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# **Classical Greek**

## **Higher level and standard level**

**Specimen paper 1s and 2s**

**For first examinations in 2010**

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**CLASSICAL GREEK  
HIGHER LEVEL  
PAPER 1**

SPECIMEN PAPER

1 hour 30 minutes

Candidate session number

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**INSTRUCTIONS TO CANDIDATES**

- Write your session number in the boxes above.
- Do not open this examination paper until instructed to do so.
- Answer the question in the space provided.
- The use of dictionaries is permitted for this paper.

Translate into English the section of the following passage indicated between the asterisks. A translation of the rest of the passage appears on the facing page.

1. The Athenians were afraid that Paphlagonians were likely to kidnap some of their soldiers, so they invited their envoys to a banquet at which they hoped they could negotiate a peace agreement. At the banquet some Thracians provided entertainment by performing very elaborate dancing. [35 marks]

ἐπεὶ δὲ σπονδαί τε ἐγένοντο καὶ ἐπαιάνισαν,  
 ἀνέστησαν πρῶτον μὲν Θραῖκες καὶ πρὸς αὐλὸν  
 ὠρχήσαντο σὺν τοῖς ὅπλοις καὶ ἤλλοντο ὑψηλά τε καὶ  
 5 κούφως καὶ ταῖς μαχαίραις ἐχρῶντο· τέλος δὲ ὁ ἕτερος  
 τὸν ἕτερον παίει, ὡς πᾶσιν ἐδόκει.

\*ὁ δ' ἔπεσε τεχνικῶς πῶς. καὶ ἀνέκραγον οἱ  
 Παφλαγόνες. καὶ ὁ μὲν σκυλεύσας τὰ ὅπλα τοῦ ἑτέρου  
 ἐξήει ἄδων τὸν Σιτάλκαν· ἄλλοι δὲ τῶν Θρακῶν τὸν  
 ἕτερον ἐξέφερον ὡς τεθνηκότα· ἦν δὲ οὐδὲν πεπονθώς.  
 10 μετὰ τοῦτο Αἰνιᾶνες καὶ Μάγνητες ἀνέστησαν, οἱ  
 ὠρχοῦντο τὴν καρπαίαν καλουμένην ἐν τοῖς ὅπλοις. ὁ δὲ  
 τρόπος τῆς ὠρχήσεως ἦν, ὁ μὲν παραθέμενος τὰ ὅπλα  
 σπεύρει καὶ ζευγηλατεῖ, πυκνὰ δὲ στρεφόμενος ὡς  
 φοβούμενος, ληστής δὲ προσέρχεται· ὁ δ' ἐπειδὴν  
 15 προΐδηται, ἀπαντᾷ ἀρπάσας τὰ ὅπλα καὶ μάχεται πρὸ  
 τοῦ ζεύγους· καὶ οὗτοι ταῦτ' ἐποίουν ἐν ῥυθμῷ πρὸς τὸν  
 αὐλόν· καὶ τέλος ὁ ληστής δήσας τὸν ἄνδρα καὶ τὸ  
 ζεῦγος ἀπάγει· ἐνίοτε δὲ καὶ ὁ ζευγηλάτης τὸν ληστήν·  
 20 εἶτα παρὰ τοὺς βούς ζεύξας ὀπίσω τὸ χεῖρε δεδεμένον  
 ἐλαύνει.\*

μετὰ τοῦτο Μυσὸς εἰσῆλθεν ἐν ἑκατέρῃ τῇ χειρὶ  
 ἔχων πέλτην, καὶ τότε μὲν ὡς δύο ἀντιταττομένων  
 μιμούμενος ὠρχεῖτο, τότε δὲ ὡς πρὸς ἓνα ἐχρῆτο ταῖς  
 πέλταις, τότε δ' ἐδινεῖτο καὶ ἐξεκυβίστα ἔχων τὰς  
 25 πέλτας, ὥστε ὄψιν καλὴν φαίνεσθαι.

XENOPHON *Anabasis* 6.1.5-9









# **MARKSCHEME**

## **SPECIMEN**

### **CLASSICAL GREEK**

#### **Higher Level**

#### **Paper 1**

Each word is assigned 0 or 1 or 2 points. Those worth 1 or 2 points indicate this value immediately following the word, while those with zero points have no numerical indication.

A 1-point word (for example, an adverb or conjunction) needs only a correct translation to get the point. For a two-point word, if the translation persuades you that the candidate understands the meaning of the word, one point is awarded; if the candidate persuades you that the grammar of the word is understood, then the second point is awarded.

When two words are joined by “\_” they are to be treated as one word. A two-word phrase worth two points includes one point for vocabulary and one point for grammar. The vocabulary point is awarded only if both words are translated correctly in context; a vocabulary error in either or both words results in no points for vocabulary. The grammar point is awarded if the phrase’s grammar is understood correctly.

The maximum number of points is 140.

1.		
ὁ	δ' ἔπεσε	10
καὶ ὁ μὲν σκυλεύσας	τὰ ὄπλα τοῦ ἑτέρου	
τὸν Σιτάλκαν	ἄλλοι δὲ τῶν Θρακῶν	
ὡς	τεθνηκότα ἦν	31
μετὰ τοῦτο	Αἰνιᾶνες καὶ Μάγνητες	7
οἱ	ὠρχοῦντο τὴν καρπαίαν	10
ὁ δὲ τρόπος	τῆς ὀρχήσεως ἦν	6
ὁ μὲν παραθέμενος	τὰ ὄπλα σπείρει	8
πυκνὰ	δὲ στρεφόμενος ὡς φοβούμενος	7
ληστής	δὲ προσέρχεται ὁ δ' ἐπειδὴν	9
ἀπαντᾷ	ἀρπάσας τὰ ὄπλα καὶ μάχεται	9
τοῦ ζεύγους	καὶ οὗτοι ταῦτ' ἐποίουσαν	11
τὸν αὐλόν	καὶ τέλος ὁ ληστής	9
καὶ τὸ ζεύγος	ἀπάγει ἐνίοτε δὲ καὶ ὁ ζευγηλάτης	8
τὸν ληστήν	εἶτα παρὰ τοὺς βούς	9
τὸ χεῖρε	δεδεμένον ἐλαύνει	6

TOTAL: 140





**CLASSICAL GREEK  
HIGHER LEVEL  
PAPER 2**

SPECIMEN PAPER

2 hours

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**INSTRUCTIONS TO CANDIDATES**

- Do not open this examination paper until instructed to do so.
- Answer four questions from two genres only.

Answer **four** questions from **two** genres **only**. These questions should be taken from the **two** genres you have studied.

Genre: Epic

Question 1. Homer *Iliad* 6.160–180

160 τῷ δὲ γυνὴ Προΐτου ἐπεμήνατο, δι' Ἄντεια,  
 κρυπταδίῃ φιλότῃτι μιγήμεναι· ἀλλὰ τὸν οὐ τι  
 πείθ' ἀγαθὰ φρονέοντα, δαΐφρονα Βελλεροφόντην.  
 ἢ δὲ ψευσαμένη Προΐτου βασιλῆα προσηύδα·  
 ' τεθναίης, ᾧ Προΐτ', ἢ κάκτανε Βελλεροφόντην,  
 165 ὅς μ' ἔθελεν φιλότῃτι μιγήμεναι οὐκ ἔθελούση·  
 ὡς φάτο, τὸν δὲ ἄνακτα χόλος λάβεν οἶον ἄκουσε·  
 κτεῖναι μὲν ῥ' ἀλέεινε, σεβάσσατο γὰρ τό γε θυμῷ,  
 πέμπε δὲ μιν Λυκίηνδε, πόρην δ' ὅ γε σήματα λυγρὰ,  
 γράψας ἐν πίνακι πτυκτῷ θυμοφθόρα πολλά,  
 170 δεῖξαι δ' ἠνώγειν ᾧ πενθερῷ, ὄφρ' ἀπόλοιτο.  
 αὐτὰρ ὁ βῆ Λυκίηνδε θεῶν ὑπ' ἀμύμονι πομπῇ.  
 ἀλλ' ὅτε δὴ Λυκίην ἴξε Ξάνθον τε ρέοντα,  
 προφρονέως μιν τίεν ἄναξ Λυκίης εὐρείης·  
 ἐννήμαρ ξείνισσε καὶ ἐννέα βοῦς ἰέρευσε.  
 175 ἀλλ' ὅτε δὴ δεκάτῃ ἐφάνη ῥοδοδάκτυλος Ἥως,  
 καὶ τότε μιν ἐρέεινε καὶ ἤτεε σῆμα ιδέσθαι,  
 ὅτι ῥά οἱ γαμβροῖο πάρα Προΐτοιο φέροιτο.  
 αὐτὰρ ἐπεὶ δὴ σῆμα κακὸν παρεδέξατο γαμβροῦ,  
 πρῶτον μὲν ῥα Χίμαιραν ἀμαιμακέτην ἐκέλευσε  
 180 πεφνέμεν·

- (a) Translate *τεθναίης ... ἔθελούση*. (lines 164–165). [3 marks]
- (b) Scan lines 167–168 (*κτεῖναι μὲν ... λυγρὰ*). [2 marks]
- (c) *σήματα λυγρὰ* (line 168). What do these words suggest about the skills available at the time? [2 marks]
- (d) What do the actions of Proitos and of the Lycian king suggest about their attitude to killing? [3 marks]



Genre: Epic

Question 2. Homer *Iliad* 6.342–358

ὣς φάτο, τὸν δ' οὐ τι προσέφη κορυθαίολος Ἕκτωρ·  
τὸν δ' Ἑλένη μύθοισι προσηύδα μελιχίοισι·  
“ δᾶερ ἐμεῖο κυνὸς κακομηχάνου ὀκρυόεσσης,  
345 ὥς μ' ὄφελ' ἤματι τῷ ὅτε με πρῶτον τέκε μήτηρ  
οἴχεσθαι προφέρουσα κακῇ ἀνέμοιο θύελλα  
εἰς ὄρος ἢ εἰς κῦμα πολυφλοίσβοιο θαλάσσης,  
ἐνθα με κῦμ' ἀπόερσε πάρος τάδε ἔργα γενέσθαι.  
αὐτὰρ ἐπεὶ τάδε γ' ὦδε θεοὶ κακὰ τεκμήραντο,  
350 ἀνδρὸς ἔπειτ' ὠφελλον ἀμείνονος εἶναι ἄκοιτις,  
ὃς ἤδη νέμεσίν τε καὶ αἴσχεα πόλλ' ἀνθρώπων.  
τούτῳ δ' οὔτ' ἄρ νῦν φρένες ἔμπεδοι οὔτ' ἄρ' ὀπίσσω  
ἔσσονται· τῷ καὶ μιν ἐπαυρήσεσθαι δῖω.  
ἀλλ' ἄγε νῦν εἴσελθε καὶ ἕξεο τῷδ' ἐπὶ δίφρῳ,  
355 δᾶερ, ἐπεὶ σε μάλιστα πόνος φρένας ἀμφιβέβηκεν  
εἵνεκ' ἐμεῖο κυνὸς καὶ Ἀλεξάνδρου ἕνεκ' ἄτης,  
οἷσιν ἐπὶ Ζεὺς θῆκε κακὸν μόρον, ὥς καὶ ὀπίσσω  
ἀνθρώποισι πελώμεθ' ἀοίδιμοι ἔσσομένοισι.”

- (a) Relate briefly what Hector said to Paris and Paris to Hector in the passage immediately before this one. [2 marks]
- (b) ὥς καὶ ὀπίσσω... παρέδωσαν (lines 357–358). Comment on the response of modern readers to these words. [2 marks]
- (c) Explain what this passage reveals about the characters of Hector, Paris and Helen? In the case of Helen and Paris extra credit will be awarded for using the Greek. [8 marks]

Turn over

**Genre: Historiography****Question 3. Thucydides 2.36**

\*Αρξομαι δὲ ἀπὸ τῶν προγόνων πρῶτον· δίκαιον γὰρ  
 αὐτοῖς καὶ πρέπον δὲ ἅμα ἐν τῷ τοιῷδε τὴν τιμὴν ταύτην  
 τῆς μνήμης δίδοσθαι. τὴν γὰρ χώραν οἱ αὐτοὶ αἰεὶ οἰκοῦντες  
 διαδοχῇ τῶν ἐπιγιγνομένων μέχρι τοῦδε ἐλευθέραν δι' ἀρετὴν  
 5 παρέδωσαν. καὶ ἐκεῖνοί τε ἄξιοι ἐπαίνου καὶ ἔτι μᾶλλον οἱ  
 πατέρες ἡμῶν· κτησάμενοι γὰρ πρὸς οἷς ἐδέξαντο ὅσῃν  
 ἔχομεν ἀρχὴν οὐκ ἀπόνως ἡμῖν τοῖς νῦν προσκατέλιπον.  
 τὰ δὲ πλείω αὐτῆς αὐτοὶ ἡμεῖς οἶδε οἱ νῦν ἔτι ὄντες μάλιστα  
 10 πᾶσι παρεσκευάσαμεν καὶ ἐς πόλεμον καὶ ἐς εἰρήνην αὐταρκ-  
 εστάτην.

- (a) What was the occasion of this speech and who delivered it? [2 marks]
- (b) Translate *τὴν γὰρ χώραν ... παρέδωσαν* (lines 3–5). [3 marks]
- (c) *καὶ ἔτι μᾶλλον οἱ πατέρες* (lines 5–6). What **two** classes is the speaker referring to here? Which, in his opinion, is more deserving of praise, and why? [3 marks]
- (d) *οἶδε οἱ νῦν ἔτι ὄντες ... αὐταρκεστάτην* (lines 8–11). What does the speaker claim on behalf of his own generation? [2 marks]

**Genre: Historiography****Question 4. Thucydides 2.54**

Τοιούτῳ μὲν πάθει οἱ Ἀθηναῖοι περιπεσόντες ἐπιέζοντο, ἀνθρώπων τ' ἔνδον θνησκόντων καὶ γῆς ἔξω δηουμένης. ἐν δὲ τῷ κακῷ οἷα εἰκὸς ἀνεμνήσθησαν καὶ τοῦδε τοῦ ἔπους, φάσκοντες οἱ πρεσβύτεροι πάλαι ἄδεσθαι ‘ ἤξει Δωριακὸς 5 πόλεμος καὶ λοιμὸς ἅμ' αὐτῷ.’ ἐγένετο μὲν οὖν ἔρις τοῖς ἀνθρώποις μὴ λοιμὸν ὠνομάσθαι ἐν τῷ ἔπει ὑπὸ τῶν παλαιῶν, ἀλλὰ λιμόν, ἐνίκησε δὲ ἐπὶ τοῦ παρόντος εἰκότως λοιμὸν εἰρησθαι· οἱ γὰρ ἄνθρωποι πρὸς ἅ ἔπασχον τὴν μνήμην ἐποιοῦντο. ἦν δέ γε οἷμαί ποτε ἄλλος πόλεμος καταλάβῃ 10 Δωρικὸς τοῦδε ὕστερος καὶ ξυμβῆ ἑγενέσθαι λιμόν, κατὰ τὸ εἰκὸς οὕτως ἄσονται.

- (a) ἤξει Δωριακὸς ... ἅμ' αὐτῷ (lines 4–5). Name the metre in which this line is written (or scan it); why was this metre chosen? [2 marks]
- (b) What do we learn from this passage about Thucydides' attitude to the supernatural? [2 marks]
- (c) Take any **two** groups addressed by Pericles, explain his argument in each case and assess how effective it was likely to be (a) to its original audience and (b) to a modern one. [8 marks]

## Genre: Tragedy

Question 5. Sophocles *Oedipus Tyrannus* 84–102

- 85 *Οι.* τάχ' εἰσόμεσθα· ξύμμετρος γὰρ ὡς κλύειν.  
 ἄναξ, ἐμὸν κήδευμα, παῖ Μενοικέως,  
 τίν' ἡμῖν ἤκεις τοῦ θεοῦ φήμην φέρων;
- ΚΡΕΩΝ*  
 ἐσθλήν· λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι  
 κατ' ὀρθὸν ἐξιόντα, πάντ' ἂν εὐτυχεῖν.
- 90 *Οι.* ἔστιν δὲ ποῖον τοῦπος; οὔτε γὰρ θρασύς  
 οὔτ' οὖν προδείσας εἰμὶ τῷ γε νῦν λόγῳ.
- Κρ.* εἰ τῶνδε χρήζεις πλησιαζόντων κλύειν,  
 ἐτοῖμος εἰπεῖν, εἴτε καὶ στείχειν ἔσω.
- Οι.* ἐς πάντας αὔδα. τῶνδε γὰρ πλεόν φέρω  
 τὸ πένθος ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.
- 95 *Κρ.* λέγοιμ' ἂν οἱ ἤκουσα τοῦ θεοῦ πάρα.  
 ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς, ἄναξ,  
 μίασμα χώρας, ὡς τεθραμμένον χθονὶ  
 ἐν τῆδ', ἐλαύνειν μηδ' ἀνήκεστον τρέφειν.
- Οι.* ποίῳ καθαρμῶ; τίς ὁ τρόπος τῆς ξυμφοράς;
- 100 *Κρ.* ἀνδρηλατοῦντας, ἢ φόνῳ φόνον πάλιν  
 λύοντας, ὡς τόδ' αἶμα χειμάζον πόλιν.
- Οι.* ποίου γὰρ ἀνδρὸς τήνδε μηνύει τύχην;

- (a) τάχ' εἰσόμεσθα ... κλύειν (line 84). Explain how this line serves partly as a stage direction. [2 marks]
- (b) Translate ἔστιν δὲ ποῖον ... νῦν λόγῳ (lines 89–90). [3 marks]
- (c) Scan lines 96–97 (ἄνωγεν ... χθονὶ) [2 marks]
- (d) What problem is Oedipus trying to solve in this passage and what **two** things does he learn from Creon? [3 marks]

## Genre: Tragedy

Question 6. Sophocles *Oedipus Tyrannus* 1054–1072

- 1055 Οι. γυναί, νοεῖς ἐκεῖνον, ὄντιν' ἀρτίως  
 μολεῖν ἐφιέμεσθα; τόνδ' οὔτος λέγει;
- Ιο. τί δ' ὄντιν' εἶπε; μηδὲν ἐντραπήης. μάτην  
 ῥηθέντα βούλου μηδὲ μεμνήσθαι τάδε.
- Οι. οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ λαβῶν  
 σημεῖα τοιαῦτ' οὐ φανῶ τοῦμὸν γένος.
- 1060 Ιο. μὴ πρὸς θεῶν, εἴπερ τι τοῦ καυτοῦ βίου  
 κήδη, ματεύσης τοῦθ'. ἄλις νοσοῦς' ἐγώ.
- Οι. θάρσει· σὺ μὲν γὰρ οὐδ' ἐὰν τρίτης ἐγὼ  
 μητρὸς φανῶ τρίδουλος, ἐκφανῆ κακῆ.
- Ιο. ὅμως πιθοῦ μοι, λίσσομαι· μὴ δρᾶ τάδε.
- 1065 Οι. οὐκ ἂν πιθοίμην μὴ οὐ τάδ' ἐκμαθεῖν σαφῶς.
- Ιο. καὶ μὴν φρονοῦσά γ' εὖ τὰ λῶστα σοι λέγω.
- Οι. τὰ λῶστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.
- Ιο. ὦ δύσποτμ', εἴθε μήποτε γνοίης ὅς εἰ.
- Οι. ἄξει τις ἐλθὼν δεῦρο τὸν βοτῆρά μοι;
- 1070 Ιο. ταύτην δ' ἐᾶτε πλουσίῳ χαίρειν γένει.  
 ἰοῦ ἰοῦ, δύστηνε· τοῦτο γάρ σ' ἔχω  
 μόνον προσειπεῖν, ἄλλο δ' οὔποθ' ὕστερον.

- (a) **ἐκεῖνον** (line 1054). Who is this person and why is he important for the plot? [2 marks]
- (b) **θάρσει ... κακῆ** (lines 1062–1063). How do these lines illustrate Oedipus' misunderstanding of Jocasta? [2 marks]
- (c) Analyse this passage as an example of Sophocles' dramatic skill. [8 marks]



Genre: Comedy

Question 7. Aristophanes *Frogs* 38–51

ΗΡΑΚΛΗΣ

τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς  
ἐνήλαθ' ὅστις· εἶπέ μοι τουτὶ τί ἦν;

40 Δι. ὁ παῖς. Ξα. τί ἔστιν; Δι. οὐκ ἐνεθυμήθης;  
Ξα. τὸ τί;

Δι. ὡς σφόδρα μ' ἔδεισε. Ξα. νῆ Δία μὴ μαίνοιό γε.  
Ηρ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν·  
καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.

45 Δι. ᾧ δαιμόνιε πρόσελθε· δέομαι γάρ τί σου.  
Ηρ. ἀλλ' οὐχ οἴός τ' εἴμ' ἀποσοβῆσαι τὸν γέλων  
ὄρων λεοντῆν ἐπὶ κροκωτῶ κειμένην.

τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλου ξυνηλθέτην;  
ποῖ γῆς ἀπεδήμεις; Δι. ἐπεβάτενον Κλεισθένει—

50 Ηρ. κἀναυμάχησας; Δι. καὶ κατεδύσαμέν γε ναῦς  
τῶν πολεμίων ἢ δώδεκ' ἢ τρεῖς καὶ δέκα.

Ηρ. σφῶ; Δι. νῆ τὸν Ἀπόλλω. Ξα. κᾶτ' ἔγωγ'  
ἐξηγρόμην.

- (a) Translate *τίς τὴν θύραν ... τουτὶ τί ἦν* (lines 38–39). [3 marks]
- (b) Why is Heracles so surprised to see *λεοντῆν ἐπὶ κροκωτῶ κειμένην* (line 46). [3 marks]
- (c) Scan lines 45 (*ἀλλ' οὐχ ... γέλων*) and 49 (*κἀναυμάχησας ... γε ναῦς*). [2 marks]
- (d) Explain the joke that ends *ἐξηγρόμην* line 51. [2 marks]

Genre: Comedy

Question 8. Aristophanes *Frogs* 1515–1527

1515 Αἷ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον  
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν  
καὶ διασώζειν, ἣν ἄρ' ἐγὼ ποτε  
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ  
σοφία κρίνω δεύτερον εἶναι.  
1520 μέμνησο δ' ὅπως ὁ πανοῦργος ἀνὴρ  
καὶ ψευδολόγος καὶ βωμολόχος  
μηδέποτ' ἐς τὸν θᾶκον τὸν ἐμὸν  
μηδ' ἄκων ἐγκαθεδεῖται.  
Πλ. φαίνετε τοίνυν ὑμεῖς τούτῳ  
1525 λαμπάδας ἱεράς, χάμα προπέμπετε  
τοῖσιν τούτου τοῦτον μέλεσιν  
καὶ μολπαῖσιν κελαδοῦντες.

- (a) ὁ πανοῦργος ἀνὴρ (line 1520). Who was this and why did Aeschylus disapprove of him? [2 marks]
- (b) Give **two** other adjectives in this passage used by Aeschylus of the person alluded to in (a) and translate them. [2 marks]
- (c) How effective is this passage as the climax of the play? [8 marks]

Turn over

Genre: Philosophy

Question 9. Plato *Crito* 44a5–44c5

ΣΩ. Οὐ τοίνυν τῆς ἐπιούσης ἡμέρας οἶμαι αὐτὸ ἥξειν ἀλλὰ τῆς ἐτέρας. τεκμαίρομαι δὲ ἕκ τινος ἐνυπνίου ὃ ἐώρακα ὀλίγον πρότερον ταύτης τῆς νυκτός· καὶ κινδυνεύεις ἐν καιρῷ τινι οὐκ ἐγείραί με.

5 ΚΡ. Ἦν δὲ δὴ τί τὸ ἐνύπνιον;

ΣΩ. Ἐδόκει τίς μοι γυνὴ προσελθοῦσα καλὴ καὶ εὐειδής, λευκὰ ἱμάτια ἔχουσα, καλέσαι με καὶ εἰπεῖν· “ὦ Σώκρατες, ἡματί κεν τριτάτῳ Φθίην ἐρίβωλον ἴκοιο.”

ΚΡ. Ἄτοπον τὸ ἐνύπνιον, ὦ Σώκρατες.

10 ΣΩ. Ἐναργὲς μὲν οὖν, ὥς γέ μοι δοκεῖ, ὦ Κρίτων.

ΚΡ. Λίαν γε, ὥς ἔοικεν. ἀλλ’, ὦ δαιμόνιε Σώκρατες, ἔτι καὶ νῦν ἐμοὶ πιθοῦ καὶ σώθητι· ὥς ἐμοί, ἐὰν σὺ ἀποθάνῃς, οὐ μία συμφορά ἐστίν, ἀλλὰ χωρὶς μὲν τοῦ ἐστερηθῆσθαι τοιούτου ἐπιτηδείου οἶον ἐγὼ οὐδένα μὴ ποτε εὐρήσω, 15 ἔτι δὲ καὶ πολλοῖς δόξω, οἳ ἐμὲ καὶ σὲ μὴ σαφῶς ἴσασιν, ὥς οἶός τ’ ὦν σε σφάζειν εἰ ἤθελον ἀναλίσκειν χρήματα, ἀμελήσαι. καίτοι τίς ἂν αἰσχίων εἴη ταύτης δόξα ἢ δοκεῖν χρήματα περὶ πλείονος ποιεῖσθαι ἢ φίλους; οὐ γὰρ πείσονται οἱ πολλοὶ ὥς σὺ αὐτὸς οὐκ ἠθέλησας ἀπιέναι ἐνθένδε 20 ἡμῶν προθυμουμένων.

- (a) When does Socrates think he will have to die? What is his evidence? [3 marks]
- (b) Translate Ἄτοπον τὸ ἐνύπνιον ... ὥς ἔοικεν (lines 9–11). [3 marks]
- (c) What does Crito want Socrates to do? [2 marks]
- (d) What **two** reasons does Crito put forward to persuade Socrates to take his advice? [2 marks]



**Genre: Philosophy****Question 10. Plato *Crito* 54b2–54d1**

“ Ἄλλ’, ὦ Σώκρατες, πειθόμενος ἡμῖν τοῖς σοῖς τροφεῦσι  
 μήτε παῖδας περὶ πλείονος ποιοῦ μήτε τὸ ζῆν μήτε ἄλλο  
 μηδὲν πρὸ τοῦ δικαίου; ἵνα εἰς Ἔιδου ἐλθὼν ἔχῃς πάντα  
 ταῦτα ἀπολογήσασθαι τοῖς ἐκεῖ ἄρχουσιν· οὔτε γὰρ ἐνθάδε  
 5 σοι φαίνεται ταῦτα πράττοντι ἄμεινον εἶναι οὐδὲ δικαιότερον  
 οὐδὲ ὀσιώτερον, οὐδὲ ἄλλω τῶν σῶν οὐδενί, οὔτε ἐκεῖσε  
 ἀφικομένῳ ἄμεινον ἔσται. ἀλλὰ νῦν μὲν ἡδικοημένος ἄπει,  
 εἰάν ἀπίης, οὐχ ὑφ’ ἡμῶν τῶν νόμων ἀλλὰ ὑπ’ ἀνθρώπων·  
 εἰάν δὲ ἐξέλθῃς οὕτως αἰσχροῦς ἀνταδικήσας τε καὶ ἀντικα-  
 10 κουργήσας, τὰς σαυτοῦ ὁμολογίας τε καὶ συνθήκας τὰς πρὸς  
 ἡμᾶς παραβὰς καὶ κακὰ ἐργασάμενος τούτους οὓς ἤκιστα  
 ἔδει, σαυτόν τε καὶ φίλους καὶ πατρίδα καὶ ἡμᾶς, ἡμεῖς τέ  
 σοι χαλεπανοῦμεν ζῶντι, καὶ ἐκεῖ οἱ ἡμέτεροι ἀδελφοὶ οἱ ἐν  
 Ἔιδου νόμοι οὐκ εὐμενῶς σε ὑποδέξονται, εἰδότες ὅτι καὶ  
 15 ἡμᾶς ἐπεχείρησας ἀπολέσαι τὸ σὸν μέρος. ἀλλὰ μή σε  
 πείση Κρίτων ποιεῖν ἃ λέγει μᾶλλον ἢ ἡμεῖς.”

- (a) What or who is referred to as ἡμεῖς in this passage? What is their justification for speaking? [2 marks]
- (b) Summarise the argument of the Laws put forward in this passage. [2 marks]
- (c) Discuss the rhetoric of this passage. [8 marks]
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# **MARKSCHEME**

## **SPECIMEN**

### **CLASSICAL GREEK**

#### **Higher Level**

#### **Paper 2**

## Epic

1. (a) **[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.
- (b) Mark only for length of syllables. **[1 mark]** per line if all correct, no mark otherwise.
- (c) That formal literacy had not yet developed widely **[1 mark]** so that Homer (or his source) did not know how to interpret writing **[1 mark]**. Other views on their merits.
- (d) Killing was taboo **[1 mark]** but sometimes necessary **[1 mark]**. Then it was necessary to avoid the subsequent pollution by arranging but not performing the act **[1 mark]**. Other ideas on their merits.

**[10 marks]**

2. (a) Hector had rebuked Paris for failing in his duty **[1 mark]**; Paris had responded by admitting his faults and promising to do better **[1 mark]**.
- (b) Astonishment **[1 mark]** that that was still true **[1 mark]**. Other views on their merits.
- (c) Hector is aloof **[1 mark]** as shown by his reaction to Paris **[1 mark]**; Paris is despised as a coward **[1 mark]** as shown by Helen's contempt **[1 mark]**; Helen is full of guilt for herself **[1 mark]** as shown by her speech **[1 mark]**. An extra **[1 or 2 marks]** should be awarded for using the greek accurately in relation to Paris and Helen.

**[12 marks]**

### Historiography

3. (a) A ceremony for Athens' dead soldiers [*1 mark*] presided over by Pericles [*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) The ancestors [*1 mark*] and the fathers of the present generation [*1 mark*] who had added an empire to the advantages of being Athenian [*1 mark*].
- (d) They have consolidated the work of empire [*1 mark*] and made it safe [*1 mark*].
- [10 marks]**
4. (a) Dactylic hexameter [*1 mark*]; the noblest of metres [*1 mark*].
- (b) Either: In this passage, Thucydides reveals his contempt for the supernatural by his account of the *λοιμός λιμός* issue [*1 mark*] for the issue [*1 mark*] extra for the Greek.  
Or: His apparently more understanding attitude towards the oracle that encouraged the Spartans [*1 mark*] was undermined by his observation that the oracle was fulfilled in a very unexpected way [*1 mark*].
- (c) [*2 marks*] for each valid example well described; also, in each case [*1 mark*] for the probable response of the original audience and [*1 mark*] for the probable response of a modern audience.

**[12 marks]**

**Tragedy**

5. (a) It instructs Creon to enter *[1 mark]* and reminds the spectators of where he has been *[1 mark]*. Or the like.
- (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) Mark only for length of syllables. *[1 mark]* per line if all correct, no mark otherwise.
- (d) Why is there a plague *[1 mark]*; it is necessary to cleanse pollution *[1 mark]* which will involve exile or death *[1 mark]*.

*[10 marks]*

6. (a) The **Θεράπων** (Herdsman) *[1 mark]* who is important because he knows the whole story *[1 mark]*.
- (b) He thinks she is concerned for her social status *[1 mark]* if he turns about to be of lowly birth *[1 mark]*.
- (c) The dramatic skill has already been established *[1 mark]* by the way Oedipus has heard details of Messenger's report *[1 mark]* that make him think that all is well *[1 mark]* but reveal to Jocasta *[1 mark]* (formerly optimistic *[1 mark]*) the horror of the situation *[1 mark]*. She tries to persuade him not to continue the investigation *[1 mark]* by summoning Laius' shepherd *[1 mark]*. Oedipus begins to be irritated by Jocasta *[1 mark]* while she becomes more and more desperate *[1 mark]* until she leaves *[1 mark]* telling Oedipus that that he will not hear her again *[1 mark]*. The audience has known the truth throughout *[1 mark]* and now knows (or guesses) that she is about to kill herself *[1 mark]*. Award no more than **six** of these points. Award up to **two** more points for the candidates skill in relating the points to the issue of dramatic skill.

*[12 marks]*

## Comedy

7. (a) **[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.
- (b) The Λεοντῆ symbolises Heracles **[1 mark]**, the crocus-covered garments symbolise Bacchus (Dionysus) **[1 mark]**; but they were incompatible **[1 mark]**.
- (c) Mark only for length of syllables. **[1 mark]** per line if all correct, no mark otherwise.
- (d) Their boasting is soon brought to an end **[1 mark]** by Xanthias' admission that he woke up, thus showing that his boasting was a dream **[1 mark]**.

**[10 marks]**

8. (a) Euripides was the man **[1 mark]**, despised by Aeschylus for all sorts of reasons **[1 mark]**.
- (b) **[1 mark]** for each of two words provided they are correctly translated. Obvious choices: ψευδολόγος, βωμολόχος (liar, buffoon).
- (c) The play has been a mixture of buffoonery **[1 mark]** and serious literary criticism **[1 mark]**, the competition between the three great tragedians, Aeschylus **[1 mark]**, Sophocles **[1 mark]** and Euripides **[1 mark]**. The competition ends in peace and harmony **[1 mark]**, Aeschylus and Sophocles are reconciled **[1 mark]**. The peace of the play is given also to Athens **[1 mark]** and all can unite in condemning the demagogue **[1 mark]**, Cleophon. Award up to **six** of these points. Award up to **two** more points for the candidate's skill in relating the points to the climax of the play.

**[12 marks]**

## Philosophy

9. (a) The day after the sacred ship arrives [*1 mark*] is to be the day he dies [*1 mark*], but he has had a dream [*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) To accept financial gifts [*1 mark*] and leave the city [*1 mark*].
- (d) That he is needed to teach the young [*1 mark*] and that the reputation of Crito and his other friends will suffer if they do not arrange his escape [*1 mark*].

[*10 marks*]

10. (a) The Laws [*1 mark*] who suggest that because Socrates has been well looked after by the Laws he may not with honour disobey them [*1 mark*]; or other similar arguments.
- (b) The Laws argue that if Socrates dishonours the Laws by evading execution [*1 mark*] he will be dishonoured both on earth and in the afterlife [*1 mark*].
- (c) The tricolon: μήτε παῖδας ... δικαίου (lines 2-3) [*1 mark*]; the repetition: οὔτε ... οὐδὲ ... οὐδὲ ... οὐδὲ ... οὐδενί οὔτε (lines 4-6) [*1 mark*]; the comparatives: ἄμεινον ... δικαιότερον ... ὀσιώτερον (lines 5-6) [*1 mark*]; near synonyms put together for emphasis: ἀνταδικήσας ... ἀντικακουρήσας (lines 9-10) [*1 mark*] a rising tricolon with monosyllable appendage: σαυτόν τε καὶ φίλους καὶ πατρίδα καὶ ἡμᾶς (line 12) [*2 marks*]; award up to **six** marks for these or similar examples and a further **two** marks for the analysis of at least two of the examples above.

[*12 marks*]

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**CLASSICAL GREEK  
STANDARD LEVEL  
PAPER 1**

SPECIMEN PAPER

1 hour 15 minutes

Candidate session number

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**INSTRUCTIONS TO CANDIDATES**

- Write your session number in the boxes above.
- Do not open this examination paper until instructed to do so.
- Answer the question in the space provided.
- The use of dictionaries is permitted for the paper.

Translate into English the section of the following passage indicated between the asterisks. A translation of the rest of the passage appears on the facing page.

1. Xenophon sets out to dissuade his troops from sacking Byzantium.

[35 marks]

οἱ δὲ στρατιῶται ὡς εἶδον Ξενοφῶντα, προσπίπτουσι πολλοὶ αὐτῷ καὶ λέγουσι· νῦν σοι ἕξεστιν, ὦ Ξενοφῶν, ἀνδρὶ γενέσθαι. ἔχεις πόλιν, ἔχεις τριήρεις, ἔχεις χρήματα, ἔχεις ἄνδρας τοσούτους· νῦν ἄν, εἰ βούλοιο, σὺ τε ἡμᾶς ὀνήσαις καὶ ἡμεῖς σὲ μέγαν ποιήσαιμεν.

\*ὁ δ' ἀπεκρίνατο· Ἄλλ' εὖ γε λέγετε καὶ ποιήσω ταῦτα εἰ δὲ τούτων ἐπιθυμεῖτε. θέσθε τὰ ὄπλα ἐν τάξει ὡς τάχιστα· βουλόμενος αὐτοὺς κατηρεμίσαι· καὶ αὐτός τε παρηγγύα ταῦτα καὶ τοὺς ἄλλους ἐκέλυε παρεγγυᾶν τίθεσθαι τὰ ὄπλα. οἱ δὲ αὐτοὶ ὑφ' ἑαυτῶν ταπτόμενοι οἷ τε ὀπλῖται ἐν ὀλίγῳ χρόνῳ εἰς ὀκτὼ ἐγένοντο καὶ οἱ πελτασταὶ ἐπὶ τὸ κέρας ἐκάτερον παρεδεδραμήκεσαν.\*

τὸ δὲ χωρίον οἷον κάλλιστον ἐκτάξασθαί ἐστι τὸ Θράκιον καλούμενον ἔρημον οἰκιῶν καὶ πεδινόν. ἐπεὶ δὲ ἔκειτο τὰ ὄπλα καὶ κατηρεμίσθησαν συγκαλεῖ ὁ Ξενοφῶν τὴν στρατιὰν καὶ λέγει τάδε.







# **MARKSCHEME**

## **SPECIMEN**

### **CLASSICAL GREEK**

#### **Standard Level**

#### **Paper 1**

Each word is assigned 0 or 1 or 2 points. Those worth 1 or 2 points indicate this value immediately following the word, while those with zero points have no numerical indication.

A 1-point word (for example, an adverb or conjunction) needs only a correct translation to get the point. For a two-point word, if the translation persuades you that the candidate understands the meaning of the word, one point is awarded; if the candidate persuades you that the grammar of the word is understood, then the second point is awarded.

When two words are joined by “\_” they are to be treated as one word. A two-word phrase worth two points includes one point for vocabulary and one point for grammar. The vocabulary point is awarded only if both words are translated correctly in context; a vocabulary error in either or both words results in no points for vocabulary. The grammar point is awarded if the phrase’s grammar is understood correctly.

In this particular case, there are 70 possible points.

ὁ <sup>2</sup> δ' ἀπεκρίνατο <sup>2</sup> Ἄλλ' <sup>1</sup> εὖ <sup>1</sup> γε λέγετε <sup>2</sup> καὶ ποιήσω <sup>2</sup> ταῦτα <sup>2</sup> εἰ <sup>1</sup> δὲ τούτων <sup>2</sup> ἐπιθυμεῖτε. <sup>2</sup>	17
θέσθε <sup>2</sup> τὰ ὄπλα <sup>2</sup> ἐν τάξει <sup>2</sup> ὡς <sup>1</sup> τάχιστα <sup>1</sup> βουλόμενος <sup>2</sup> αὐτούς <sup>2</sup> κατηρεμίσει <sup>2</sup> καὶ αὐτός <sup>2</sup> τε παρηγγύα <sup>2</sup> ταῦτα <sup>2</sup> καὶ τοὺς ἄλλους <sup>2</sup> ἐκέλυε <sup>2</sup> παρεγγυᾶν <sup>2</sup> τίθεσθαι <sup>2</sup> τὰ ὄπλα. <sup>2</sup>	30
οἱ δὲ αὐτοὶ <sup>2</sup> ὑφ' ἑαυτῶν <sup>2</sup> ταπτόμενοι <sup>2</sup> οἳ τε ὀπλῖται <sup>2</sup> ἐν ὀλίγῳ <sup>2</sup> χρόνῳ <sup>2</sup> εἰς ὄκτῶ <sup>1</sup> ἐγένοντο <sup>2</sup> καὶ οἱ πελτασταὶ <sup>2</sup> ἐπὶ τὸ κέρας <sup>2</sup> ἐκότερον <sup>2</sup> παρεδεδραμήκεσαν. <sup>2</sup>	23

**TOTAL: 70**

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**CLASSICAL GREEK  
STANDARD LEVEL  
PAPER 2**

SPECIMEN PAPER

1 hour 30 minutes

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**INSTRUCTIONS TO CANDIDATES**

- Do not open this examination paper until instructed to do so.
- Answer three questions from two genres only.

Answer all the questions from **three** passages taken from **two** genres **only**.

**Genre: Epic**

**Question 1. Homer *Iliad* 6.45–60**

- 45 \*Αδρηστος δ' ἄρ' ἔπειτα λαβὼν ἐλίσσεται γούνων  
 “ζώγρει, Ἀτρέος υἱέ, σὺ δ' ἄξια δέξαι ἄποινα·  
 πολλὰ δ' ἐν ἀφνειοῦ πατρὸς κειμήλια κείται,  
 χαλκός τε χρυσός τε πολύκμητός τε σίδηρος,  
 τῶν κέν τοι χαρίσαιο πατὴρ ἀπερείσι' ἄποινα,  
 50 εἴ κεν ἐμὲ ζῶν πεπύθοιτ' ἐπὶ νηυσὶν Ἀχαιῶν.”  
 “Ὡς φάτο, τῷ δ' ἄρα θυμὸν ἐνὶ στήθεσσιν ἔπειθε·  
 καὶ δὴ μιν τάχ' ἔμελλε θοὰς ἐπὶ νῆας Ἀχαιῶν  
 δώσειν ᾧ θεράποντι καταξέμεν· ἀλλ' Ἀγαμέμνων  
 ἀντίος ἦλθε θέων, καὶ ὀμοκλήσας ἔπος ἠΰδα·  
 55 “ὦ πέπον, ὦ Μενέλαε, τίη δὲ σὺ κήδεαι οὕτως  
 ἀνδρῶν; ἦ σοὶ ἄριστα πεποιήται κατὰ οἶκον  
 πρὸς Τρώων; τῶν μή τις ὑπεκφύγοι αἰπὺν ὄλεθρον  
 χεῖράς θ' ἡμετέρας, μηδ' ὄν τινα γαστέρι μήτηρ  
 κοῦρον ἐόντα φέροι, μηδ' ὄς φύγοι, ἀλλ' ἅμα πάντες  
 60 Ἴλιου ἐξαπολοίατ' ἀκήδεστοι καὶ ἄφαντοι.”

- (a) What has happened before this passage? [2 marks]
- (b) Translate \*Αδρηστος ... ἄποινα (lines 45–46). [3 marks]
- (c) Scan lines 47–48 (πολλὰ δ' ... τε σίδηρος). [2 marks]
- (d) What do we learn about Agamemnon and Menelaos from this passage?  
 Which of them is more typical of Homeric heroes? [3 marks]
- (e) Discuss the conduct of Adrestos, Menelaos and Agamemnon in this passage;  
 how far is each behaving conventionally? [5 marks]

Genre: Epic

Question 2. Homer *Iliad* 6.232–250

ὣς ἄρα φωνήσαντε, καθ' ἵππων ἀΐξαντε,  
 χεῖράς τ' ἀλλήλων λαβέτην καὶ πιστώσαντο·  
 ἔνθ' αὖτε Γλαύκῳ Κρονίδης φρένας ἐξέλετο Ζεὺς,  
 235 ὃς πρὸς Τυδείδην Διομήδεα τεύχε' ἄμειβε  
 χρύσεια χαλκείων, ἐκατόμβοι' ἐννεαβοίων.  
 Ἔκτωρ δ' ὡς Σκαιάς τε πύλας καὶ φηγὸν ἵκανε,  
 ἀμφ' ἄρα μιν Τρώων ἄλοχοι θεὸν ἠδὲ θύγατρος  
 εἰρόμεναι παῖδάς τε κασιγνήτους τε ἕτας τε  
 240 καὶ πόσιαι· ὁ δ' ἔπειτα θεοῖς εὐχέσθαι ἀνώγει  
 πάσας ἐξείησι· πολλῆσι δὲ κήδ' ἐφήπτο.  
 Ἄλλ' ὅτε δὴ Πριάμοιο δόμον περικαλλέ' ἵκανε,  
 ξεστῆς αἰθούσησι τετυγμένον—αὐτὰρ ἐν αὐτῷ  
 πεντήκοντ' ἔνεσαν θάλαμοι ξεστοῖο λίθιοι,  
 245 πλησίον ἀλλήλων δεδμημένοι· ἐνθα δὲ παῖδες  
 κοιμῶντο Πριάμοιο παρὰ μνηστῆς ἀλόχοισι·  
 κουράων δ' ἐτέρωθεν ἐναντίοι ἐνδοθεν αὐλῆς  
 δώδεκ' ἔσαν τέγροι θάλαμοι ξεστοῖο λίθιοι,  
 πλησίον ἀλλήλων δεδμημένοι· ἐνθα δὲ γαμβροὶ  
 250 κοιμῶντο Πριάμοιο παρ' αἰδοίης ἀλόχοισιν.

- (a) Place this passage in context. [2 marks]
- (b) Explain the humour of ἔνθ' αὖτε Γλαύκῳ ... ἐννεαβοίων (lines 234–236). [2 marks]
- (c) Ἔκτωρ δ' ὡς ... ἐφήπτο (lines 237–241). What does this passage reveal about the status of Hector among the Trojans? [3 marks]
- (d) Explain the sleeping arrangements in Troy. [3 marks]
- (e) Analyse Homer's narrative skill in this passage. [5 marks]

Turn over

**Genre: Historiography****Question 3. Thucydides 2.40.**

‘ Φιλοκαλοῦμέν τε γὰρ μετ’ εὐτελείας καὶ φιλοσοφοῦμεν  
 ἄνευ μαλακίας· πλούτῳ τε ἔργου μᾶλλον καιρῷ ἢ λόγου  
 κόμπῳ χρώμεθα, καὶ τὸ πένεσθαι οὐχ ὁμολογεῖν τιμὴν αἰσχρόν,  
 ἀλλὰ μὴ διαφεύγειν ἔργῳ αἴσχιον. ἔτι τε τοῖς αὐτοῖς οἰκείων  
 5 ἅμα καὶ πολιτικῶν ἐπιμέλεια, καὶ ἑτέροις πρὸς ἔργα τετραμ-  
 μένοις τὰ πολιτικὰ μὴ ἐνδεῶς γινώσκειν· μόνοι γὰρ τὸν τε  
 μηδὲν τῶνδε μετέχοντα οὐκ ἀπράγμονα, ἀλλ’ ἀχρεῖον νομί-  
 ζομεν, καὶ οἱ αὐτοὶ ἦτοι κρίνομεν γε ἢ ἐνθυμούμεθα ὀρθῶς  
 τὰ πράγματα, οὐ τοὺς λόγους τοῖς ἔργοις βλάβην ἡγούμενοι,  
 10 ἀλλὰ μὴ προδιδαχθῆναι μᾶλλον λόγῳ πρότερον ἢ ἐπὶ ἃ δεῖ  
 ἔργῳ ἐλθεῖν. διαφερόντως γὰρ δὴ καὶ τόδε ἔχομεν ὥστε  
 τολμᾶν τε οἱ αὐτοὶ μάλιστα καὶ περὶ ὧν ἐπιχειρήσομεν  
 ἐκλογίζεσθαι· ὁ τοῖς ἄλλοις ἀμαθία μὲν θράσος, λογισμὸς  
 δὲ ὄκνον φέρει.

- (a) What was the occasion of this speech and who delivered it? [2 marks]
- (b) Translate *Φιλοκαλοῦμέν ... αἰσχρόν* (lines 1–3). [4 marks]
- (c) Identify from this passage **three** respects in which the speaker claims that Athenian life is superior to that of others. [3 marks]
- (d) Take from this passage any **two** respects in which you agree or disagree with the speaker and justify your views. [4 marks]
- (e) With what city does the speaker especially contrast Athens, and why? [2 marks]

**Genre: Historiography****Question 4. Thucydides 2.44**

‘ Δι’ ὅπερ καὶ τοὺς τῶνδε νῦν τοκέας, ὅσοι πάρεστε, οὐκ  
 ὀλοφύρομαι μᾶλλον ἢ παραμυθήσομαι. ἐν πολυτρόποις γὰρ  
 ξυμφοραῖς ἐπίσταται τραφέντες· τὸ δ’ εὐτυχές, οἷ ἂν τῆς  
 εὐπρεπεστάτης λάχωσιν, ὥσπερ οἶδε μὲν νῦν, τελευτῆς, ὑμεῖς  
 5 δὲ λύπης, καὶ οἷς ἐνευδαιμονῆσαί τε ὁ βίος ὁμοίως καὶ ἐν-  
 τελευτῆσαι ξυμεμετρήθη. χαλεπὸν μὲν οὖν οἶδα πείθειν ὄν,  
 ὦν καὶ πολλάκις ἔξετε ὑπομνήματα ἐν ἄλλων εὐτυχίαις, αἷς  
 ποτὲ καὶ αὐτοὶ ἠγάλλεσθε· καὶ λύπη οὐχ ὦν ἂν τις μὴ  
 10 πειρασάμενος ἀγαθῶν στερίσκηται, ἀλλ’ οὐ ἂν ἐθαῶς γενό-  
 μενος ἀφαιρεθῆ. καρτερεῖν δὲ χρὴ καὶ ἄλλων παιδῶν ἐλπίδι,  
 οἷς ἔτι ἠλικία τέκνωσιν ποιεῖσθαι

- (a) οὐκ ὀλοφύρομαι μᾶλλον ἢ παραμυθήσομαι (lines 1–2). What is the difference in meaning between the two verbs? [2 marks]
- (b) οἶδε μὲν ... ὑμεῖς δὲ (lines 4–5). Who are these two classes of people and how does the speaker think we should think of them? [4 marks]
- (c) What part of his advice does the speaker think will be χαλεπὸν (line 6), and for whom? [3 marks]
- (d) Estimate what proportion of those being addressed would be in the category of οἷς ἔτι ἠλικία τέκνωσιν ποιεῖσθαι (line 11). What is the speaker’s advice to them, and how are they likely to respond? [3 marks]
- (e) Give **three** reasons why, in the opinion of the speaker, his advice, referred to in (d), would be of benefit. [3 marks]

**Genre: Tragedy****Question 5. Sophocles *Oedipus Tyrannus* 300–315**

300 *Οι.* ὦ πάντα νωμῶν Τειρεσία, διδακτά τε  
 ἄρρητά τ' οὐράνιά τε καὶ χθονοστιβῆ,  
 πόλιν μὲν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως  
 οἷα νόσῳ κύνεστιν· ἦς σὲ προστάτην  
 σωτήρᾳ τ', ὠναξ, μούνον ἐξευρίσκομεν.  
 305 Φοῖβος γάρ, εἰ καὶ μὴ κλύεις τῶν ἀγγέλων,  
 πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσιν  
 μόνην ἂν ἐλθεῖν τοῦδε τοῦ νοσήματος,  
 εἰ τοὺς κτανόντας Λάιον μαθόντες εὖ  
 κτείναιμεν, ἢ γῆς φυγάδας ἐκπεμψαίμεθα.  
 310 σὺ δ' οὖν φθονήσας μήτ' ἀπ' οἰωνῶν φάτιν  
 μήτ' εἴ τιν' ἄλλην μαντικῆς ἔχεις ὁδόν,  
 ῥύσαι σεαυτὸν καὶ πόλιν, ῥύσαι δ' ἐμέ,  
 ῥύσαι δὲ πᾶν μίασμα τοῦ τεθνηκότος.  
 ἐν σοὶ γὰρ ἐσμέν· ἄνδρα δ' ὠφελεῖν ἀφ' ὧν  
 315 ἔχοι τε καὶ δύναιτο κάλλιστος πόνων.

- (a) Give a full account of what had occurred earlier to persuade Oedipus to summon Tiresias. [3 marks]
- (b) διδακτά ... χθονοστιβῆ (lines 300–301). What **four** methods of divination does Oedipus suggest that Tiresias might use? [4 marks]
- (c) Scan lines 303–304 (οἷα νόσῳ ... ἐξευρίσκομεν). [2 marks]
- (d) Translate ἐν σοὶ γὰρ ... κάλλιστος πόνων (lines 314–315). [3 marks]
- (e) Discuss the likely impact on the audience of Tiresias' appearance and speech immediately after this speech by Oedipus. [3 marks]



Genre: Tragedy

Question 6. Sophocles *Oedipus Tyrannus* 1165–1185

- 1165 Θε. μὴ πρὸς θεῶν, μή, δέσποθ', ἰστόρει πλέον.  
 Οι. ὄλωλας, εἴ σε ταῦτ' ἐρήσομαι πάλιν.  
 Θε. τῶν Λαῖου τοίνυν τις ἦν τγεννημάτων†.  
 Οι. ἢ δούλος, ἢ κείνου τις ἐγγενῆς γεγώς;  
 Θε. οἴμοι, πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν.  
 1170 Οι. κᾶγγυ' ἀκούειν· ἀλλ' ὅμως ἀκουστέον.  
 Θε. κείνου γέ τοι δὴ παῖς ἐκλήζεθ'. ἡ δ' ἔσω  
 κάλλιστ' ἂν εἴποι σὴ γυνὴ τάδ' ὡς ἔχει.  
 Οι. ἡ γὰρ δίδωσιν ἡδε σοι; Θε. μάλιστ', ἄναξ.  
 Οι. ὡς πρὸς τί χρείας; Θε. ὡς ἀναλώσαιμί νιν.  
 1175 Οι. τεκοῦσα τλήμων; Θε. θεσφάτων γ' ὄκνω  
 κακῶν.  
 Οι. ποίων; Θε. κτενεῖν νιν τοὺς τεκόντας ἦν λόγος.  
 Οι. πῶς δῆτ' ἀφήκας τῷ γέροντι τῷδε σύ;  
 Θε. κατοικτίσας, ὦ δέσποθ', ὡς ἄλλην χθόνα  
 δοκῶν ἀποίσειν, αὐτὸς ἔνθεν ἦν· ὁ δὲ  
 1180 κάκ' ἐς μέγιστ' ἔσωσεν. εἰ γὰρ αὐτὸς εἶ  
 ὄν φησιν οὗτος, ἴσθι δύσποτος γεγώς.  
 Οι. ἰοῦ ἰοῦ· τὰ πάντ' ἂν ἐξήκοι σαφῆ.  
 ὦ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,  
 ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, ξὺν οἷς τ'  
 1185 οὐ χρῆν ὀμιλῶν, οὔς τέ μ' οὐκ ἔδει κτανῶν.

- (a) At this point in the play what does Oedipus know? What does he suspect? [4 marks]
- (b) In this passage, what is the Θεράπων trying to achieve? What is Oedipus trying to achieve? [4 marks]
- (c) ἡ δ' ἔσω ... τάδ' ὡς ἔχει (lines 1171–1172). For what **two** reasons does the Θεράπων make this suggestion? [2 marks]
- (d) What features of Oedipus' character are revealed by this passage? [2 marks]
- (e) By means of close textual analysis, suggest **three** ways in which this passage displays Sophocles' dramatic skill? [3 marks]

Genre: Comedy

Question 7. Aristophanes *Frogs* 173–192

ΝΕΚΡΟΣ

- πόσ' ἄττα; Δι. ταυτί. Νε. δύο δραχμάς  
μισθὸν τελεῖς;  
Δι. μὰ Δί' ἀλλ' ἔλαττον. Νε. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.  
175 Δι. ἀνάμεινον ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι.  
Νε. εἰ μὴ καταθήσεις δύο δραχμάς, μὴ διαλέγου.  
Δι. λάβ' ἐννέ' ὀβολούς. Νε. ἀναβιοίην νυν πάλιν.  
Ξα. ὡς σεμνὸς ὁ κατάρατος· οὐκ οἰμώξεται;  
ἐγὼ βαδιοῦμαι. Δι. χρηστὸς εἶ καὶ γεννάδας.  
χωρῶμεν ἐπὶ τὸ πλοῖον.

ΧΑΡΩΝ

- 180 ὥσπ παραβαλοῦ.  
Ξα. τουτὶ τί ἔστι; Δι. τοῦτο; λίμνη νῆ Δία  
αὕτη ἴστιν ἣν ἔφραζε, καὶ πλοῖόν γ' ὄρω.  
Ξα. νῆ τὸν Ποσειδῶ κάστι γ' ὁ Χάρων οὔτοσί.  
Δι. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.  
185 Χα. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων;  
τίς ἐς τὸ Λήθης πεδίον, ἢ 'ς Ὀνου πλοκάς,  
ἢ 'ς Κερβερίους, ἢ 'ς κόρακας, ἢ 'πὶ Ταίναρον;  
Δι. ἐγώ. Χα. ταχέως ἔμβαινε. Δι. ποῖ σχή-  
σειν δοκεῖς;  
ἐς κόρακας ὄντως; Χα. ναὶ μὰ Δία σοῦ γ' οὔνεκα.  
ἔσβαινε δή. Δι. παῖ δεῦρο. Χα. δούλον οὐκ  
190 ἄγω,  
εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.  
Ξα. μὰ τὸν Δί' οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμιῶν.



- (a) Translate ἀνάμεινον ... μὴ διαλέγου (lines 175–176). [3 marks]
- (b) What is Dionysus trying to do? Why does he seek help and advice from Heracles? What is Xanthias trying to do? [3 marks]
- (c) ἀναβιοίην νυν πάλιν (line 177). What is remarkable about this reply? What situation has led up to it? [3 marks]
- (d) Scan lines 189–191 (ἔσβαινε δὴ ... τῶν κρεῶν). [2 marks]
- (e) δοῦλον οὐκ ἄγω ... ὀφθαλμιῶν (lines 189–192). Explain the humour of these lines and the history that had led up to them. [4 marks]

Genre: Comedy

Question 8. Aristophanes *Frogs* 1411–1433

Δι. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ.  
 σὺ γὰρ δι' ἐχθρας οὐδετέρῳ γενήσομαι.  
 τὸν μὲν γὰρ ἡγοῦμαι σοφὸν τῷ δ' ἡδομαι.

ΠΛΟΥΤΩΝ

- οὐδὲν ἄρα πράξεις ὦνπερ ἡλθες οὔνεκα;
- 1415 Δι. ἔαν δὲ κρίνω; Πλ. τὸν ἕτερον λαβῶν ἄπει,  
 ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.  
 Δι. εὐδαιμονοίης. φέρε πύθεσθέ μου ταδί.  
 ἐγὼ κατήλθον ἐπὶ ποιητήν. τοῦ χάριν;  
 ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.
- 1420 ὁπότερος οὖν ἂν τῇ πόλει παραινέσῃ  
 μᾶλλον τι χρηστόν, τοῦτον ἄξιον μοι δοκῶ.  
 πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίνα ἔχετον  
 γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.
- Ευ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην; Δι. τίνα;  
 1425 ποθεῖ μὲν, ἐχθαίρει δέ, βούλεται δ' ἔχειν.  
 ἀλλ' ὅ τι νοεῖτον εἶπατον τούτου πέρι.
- Ευ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν  
 βραδὺς πέφυκε μεγάλα δὲ βλάπτειν ταχύς,  
 καὶ πόριμον αὐτῷ τῇ πόλει δ' ἀμήχανον.
- 1430 Δι. εὖ γ' ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις;  
 Αἶ. οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν,  
 ἣν δ' ἐκτραφῆ τις, τοῖς τρόποις ὑπηρετεῖν.  
 Δι. νῆ τὸν Δία τὸν σωτήρα δυσκρίτως γ' ἔχω·

- (a) τὸν μὲν γὰρ ἡγοῦμαι σοφὸν τῷ δ' ἥδομαι (line 1413). Name the **two** men referred to by Dionysus. Which of them in your opinion was τὸν μὲν and which τῷ δ'? Justify your decision. [3 marks]
- (b) Where has Dionysus intended to go? What had he intended to do when he arrived there? What was his ultimate aim? [3 marks]
- (c) πρῶτον μὲν οὖν ... δυστοκεῖ (lines 1422–1423). Give a brief account of Alcibiades' life to explain why ἡ πόλις δυστοκεῖ. [3 marks]
- (d) μισῶ πολίτην ... ἀμήχανον (lines 1427–1429). What is Euripides' view of Alcibiades? [3 marks]
- (e) ἦν δ' ἐκτραφῆ τις ... ὑπηρετεῖν (line 1432). What is Aeschylus' view of Alcibiades? [3 marks]

Genre: Philosophy

Question 9. Plato *Crito* 49e5–50c2

ΣΩ. Λέγω δὴ αὖ τὸ μετὰ τοῦτο, μάλλον δ' ἐρωτῶ·  
πότερον ἂ ἄν τις ὁμολογήσῃ τῷ δίκαια ὄντα ποιητέον ἢ  
ἐξαπατητέον;

ΚΡ. Ποιητέον.

5 ΣΩ. Ἐκ τούτων δὴ ἄθρει. ἀπιόντες ἐνθένδε ἡμεῖς μὴ  
πέισαντες τὴν πόλιν πότερον κακῶς τινὰς ποιούμεν, καὶ  
ταῦτα οὐδ' ἠκιστα δεῖ, ἢ οὐ; καὶ ἐμμένομεν οἷς ὁμολογή-  
σαμεν δίκαιοις οὕσιν ἢ οὐ;

ΚΡ. Οὐκ ἔχω, ὦ Σώκρατες, ἀποκρίνασθαι πρὸς δ' ἐρωτᾶς·  
10 οὐ γὰρ ἐννοῶ.

ΣΩ. Ἄλλ' ὧδε σκόπει. εἰ μέλλουσιν ἡμῶν ἐνθένδε εἶτε  
ἀποδιδράσκειν, εἴθ' ὅπως δεῖ ὀνομάσαι τοῦτο, ἐλθόντες οἱ  
νόμοι καὶ τὸ κοινὸν τῆς πόλεως ἐπιστάντες ἔροιντο. “Εἰπέ  
μοι, ὦ Σώκρατες, τί ἐν νῶ ἔχεις ποιεῖν; ἄλλο τι ἢ τούτῳ  
15 τῷ ἔργῳ ᾧ ἐπιχειρεῖς διανοῆ τούς τε νόμους ἡμᾶς ἀπολέσαι  
καὶ σύμπασαν τὴν πόλιν τὸ σὸν μέρος; ἢ δοκεῖ σοι οἷόν τε  
ἔτι ἐκείνην τὴν πόλιν εἶναι καὶ μὴ ἀνατετραφῆθαι, ἐν ᾗ ἂν  
αἱ γενόμεναι δίκαι μὴδὲν ἰσχύωσιν ἀλλὰ ὑπὸ ἰδιωτῶν ἄκυροί  
τε γίνωνται καὶ διαφθείρωνται;” τί ἐροῦμεν, ὦ Κρίτων,  
20 πρὸς ταῦτα καὶ ἄλλα τοιαῦτα; πολλὰ γὰρ ἂν τις ἔχοι,  
ἄλλως τε καὶ ῥήτωρ, εἰπεῖν ὑπὲρ τούτου τοῦ νόμου ἀπολλυ-  
μένου ὃς τὰς δίκας τὰς δικασθείσας προστάττει κυρίας εἶναι.  
ἢ ἐροῦμεν πρὸς αὐτοὺς ὅτι “Ἦδίκη γὰρ ἡμᾶς ἢ πόλις καὶ  
οὐκ ὀρθῶς τὴν δίκην ἔκρινεν;” ταῦτα ἢ τί ἐροῦμεν;

- (a) Where is Socrates? Why is he there? What is Crito trying to persuade him to do? [3 marks]
- (b) Translate ἀπιόντες ἐνθένδε ἡμεῖς ... δεῖ, ἢ οὐ (lines 5–7). [3 marks]
- (c) Describe the method of argument to be found in the passage just translated in (b). [3 marks]
- (d) οἱ νόμοι καὶ τὸ κοινὸν τῆς πόλεως (lines 12–13). What are these concepts? To what extent and in what way do you believe that Socrates is logically justified in using them as he does? [4 marks]
- (e) ἢ ἐροῦμεν πρὸς αὐτοὺς ... τί ἐροῦμεν (lines 23–24). How does Socrates go on to counter that argument? [2 marks]

Genre: Philosophy

Question 10. Plato *Crito* 52b1–d6

φαίεν γὰρ ἂν ὅτι

“ὦ Σώκρατες, μεγάλη ἡμῖν τούτων τεκμήριά ἐστιν, ὅτι σοι καὶ ἡμεῖς ἠρέσκομεν καὶ ἡ πόλις· οὐ γὰρ ἂν ποτε τῶν ἄλλων Ἀθηναίων ἀπάντων διαφερόντως ἐν αὐτῇ ἐπεδήμεις εἰ μὴ σοι διαφερόντως ἠρεσκεν, καὶ οὐτ’ ἐπὶ θεωρίαν πρόποτ’ ἐκ τῆς πόλεως ἐξῆλθες, ὅτι μὴ ἅπαξ εἰς Ἴσθμόν, οὔτε ἄλλοσε οὐδαμῶσε, εἰ μὴ ποι στρατευσόμενος, οὔτε ἄλλην ἀποδημίαν ἐποιήσω πρόποτε ὥσπερ οἱ ἄλλοι ἄνθρωποι, οὐδ’ ἐπιθυμία σε ἄλλης πόλεως οὐδὲ ἄλλων νόμων ἔλαβεν εἰδέναι, ἀλλὰ ἡμεῖς σοι ἱκανοὶ ἡμεν καὶ ἡ ἡμετέρα πόλις· οὕτω σφόδρα ἡμᾶς ἡροῦ καὶ ὠμολόγεις καθ’ ἡμᾶς πολιτεύεσθαι, τὰ τε ἄλλα καὶ παῖδας ἐν αὐτῇ ἐποιήσω, ὡς ἀρεσκούσης σοι τῆς πόλεως. ἔτι τοίνυν ἐν αὐτῇ τῇ δίκη ἐξῆν σοι φυγῆς τιμήσασθαι εἰ ἐβούλου, καὶ ὅπερ νῦν ἀκούσης τῆς πόλεως ἐπιχειρεῖς, τότε ἐκούσης ποιῆσαι. σὺ δὲ τότε μὲν ἐκαλλωπίζου ὡς οὐκ ἀγανακτῶν εἰ δέοι τεθνάναι σε, ἀλλὰ ἡροῦ, ὡς ἔφησθα, πρὸ τῆς φυγῆς θάνατον· νῦν δὲ οὐτ’ ἐκείνους τοὺς λόγους αἰσχύνῃ, οὔτε ἡμῶν τῶν νόμων ἐντρέπη, ἐπιχειρῶν διαφθεῖραι, πράττεις τε ἅπερ ἂν δοῦλος ὁ φαυλότατος πράξειεν, ἀποδιδράσκειν ἐπιχειρῶν παρὰ τὰς συνθήκας τε καὶ τὰς ὁμολογίας καθ’ ἃς ἡμῖν συνέθου πολιτεύεσθαι. πρῶτον μὲν οὖν ἡμῖν τοῦτ’ αὐτὸ ἀπόκριναι, εἰ ἀληθῆ λέγομεν φάσκοντές σε ὠμολογηκέναι πολιτεύεσθαι καθ’ ἡμᾶς ἔργῳ ἄλλ’ οὐ λόγῳ, ἢ οὐκ ἀληθῆ.” τί φῶμεν πρὸς ταῦτα, ὦ Κρίτων; ἄλλο τι ἢ ὁμολογῶμεν;

- (a) What is the fundamental argument used by the Laws in this passage? [2 marks]
- (b) Give **four** reasons why, according to the Laws, Socrates has, by his conduct, forfeited the right to disobey them. [4 marks]
- (c) Discuss how the style of the passage reinforces the argument. [3 marks]
- (d) Show how the Laws are able to suggest that if Socrates tries to leave he will be behaving inconsistently with his conduct at the trial. [3 marks]
- (e) Give your own assessment of the validity of the arguments attributed to the Laws in this passage. [3 marks]





# **MARKSCHEME**

## **SPECIMEN**

### **CLASSICAL GREEK**

#### **Standard Level**

#### **Paper 2**

**Epic**

1. (a) Adrestos had fallen from his chariot [*1 mark*] and Menelaus was standing over him [*1 mark*] with the apparent intention of killing him [*1 mark*]. Award any **two** of these marks.
- (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) Mark only for length of syllables. [*1 mark*] per line if all correct, no mark otherwise.
- (d) Menelaus is more willing to negotiate [*1 mark*] Agamemnon is more brutal [*1 mark*]. Any reasonable account of which is more typical should be awarded [*1 mark*].
- (e) Adrestos, defeated, asks his conqueror to spare his life in exchange for a ransom [*1 mark*]; Menelaos is willing to accept the ransom [*1 mark*] until Agamemnon persuades him not to [*1 mark*]. Adrestos and, at first, Menelaos behave entirely conventionally [*1 mark*] but Agamemnon, in successfully persuading Menelaos not to accept the ransom is probably less conventional [*1 mark*].

[*15 marks*]

2. (a) This is the end of the Glaucos and Diomedes encounter [*1 mark*] in which they discover guest-friendship and agree not to fight [*1 mark*].
- (b) They exchange armour [*1 mark*] but Glaucos' is worth more than ten times Diomedes' [*1 mark*].
- (c) The women greet Hector as he enters the city [*1 mark*], they assume he has news and ask him for it [*1 mark*], he assumes that he can rebuke and command Paris [*1 mark*]. Other ideas on their merits.
- (d) Each of the fifty sons of Priam has an interconnecting room for himself and his wife on one side of the courtyard [*1 mark*]; the married daughters have the same arrangement with their husbands [*1 mark*] on the other side of the courtyard [*1 mark*].
- (e) The climax of the joke is achieved in four ringing words in line 235 [*1 mark*]; at 238–239, a balance is neatly struck between wives and daughters [*1 mark*] seeking news [*1 mark*] and sons, brothers and husbands [*1 mark*]; the subject of the news [*1 mark*] at lines 242–250 there is a detailed ekphrasis (no need to give the technical term) with much balancing repetition [*1 mark*]. Any **five** of these points or similar ones.

[*15 marks*]



### Historiography

3. (a) A ceremony for Athens' dead soldiers [*1 mark*] presided over by Pericles [*1 mark*].
- (b) [*4 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 [*3 marks*]. Answers with two major errors (or four minor errors) attract [*2 marks*]. Answers with three major errors (or equivalent with minor errors) are awarded [*1 mark*]. Otherwise, no mark.
- (c) There is a good choice [*3 marks*].
- (d) Judge on merits [*4 marks*].
- (e) Sparta [*1 mark*], the immediate threat [*1 mark*].

[*15 marks*]

4. (a) To lament [*1 mark*] and to encourage [*1 mark*]; other views on their merits (see *LSJ*).
- (b) The dead [*1 mark*] have achieved honour [*1 mark*], the bereaved [*1 mark*] grief [*1 mark*].
- (c) That the dead have gone to glory [*1 mark*] will be difficult to accept [*1 mark*] by those who are reminded of what they have lost when they see those who have not lost men [*1 mark*].
- (d) It would be small [*1 mark*]; the advice would be to have more children [*1 mark*], advice unlikely to be well received [*1 mark*].
- (e) Cheering up the bereaved [*1 mark*], replacing the dead [*1 mark*], increasing security [*1 mark*].

[*15 marks*]

**Tragedy**

5. (a) There had been a plague [*1 mark*], Creon had been sent to find out why [*1 mark*], his message had been incomplete [*1 mark*].
- (b) Things teachable [*1 mark*], things not to be spoken [*1 mark*], heavenly things [*1 mark*] and earth creeping things [*1 mark*].
- (c) Mark only for length of syllables. [*1 mark*] per line if all correct, no mark otherwise.
- (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) attract [*1 mark*]. Otherwise, no mark.
- (e) Judge on merits [*3 marks*].

*[15 marks]*

6. (a) He knows that he was not the son of Polybus [*1 mark*] but was a foundling [*1 mark*]; he feared that he was the killer of Laius [*1 mark*] and so the cause of the plague [*1 mark*].
- (b) The Θεράπων wants to give as little away as possible [*1 mark*] and to save his own life [*1 mark*]. Oedipus wants the truth [*1 mark*] and, in particular whether he was the foundling [*1 mark*].
- (c) Jocasta is genuinely in a better position to reply [*1 mark*]; also bringing Jocasta into it should detach him [*1 mark*].
- (d) Anger, impatience? Award plausible replies [*2 marks*].
- (e) Judge on merits [*3 marks*].

*[15 marks]*

**Comedy**

7. (a) **[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.
- (b) Dionysus wants to bring a dead poet up to protect dramatic festivals **[1 mark]**. Heracles had already visited the Underworld **[1 mark]**. Xanthias wanted as easy a life as he could muster **[1 mark]**.
- (c) Xanthias wants to hire the corpse to carry his load **[1 mark]**; the fee offered is too little for the corpse **[1 mark]** and he threatens to return to life **[1 mark]**.
- (d) Mark only for length of syllables. **[1 mark]** per line if all correct, no mark otherwise.
- (e) At the battle of Arginusae **[1 mark]** the Athenians lost but the generals failed to rescue their sailors **[1 mark]**. Charon treats Dionysus like a slave **[1 mark]** and Dionysus responds by saying that he was willing to carry a slave only if he had the honour of having served at Arginusae **[1 mark]**.

**[15 marks]**

8. (a) Euripides is probably σοφὸς **[1 mark]** but Dionysus is delighted by Aeschylus **[1 mark]**. The opposite view is sometimes held; judge on strength of argument **[1 mark]**.
- (b) The Underworld **[1 mark]**, to recruit a poet **[1 mark]**, to restore the Athenian dramatic festivals **[1 mark]**.
- (c) They will answer in various ways; judge them on merit **[3 marks]**.
- (d) Slow to help his country, swift to harm her, clever for himself, risky for the state. **[1 mark]** each for these or similar valid points up to a maximum of **[3 marks]**.
- (e) Better not to have had him in the first place **[1 mark]** but now that they have him **[1 mark]** it would be best to give way to him **[1 mark]**.

**[15 marks]**

## Philosophy

9. (a) Socrates is in prison [*1 mark*]; he has been tried and sentenced to death [*1 mark*]; Crito wants him to flee [*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) Question and answer [*1 mark*]. Getting the victims genuinely agreeing to a proposition [*1 mark*] and then challenging them with an apparently similar proposition [*1 mark*]. The question will attract a range of answers; judge them on their merits.
- (d) The Laws [*1 mark*] and the ‘Commonwealth’ of the state [*1 mark*]. They are abstracts and Plato treats them as self-conscious sentient beings [*1 mark*], deceived by the fact that though they are made up of sentient beings they are not themselves sentient [*1 mark*]. Other ideas on their merits.
- (e) The state may have treated him badly [*1 mark*] but that does not release him from the obligation of obedience to the state come what may [*1 mark*].

[*15 marks*]

10. (a) Socrates has had no complaints about the Laws and has benefited from them [*1 mark*] so that he has forfeited his right to complain now [*1 mark*].
- (b) There is a long list; [*1 mark*] for each of four valid examples [*4 marks*].
- (c) Judge on merits; this should attract a range of valid responses [*3 marks*].
- (d) At the trial, he had argued that he would rather die than go into exile [*1 mark*]; he had also offered a paltry alternative to death [*1 mark*] and he consistently indicated that at his age he should be ready to die [*1 mark*]. Other accounts on their merits.
- (e) Mark as short essay [*3 marks*].

[*15 marks*]

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