



# **MARKSCHEME**

**May 2011**

**CLASSICAL GREEK**

**Higher Level**

**Paper 2**

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## Epic

1. (a) Any points from the following, up to **[2 marks]**: Hector hints at the importance of a hero's public image: "ashamed of the Trojans, and the Trojans' wives", if he would "turn aside from war" **[1 mark]**; a warrior's spirit does not avoid dangers **[1 mark]**; he has learnt to be valiant/brave **[1 mark]**; to fight among the first ranks **[1 mark]**; to win glory for his father and for himself **[1 mark]**.
- (b) **[3 marks]** for a correct answer or an answer 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) Judge only for length of syllables. **[1 mark]** for each error-free line.
- (d) Valiant/brave warrior; patriot; loving husband/family man or similar plus appropriate quotations.

**[10 marks]**

2. (a) Award **[2 marks]** for any aspect up to 4 aspects: Andromache's speech to her husband: full of pathos; characterization of Hector: choice of words; the concept of μένος; as a mother and wife, she understands that it is the source of destruction for them; prophesying Hector's death and her own capture into slavery; powerful parallel: Hector, who is now her only family, will die at the hands of the same foe as her family did; formulaic epithets: (παῖδά) νηπίαχον, (ἔμ') ἄμμορον, πότνια (μήτηρ), δῖος (Ἀχιλλεύς), (Θήβην) ὑψίπυλον; formulaic lines/expressions: οὐδέ μιν ἐξενάριξε, σεβάσσατο γὰρ τό γε θυμῷ; epic vocabulary/concepts: μένος, Ἀχαιοὶ, θαλπωρῇ, χθόνα, poetic for "earth", πότμον ἐπίσπης, πέρσεν, εὖ ναιετάουσιν, μεγάροισιν, ἥματι; grammar: various dialectal forms: δύμεναι, ἄμὸν, ἔντεσι δαιδαλέοισιν, variation of endings for D. pl.; variation of preverbs, *metri gratia*: κατακτανέουσιν, ἀπέκτανε; use of proper names to add colour; use of divine element/miraculous: nymphs plus epithet plus formula: νύμφαι ὀρεστιάδες κοῦραι Διὸς αἰγιόχοιο.
- (b) Nymphs, daughters of Zeus; minor divinities; inhabitants of mountains; often intervene to carry out the Fate's will or Zeus' orders.
- (c) Homeric forms: ἔσαν; various endings: εἰλιπόδεσσι, ὄϊεσσι, but μεγάροισιν; epic vocabulary: μεγάροισιν, κατέπεφνε, ἥματι; formulaic epithets: ποδάρκης δῖος Ἀχιλλεύς, βουσὶν εἰλιπόδεσσι, ἀργεννῆς ὄϊεσσι.

**[12 marks]**

## Historiography

3. (a) The sons and brothers of those who died in battle for Athens.
- (b) Comparison between envy for the glorious living and undisputed fame for the brave dead; the emphasis on the difficulty to surpass the dead in their valour: μέγαν τὸν ἀγῶνα, ἀλλ' ὀλίγω χεῖρους κριθεῖτε; posthumous praise is unanimous.
- (c) Not to show weakness; to avoid both praise and blame; to live in anonymous modesty plus appropriate quotations.
- (d) **[3 marks]** for a correct answer or an answer 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.

**[10 marks]**

4. (a) “Praise” or “renown which never grows old” received by those who lost their lives in the common civic enterprise.
- (b) Award up to **[2 marks]**: illustrious deeds are immortal **[1 mark]**; they are part of the universal patrimony **[1 mark]**; all generations and peoples admire them **[1 mark]**.
- (c) use of *sententiae*: ἀνδρῶν ἐπιφανῶν πᾶσα γῆ τάφος **[1 mark]**; happiness is freedom and freedom is valour **[1 mark]**; exhortation: μὴ περιορᾷσθε **[1 mark]**; use of superlatives: ἐπισημότατον, μάλιστα μεγάλα **[1 mark]**; use of comparatives: δικαιότερον, ἀλγεινότερα **[1 mark]**; emphasis by double negative: τῇ μὴ προσηκούσῃ ἄγραφος μνήμη **[1 mark]**; balance of phrases **[1 mark]**; use of equal *kola*, figures of sound, symmetrical arrangements *etc.* **[1 mark]**.

**[12 marks]**

## Tragedy

5. (a) He was summoned by Oedipus, at Creon's suggestion, to interpret Apollo's oracle given to Creon.
- (b) "I shall not stand enrolled under Creon for my patron"; "you charge me with being the tool of Creon's treason" (Jebb); the foreigners residing in Athens needed someone to represent them; Teiresias means he can stand for himself.
- (c) ἄρ' οἶσθ' ἀφ' ὧν εἶ; Oedipus does not know the truth about his parents; ἄρα = in emphatic position **[1 mark]**; καὶ λέληθας ἐχθρὸς ὦντοῖς σοῖσιν αὐτοῦ νέρθε καπὶ γῆς ἄνω; Oedipus has committed murder and incest, *i.e.* behaved as an enemy to his kin **[1 mark]**; καί σ' ἀμφιπλήξ μητρὸς τε καὶ τοῦ σοῦ πατρὸς ἐλᾷ ποτ' ἐκ γῆς τῆσδε δεινόπους ἄρά; there is a double curse upon him **[1 mark]**; βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον; although Oedipus can presently see, he does not perceive the reality; later on he will lose this faculty **[1 mark]**.
- (d) Κιθαιρῶν; the mountain where baby Oedipus was exposed; τὸν ὑμέναιον; Oedipus' marriage to Jocaste; τοῖς σοῖς τέκνοις; their cursed children.

**[10 marks]**

6. (a) "Since this land now calls you saviour", as Oedipus had saved Thebes from the riddle of the Sphinx.
- (b) Judge only for length of syllables. **[1 mark]** for each error-free line.
- (c) Award **[1 mark]** for any stylistic device and **[1 mark]** for its quotation. Any four valid points, *e.g.* use of imagery suggesting strong religious beliefs: ὄρνιθι αἰσίων; the King is the representative of his people, so Oedipus is made unique and supreme among mortals: βροτῶν ἄριστ'; anaphora used at the beginning of line 11.46, and 47; use of a *sententia* in lines 11.56–57; use of poetic words (some of them shared with Homer): βροτῶν, κλήζει, μεμνώμεθα; pathos *etc.*

**[12 marks]**

## Comedy

7. (a) Herakles' journey to the Underworld to fetch Cerberus.
- (b) Charon, the ferryman taking people across Styx for two obols.
- (c) In war time Athens two obols was: daily allowance for jurors; or daily pay for soldier/sailor; or the price of a ticket for the theatre; Charon used to charge only one obol, but prices go up in war time.
- (d) Aristophanes' penchant for social satire: people who have wronged their guests [*1 mark*]; physically abusing one's parents; 1 and 2 are examples of impiety, with no punishment in court but with requital after one's death [*1 mark*]; perjury, punished both in court and after one's death by Erinyes [*1 mark*].

[10 marks]

8. (a) That Euripides' prologues are lacking in poetic style and using common language: ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν; examples are given: κωδάριον, ληκύθιον, θύλακον.
- (b) Comic contrast between tragic lines *versus* comic end; repetition; increases the discrepancy between tragic and comic; obscene allusion in ληκύθιον.
- (c) Tries to be an objective judge by requesting further examples in support of Aeschylus' claim; self-irony: οἵμοι πεπλήγμεθ' αὖθις, line 1214, which means that he does not take himself too seriously; tactful: asks Euripides to admit defeat rather than him declaring Aeschylus the winner; witty: the sailing metaphor, the ληκύθιον pun plus appropriate quotations.

[12 marks]

## Philosophy

9. (a) The sacred ship is now back from Delos, which means Socrates will soon die; Crito has already arranged Socrates' escape from prison bribing the guard.
- (b) **[3 marks]** for a correct answer or an answer 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) The sacred ship has returned from Delos; on the next day will enter the harbour of Piraeus, and that will be the day when Socrates will die.
- (d) initial contrast to set the tone: ἄρτι *versus* πάλαι; πάλαι explains Crito's τοσαύτη τε ἀγρυπνία καὶ λύπη **[1 mark]**; Crito insists on the fact that Socrates continues to be calm as he has been throughout his life: πολλάκις μὲν δὴ σε καὶ πρότερον ἐν παντὶ τῷ βίῳ ἡὐδαιμόνισα τοῦ τρόπου, πολὺ δὲ μάλιστα ἐν τῇ νῦν παρεστῶσι συμφορᾷ; note the polyptoton πολλάκις, πολὺ **[1 mark]**; Crito's double use of a euphemism: συμφορᾷ, συμφοραῖς, whereas Socrates is unambiguous: τελευτᾶν **[1 mark]**; repetition of χαλεπήν **[1 mark]**; contrast σοί *versus* ἐμοὶ καὶ τοῖς σοῖς ἐπιτηδεύουσιν **[1 mark]**; polyptoton βαρεῖαν, βαρύντατ' **[1 mark]**.

**[10 marks]**

10. (a) Content: we should not commit any wrong or inflict an injury under any circumstances, not even to take revenge; also, we should be committed to apply that in our own lives, otherwise, we act in an immature way ("as children"); if wrongdoing means evil and disgrace to the wrongdoer, then we should stick to this, and not do it under any circumstances. Style: strong negative; rhetorical questions, contrast grownups *versus* children; hyperbole; use of polarized concepts: good *versus* bad plus appropriate quotations.
- (b) οἱ πολλοὶ refers to the majority, common people, who consider it right to take revenge, whereas Socrates insists on describing it as morally wrong. He states that it is one's choice to act as οἱ πολλοὶ do, as it is to accept to do only what is right. Any other point on its merits.
- (c) **[2 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 **[1 mark]**; otherwise, no mark.

**[12 marks]**