

**2006 HSC Notes from
the Marking Centre
Classical Greek**

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2006 HSC NOTES FROM THE MARKING CENTRE CLASSICAL GREEK

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Classical Greek. It provides comments with regard to responses to the 2006 Higher School Certificate examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question. This document should be read along with the relevant syllabus, the 2006 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Classical Greek.

General Comments

In 2006, 19 Continuers candidates (15 from NSW) and 5 Extension candidates (from NSW) attempted the Classical Greek examinations.

Continuers

Section I – Prescribed Text – Thucydides IV

Question 1

- (a) Translations were very satisfactory on the whole. Some common errors included:
- *anachoresanton* not recognised as an aorist participle and translated as a present participle
 - *strateias* thought to be plural instead of genitive singular
 - the mistranslation of *ephodos*, which means ‘arrival’ here, not ‘attack’.
- (b) Over all, candidates performed well. Some errors noted were:
- failure to recognise the correct word sequence in the clause beginning *hoi ek tes Naupaktou Messenioi*
 - the misunderstanding of *tous epitedeiotatous* which means ‘most suitable’ here, not ‘most necessary’
 - the construction of *phoitonton* not recognised as genitive absolute without expressed subject.

Question 2

- (a) Most candidates correctly explained the context.
- (b) Responses showed a very good understanding of the historical background to this scene in the Athenian assembly.
- (c) The answers included a range of interesting observations about the role of Cleon in this extract. Most responses included the element of humour.

Question 3

- (a) This was the more popular option. Responses reflected careful thought concerning the element of chance stressed by Thucydides in Book IV. Most responses included a number of relevant examples. A number of responses included speculative conclusions about Thucydides' attitude to the gods and religion in general from his treatment of 'chance'. Although these were interesting and well-argued, they could not be supported by definitive proof from the available material.
- (b) Few candidates chose this option. In describing the parts played by the opposing sides in the Pylos campaign, the contrast was usually very clearly defined.

Section II – Prescribed Text –Sophocles, *Oedipus Rex*

Question 4

- (a) Translations were mostly of high quality. Some errors noted were:
- *apeuthunein* translated as ‘came’ rather than ‘set straight’
 - failure to translate both *tesde* and *tende* in line 104
 - *toutou thanontos* not recognised as genitive absolute
 - the meaning of *autoentas* not known and *cheiri tinas* omitted in translation
 - some candidates omitted to translate *dustekmarton*, others *aitias*
 - some responses made no attempt to relate the phrase *hos epestale* to the preceding words.
- (b) This passage was generally done well. Errors noted include:
- failure to translate *prostrepsoimai* as future
 - *tode patroion astu* not understood as subject of the third person imperative *axiotheto*
 - no attempt to translate the deictic sense of *houtos* in reference to Kithairon (‘this Kithairon here’)
 - the limiting force of *tosouton* in line 1455 was missed by some (‘and yet I know this much’)
 - some did not understand that *hopeiper eis’ ito* means ‘let it go wherever it will go’.

Question 5

- (a) Although the question asked for the recent event that had caused Jocasta’s decision, some responses went further into the past.
- (b) This was answered particularly well. The contrast in the state of mind of Oedipus was well described.
- (c) Responses indicated an understanding that Jocasta was looking for a ‘healing solution’, but some did not identify this as proof that Oedipus was not the son of Laius. In recounting the previous and subsequent relevant events, some responses included chronological inaccuracy.

Question 6

- (a) This was the more popular option. Some responses were quite outstanding in illustrating the special features explaining the popularity of the story of Oedipus, with much attention rightly given to dramatic irony.
- (b) Few candidates chose this option. Responses included a clear picture of the dilemma faced by Teiresias, and some of the details given showed originality and careful thought.

Section III – Unseen Texts

Question 7

(a) Most candidates made a good attempt at translating this extract. Some points to be noted included:

- *agein* in expressions of time means ‘pass’
- *epeita* was omitted in translation
- *dokeis* is personal 2nd singular and means ‘you think’. It was sometimes translated as though it were impersonal *dokei* ‘seems’
- *Ido*, although aorist in Greek, should be translated as present tense in English
- *tauta* in this spelling is the crasis form of *ta auta* and must therefore be translated as ‘the same’
- *olesen* was misunderstood as intransitive ‘he perished’ instead of transitive ‘he killed’.
- some incorrectly connected *chreon* with *cheir* ‘hand’ rather than *chre* ‘it is necessary’; it is the present participle of the latter
- *prosaudan* ‘to call’ should have been clear from the context
- *hode* needs to be taken with *hoste* which begins a result clause (‘so ... that’).

(b) The unseen passage from Thucydides V describing the battle of Amphipolis provides military context and vocabulary parallel to the set text and the general meaning was well grasped. There were some highly creditable translations. Some areas of difficulty were:

- misunderstanding of *Klearidas* as the name of a hill rather than of a general
- the verb *menein* in this passage should be translated ‘hold firm’ or ‘hold one’s ground’ rather than ‘wait’
- *eistheto* was not recognised as the aorist of *aisthanomai* ‘perceive’
- the participles *phugon* and *trapomenoi* are best translated as indicative past tenses here, otherwise the syntax in English becomes too convoluted
- it was not always seen that the clause beginning *hosoi me* is in apposition to the following main clause beginning *hoi loipoi*
- *chersin* here refers to ‘hand to hand’ fighting
- *Eion* was given a number of incorrect spellings in English
- *arantes* was not recognised as the aorist participle of *airo* by some.

Extension

Section I – Prescribed Text – Homer, *Iliad* III

Question 1

(a) Although this passage was very well translated, a few common errors were noted:

- *hoppoteros* was not always translated as ‘which of two’
- *erga* needed to be understood as ‘troubles’, not simply ‘works’ in this context
- *araruias* was omitted in translation several times
- *hermose d’ autoi* needed to be clearly translated as ‘he fitted to himself’
- *kathuperthen* is ‘from above’ not ‘from behind’.

(b) Answers were of high quality.

(ii) Responses were generally copious and accurate.

(iii) This question elicited some excellent responses; Helen’s reasons for using this opprobrious term about herself were discussed with some penetrating psychological observations.

(iv) Responses referred to the material provided in the extract with additions from background knowledge of the history.

Question 2

(a) Responses were generally of the highest quality and covered a large range of examples of Helen’s interaction with other human and divine characters in *Iliad* III. These relationships were subjected to rigorous analysis.

(b) Responses showed extensive understanding of the religious practices mentioned in *Iliad* III covering all the material in well-structured responses.

Section II – Non-Prescribed Text

Question 3

In translating this passage from *Iliad* IV at sight, the responses showed impressive familiarity with Homeric dialect, style and idiom. The following points were noted:

- some did not translate the key word *hestaota*
- some did not see that *tlaies* and *ai ken* both begin conditional clauses
- in the expression *hoi hoi* the first of this is the relative pronoun, the second being the dative singular of the enclitic demonstrative pronoun.
- *Troessi* was mistranslated as ‘of the Trojans’ as though it were genitive instead of dative plural.

Question 4 (Prose)

No candidates attempted the optional prose translation.

Classical Greek Continuers

2006 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text – Thucydides, IV			
1 (a)	8	Thucydides IV	H1.1, H1.3
1 (b)	12	Thucydides IV	H1.1, H1.3
2 (a)	3	Thucydides IV	H1.1, H2.3
2 (b)	3	Thucydides IV	H1.1, H2.3, H3.2
2 (c)	4	Thucydides IV	H1.1, H2.3, H3.2
3 (a)	10	Thucydides IV	H3.1, H3.2
3 (b)	10	Thucydides IV	H2.3, H3.1, H3.2
Section II — Prescribed Text – Sophocles, <i>Oedipus Rex</i>			
4 (a)	8	Sophocles <i>Oedipus Rex</i>	H1.1, H1.3
4 (b)	12	Sophocles <i>Oedipus Rex</i>	H1.1, H1.3
5 (a)	2	Sophocles <i>Oedipus Rex</i>	H1.1, H2.3
5 (b)	4	Sophocles <i>Oedipus Rex</i>	H1.1, H2.3
5 (c)	4	Sophocles <i>Oedipus Rex</i>	H1.1, H2.3
6 (a)	10	Sophocles <i>Oedipus Rex</i>	H2.2, H3.2
6 (b)	10	Sophocles <i>Oedipus Rex</i>	H2.2, H2.3, H3.1
Section III — Unseen Texts			
7 (a)	10	Sophocles, <i>Electra</i> 266–276	H1.1, H1.2, H1.3
7 (b)	10	Thucydides, V.10	H1.1, H1.2, H1.3

Classical Greek Extension

2006 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text – Homer, <i>Iliad III</i>			
1 (a)	15	Prescribed text – Homer	H1.1, H1.2, H1.3
1 (b) (i)	2	Prescribed text – Homer	H1.2
1 (b) (ii)	2	Prescribed text - Homer	H1.2, H1.3
1 (b) (iii)	3	Prescribed text – Homer	H1.3, H2.1, H2.3, H2.5
1 (b) (iv)	3	Prescribed text – Homer	H2.1, H2.4
2 (a)	10	Prescribed text – Homer	H2.1, H2.2, H2.5
2 (b)	10	Prescribed text – Homer	H2.1, H2.4
Section II — Non-prescribed Text			
3	15	Non-prescribed text – Homer	H1.1, H1.2, H1.3, H3.1
4	15	Non-prescribed text – prose Composition – Thucydides	H1.3, H3.1

2006 HSC Classical Greek Continuers Marking Guidelines — Written Examination

Section I — Prescribed Text – Thucydides, IV

Question 1 (a)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Translates the extract into fluent and idiomatic English • Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract • Demonstrates a sensitivity to the tone and style of the author 	7–8
<ul style="list-style-type: none"> • Translates some of the extract into fluent and idiomatic English • Demonstrates an understanding of the relationship between the words and structures of most of the extract • Demonstrates an awareness of the tone and style of the author 	4–6
<ul style="list-style-type: none"> • Translates some structures into English • Demonstrates a limited understanding of the intent of the author 	1–3

Question 1 (b)*Outcomes assessed: H1.1, H1.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the tone and style of the author	10–12
<ul style="list-style-type: none">• Translates most of the extract into fluent and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the tone and style of the author	7–9
<ul style="list-style-type: none">• Translates some of the extract into fluent and idiomatic English• Demonstrates some understanding of the intent of the author	4–6
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–3

Question 2 (a)*Outcomes assessed: H1.1, H2.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Explains the context of the first sentence of the extract, showing extensive knowledge of the text	3
<ul style="list-style-type: none">• Explains the context of the first sentence of the extract, showing some knowledge of the text	2
<ul style="list-style-type: none">• Provides some relevant information about the context	1

Question 2 (b)*Outcomes assessed: H1.1, H2.3, H3.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Gives detailed reasons for the unusual behaviour of the Athenians in the Assembly, showing extensive knowledge of the text	3
<ul style="list-style-type: none">• Gives some reasons for the unusual behaviour of the Athenians in the Assembly, showing some knowledge of the text	2
<ul style="list-style-type: none">• Provides some relevant information relating to the unusual behaviour of the Athenians in the Assembly	1

Question 2 (c)*Outcomes assessed: H1.1, H2.3, H3.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Discusses the part played by Cleon, showing extensive knowledge of the text	4
<ul style="list-style-type: none">• Discusses the part played by Cleon, showing some knowledge of the text	3
<ul style="list-style-type: none">• Provides some relevant information about the part played by Cleon	1–2

Question 3 (a)*Outcomes assessed: H3.1, H3.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in discussing the element of chance in Thucydides' account of warfare in Book IV• Argues convincingly and substantiates a point of view with specific and detailed reference to Book IV• Composes a well-organised and coherent response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in discussing the element of chance in Thucydides' account of warfare in Book IV• Argues effectively and substantiates a point of view with appropriate reference to Book IV• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the element of chance in Thucydides' account of warfare in Book IV• Provides some argument with appropriate reference to Book IV• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant examples from Book IV relating to the element of chance, without necessarily making the link explicit between the question asked and the text• Includes some general statements relating to the question• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question• Demonstrates a limited ability to structure ideas and information	1–2

Question 3 (b)*Outcomes assessed: H2.3, H3.1, H3.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in contrasting the parts played by the Athenians and the Lacedaemonians in the Pylos campaign• Argues convincingly and substantiates a point of view with specific and detailed reference to Book IV• Composes a well-organised and coherent response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in contrasting the parts played by the Athenians and the Lacedaemonians in the Pylos campaign• Argues effectively and substantiates a point of view with appropriate reference to Book IV• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the parts played by the Athenians and the Lacedaemonians in the Pylos campaign• Provides some argument with appropriate reference to Book IV• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant examples from Book IV relating to the Pylos campaign, without necessarily making the link explicit between the question asked and the text• Includes some general statements relating to the question• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question• Demonstrates a limited ability to structure ideas and information	1–2

Section II — Prescribed Text – Sophocles, *Oedipus Rex***Question 4 (a)***Outcomes assessed: H1.1, H1.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the tone and style of the author	7–8
<ul style="list-style-type: none">• Translates some of the extract into fluent and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the tone and style of the author	4–6
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–3

Question 4 (b)*Outcomes assessed: H1.1, H1.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the tone and style of the author	10–12
<ul style="list-style-type: none">• Translates most of the extract into fluent and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the tone and style of the author	7–9
<ul style="list-style-type: none">• Translates some of the extract into fluent and idiomatic English• Demonstrates some understanding of the intent of the author	4–6
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–3

Question 5 (a)*Outcomes assessed: H1.1, H2.3***MARKING GUIDELINES**

Criteria	Marks
• Describes the event correctly	2
• Provides some information relating to the event	1

Question 5 (b)*Outcomes assessed: H1.1, H2.3***MARKING GUIDELINES**

Criteria	Marks
• Contrasts Oedipus' state of mind with his mental attitude at the beginning of the play, showing extensive knowledge of the text	4
• Contrasts Oedipus' state of mind with his mental attitude at the beginning of the play, showing some knowledge of the text	3
• Makes some reference to Oedipus' state of mind in this extract or at the beginning of the play	2
• Provides some information relating to Oedipus' state of mind	1

Question 5 (c)*Outcomes assessed: H1.1, H2.3***MARKING GUIDELINES**

Criteria	Marks
• Explains whether Jocasta's hope is realised, showing extensive knowledge of the text	4
• Explain whether Jocasta's hope is realised, showing some knowledge of the text	3
• Provides some relevant information relating to what immediately follows this extract with regard to Jocasta	2
• Provides some information relating to what immediately follows this extract	1

Question 6 (a)*Outcomes assessed: H2.2, H3.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in analysing the special features which contribute to the popularity of the story of <i>Oedipus Rex</i>.• Argues convincingly and substantiates a point of view with specific and detailed reference to <i>Oedipus Rex</i>• Composes a well-organised and coherent response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in analysing the special features which contribute to the popularity of the story of <i>Oedipus Rex</i>• Argues effectively and substantiates a point of view with appropriate reference to <i>Oedipus Rex</i>• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the features which contribute to the popularity of the story of <i>Oedipus Rex</i>• Provides some argument with appropriate reference to <i>Oedipus Rex</i>• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant references to <i>Oedipus Rex</i> relating to the popularity of the story, without necessarily making the link explicit between the question asked and the text• Includes some general statements relating to the question• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the statement• Demonstrates a limited ability to structure ideas and information	1–2

Question 6 (b)*Outcomes assessed: H2.2, H2.3, H3.1***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in discussing the dilemma of Teiresias and the way in which he attempts to reveal the truth to Oedipus• Argues convincingly and substantiates a point of view with specific and detailed reference to <i>Oedipus Rex</i>• Composes a well-organised and coherent response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in discussing the dilemma of Teiresias and the way in which he attempts to reveal the truth to Oedipus• Argues effectively and substantiates a point of view with appropriate reference to <i>Oedipus Rex</i>• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the dilemma of Teiresias and his attempts to reveal the truth to Oedipus• Provides some argument with appropriate reference to <i>Oedipus Rex</i>• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant examples from <i>Oedipus Rex</i> relating to the dilemma of Teiresias, without necessarily making the link explicit between the question asked and the text• Includes some general statements relating to the questions• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question• Demonstrates a limited ability to structure ideas and information	1–2

Section III — Unseen Texts

Question 7 (a)

Outcomes assessed: HI.1, HI.2, HI.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the tone and style of the author	8–10
<ul style="list-style-type: none">• Translates most of the extract into fluent and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the tone and style of the author	5–7
<ul style="list-style-type: none">• Translates some of the extract into fluent and idiomatic English• Demonstrates some understanding of the intent of the author	3–4
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–2

Question 7 (b)

Outcomes assessed: HI.1, HI.2, HI.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the tone and style of the author	8–10
<ul style="list-style-type: none">• Translates most of the extract into fluent and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the tone and style of the author	5–7
<ul style="list-style-type: none">• Translates some of the extract into fluent and idiomatic English• Demonstrates some understanding of the intent of the author	3–4
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–2

2006 HSC Classical Greek Extension Marking Guidelines — Written Examination

Section I — Prescribed Text – Homer, *Iliad* III

Question 1 (a)

Outcomes assessed: H1.1, H1.2, H1.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Translates the extract into fluent and idiomatic English, selecting vocabulary most appropriate to the extract • Demonstrates a consistent and perceptive understanding of the relationship between the words and structures • Demonstrates a sensitivity to the intention, tone and style of the author 	13–15
<ul style="list-style-type: none"> • Translates most of the extract into fluent and idiomatic English • Accurately interprets the relationship between most words and structures • Demonstrates an awareness of the intention, tone and style of the author 	10–12
<ul style="list-style-type: none"> • Translates some structures into fluent and idiomatic English • Demonstrates an understanding of the relationship between some words and structures • Demonstrates a general grasp of the content and style of the author 	7–9
<ul style="list-style-type: none"> • Translates parts of the extract into English • Demonstrates a limited understanding of the relationship between words and structures 	4–6
<ul style="list-style-type: none"> • Translates some phrases and individual words in English 	1–3

Question 1 (b) (i)*Outcomes assessed: H1.2***MARKING GUIDELINES**

Criteria	Marks
• Accurately identifies the speaker and the person being addressed	2
• Identifies either the speaker or the person being addressed	1

Question 1 (b) (ii)*Outcomes assessed: H1.2, H1.3***MARKING GUIDELINES**

Criteria	Marks
• Explains the reference accurately	2
• Provides some relevant information relating to the reference	1

Question 1 (b) (iii)*Outcomes assessed: H1.3, H2.1, H2.3, H2.5***MARKING GUIDELINES**

Criteria	Marks
• Provides a detailed comment on the phrase	3
• Provides some comment on the phrase	2
• Provides some information relating to the phrase	1

Question 1 (b) (iv)*Outcomes assessed: H2.1, H2.4***MARKING GUIDELINES**

Criteria	Marks
• Provides a detailed explanation of the conflict to which the speaker is referring	3
• Provides some explanation of the conflict to which the speaker is referring	2
• Provides some relevant information in relation to the conflict to which the speaker is referring	1

Question 2 (a)*Outcomes assessed: H2.1, H2.2, H2.5***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in discussing Helen's feelings and attitudes to other people in <i>Iliad</i> Book III• Argues convincingly and substantiates a point of view with specific and detailed reference to <i>Iliad</i> Book III• Composes a well-organised and coherent response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in discussing Helen's feelings and attitudes to other people in <i>Iliad</i> Book III• Argues effectively and substantiates a point of view with appropriate reference to <i>Iliad</i> Book III• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about Helen's feelings and attitudes to other people in <i>Iliad</i> Book III• Provides some argument with appropriate reference to <i>Iliad</i> Book III• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant examples from <i>Iliad</i> Book III relating to Helen's feelings and attitudes to other people, without necessarily making the link explicit between the question asked and the text• Includes some general statements relating to the question• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the statement• Demonstrates a limited ability to structure ideas and information	1–2

Question 2 (b)*Outcomes assessed: H2.1, H2.4***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in discussing the significance of religious practices found in <i>Iliad</i> Book III• Argues convincingly and substantiates a point of view with specific and detailed reference to <i>Iliad</i> Book III• Composes a well-organised and coherent response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in discussing the significance of religious practices found in <i>Iliad</i> Book III• Argues effectively and substantiates a point of view with appropriate reference to <i>Iliad</i> Book III• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the significance of religious practices found in <i>Iliad</i> Book III• Provides some argument with appropriate reference to <i>Iliad</i> Book III	5–6
<ul style="list-style-type: none">• Cites some relevant examples from <i>Iliad</i> Book III relating to religious practices, without necessarily making the link explicit between the question asked and the text• Includes some general statements relating to the questions• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the statement• Demonstrates a limited ability to structure ideas and information	1–2

Section II — Non-prescribed Text

Question 3

Outcomes assessed: H1.1, H1.2, H1.3, H3.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Translates the passage into fluent and idiomatic English, selecting vocabulary most appropriate to the passage• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures• Demonstrates a sensitivity to the intention, tone and style of the author	13–15
<ul style="list-style-type: none">• Translates most of the passage into fluent and idiomatic English• Accurately interprets the relationship between most words and structures• Demonstrates an awareness of the intention, tone and style of the author	10–12
<ul style="list-style-type: none">• Translates some structures into fluent and idiomatic English• Demonstrates an understanding of the relationship between some words and structures• Demonstrates a general grasp of the content and style of the author	7–9
<ul style="list-style-type: none">• Translates parts of the passage into English• Demonstrates a limited understanding of the relationship between words and structures	4–6
<ul style="list-style-type: none">• Translates some phrases and individual words into English	1–3

Question 4*Outcomes assessed: H1.3, H3.1***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Translates the passage into coherent and accurate Classical Greek• Demonstrates a consistent and perceptive understanding of the relationship between words and structures in the translation• Demonstrates a sensitivity of the tone and style of the text	13–15
<ul style="list-style-type: none">• Translates most of the passage into coherent and accurate Classical Greek• Accurately interprets the relationship between most words and structures in the translation• Demonstrates an awareness of the tone and style of the text	10–12
<ul style="list-style-type: none">• Translates some of the passage into coherent and accurate Classical Greek• Demonstrates some understanding of the relationship between words and structures in most of the translation• Demonstrates a general grasp of the content and style of the text	7–9
<ul style="list-style-type: none">• Translates some structures into accurate Classical Greek• Shows a limited ability to grasp the content and style of the text	4–6
<ul style="list-style-type: none">• Translates some phrases and individual words into Classical Greek	1–3