

**2002 HSC Notes from  
the Marking Centre  
Classical Greek**

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# 2002 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 2002 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 2002 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 2002, 14 Continuers and nine 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 accumulate to a more comprehensive understanding than may be described in each section separately.

## Continuers

### Section I – Prescribed Text – *Herodotus Book VI*

#### Specific Comments

#### Question 1

(a)

- Translations were completed very competently overall.
- A couple of candidates omitted translating the last 2 lines.
- The following proved challenging to translate:  
*episkhontes*  
*katergontes*

(b)

- Overall candidates found this more difficult to produce an accurate translation.
- The period was syntactically very challenging.
- Semantic difficulties appeared in rendering a number of similar concepts eg *edzaireron* and *apokrinon* and *bouleuonta* and *kata noon*.

- Other challenges included the idiom of *phamenou*.

### Question 2

- (a) The vast majority of candidates answered this well.
- (b) The vast majority of candidates answered this well.
- (c) Many candidates displayed a thorough knowledge of the office of polemarch.
- (d) Many candidates showed a clear knowledge of rhetorical devices and illustrated these thoroughly.

### Question 3

- (a)
  - Most candidates chose this option.
  - All identified various divine elements eg oracles, dreams, divine intervention.
  - Many candidates illustrated their answers in detail with references from all over Book VI, not just the prescribed Greek section.
  - Some answers were comprehensive.
  - A few candidates did not address Herodotus' method of introducing divine elements with clear connection to the text.
- (b)
  - Overall this proved a slightly more challenging question to answer.
  - All candidates identified the Greek and Persian leaders clearly.
  - Although candidates were clear on describing the leaders' actions, they did not always make a causal connection between style and success/failure.

## Section II – Prescribed Text – Euripides, *Medea*

### Question 4

- (a)
  - Translations were completed competently overall.
  - *Sumballetai* and the last line were challenging.
- (b)
  - This passage proved very challenging for some candidates.
  - The following elements were especially challenging:  
*eines'*  
*tenont' es orthon*
  - The complex syntax of the last 2 lines was handled well.

### Question 5

- (a) Most candidates displayed their understanding of the insult clearly.

- (b)
- Some candidates did not refer to the different version clearly.
  - There was a large variety of responses.
  - Many candidates showed an exceptional depth of background knowledge and answered the question thoroughly.
- (c)
- Some candidates showed a thorough understanding of the nature and vocabulary of the extract.
  - Many showed a depth of emotional understanding.
  - Many produced very well organised responses.

### Question 6

- (a)
- Most candidates attempted this option.
  - Many candidates very competently went into the causes of Jason's behaviour.
  - Generally candidates gave a well-balanced analysis of Jason's character.
  - Many showed a detailed knowledge of the whole play.
- (b)
- Some candidates displayed insufficient depth of understanding of what 'tragic situations' were.
  - Candidates generally showed a thorough knowledge of the play and its structure.

### Section III – Unseen Texts

#### Question 7

- (a)
- Overall candidates addressed the challenging syntax and especially the interplay of verb persons well.
  - The following was especially challenging:  
*akras – egno ...Helene – tapeinos*  
*enthanein – heuremath' – syntax of host.*
- (b)
- The great majority displayed a clear understanding of the content of the passage.
  - A few candidates found some of the syntax challenging.
  - Vocabulary was well applied in general.
  - The following elements proved especially challenging:  
*oikomenon – elabe (delayed subject) – heudonti*  
*ho de heteros ... protos – semainei hos ... blethenta*

## Extension

### Section 1 – Prescribed Text – Homer, *Iliad* XXIV

#### Question 1

- (a) (i) Most candidates translated the extract extremely well.
- Challenging elements included: *amphi*
- (ii) All candidates answered this correctly.
- (iii) Candidates generally showed an excellent understanding of Homer's method of portraying the grief.
- A great variety of elements were observed in many individual answers.
- (b) (i) Most candidates translated the passage very competently.
- Challenging elements included:  
*letheis – okhea* (number)
- (ii) Candidates were generally thorough in accounting for Achilles' mood change.
- A few candidates did not give a clear reason for the change.
- (iii) Most candidates displayed excellent background knowledge in their discussions about the suppliant.
- Only a few candidates did not discuss Zeus and his significance to the context.

#### Question 2

- (a) The great majority of candidates chose this option.
- Candidates displayed a very detailed knowledge of the relevant parts of Book XXIV.
  - There was a variety of interpretations about divine mechanism producing a number of excellent original responses.
  - Most candidates considered other mechanisms eg fate, human agency effectively.
- (b) Very few chose this option.

### Section II – Non-prescribed Text

#### Question 3

- Most candidates chose this option.
- Most translations were of a very high standard.
- Most responses displayed an excellent understanding of Homeric vocabulary and idiom.
- The following elements were challenging:  
*Tosouton – phileon – opsou... protamon*  
*Alegeinei – phroneon*



**Question 4 (Prose)**

- Candidates addressed the basic spirit of the passage.
- The following elements proved challenging:
  - 'deliver a message'
  - interplay of subject/object of 'spartans ... theme ... and they'
  - 'should not just ...'
  - 'from the loss'
- Clauses in oratio obliqua

# Classical Greek Continuers

## 2002 HSC Examination Mapping Grid

Question	Marks	Content (Theme/Topic — Text Type)	Syllabus outcomes
1 (a)	6	Herodotus	H1.1, H1.3
1 (b)	14	Herodotus	H1.1, H1.3
2 (a)	1	Herodotus	H1.1, H2.3
2 (b)	2	Herodotus	H1.1, H2.3
2 (c)	3	Herodotus	H2.3, H3.1
2 (d)	4	Herodotus	H1.1, H2.2, H3.1, H3.2
3 (a)	10	Herodotus	H2.2, H2.3, H3.1
3 (b)	10	Herodotus	H2.3, H3.1,
4 (a)	6	Euripides	H1.1, H1.3
4 (b)	14	Euripides	H1.1, H1.3
5 (a)	2	Euripides	H1.1, H2.2, H2.3
5 (b)	3	Euripides	H1.1, H2.3, H3.1, H3.2
5 (c)	5	Euripides	H1.1, H2.1, H2.2, H2.3, H3.1, H3.2
6 (a)	10	Euripides	H2.3, H3.1, H3.2
6 (b)	10	Euripides	H2.3, H3.1, H3.2
7 (a)	8	Euripides	H1.1, H1.2, H1.3
7 (b)	12	Herodotus	H1.1, H1.2, H1.3

## 2002 HSC Classical Greek Continuers Marking Guidelines — Written Examination

### Section I — Prescribed Text – Herodotus, Book VI

#### Question 1 (a)

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent, coherent, idiomatic and accurate English</li> <li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li> <li>• Demonstrates a sensitivity to the tone and style of the author</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Translates some of the extract into idiomatic and accurate English</li> <li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li> <li>• Demonstrates an awareness of the tone and style of the author</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Translates some structures into accurate English</li> <li>• Demonstrates a limited understanding of the intent of the author</li> </ul>	1–2

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent, idiomatic and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	11–14
<ul style="list-style-type: none"><li>• Translates most of the extract into idiomatic and accurate English</li><li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	7–10
<ul style="list-style-type: none"><li>• Translates some of the extract into idiomatic and accurate English</li><li>• Demonstrates some understanding of the intent of the author</li></ul>	4–6
<ul style="list-style-type: none"><li>• Translates some structures into accurate English</li><li>• Demonstrates a limited understanding of the intent of the author</li></ul>	1–3

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

<b>Criteria</b>	<b>Marks</b>
• Gives the name of the speaker	1

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

<b>Criteria</b>	<b>Marks</b>
• Provides clear explanation of why Miltiades is addressing Callimachus	2
• Provides some explanation of why Miltiades is addressing Callimachus	1

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

<b>Criteria</b>	<b>Marks</b>
• Provides the name of the office of Callimachus	3
• Provides an accurate explanation of the role and duties of the polemarch	
• Provides the name of the office of Callimachus	2
• Provides some explanation of the role and duties of the polemarch	
• Provides the name of the office of Callimachus	1
OR	
• Provides some information of the role/duties of the polemarch	

**Question 2 (d)**

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

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a clear assessment of the rhetorical features of the speech, mentioning at least two specific features.</li> </ul>	4
<ul style="list-style-type: none"> <li>Provides some assessment of the rhetorical features of the speech, mentioning at least one feature.</li> </ul>	3
<ul style="list-style-type: none"> <li>Provides a limited assessment of the rhetorical features of the speech.</li> </ul>	1–2

**Question 3 (a)**

*Outcomes assessed: H2.2, H2.3, H3.1*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>Demonstrates breadth and depth in the assessment of Herodotus' introduction of divine elements in the events of Book VI</li> <li>Convincingly substantiates points of view with specific reference to Herodotus Book VI</li> <li>Composes a well-organised and coherent response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Demonstrates breadth and some depth in the assessment of Herodotus' introduction of divine elements in the events of Book VI</li> <li>Effectively substantiates a point of view with appropriate reference to Herodotus Book VI</li> <li>Composes a structured response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Makes some relevant observations in the assessment of Herodotus' introduction of divine elements in the events of Book VI</li> <li>Includes narrative rather than analytical elements</li> <li>Shows some ability to structure ideas and information with clarity</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Cites some relevant examples from Herodotus Book VI relating to the introduction of divine elements in the events described in that book</li> <li>Includes some general statements relating to the question</li> <li>Demonstrates some ability to structure and sequence ideas and information</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Identifies some isolated relevant information relating to Herodotus' introduction of divine elements in the events of Book VI</li> <li>Demonstrates a limited ability to structure and sequence ideas and information</li> </ul>	1–2

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates breadth and depth in the assessment of how the leadership style of the Greeks and the Persians contributed to the Athenian victory at Marathon</li><li>• Argues convincingly and substantiates points of view with specific references to Herodotus Book VI</li><li>• Composes a well-organised and coherent response</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates breadth and depth in the assessment of how the leadership style of the Greeks and the Persians contributed to the Athenian victory at Marathon</li><li>• Argues effectively and substantiates a point of view with appropriate reference to Herodotus Book VI</li><li>• Composes a structured response</li></ul>	7–8
<ul style="list-style-type: none"><li>• Makes some relevant observations in the assessment of how the leadership style of the Greeks and the Persians contributed to the Athenian victory at Marathon</li><li>• Includes narrative rather than analytical elements</li><li>• Shows some ability to structure ideas and information with clarity</li></ul>	5–6
<ul style="list-style-type: none"><li>• Cites some relevant examples from Herodotus Book VI relating to how the leadership style of the Greeks and the Persians contributed to the Athenian victory at Marathon</li><li>• Includes some general statements relating to the question</li><li>• Demonstrates some ability to structure and sequence ideas and information</li></ul>	3–4
<ul style="list-style-type: none"><li>• Identifies some isolated relevant information relating to the leadership style of the Greeks and the Persians and the Athenian victory at Marathon</li><li>• Demonstrates a limited ability to structure and sequence ideas and information</li></ul>	1–2

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent, idiomatic and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some of the extract into idiomatic and accurate English</li><li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates some structures into accurate English</li><li>• Demonstrates a limited understanding of the intent of the author</li></ul>	1–2

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent, idiomatic and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	11–14
<ul style="list-style-type: none"><li>• Translates some of the extract into idiomatic and accurate English</li><li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	7–10
<ul style="list-style-type: none"><li>• Translates some of the extract into idiomatic and accurate English</li><li>• Demonstrates some understanding of the intent of the author</li></ul>	4–6
<ul style="list-style-type: none"><li>• Translates some structures into accurate English</li><li>• Demonstrates a limited understanding of the intent of the author</li></ul>	1–3



**Question 5 (a)***Outcomes assessed: H1.1, H2.2, H2.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Gives clear explanation why Jason mentions Skylla	2
• Provides some description of Skylla as a monster	1

**Question 5 (b)***Outcomes assessed: H1.1, H2.3, H3.1, H3.2***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Gives some description of the ‘better known’ version and Euripides’ version in the extract • Provides clear reasoning for Euripides’ different version	3
• Gives some description of the ‘better known’ account and Euripides’ version in the extract • Makes some comment on the difference between the two versions	2
• Gives some description of the ‘better known’ version and Euripides’ version in the extract	1

**Question 5 (c)***Outcomes assessed: H1.1, H2.1, H2.2, H2.3, H3.1, H3.2***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Identifies abusive language • Perceptively analyses implications of this language	5–4
• Identifies abusive language • Analyses some implications of this language	2–3
• Makes some reference to abusive language in the extract.	1

**Question 6 (a)**

*Outcomes assessed: H2.3, H3.1, H3.2*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates breadth and depth in the analysis of Jason’s character in Euripides’ <i>Medea</i></li> <li>• Argues convincingly and substantiates points of view with specific references to Euripides’ <i>Medea</i></li> <li>• Composes a well-organised and coherent response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates breadth and some depth in the analysis of Jason’s character in Euripides’ <i>Medea</i></li> <li>• Argues effectively and substantiates a point of view with appropriate reference to Euripides’ <i>Medea</i></li> <li>• Composes a structured response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Makes some relevant observations in the analysis of Jason’s character in Euripides’ <i>Medea</i></li> <li>• Includes narrative rather than analytical elements</li> <li>• Shows some ability to structure ideas and information with clarity</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Cites some relevant examples from Euripides’ <i>Medea</i> relating to Jason’s character</li> <li>• Includes some general statements relating to the question</li> <li>• Demonstrates some ability to structure and sequence ideas and information</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Identifies some isolated relevant information relating to the character of Jason in Euripides’ <i>Medea</i></li> <li>• Demonstrates a limited ability to structure and sequence ideas and information</li> </ul>	1–2

**Question 6 (b)**

*Outcomes assessed: H2.3, H3.1, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates breadth and depth in the analysis of the tragic situations in <i>Medea</i> and the way in which they make <i>Medea</i> a powerful tragedy</li> <li>• Argues convincingly and substantiates points of view with specific references to <i>Medea</i></li> <li>• Composes a well-organised and coherent response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates breadth and some depth in the analysis of the tragic situations in <i>Medea</i> and the way in which they make <i>Medea</i> a powerful tragedy</li> <li>• Argues effectively and substantiates points of view with appropriate reference to <i>Medea</i></li> <li>• Composes a structured response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Makes some relevant observations in an analysis of the tragic situations in <i>Medea</i> and the way in which they make <i>Medea</i> a powerful tragedy</li> <li>• Includes narrative rather than analytical elements</li> <li>• Shows some ability to structure ideas and information with clarity</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Cites some relevant examples from <i>Medea</i> relating to tragic situations in <i>Medea</i></li> <li>• Includes some general statements relating to the question</li> <li>• Demonstrates some ability to structure and sequence ideas and information</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Identifies some isolated relevant information relating to the tragic situations in <i>Medea</i></li> <li>• Demonstrates a limited ability to structure and sequence ideas and information</li> </ul>	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"><li>• Translates the extract into fluent, coherent, idiomatic and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	7–8
<ul style="list-style-type: none"><li>• Translates some of the extract into idiomatic and accurate English</li><li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	4–6
<ul style="list-style-type: none"><li>• Translates some structures into accurate English</li><li>• Demonstrates a limited understanding of the intent of the author</li></ul>	1–3

#### Question 7 (b)

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent, idiomatic and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	10–12
<ul style="list-style-type: none"><li>• Translates some of the extract into idiomatic and accurate English</li><li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	6–9
<ul style="list-style-type: none"><li>• Translates some structures into accurate English</li><li>• Demonstrates a limited understanding of the intent of the author</li></ul>	1–5

# Classical Greek Extension

## 2002 HSC Examination Mapping Grid

<b>Question</b>	<b>Marks</b>	<b>Content (Theme/Topic — Text Type)</b>	<b>Syllabus outcomes</b>
1 (a) (i)	5	Homer	H1.2, H1.3
1 (a) (ii)	1	Homer	H1.2
1 (a) (iii)	3	Homer	H1.2, H2.1, H2.2, H2.3
1 (b) (i)	10	Homer	H1.2, H1.3
1 (b) (ii)	2	Homer	H1.2, H2.1, H2.4
1 (b) (iii)	4	Homer	H2.1, H2.4, H2.5
2 (a)	10	Homer	H2.1, H2.2, H2.4
2 (b)	10	Homer	H2.1, H2.3, H2.4
3	15	Homer	H1.1, H1.2, H1.3, H3.1
4	15	Prose Composition (Herodotus)	H1.3, H3.1

## 2002 HSC Classical Greek Extension Marking Guidelines — Written Examination

### Section I — Prescribed Text – Homer, *Iliad* XXIV

#### Question 1 (a) (i)

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

#### MARKING GUIDELINES

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

**Question 1 (a) (ii)***Outcomes assessed: H1.2***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Correctly identifies Priam and his sons/children</li></ul>	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates a perceptive understanding of how Homer portrays a picture of grief in the extract</li><li>• Supports answer with clear reference to the extract</li></ul>	3
<ul style="list-style-type: none"><li>• Demonstrates some understanding of how Homer portrays a picture of grief in the extract</li><li>• Supports answer with some reference to the extract</li></ul>	2
<ul style="list-style-type: none"><li>• Demonstrates a limited understanding of how Homer develops a picture of grief in the extract</li></ul>	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent, idiomatic and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	9–10
<ul style="list-style-type: none"><li>• Translates most of the extract into idiomatic and accurate English</li><li>• Demonstrates a consistent understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	6–8
<ul style="list-style-type: none"><li>• Translates some of the extract into idiomatic and accurate English</li><li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li><li>• Demonstrates a general grasp of the tone and style of the author</li></ul>	3–5
<ul style="list-style-type: none"><li>• Translates some structures into accurate English</li><li>• Demonstrates a limited understanding of the intent of the author</li></ul>	1–2

**Question 1 (b) (ii)***Outcomes assessed: H1.2, H2.1, H2.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Gives an accurate account for Achilles' change in mood	2
• Provides some reference to the change in mood from hospitable to angry	1

**Question 1 (b) (iii)***Outcomes assessed: H2.1, H2.4, H2.5***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Demonstrates a perceptive understanding of the meaning and context of <i>ἰκέτην</i>	3–4
• Demonstrates some perceptive understanding of the meaning and context of <i>ἰκέτην</i>	2
• Gives a meaning for <i>ἰκέτην</i>	1



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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates breadth and depth in the discussion of the gods' preparation of future events in <i>The Iliad</i> Book XXIV</li><li>• Argues convincingly and substantiates points of view with specific reference to <i>The Iliad</i> Book XXIV</li><li>• Composes a well-organised and coherent response</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates breadth and some depth in the discussion of the gods' preparation of future events in <i>The Iliad</i> Book XXIV</li><li>• Argues effectively and substantiates a point of view with appropriate reference to <i>The Iliad</i> Book XXIV</li><li>• Composes a structured response</li></ul>	7–8
<ul style="list-style-type: none"><li>• Makes some relevant observations in the discussion of the gods' preparation of future events in <i>The Iliad</i> Book XXIV</li><li>• Includes limited discussion relating to the question</li><li>• Shows some ability to structure ideas and information with clarity</li></ul>	5–6
<ul style="list-style-type: none"><li>• Cites some relevant examples without necessarily making the link explicit between the question asked and the text</li><li>• Includes some general statements relating to the question</li><li>• Demonstrates some ability to structure and sequence ideas and information</li></ul>	3–4
<ul style="list-style-type: none"><li>• Identifies some isolated relevant information relating to the question asked</li><li>• Demonstrates a limited ability to structure and sequence ideas and information</li></ul>	1–2

**Question 2 (b)***Outcomes assessed: H2.1, H2.3, H2.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates breadth and depth in the discussion of Homer's use of epithets in <i>The Iliad</i> Book XXIV</li><li>• Convincingly substantiates points of view with specific reference to <i>The Iliad</i> Book XXIV</li><li>• Composes a well-organised and coherent response</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates breadth and some depth in the discussion of Homer's use of epithets in <i>The Iliad</i> Book XXIV</li><li>• Effectively substantiates a point of view with appropriate reference to <i>The Iliad</i> Book XXIV</li><li>• Composes a structured response</li></ul>	7–8
<ul style="list-style-type: none"><li>• Makes some relevant observations in the discussion of Homer's use of epithets in <i>The Iliad</i> Book XXIV</li><li>• Includes limited discussion relating to the question</li><li>• Shows some ability to structure ideas and information with clarity</li></ul>	5–6
<ul style="list-style-type: none"><li>• Cites some relevant examples without necessarily making the link explicit between the question asked and the text</li><li>• Includes some general statements relating to the question</li><li>• Demonstrates some ability to structure and sequence ideas and information</li></ul>	3–4
<ul style="list-style-type: none"><li>• Identifies some isolated relevant information relating to the question asked</li><li>• Demonstrates a limited ability to structure and sequence ideas and information</li></ul>	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"><li>• Translates the passage into fluent, idiomatic English, selecting vocabulary most appropriate to the passage</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures</li><li>• Demonstrates a sensitivity to the intention, tone and style of the author</li></ul>	13–15
<ul style="list-style-type: none"><li>• Translates most of the passage into fluent, idiomatic English</li><li>• Accurately interprets the relationship between most words and structures</li><li>• Demonstrates an awareness of the intention, tone and style of the author</li></ul>	10–12
<ul style="list-style-type: none"><li>• Translates some structures into fluent, idiomatic English</li><li>• Demonstrates an understanding of the relationship between some words and structures</li><li>• Demonstrates a general grasp of the content and style of the author</li></ul>	7–9
<ul style="list-style-type: none"><li>• Translates parts of the passage into acceptable English</li><li>• Demonstrates a limited understanding of the relationship between words and structures</li></ul>	4–6
<ul style="list-style-type: none"><li>• Translates some phrases and individual words into English</li></ul>	1–3

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

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