

Markscheme

May 2024

Classical Greek

Higher level

Paper 1

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Paper 1—Guided analysis

To what extent does the response contain an analysis of textual features and/or authorial choices?

To what extent is the response supported by evidence that is relevant and correctly understood?

Marks	Description
0	<ul style="list-style-type: none"> The response does not meet the description below.
1–2	<ul style="list-style-type: none"> The response describes or summarizes examples from the extract; the response contains little analysis of textual features and/or authorial choices. The response is supported by evidence that is irrelevant to the prompt, or incorrectly understood.
3–4	<ul style="list-style-type: none"> The response contains some analysis of textual features and/or authorial choices and how they shape meaning, but relies on description. The response is supported by evidence that is somewhat relevant to the prompt and partially understood.
5–6	<ul style="list-style-type: none"> Throughout the response there is plausible analysis of textual features and/or authorial choices; the response draws conclusions from evidence. The response is directly supported by relevant evidence that is correctly understood.

Option A

Extract 1: Prose — Arrian, *The Anabasis of Alexander* 2.25

1. (a) He was besieging Tyre (or similar) [1].
- (b) That Darius wanted to give [1] 10 000/countless talents [1] for his family [1].
- (c) Land (χώραν) [1], his daughter (in marriage) (τὴν παῖδα) [1], Darius's friendship (φίλον εἶναι) [1] and an alliance (ξύμμαχον) [1].
- (d) The council/assembly [1] of his friends [1].
- (e) Parmenion himself (if he were Alexander) would be glad to stop the war on these terms [1] and to no longer run risks from now on [1].
- (f) He said that if he were Parmenion [1] he would indeed have done this [1].
- (g) The [6] for how well the translation conveys the meaning of the passage are awarded using the markbands below.

Marks	Description
0	<ul style="list-style-type: none"> The response does not reach a standard described by the descriptors below.
1–2	<ul style="list-style-type: none"> The response does not adequately communicate the meaning of the text. Lexical and grammatical errors are in evidence throughout the translation.
3–4	<ul style="list-style-type: none"> The response communicates the general meaning of the text. Lexical and grammatical errors are isolated but significant.
5–6	<ul style="list-style-type: none"> The response accurately communicates the meaning of the text. Lexical and grammatical errors do not impair the translation.

Award [10] for the precision of the translation as follows, with each word or phrase worth [1].

	Word or phrase	Type of mark	Response
1	ἀποκρινεῖσθαι	Syntax/morphology	as future tense
2	ἀπεκρίνατο	Syntax/morphology	as 3rd sg. aor. act.
3	χρημάτων	Syntax/morphology	as genitive with δεῖσθαι
4	δεῖσθαι	Meaning in context	as “want”/ “need”
5	ἀντὶ	Meaning in context	as “instead of” NOT “against” etc
6	τὸ μέρος	Syntax/morphology	as accusative, object of λαβεῖν
7	αὐτοῦ	Syntax/morphology	in possessive construction with εἶναι
8	ἐθέλοι	Syntax/morphology	as 3rd sg. present optative
9	γῆμαι ἄν	Syntax/morphology	as apodosis of the conditional
10	διδόντος Δαρείου	Syntax/morphology	as genitive absolute, present tense

Extract 2: Verse — Homer, *Iliad* 3.85–94

2. An approach based on content is expected, but answers might concentrate on, among other things, plot, tone, theme, or style. Answers may consider that the texts come from different forms/genres (historiography/epic poetry).

Expect one point of similarity and one point of contrast, awarding a maximum of **[2]** for each (**[1]** for a suitably justified judgement made on each text and **[1]** for supporting Greek text with evidence of understanding). Points may include:

- Both negotiations have an intermediary; ambassadors from Darius (πρέσβεις), while Hector speaks on behalf of Paris (κέκλυτέ ... μῦθον Ἀλεξάνδροιο).
- The terms of both negotiations centre around the distribution of wealth and women; in Darius's case, he offers to settle the war through the promise of money, land, and marriage (τάλαντα ... γήμαντα δὲ τὴν Δαρείου παῖδα); and in the case of the Trojan war it is about Helen and her possessions (Ἑλένη καὶ κτήμασι πᾶσι οἱ κτήμαθ' ... γυναῖκά).
- Both feature the return of a wife (Darius's wife, whom Alexander has held hostage: γυναικὸς; and Menelaus's wife Helen, taken by Paris: Ἑλένη).
- Both seek an alliance after the end of the war (Darius: φίλον τε εἶναι Δαρείῳ καὶ ξύμμαχον; Hector: φιλότητα καὶ ὄρκια πιστὰ τάμωμεν).
- While the negotiations with Alexander take place in private councils (τῷ ξυλλόγῳ τῶν ἐταίρων) with ambassadors (πρέσβεις), Hector's proposal is made in the middle of battle, in front of both armies (μετ' ἀμφοτέροισιν ἔειπε; κέκλυτέ μευ, Τρῶες καὶ ἑκνήμειδες Ἀχαιοί).
- The peace between Darius and Alexander is negotiated solely by exchange of hostages and wealth/land/alliances (τάλαντα ... χώραν ... ξύμμαχον); the peace between the Greeks and Trojans needs to be established through a duel between Menelaus and Paris (αὐτὸν δ' ἐν μέσσω καὶ ἀρηίφιλον Μενέλαον ... μάχεσθαι).

3. Answers may adopt a variety of approaches but should consider the relationship between form and meaning. Because a summary is provided, the focus of the question is on the literary or rhetorical effect of the passage.

Hector's speech addresses the Greek and Trojan armies and their leaders and aims to persuade them of the merit of ending the war on the terms he proposes. Points should consist of a clearly understood Greek quotation, an analysis of its form (literary or rhetorical feature) and an exploration of its intended effect on the reader. They may include:

- Explicit reference to the Greeks and the Trojans in his address (Τρῶες καὶ ἐυκνήμιδες Ἀχαιοί ... Τρῶας καὶ πάντας Ἀχαιοὺς), suggesting it is in the interest of both parties to end the conflict in this way / the fairness of his proposals.
- Respectful way of addressing the Greeks, making his address more persuasive to that audience (ἐυκνήμιδες Ἀχαιοί; ἀρηίφιλον Μενέλαον).
- Contrast between what the armies should be doing (laying down their weapons: τεύχεα κάλ' ἀποθέσθαι) and what Menelaus and Paris should do (μάχεσθαι – delayed until the end of its sentence for emphasis) to appeal to the armies that this will see an end to their need to fight.
- Paris's responsibility for the conflict is highlighted (τοῦ εἵνεκα νεῖκος ὄρωρεν – the reference to the start of the conflict (ὄρωρεν), suggesting that its end should also originate from Paris).
- Contrast between weapons and the bountiful earth, reminding the armies that the ground they're fighting on should be used for producing life-sustaining crops rather than battle (τεύχεα κάλ' ἀποθέσθαι ἐπὶ χθονὶ πουλυβοτείρῃ).
- Emphatic placement of pronouns at the beginning of lines, juxtaposing the action of the armies on the one hand and Paris and Menelaus on the other, to emphasize how this is a fair way to decide the conflict (ἄλλους ... αὐτὸν ... οἷους ... ὁππότερος ... οἱ δ' ἄλλοι).
- Fairness of the terms highlighted by repetition of what the conflict is about (ἀμφ' Ἑλένη καὶ κτήμασι πᾶσι) and the promise that the winner of the duel will receive those things (κτήμαθ' ἐλὼν ἐν πάντα γυναικῆ).
- Emphasis on the desirability of the peaceful outcome and the stability that peace will bring (hendiadys: φιλότιτα καὶ ὄρκια πιστὰ τάμωμεν).

Mark in accordance with the markbands on page 3.

Option B

Extract 3: Verse — Euripides, *Medea* 225–243; 248–251

4. (a) An unexpected event has befallen her (or similar) [1], and it has destroyed her life/soul [1].
- (b) She is undone (or similar) [1], her joy in life is gone [1], she must/wishes to die [1].
- (c) Everything is bound up in him (or similar) [1], he is/turned out to be the worst of men [1].
- (d) They need to buy a husband [1] he is master of their body [1].
- (e) Whether she gets a good or bad husband [1].
- (f) Divorce is bad for them (οὐ εὐκλεεῖς ἀπαλλαγὰι) [1], nor is it possible for them to refuse a husband (οὐδ' οἶόν τ' ἀνήνασθαι πόσιν) [1]; she must guess the customs/rules (νόμους δεῖ μάντιν εἶναι) [1] (of) how best to deal with her husband (ὅπως ἄριστα χρήσεται ξυνευνέτη) [1].
- (g) The [6] for how well the translation conveys the meaning of the passage are awarded using the markbands below.

Marks	Description
0	<ul style="list-style-type: none"> The response does not reach a standard described by the descriptors below.
1–2	<ul style="list-style-type: none"> The response does not adequately communicate the meaning of the text. Lexical and grammatical errors are in evidence throughout the translation.
3–4	<ul style="list-style-type: none"> The response communicates the general meaning of the text. Lexical and grammatical errors are isolated but significant.
5–6	<ul style="list-style-type: none"> The response accurately communicates the meaning of the text. Lexical and grammatical errors do not impair the translation.

Award [10] for the precision of the translation as follows, with each word or phrase worth [1].

	Word or phrase	Type of mark	Response
1	καὶ	Meaning in context	as καὶ ἐάν, “and if”
2	ἡμῖν	Syntax/morphology	as dative with ξυνουικῇ
3	πόσις	Syntax/morphology	as nominative subject
4	ζυγόν	Syntax/morphology	as accusative object of φέρων
5	θανεῖν	Syntax/morphology	as active infinitive
6	λέγουσι ὥς ζῶμεν	Syntax/morphology	as indirect statement
7	κατα	Meaning in context	as “in”, “at” NOT “down” etc
8	μάρνανται	Syntax/morphology	as 3rd sg. present active
9	θέλωμι ἄν	Syntax/morphology	as 1st sg. present optative
10	ἅπαξ	Meaning in context	as “once” NOT “all” etc

Extract 4: Prose — Plutarch, *Moralia* – *Bravery of Women* 243f–244a

5. An approach based on content is expected, but answers might concentrate on, among other things, plot, tone, theme, or style. Answers may consider that the texts come from different forms/genres (rhetoric/narrative/tragic drama).

Expect one point of similarity and one point of contrast, awarding a maximum of **[2]** for each (**[1]** for a suitably justified judgement made on each text and **[1]** for supporting Greek text with evidence of understanding). Points may include:

- Medea defines herself as a foreigner (ἐς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν), while Trojan women seek to settle down (ἡτισοῦν ἰδρυσις ἐν γῇ πάσης πλάνης).
- Medea considers her husband in a negative way (κάκιστος ἀνδρῶν), while Trojan women look for work with them and convince them of their plans (ἐξεπράυναν τῷ τρόπῳ τῆς φιλοφροσύνης).
- Both Medea and the Trojan women live in a world of men and depend on their spouses. Medea notes that he holds all power (ἐν ᾧ γὰρ ἦν μοι πάντα / δεσπότην τε σώματος); the Trojan women are fearful of their husbands' anger (καὶ φοβούμεναι τὴν ὀργήν).
- Medea is in a hopeless situation, considering her life ruined, and wishing for death (οἴχομαι δὲ καὶ βίου χάριν μεθεῖσα κατθανεῖν χρήζω); the Trojan women, while having suffered loss (ἀπολαβεῖν ἦν ἀπολωλέκασι μὴ δυναμένους), are setting out on a new life (εὖ τε καὶ καλῶς πράττουσιν ἀνθρώποις ... πατρίδα δεῖ ποιεῖν αὐτούς).
- In Plutarch there is a double representation of the nature of women: one is destructive and violent (κατέφλεξαν τὰ πλοῖα), and the other is constructive and conciliatory (ἀντιλαμβανόμεναι καὶ καταφιλοῦσαι λιπαρῶς); in Medea, women are wretched and powerless (πάντων δ' ὅς' ἔστ' ἔμψυχα καὶ γνώμην ἔχει γυναικῆς ἐσμεν ἀθλιώτατον φυτόν).

6. Answers may adopt a variety of approaches but should consider the relationship between form and meaning. Because a summary is provided, the focus of the question is on the literary or rhetorical effect of the passage.

The depiction of fatherland is achieved through a series of oppositions and contrasts, which show the difficult process of creating a new home. Points should consist of a clearly understood Greek quotation, an analysis of its form (literary or rhetorical feature) and an exploration of its intended effect on the reader. They may include:

- A contrast is established between the need for a settled habitation on land (ἰδρυσις ἐν γῇ) and wandering and voyaging (πλάνης καὶ ναυτιλίας), and the first option is better for men who are doing well (ἀνθρώποις ἀμείνων ἐστί).
- The character of Ῥώμης works as an allegorical figure that anticipates the city of Rome.
- A sense of community necessary for the construction of a homeland is depicted through the idea of women working together as a collective force (ταῖς δὲ γυναῖξιν ἐμπίπτει λογισμός, συμφρονήσασαι, Ῥώμης).
- There is an opposition between the lost past (ἀπολαβεῖν ἦν ἀπολωλέκασι μὴ δυναμένους) and the possibility of building a future (πατρίδα δεῖ ποιεῖν αὐτούς).
- Men are constructed as, opposed to women, as related to the sea (βοηθοῦσι πρὸς τὴν θάλασσαν) and the wandering (πλάνης καὶ ναυτιλίας).
- The images of fire (κατέφλεξαν) and water (τὴν θάλασσαν, ναυτιλίας) symbolize the two opposites forces fighting in the foundation of the city/ fatherland.

Mark in accordance with the markbands on page 3.