



MARKSCHEME

May 2012

CLASSICAL GREEK

Higher Level

Paper 2

7 pages

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Epic

1. (a) Any **two** of: Andromakhe [**1 mark**]; Hector's wife [**1 mark**]; depicted here as a slave [**1 mark**].
- (b) Any **three** of: Hector stretched out his arms for his son [**1 mark**]; the baby is frightened (ἀτυχθείς) by his father's helmet [**1 mark**]; his reactions are noted carefully: ταρβήσας, νοήσας, [**1 mark**] each; his loving (φίλος) [**1 mark**]; father smiles (ἐγέλασσε) [**1 mark**]; father and mother together [**1 mark**]; Hector kissed (κύσε) [**1 mark**]; then hugged (πῆλέ) [**1 mark**] his son.
- (c) Any **two** of: Hector prays for the boy to become a warrior, like himself [**1 mark**]; full of might (βίην) and bravery (ἀγαθόν) [**1 mark**] each; and a ruler over Troy [**1 mark**]; even better than his father [**1 mark**].
- (d) Marks should be given if examples are accompanied by appropriate commentary, *e.g.* use of epic/Homeric formulae and stock epithets: Τρώων ἵπποδάμων, ὥς ποτέ τις ἐρέει, δούλιον ἦμαρ, φαίδιμος Ἔκτωρ, [**1 mark**] each; epic words: ἵππιοχαίτην, κόρυθος, παμφανόωσαν, ἀριπρεπέα, Ἴφι ἀνάσσειν [**1 mark**] each; details pertaining to metrics, *e.g.* 1.477 = spondaic end, bucolic diaeresis present in many lines, 461, 462, 463, 466, 469, 471, 473, 478, 479 [**1 mark**] each. Ideally the candidate should give at least one example of each category.

[10 marks]

2. (a) Judge only for length of syllables. [**1 mark**] for each error-free line.
- (b) Any **two** of: Hector is critic of his brother's approach to the events [**1 mark**]; as he calls him δαμόνιε; also see Paris, self-criticism in lines 518–519 [**1 mark**]; however, Hector also admits: “you are brave”: ἄλκιμός ἐσσι [**1 mark**].
- (c) Paris is described in lines 503–522. The marking should take into account at least four main points supported by appropriate quotations, *e.g.* Homer insists on Paris's beautiful armour, (κλυτὰ τεύχεα ποικίλα χαλκῶ) [**2 marks**]; and his swift feet (ποσὶ κραιπνοῖσι) [**2 marks**]. Then there is the Homeric simile comparing Paris to a horse happily running through the plain (σεύατ' ἀνὰ ἄστῃ) [**2 marks**]; well-fed (ἀκοστήσας) [**1 mark**]; breaking his cord (δεσμὸν ἀπορρήξας) [**2 marks**]; and also having relied on his beauty (ἀγλαΐῃφι πεποιθώς) [**2 marks**]. All these details suggest a somehow loose connection with the grim reality of the war raging around him, and selfishness, therefore lack of maturity [**1 mark**].

[12 marks]

Historiography

3. (a) The Peloponnesian war [*1 mark*]; which started in 431 [*1 mark*].
- (b) Award [*3 marks*] for a correct answer or with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded [*2 marks*]. Answers with two major errors (or four minor errors) award [*1 mark*]; otherwise, no mark.
- (c) Any **two** of: The plague (ἡ νόσος) is said to have broken out around Lemnos and other places [*1 mark*]; nowhere remembered to that extent [*1 mark*]; other answers on their merits.
- (d) Any **three** of: balance through the anaphora of οὔτε ... οὔτε [*1 mark*]; tricolon of sacred places: ἱεροῖς, μαντείοις, τοῖς τοιούτοις [*1 mark*]; and subsequently contrast between both approaches: medicine and religion (ἰατροὶ vs the tricolon) [*1 mark*]; but with similar effect [*1 mark*]; spreading of the disease in crescendo: series of places: ἐξ Αἰθιοπίας, Αἰγύπτου, ἐς Αἴγυπτον καὶ Λιβύην, ἐς τὴν βασιλέως γῆν (tetracolon) [*1 mark*]; Thucydides introduces a rumour for a more vivid description of the Athenians' feelings [*1 mark*]; the plague conquering over Athens: τὴν Ἀθηναίων πόλιν ..., καὶ τὸ πρῶτον ἐν τῷ Πειραιεῖ ..., ὕστερον δὲ καὶ ἐς τὴν ἄνω πόλιν ... [*1 mark*]; with the balance τὸ πρῶτον ... ὕστερον δὲ [*1 mark*].

[*10 marks*]

4. (a) No other disease happened [*1 mark*]; if, however, it did, it ended in the plague [*1 mark*].
- (b) Any **two** of: many died, some in neglect, others receiving all care [*1 mark*]; no specific remedy was found [*1 mark*]; either strong or weak died altogether [*1 mark*] *etc.*
- (c) Contrast οἱ μὲν ἀμελεία, οἱ δὲ καὶ πάνυ θεραπευόμενοι [*2 marks*]: one for explanation, other for quotation); asymmetry τὸ τῷ ξυνενεγκὸν ἄλλον τοῦτο ἔβλαπτεν [*2 marks*]; reversing the normal order: ἰσχύος πέρι ἢ ἀσθενείας [*2 marks*]; repetition of idea: καὶ πάνυ θεραπευόμενοι, καὶ τὰ πάση διαίτη θεραπευόμενα [*2 marks*]; with adverbial καὶ [*1 mark*]; and polyptoton θεραπευόμενοι, θεραπευόμενα [*1 mark*]; insistence on the most serious effect through use of superlative δεινότατον plus partitive genitive παντὸς [*2 marks*]; vivid comparison ὥσπερ τὰ πρόβατα [*2 marks*]; use of intensive imperfect ἔθνησκον [*2 marks*]; through minute description of the psychological aspects of the plague plus appropriate quote, *e.g.* μὴ 'θέλοιεν δεδιότες ἀλλήλοις προσιέναι [*2 marks*]; the passive construction with agent which personifies the disease: ὑπὸ τοῦ πολλοῦ κακοῦ νικώμενοι [*2 marks*]; other answers on their merits.

[*12 marks*]

Tragedy

5. (a) Rapid exchange of words (stichomythia) at the beginning [**1 mark**]; εἶπω and εἰρήσεται at the opposite extremes of their respective lines [**1 mark**]; the importance of λεληθέναι, as a key word: you have been deluded ... stressed by its position [**1 mark**]; the contrast between Oedipus suggesting that Teiresias rejoices at saying lies (γεγηθώς) and Teiresias being persuaded that truth is strong in itself (ἔστι τῆς ἀληθείας σθένος) [**1 mark**].
- (b) Award [**3 marks**] for a correct answer or with no more than one minor error (tense, number, etc.). Answers with two or three minor errors or one major error should be awarded [**2 marks**]. Answers with two major errors (or four minor errors) award [**1 mark**]; otherwise, no mark.
- (c) Any **two** of: Oedipus hurls insults at Teiresias, based on his being blind [**1 mark**]; actually Oedipus does not see the reality [**1 mark**]; he will end up being blind, as Teiresias prophesies [**1 mark**].
- (d) Creon is Jocasta's brother; Oedipus suspects him to have plotted with Teiresias [**1 mark**]; to become King [**1 mark**].

[**10 marks**]

6. (a) Teiresias reveals the hidden truth about Oedipus [**1 mark**], as he is a prophet/seer [**1 mark**].
- (b) Judge only for length of syllables. [**1 mark**] for each error-free line.
- (c) Teiresias is a fearless and committed defender of the truth: starting the first line of this extract with an aorist participle, εἰπὼν = “after I said” [**1 mark**], οὐ τὸ σὸν δείσας πρόσωπον [**1 mark**]; repetition of οὐ [**1 mark**]; the opposition μέτοικος, vs ἐγγενής [**1 mark**]; the statement φανήσεται Θεβαῖος, which forms the first half of the line [**1 mark**]; further emphasized through caesura [**1 mark**]; oxymoron ἠσθήσεται τῇ ξυμφορᾷ [**1 mark**]; series of contrasts describing present versus future: τυφλὸς vs ἐκ δεδοκόςτος [**1 mark**]; πτωχὸς ἀντὶ πλουσίου [**1 mark**]; vivid image in σκῆπτρῳ προδεικνύς γαῖαν [**1 mark**]; then three (= tricolon [**1 mark**]) monstrous situations: brother and father [**1 mark**]; son and husband [**1 mark**]; and τοῦ πατρὸς ὁμόσπορος τε καὶ φονεὺς [**1 mark**]. In the end of his argument, καὶ ταῦτ' ἴων ... μηδὲν φρονεῖν Teiresias challenges boldly Oedipus to say that he has no gift of prophecy [**1 mark**].

[**12 marks**]

Comedy

7. (a) Aeschylus’s tendency to tautology [*1 mark*]; synonyms in particular [*1 mark*].
- (b) Whenever two synonyms are used next to each other, Aeschylus’s aim is to render his ideas with very precise nuances [*1 mark*]; rather than create repetitiveness [*1 mark*]; as claimed by Euripides [*1 mark*].
- (c) The role of a referee in the competition between the two playwrights [*1 mark*]; with fairness and great humour [*1 mark*].
- (d) Verbal humour: insults (κατεστωμυλμένε, μόχθηρε) [*1 mark*]; out of register comparison (tragic line versus everyday language) [*1 mark*]; the dumb character: Dionysus says “well done!” to Euripides, then immediately acknowledges he does not actually understand the point he just praised [*1 mark*].

[*10 marks*]

8. (a) Judge only for length of syllables. [*1 mark*] for each error-free line.
- (b) Any **two** of: reference is made to Aeschylus’s play “The Libation-bearers” [*1 mark*]; its first three lines quoted here [*1 mark*]; spoken by Orestes on his return to Argos [*1 mark*].
- (c) Up to [*8 marks*]: [*2 marks*] each to be awarded if accompanied by appropriate quotation: Euripides criticizes Aeschylus for composing prologues which reveal very little information on previous events [*2 marks*]; the tension between the two playwrights is effectively conveyed through Aristophanes’s use of broken lines (1130, 1134, 1136, 1137) [*2 marks*]; exaggerated talk (πλεῖν ἢ δώδεκα, ἡμάρτηκεν οὐράνιον γ’ ὅσον) [*2 marks*]; Dionysus’s disciplinary tone (lines 1132–1133) [*2 marks*]; Aeschylus’s tone of irritation (line 1134 and 1136) [*2 marks*].

[*12 marks*]

Philosophy

9. (a) Award **[3 marks]** for a correct answer or with no more than one minor error (tense, number, *etc.*). Answers with two or three minor errors or one major error should be awarded **[2 marks]**. Answers with two major errors (or four minor errors) award **[1 mark]**; otherwise, no mark.
- (b) Award **[2 marks]** for answers which should look into taking advice from professional/experienced people before attempting something; **or** amount of freedom nowadays is such that one should not listen to any advice but use their own common sense.
- (c) Any **two** of: series of three short, precise questions – tricolon **[1 mark]**; followed by similar manner of answer **[1 mark]**; both question and answer are partially elliptic of verb **[1 mark]**.
- (d) Up to **[3 marks]**, when accompanied by appropriate quotation, of the following: colloquial approach, with exclamations (φέρε, εἶεν) **[1 mark]**; short elliptic answers from Crito plus example **[1 mark]**; Socrates is summarizing an argument *via* tetracolon of verbal adjectives: *πρακτέον καὶ γυμναστέον καὶ ἐδεστέον γε καὶ ποτέον* **[1 mark]**; use of opposite situations to create contrasting scenarios: *φοβεῖσθαι χρὴ τοὺς ψόγους καὶ ἀσπάζεσθαι τοὺς ἐπαίνους* **[1 mark]**; series (tricolon) of opposite pairs of concepts, to illustrate one's point: *περὶ τῶν δικαίων καὶ ἀδίκων καὶ αἰσχροῶν καὶ καλῶν καὶ ἀγαθῶν καὶ κακῶν* **[1 mark]**; synonyms and repetitions of words to reinforce a concept: *ἔπεσθαι καὶ φοβεῖσθαι, αἰσχύνεσθαι καὶ φοβεῖσθαι, διαφθεροῦμεν καὶ λωβησόμεθα* **[1 mark]**.

[10 marks]

10. (a) The *prosopopoeia* of the Athenian Laws **[1 mark]**; they deliver a speech to persuade Socrates to accept the sentence of the jury, even if a judicial error **or** similar **[1 mark]**.
- (b) The citizen is bound to obey the law **[1 mark]**; otherwise they can leave the country or use the democratic system to persuade the Assembly of the necessity of changing a particular law **[1 mark]**.
- (c) Up to **[8 marks]**, when accompanied by appropriate quotation, of the following: the laws state first their plea, “you are wrong”: *οὐ δίκαια ἡμᾶς ἐπιχειρεῖς δοῦν* **[2 marks]**; fictitious character of the speech, expressed through *φαῖεν ἂν* **[2 marks]**; tetracolon of benefits of citizenship: *γεννήσαντες, ἐκθρέψαντες, παιδεύσαντες, μεταδόντες* **[2 marks]**; insistence of using one's discernment when coming to age and involved in public affairs: *ἐπειδὴν δοκιμασθῆ καὶ ἴδη τὰ ἐν τῇ πόλει πράγματα* **[2 marks]**; insistence on someone's freedom through repetition of *βούληται* **[2 marks]**; *anacolouthon* as a mark of oral style: *ὅς δ' ἂν ὑμῶν παραμείνη ... ἤδη φαμὲν τοῦτον* **[2 marks]**; other points on their merits.

[12 marks]