

**2004 HSC Notes from
the Marking Centre
Classical Greek**

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2004 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 2004 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. It is essential for this document to be read in conjunction with the relevant syllabus, the 2004 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 2004, 17 Continuers (14 from NSW and 3 from Victoria) and 13 Extension candidates attempted the Classical Greek examinations. Teachers and candidates should be aware that examiners may ask questions that address the syllabus outcomes in a manner that requires candidates to respond by integrating their knowledge, understanding and skills developed through studying the course. This reflects the fact that the knowledge, understanding and skills developed through the study of discrete sections should lead to a more comprehensive understanding than may be described in each section separately.

Continuers

Section I – Prescribed Text – Lysias XII and XXII

Specific Comments

Question 1

- (a) Translations were very satisfactory, on the whole; some recurring mistakes included:
- *mechri toutou* misunderstood and *toutou* taken as masculine instead of neuter
 - *eniote* left untranslated
 - *eschatēn* incorrectly translated by some candidates.
- (b) Overall, candidates performed very well and among the few errors were:
- mistranslation of the future infinitives *apologēsesthai* and *katēgorēsein*
 - *didonai dikēn* translated as though it were *labein dikēn*
 - *peri toutōn* misunderstood and *toutōn* taken as masculine instead of neuter
 - *tous mē peithomenous* translated as though passive instead of middle.

Question 2

- (a) Most candidates answered this well.
- (b) Most candidates answered this well.
- (c) There were some detailed answers, although some details were not always strictly relevant.
- (d) There were many excellent answers containing perceptive analysis of the valid and invalid argumentation of Lysias in this rhetorical passage.

Question 3

- (a) The six candidates who chose this option performed very creditably. An extensive range of rhetorical devices was identified and exemplified, often with quotation of the Greek text. All candidates revealed an impressive level of preparation in their answers.
- (b) This proved the more popular option and responses ranged from excellent to good. Those at the lower end of the range did not always provide full factual confirmation of Lysias' special place in providing evidence for details of fifth-century life in Athens.

Section II – Prescribed Text – Aristophanes, *Clouds*

Question 4

- (a) The text had been well prepared and most candidates gave lively translations. Among the few errors noted by the markers were:
 - *psuchisēi* omitted in translation
 - *Persikai* taken as accusative instead of nominative
 - Chaerephon made the subject of the first line instead of Socrates.
- (b) This passage was quite testing, but candidates had prepared it thoroughly and had little difficulty in providing good translations. Among errors noted by the markers were:
 - failure to recognise the construction of *hopōs mē* in imperative sense in the first line
 - translation of *auth'* as though it were *aute* rather than *auta* in the third speech of Pheidippides
 - failure to recognise the significance of the prefix *pros-* [pros-] in *prosethēken* to give the meaning 'in addition'
 - omission of a translation of *hekontes* in the second last line.
 - incorrect translation of *hupaniōinto* ('they may be somewhat perturbed' or, as one candidate felicitously translated, 'have butterflies in their stomach').

Question 5

- (a) This question required accurate knowledge of ancient evidence for the dating of the two versions of *Clouds* and the structure of the parabasis, including the difference between parabasis proper and epirrhema. Most candidates gave sufficient details for full marks.
- (b) The answers ranged from sketchy to extensive, but most responses provided a sound understanding of the role of Cleon in Athenian politics and the reasons for Aristophanes' view of his activities. It was not sufficient simply to quote phrases from the passage without discussing them, since the question specified discussion.
- (c) The clash of metaphor and the juxtaposition of fantasy and reality in Aristophanes' treatment of the Cloud chorus were brought out well in most responses. There were some very good answers here.

Question 6

- (a) No candidate attempted this option.
- (b) Apart from a couple of responses, the level of writing was very high and candidates gave full and clear expression to their ideas about this interesting subject. The markers commented especially upon the extent to which the candidates had thought themselves into the intellectual climate of the times. All responses distinguished carefully between characterisation and caricature.

Section III – Unseen Texts

Question 7

- (a) Translations showed appreciation of the humour of the hilarious mock-trial of the puppy and of Philocleon's distress at his unwitting acquittal of the guileless animal. Even where items of vocabulary were not known, a good approximation of meaning was given in keeping with the general sense and spirit of the context. Some misunderstandings were:
 - 'you have acquitted' instead of 'you have been acquitted' for *ekpepheugas*
 - 'urn' instead of 'water' for *hudōr*
 - 'accord' instead of 'manner' for *tropou*
 - 'contest' instead of 'leading' for *agōn*
 - not recognising 'symposium, drinking party' in *sumposion*
 - not recognising the imperative of *airō* in the compound *epaire* 'get up'
 - not identifying the meaning 'in reality' in *ontōs*
 - not taking *aganaktei* as imperative and translating it as third person singular indicativeIt is recommended that special attention be paid to distinguishing the verbs *trepō* 'turn', *trepō* 'nurture' and *strephō* 'twist' and making a careful study of their principal parts.
- (b) Although the first paragraph presented little difficulty, the second paragraph was quite demanding and proved perplexing to a number of candidates. The key to correct understanding is accurate translation of the phrase *tuchousai d' agathōn andrōn* 'having encountered courageous men' and taking the following potentially ambiguous expression

homoias ektēsanto tas psuchas tēi phusei to mean ‘they acquired spirits similar to (in keeping with) their (feminine) nature.’ From this the point of the following sentences becomes clear. The Amazons met their match when they warred with the brave Athenians, but unlike other women they did not learn from their mistakes and plan better in future. One response produced a perfect translation. Others got close to the correct meaning, while others abandoned any attempt to translate according to the syntax, and produced paraphrases which were not only inaccurate but in some cases gave a false meaning.

Vocabulary which was unknown or caused difficulty included *to palaion* ‘in former times’; *anelpistōs* ‘contrary to expectation’; *sidēros* ‘iron’ not ‘silver’; *apeiria* ‘lack of experience’ not *aporia* ‘perplexity’. *enomizonto* and *katadedoulōmenai* were not recognised as passives.

It is recommended that special attention be given to the study of the different meanings of prepositions with several cases. *meta* used here with the genitive means ‘with’, not ‘after’ as it does when followed by the accusative case.

Extension

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

Specific comments

Question 1

- (a) This passage was very well translated by most candidates.
- (b) Answers were of high quality.
 - (i) and (ii) were straightforward and were well answered.
 - (iii) Most candidates took the opportunity to write a short essay on the character of Agamemnon and correctly limited themselves to features directly derived from the given passage. The high marks awarded for these answers were testimony to the extent to which the candidates had penetrated Homeric methods of characterisation.

Question 2

- (a) Imagination and originality characterised the very good responses to this option. The chief characteristics of Hera, Athene and Thetis were treated differently. No two responses handled the topic in exactly the same way and, if there was an element of ingenious improvisation in some responses, it did not detract from the validity of the matter presented. It was interesting to see the way responses contrasted the divine and human characteristics of the goddesses, with special emphasis on their ‘humanity’.
- (b) The responses to this option were more straightforward in keeping with the topic, but very good nonetheless. Examples of abusive language abound in *Iliad* I, and candidates showed familiarity with the whole book and not just with the sections prescribed for translation. Much quotation of Homer’s original Greek was used to exemplify the points being made. The

discussion was, in all cases, well focused and the presentation of the material was marked by commendable clarity of expression.

Section II – Non-Prescribed Text

Question 3

All candidates chose Question 3 and their responses showed familiarity with Homeric dialect, style and idiom. Although this passage is taken from a martial context different from the general ambience of Book I, candidates had no difficulty in associating with the tenor of the Greek description of battle preparations and translation was accurate and fluent.

The following words and expressions were not always fully understood:

- *autou* ‘here’; *met’ allous* ‘after them’; *Nestora* accusative not nominative; *hippeusin* ‘horsemen’ not ‘horses’; *polleas* ‘many’; *elasse* ‘drove’; *pepoithōs* ‘having trusted’; *echemen* ‘to have’ (Homeric infinitival form); *oios* (with smooth breathing) ‘alone’.

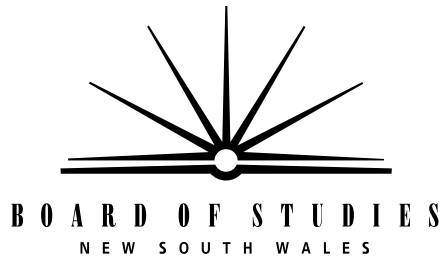
Question 4 (Prose)

No candidates attempted the prose translation this year.

Classical Greek Continuers

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text – Lysias			
1 (a)	9	Lysias, XII and XXII	H1.1, H1.3
1 (b)	11	Lysias, XII and XXII	H1.1, H1.3
2 (a)	1	Lysias, XII and XXII	H1.1, H2.3
2 (b)	2	Lysias, XII and XXII	H1.1, H2.3
2 (c)	3	Lysias, XII and XXII	H2.3
2 (d)	4	Lysias, XII and XXII	H1.1, H3.1
3 (a)	10	Lysias, XII and XXII	H2.2, H3.2
3 (b)	10	Lysias, XII and XXII	H2.3, H3.1, H3.2
Section II — Prescribed Text – Aristophanes			
4 (a)	7	Aristophanes – Clouds	H1.1, H1.3
4 (b)	13	Aristophanes – Clouds	H1.1, H1.3
5 (a)	2	Aristophanes – Clouds	H1.1, H2.3, H3.1
5 (b)	4	Aristophanes – Clouds	H1.1, H2.3, H3.1
5 (c)	4	Aristophanes – Clouds	H1.1, H2.2, H3.2
6 (a)	10	Aristophanes – Clouds	H2.3, H3.1
6 (b)	10	Aristophanes – Clouds	H2.3, H3.1
Section III — Unseen Texts			
7 (a)	10	Aristophanes – Wasps 994–1009	H1.1, H1.2, H1.3
7 (b)	10	Lysias – Funeral citation 4–6	H1.1, H1.2, H1.3



2004 HSC Classical Greek Continuers Marking Guidelines — Written Examination

Section I — Prescribed Text – Lysias, XII and XXII

Question 1 (a)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent, coherent, idiomatic and accurate 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	7–9
<ul style="list-style-type: none">• Translates some of the extract into idiomatic and accurate 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 accurate 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, coherent, idiomatic and accurate 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	8–11
<ul style="list-style-type: none">• Translates some of the extract into idiomatic and accurate 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	4–7
<ul style="list-style-type: none">• Translates some structures into accurate 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">• Provides an explanation of the attitude of the Thirty towards their victims, eg preventing proper burial	1

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

Criteria	Marks
<ul style="list-style-type: none">• Provides clear explanation of the role of the Thirty	2
<ul style="list-style-type: none">• Provides some explanation of the role of the Thirty	1

Question 2 (c)*Outcomes assessed: H2.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Provides a clear description of the alleged crimes of Eratosthenes	3
<ul style="list-style-type: none">• Provides a brief description of the alleged crimes of Eratosthenes	2
<ul style="list-style-type: none">• Provides some reference to the alleged crimes of Eratosthenes	1

Question 2 (d)*Outcomes assessed: H1.1, H3.1***MARKING GUIDELINES**

Criteria	Marks
• Provides a clear analysis of Lysias' argument	3–4
• Provides some analysis of Lysias' argument	2
• Provides some reference to Lysias' argument	1

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

Criteria	Marks
• Identifies a wide range of rhetorical devices used by Lysias • Convincingly substantiates points of view with specific reference to the speeches of Lysias • Composes a well-organized and coherent response	9–10
• Identifies a range of rhetorical devices used by Lysias • Effectively substantiates a point of view with appropriate reference to the speeches of Lysias • Composes a structured response	7–8
• Makes some explanation of the use of rhetorical devices by Lysias • Includes narrative rather than analytical elements • Shows some ability to structure ideas and information with clarity	5–6
• Cites some relevant examples from the speeches of Lysias relating to the use of rhetorical devices • Includes some general statements relating to the question • Demonstrates some ability to structure and sequence ideas and information	3–4
• Identifies some isolated relevant information relating to Lysias and the use of rhetorical devices • Demonstrates a limited ability to structure and sequence 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">• Explains in considerable detail the contribution Lysias makes to our understanding of fifth century life in Athens• Convincingly substantiates points of view with specific reference to the speeches of Lysias• Composes a well-organized and coherent response	9–10
<ul style="list-style-type: none">• Explains in some detail the contribution Lysias makes to our understanding of fifth century life in Athens• Effectively substantiates a point of view with appropriate reference to the speeches of Lysias• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some explanation of the contribution Lysias makes to our understanding of fifth century life in Athens• Includes narrative rather than analytical elements• Shows some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant examples from the speeches of Lysias relating to his contribution to our understanding of fifth century life in Athens• Includes some general statements relating to the question• Demonstrates some ability to structure and sequence ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to Lysias and his contribution to our understanding of fifth century life in Athens• Demonstrates a limited ability to structure and sequence ideas and information	1–2

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

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent, coherent, idiomatic and accurate 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	6–7
<ul style="list-style-type: none">• Translates some of the extract into idiomatic and accurate 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	3–5
<ul style="list-style-type: none">• Translates some structures into accurate English• Demonstrates a limited understanding of the intent of the author	1–2

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

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent, coherent, idiomatic and accurate 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	11–13
<ul style="list-style-type: none">• Translates some of the extract into idiomatic and accurate 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	6–10
<ul style="list-style-type: none">• Translates some of the extract into idiomatic and accurate English• Demonstrates some understanding of the intent of the author	3–5
<ul style="list-style-type: none">• Translates some structures into accurate English• Demonstrates a limited understanding of the intent of the author	1–2

Question 5 (a)

Outcomes assessed: H1.1, H2.3, H3.1

MARKING GUIDELINES

Criteria	Marks
• Provides a clear explanation of the relevance of this passage to the two versions of <i>Clouds</i>	2
• Provides some explanation of the relevance of this passage to the two versions of <i>Clouds</i>	1

Question 5 (b)

Outcomes assessed: H1.1, H2.3, H3.1

MARKING GUIDELINES

Criteria	Marks
• Provides a clear description of Aristophanes' attitude to Cleon	3–4
• Provides a brief description of Aristophanes' attitude to Cleon	2
• Makes some reference to Aristophanes' attitude to Cleon	1

Question 5 (c)

Outcomes assessed: H1.1, H2.2, H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Provides a clear analysis of the effectiveness of the personification of the Clouds 	3–4
<ul style="list-style-type: none"> Provides some analysis of the effectiveness of the personification of the Clouds 	2
<ul style="list-style-type: none"> Makes a limited reference to the effectiveness of the personification of the Clouds 	1

Question 6 (a)

Outcomes assessed: H2.3, H3.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Analyses in considerable depth the issue of creditor and debtor in <i>Clouds</i> Convincingly substantiates points of view with specific reference to <i>Clouds</i> Composes a well-organized and coherent response 	9–10
<ul style="list-style-type: none"> Analyses in some depth the issue of creditor and debtor in <i>Clouds</i> Effectively substantiates a point of view with specific reference to <i>Clouds</i> Composes a structured response 	7–8
<ul style="list-style-type: none"> Makes some analysis of the issue of creditor and debtor in <i>Clouds</i> Includes narrative rather than analytical elements Shows some ability to structure ideas and information with clarity 	5–6
<ul style="list-style-type: none"> Cites some relevant examples from the speeches of Lysias relating to the issue of creditor and debtor in <i>Clouds</i> Includes some general statements relating to the question Demonstrates some ability to structure and sequence ideas and information 	3–4
<ul style="list-style-type: none"> Identifies some isolated relevant information relating to the issue of creditor and debtor in <i>Clouds</i> Demonstrates a limited ability to structure and sequence ideas and information 	1–2

• **Question 6 (b)**

Outcomes assessed: H2.3, H3.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Analyses in considerable detail the portrayal of Socrates by Aristophanes as arch-sophist, atheist and corrupter of the young • Convincingly substantiates points of view with specific reference to <i>Clouds</i> • Composes a well-organised and coherent response 	9–10
<ul style="list-style-type: none"> • Analyses in some depth the portrayal of Socrates by Aristophanes as arch-sophist, atheist and corrupter of the young • Effectively substantiates a point of view with specific reference to <i>Clouds</i> • Composes a structured response 	7–8
<ul style="list-style-type: none"> • Provides some analysis of the portrayal of Socrates by Aristophanes as arch-sophist, atheist and corrupter of the young • Includes narrative rather than analytical elements • Shows some ability to structure ideas and information with clarity 	5–6
<ul style="list-style-type: none"> • Cites some relevant examples from <i>Clouds</i> relating to Socrates as arch-sophist, atheist and corrupter of the young • Includes some general statements relating to the question • Demonstrates some ability to structure and sequence ideas and information 	3–4
<ul style="list-style-type: none"> • Identifies some isolated relevant information relating to Socrates as arch-sophist, atheist and corrupter of the young • Demonstrates a limited ability to structure and sequence ideas and information 	1–2

Section III — Unseen Texts

Question 7 (a)

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent, coherent, idiomatic and accurate 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 some of the extract into idiomatic and accurate 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 structures into accurate English• Demonstrates a limited understanding of the intent of the author	1–4

Question 7 (b)

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

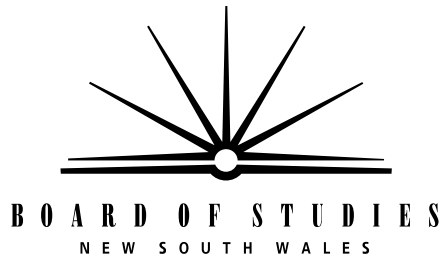
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent, coherent, idiomatic and accurate 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 some of the extract into idiomatic and accurate 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 structures into accurate English• Demonstrates a limited understanding of the intent of the author	1–4

Classical Greek Extension

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text – Homer <i>Iliad</i> I			
1 (a)	15	Prescribed text – Homer	H1.1, H1.2, H1.3
1 (b) (i)	1	Prescribed text – Homer	H1.2
1 (b) (ii)	2	Prescribed text – Homer	H2.1, H2.5
1 (b) (iii)	7	Prescribed text – Homer	H2.1, H2.5
2 (a)	10	Prescribed text – Homer	H2.1
2 (b)	10	Prescribed text – Homer	H1.3, H2.1, H2.3
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 – Lysias	H1.3, H3.1



2004 HSC Classical Greek Extension Marking Guidelines — Written Examination

Section I — Prescribed Text – Homer *Iliad* I

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, coherent, idiomatic and accurate 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	14–15
<ul style="list-style-type: none">• Translates most of the extract into idiomatic and accurate English• Demonstrates a consistent understanding of the relationship between the words and structures of the extract• Demonstrates an awareness of the tone and style of the author	10–13
<ul style="list-style-type: none">• Translates some of the extract into idiomatic and accurate English• Demonstrates an understanding of the relationship between the words and structures of the extract• Demonstrates a general grasp of the tone and style of the author	5–9
<ul style="list-style-type: none">• Translates some structures into accurate English• Demonstrates a limited understanding of the intent of the author	1–4

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

Criteria	Marks
• Identifies the person accurately	1

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

Criteria	Marks
• Provides a detailed reference to Agamemnon's refusal to accept a ransom for Chryseis, daughter of Chryses	2
• Provides some reference to Agamemnon's refusal to accept a ransom for Chryseis, daughter of Chryses	1

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

Criteria	Marks
• Gives a perceptive and detailed analysis of Agamemnon's character	6–7
• Gives some detail about Agamemnon's character	4–5
• Makes some relevant comments about Agamemnon's character	2–3
• Makes at least one observation about Agamemnon's character	1

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

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in analysing the characterisation of the three female deities in <i>Iliad I</i>• Argues convincingly and substantiates points of view with specific reference to <i>Iliad I</i>• Composes a well-organised and coherent response	9–10
<ul style="list-style-type: none">• Demonstrates some breadth and depth in analysing the characterisation of the three female deities in <i>Iliad I</i>• Argues effectively and substantiates a point of view with appropriate reference to <i>Iliad I</i>• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the character of the three female deities in <i>Iliad I</i>• Substantiates some points of view with specific reference to <i>Iliad I</i>• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Makes some relevant comments 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 and sequence ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question asked• Demonstrates a limited ability to structure and sequence ideas and information	1–2

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

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in discussing the use of abusive language in <i>Iliad I</i>• Argues convincingly and substantiates points of view with specific reference to <i>Iliad I</i>• Composes a well-organised and coherent response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in discussing the use of abusive language in <i>Iliad I</i>• Argues effectively and substantiates a point of view with appropriate reference to <i>Iliad I</i>• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations in discussing the use of abusive language in <i>Iliad I</i>• Substantiates some points of view with specific reference to <i>Iliad I</i>• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant examples of abusive language 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 and sequence ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question asked• Demonstrates a limited ability to structure and sequence 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, 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, 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, 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 acceptable 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 fluent, coherent, idiomatic and accurate Classical Greek• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the text• Demonstrates a sensitivity to the tone and style of the text	13–15
<ul style="list-style-type: none">• Translates most of the passage into idiomatic and accurate Classical Greek• Accurately interprets the relationship between most words and structures of the text• 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 idiomatic and accurate Classical Greek• Demonstrates an understanding of the relationship between the words and structures of most of the passage• 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• Demonstrates a general grasp of the content of the text	4–6
<ul style="list-style-type: none">• Translates some phrases and individual words into Classical Greek	1–3