰ καὶ τὰναντία τούτοις: [3]</p> <p>ὅσα δὲ ἐξ ἐπιμελείας καὶ ἀσκήσεως καὶ διδαχῆς οἴονται γίνεσθαι ἀγαθὰ ἀνθρώποις, [3]</p> <p>ἐάν τις ταῦτα μὴ ἔχη, ἀλλὰ τὰναντία τούτων κακὰ [2]</p> <p>ἐπὶ τούτοις που οἶ τε θυμοὶ γίνονται καὶ αἱ κολάσεις καὶ αἱ νοθετήσεις. [3]</p> <p>Mark out of 20 and then divide by two.</p>	10

Question	Answer	Marks
5(a)	<p>EITHER</p> <p>Plato, <i>Protagoras</i> 313</p> <p>Lines 1–15 (καὶ ἐγὼ εἶπον ... μέλλεις στυτὸν ἐπιτρέπειν): how does Socrates emphasise the dangers of Hippocrates' proposed course of action?</p> <p>Candidates should note the analogy between physical and mental health and assess its validity. They could make mention of the repeated warnings of Socrates about the great care needed in dealing with anything that might affect one's health – the superiority of the mind to the body, the need to seek advice and 'thinking time' and the ignorance of Hippocrates towards what Protagoras and a sophist is.</p> <p>Candidates could comment on the following details from the Greek text to reinforce their points:</p> <ul style="list-style-type: none"> • οἴσθα εἰς οἶόν τινα κίνδυνον • εἰ ... σε ἔδει ... διακινδυνεύοντα • εἴτ' ἐπιτρέπτεον εἴτε οὐ • συμβουλήν ... σκοπούμενος ἡμέρας συχνάς • περὶ πλείονος τοῦ σώματος ἡγῆ, τὴν ψυχὴν, • πάντ' ἐστὶν τὰ σὰ • τῷ ἀφικομένῳ τούτῳ ξένῳ • οὐδένα λόγον οὐδὲ συμβουλήν • εἴτε χρῆ • διεγνωκῶς ὅτι πάντως συνεστέον Πρωταγόρῳ, • ὃν οὔτε γινώσκεις, ὡς φῆς, οὔτε διείλεξαι οὐδεπώποτε • φαίνῃ ἀγνοῶν <p>Valid and relevant points not mentioned above should be rewarded.</p>	13

Question	Answer	Marks
5(b)	<p>Lines 20–32 (μαθήμασιν δήπου, ἦν ... τε καὶ κινδυνεύης): assess the persuasive force of Socrates' analogy in these lines.</p> <p>Candidates should give a clear description of the merchant / dealer analogy; very good answers will include an appreciation of the potentially derogatory overtones of the Greek word κάπηλος. They might comment on how appropriate the comparison of physical and mental food is, and whether it is right or at least clearly argued by Socrates that physical food and 'teachings' are appropriate to be compared. Candidates should consider how persuasive the contention is that sellers don't know which of their wares are good or bad as they praise them all. They might also consider whether it is true that only specialists such as doctors or trainers have clear knowledge of which physical food is good or bad, and how valid Socrates' appeal to authority is in this context. Or indeed whether doctors and trainers are themselves logically interchangeable.</p> <p>Candidates could comment on the following details from the Greek text to reinforce their points:</p> <ul style="list-style-type: none"> • μαθήμασιν δήπου • οὔτε αὐτοὶ ἴσασις ὅτι χρηστὸν ἢ πονηρὸν • ἐπαινοῦσιν δὲ πάντα πωλοῦντες • ἐὰν μή τις τύχη γυμναστικὸς ἢ ἰατρὸς ὢν • μὴ περὶ τοῖς φιλτάτοις κυβεύης τε καὶ κινδυνεύης. <p>Valid and relevant points not mentioned above should be rewarded.</p>	12

Question	Answer	Marks
6(a)	<p>OR</p> <p>Plato, <i>Protagoras</i> 327a–c, 327e–328c</p> <p>Lines 1–16 (τῆς ἀρετῆς, εἰ ... μηδὲν ἀυλήσεως ἐπαΐοντας): explain Protagoras’ argument in these lines and assess its strength.</p> <p>Candidates should outline Protagoras’ description of a hypothetical society where all citizens had to become ‘professional’ aulos-players to form the state. He goes on to suggest that all would therefore practise aulos playing and receive advice on it both publicly and privately from each other in the same way that they do on justice and virtue. Candidates should assess to what extent this is a valid comparison. Protagoras goes on to assert that sons of good aulos-players would not necessarily be better players than those of others – i.e. that whatever ‘genetic’ inheritance they had, the individual most inclined to practise would advance to success, and vice versa. Notwithstanding the role of modern genetics in assessing the strength of that assertion, candidates could also consider whether the ‘environmental’ factors (such as listening to better aulos-playing, being encouraged more sincerely/ successfully by their parent to practise aulos playing themselves etc.) of being in a more successful aulos playing parent’s household would have no impact on the young players – and whether Protagoras’ generalisations are sufficient to deal with that point. Overall, candidates should assess to what extent the equation of the skill of aulos playing with knowledge of virtue is a strong comparison.</p> <p>Candidates could comment on the following details from the Greek text to reinforce their points:</p> <ul style="list-style-type: none"> • πάντες ἀυλῆται ἤμεν ὁποῖός τις ἐδύνατο ἕκαστος • ἰδίᾳ καὶ δημοσίᾳ πᾶς πάντα καὶ ἐδίδασκε καὶ ἐπέπληττε • τῶν ἀγαθῶν ἀυλῆτῶν ἀγαθοὺς ἀυλῆτὰς τοὺς υἱεῖς γίγνεσθαι • ὅτου ἔτυχεν ὁ υἱὸς εὐφυέστατος γενόμενος εἰς ἀυλῆσιν <p>Valid and relevant points not mentioned above should be rewarded.</p>	11

Question	Answer	Marks
6(b)	<p>Lines 17–32 (νῦν δὲ τρυφᾶς ... μαθήματα, τοσοῦτον κατατέθηκε): what does Protagoras say here about teaching, and how does he relate it to himself?</p> <p>Candidates should comment on as many of the various points made here about teaching as possible and explain how they relate to a self-defence of Protagoras' career. Protagoras asserts that virtue is taught by all and compares it first to the teaching of Greek, then to the learning of a craft from a craftsman father. Candidates should assess the validity of this comparison. Candidates might consider the analogy of modern schools, and what implications Protagoras' arguments have for the status of English teachers in England, for example. Very good answers will consider whether the universality of knowledge of virtue (in Protagoras' view) undermines his further claim simply to 'know a little more' than other men about virtue. Finally Protagoras asserts that he offers 'value for money' and that none of his students pay more than they wish to or think appropriate. This is obviously an attempt to justify his own life and career.</p> <p>Candidates could comment on the following details from the Greek text to reinforce their points:</p> <ul style="list-style-type: none"> • πάντες διδάσκαλοί εἰσιν ἀρετῆς καθ' ὅσον δύνανται ἕκαστος, καὶ οὐδεὶς σοὶ φαίνεται • τίς διδάσκαλος τοῦ ἑλληνίζειν • τις ὅστις διαφέρει ἡμῶν προβιβάσαι εἰς ἀρετὴν, ἀγαπητόν • ὧν δὴ ἐγὼ οἶμαι εἷς εἶναι • ὥστε καὶ αὐτῷ δοκεῖν τῷ μαθόντι. <p>Valid and relevant points not mentioned above should be rewarded.</p>	14

Question	Answer		Marks	
Section B				
<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. Marks are awarded in the following ratio:</p> <p>AO1: 10 marks AO3: 15 marks</p>				
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 text.	9–10	Close analysis of the 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 the text/wider context.	1–2	Very limited attempt at analysis of the 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

Indicative Content

Question	Answer	Marks
7	<p>EITHER</p> <p>What is distinctive about Herodotus' narrative technique and historical method in this passage and in the rest of Book 2 that you have read?</p> <p>For AO1, candidates should mention much of the important major 'historical' episodes of the set text: Menelaus in Egypt, the treasure of Rhampsinitus, Cheops, Chephren and the pyramids and the life stories of Mykerinos and Rhodopis. They should also refer to the passage and both the attention to detail in Herodotus' description of the pyramid builders' provisions and payment, and the idiosyncratic focus on Cheop's treatment of his daughter and her response. With each they will need to assess to what extent the communication of fact and analysis is Herodotus' primary concern or whether other narrative factors are in play. It will not be necessary for a good answer to consider all of the episodes in the set text in detail.</p> <p>For AO3, candidates should define what they understand by 'narrative and historical method' and what is distinctive about Herodotus' approach to it. They might consider Herodotus' insistence on questioning both predecessors' (Homer) and some sources' (usually other Greeks) accounts of events. They might consider his reliance on guides / interpreters in his Egyptian account, and his attention to architectural detail shown in the passage. They may also consider his atypical approach to making women such as Helen, several pharaohs' daughters and Rhodopis prominent in his account. Candidates should gain credit for any plausible analysis supported by reference to the Greek text.</p>	25

Question	Answer	Marks
8	<p>OR</p> <p>Discuss Herodotus' approach to power as a theme.</p> <p>For AO1, candidates should outline the various power structures depicted in the set text, such as the foreign Greeks and the Egyptians who receive them, the relationship between Rhampsinitus and the builder's family, the relationship between several pharaohs and their daughters and the career of Rhodopis in Egypt, as well as perhaps the more general interaction between pharaoh and subject people.</p> <p>For AO3, good answers might deal both with who ostensibly wields power in these relationships: pharaoh or people/daughters, gods or pharaohs, prostitute or clients, and the ways in which the 'inferior' party is shown to invert or undermine these relationships: through technical skill (the builder), bravado and cunning (his son), permanent physical memorial (Cheop's daughter, Rhodopis), changing the natural order (Mykerinos) or sex (Rhampsinitus' daughter, Rhodopis). Candidates should gain credit for any plausible analysis supported by reference to the Greek text.</p>	25

Question	Answer	Marks
9	<p>OR</p> <p>‘Just one story after another.’ Discuss this view of Herodotus’ <i>History</i>.</p> <p>For AO1, candidates should outline the structure and order of events in the set text – Greeks in Egypt, Rhampsinitus, pyramids, Mykerinos, Rhodopis.</p> <p>For AO3, candidates should consider whether there is any organisation, thematic or chronological, to the set text, such as the focus on pharaohs, ‘good’ and ‘bad’, the emphasis on subversion of one kind or another, the focus on women, the questioning of other sources and predecessors.</p> <p>Candidates are likely to have widely differing views on the extent to which Herodotus shows any plan for his structure in the set text. They should gain credit for any plausible analysis supported by reference to the Greek text.</p>	25

Question	Answer	Marks
10	<p>EITHER</p> <p>Summarise the passage and Protagoras’ argument. How successfully does he go on to answer this question in the rest of the dialogue?</p> <p>For AO1, candidates should state and summarise Protagoras’ main premises and conclusion in this section – that the use of ‘punishment’ in public and private contexts is an appropriate example to explain whether virtue is teachable; that people use punishment as an educational measure, not vengeance, at least in implied civilised contexts (and Athens is suggested to be the most civilised context imaginable); therefore punishment is used to teach and virtue is unconsciously considered teachable by anyone using punishment. Reference should also be made to other arguments of Protagoras throughout the text, such as the fable of Prometheus and Epimetheus, the ‘compensation’ principle distribution of qualities, the assertion that the virtuous do train their children through lessons in discipline and poetry, music and politics, and the closing thought that everybody is a teacher of virtue.</p> <p>For AO3 candidates should consider to what extent Protagoras even answers or addresses Socrates’ question as to the teachability of virtue, and to what extent successfully. They should consider the punishment argument in the passage and to what extent it is an appropriate one. They might consider how effective a metaphor the fable is, or whether it is simply obfuscation, along with the compensation principle.</p> <p>They might also consider to what extent Protagoras deals with the special situation of the children of virtuous people.</p> <p>Candidates are likely to come to very different conclusions as to the meaning of ‘successfully’ in this context. They should gain credit for any plausible arguments supported by reference to the Greek text.</p>	25

Question	Answer	Marks
11	<p>OR</p> <p>'More than a match for Socrates'. Discuss this view of the characterisation of Protagoras in Plato's <i>Protagoras</i>.</p> <p>For AO1, candidates should consider both the limited sections of the set text where Socrates and Protagoras interact directly, and those sections where they interact indirectly, e.g. through the opposition of Socrates' dialectical delivery to Protagoras' monologue. Key sections to consider might be Socrates' warnings about trusting Protagoras, his direct challenge to Protagoras to define his terms, Protagoras' response in various forms, and Protagoras' final ridicule of Socrates' interrogatory approach.</p> <p>For AO3, candidates should consider whether in any way Protagoras is more sympathetically portrayed than Socrates or not. Arguments might include – Socrates' seemingly easy dismantling of Protagoras' 'celebrity' aura; Protagoras' favourable depiction surrounded by other sophists; Socrates' bold challenge to Protagoras; Protagoras' skill in weaving myth and teaching together in a spontaneous response to Socrates; and Protagoras' final flourish in dismissing Socrates.</p> <p>Candidates are likely to come to widely differing conclusions as to what is meant by 'more than a match'. They should gain credit for any plausible points, supported by reference to the text.</p>	25

Question	Answer	Marks
12	<p>OR</p> <p>'A literary masterpiece'. Discuss this view of Plato's <i>Protagoras</i>.</p> <p>For AO1, candidates should consider both the overall narrative construction of the dialogue within the set text and the individual set pieces, e.g. Socrates' calming of Hippocrates' initial enthusiasm and his warnings, Protagoras as celebrity, surrounded and lauded by other sophists, Socrates' direct challenge to Protagoras, Protagoras fable, monologue and final flourish etc.</p> <p>For AO3, candidates could consider a number of ways in which Plato's dialogue is impressive/remarkable – quality of Socrates'/Protagoras' arguments, relevance of points to questions asked, rhetorical skill and flourish, ability to shape a coherent and engaging reply, ability to offer positive points as well as critical ones, ability to refute opponents' points etc. Candidates should gain credit for any plausible arguments, supported by reference to the text.</p>	25