

**2003 HSC Notes from  
the Marking Centre  
Classical Greek**

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# 2003 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 2003 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 2003 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 2003, 15 Continuers and 7 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 – Herodotus Book VI

#### Specific Comments

#### Question 1

- (a) Translations were very satisfactory, on the whole.
  - Some candidates did not correctly identify the referent in *ekeinon* in the first phrase.
  - exedekonto* was not correctly translated by some candidates
  - The genitive absolute *Athenaiōn* was not always correctly related to the syntax of the sentence.
  
- (b) Overall candidates gave lively translations of the passage. There were no difficulties with any Greek words.

### Question 2

- (a) This question was answered well.
- (b) This question was answered well.
- (c) Some candidates showed a comprehensive understanding of the background of this issue.

### Question 3

- (a) Most candidates chose this option.  
All candidates understood the significance of *philobarbaros* and took a position, in favour, against or ambivalent, about the attitude of Herodotus to the Persians.  
Some candidates concentrated on one or two points only and were inclined to generalise rather than provide more specific detail from Book VI.  
Although most candidates presented material from the whole of Book VI, others restricted this only to the parts prescribed for translation and consequently they were less successful in giving a full picture of Herodotus' attitude.
- (b) Although a smaller number of candidates chose this option, there were some excellent responses that demonstrated an impressive knowledge of the historical background.

## Section II – Prescribed Text – Aristophanes, *Clouds*

### Question 4

- (a) The text had been well prepared and most candidates gave idiomatic translations.
- (b) The text had been very well studied and almost all candidates acquitted themselves creditably, a number giving witty and original versions of some of the comic words and phrases. In particular, the word play on *kardopos/kardopē* provided some amusing responses.

### Question 5

- (a) Most candidates understood the word-play, correctly defining the meanings of the words involved and their contextual significance.  
Those candidates who did not realise that a play on words was involved were not able to give an adequate response to the question.
- (b) This was very well answered by most candidates.
- (c) The answers here were almost all well-structured and covered many differing aspects of sophistic education in its relationship to the comic Socrates.

## Question 6

- (a) Fewer candidates chose this option. The standard of essays ranged from excellent to barely adequate. The best answers here gave a wide range of valid reasons why a Cloud chorus was especially appropriate for this comedy. Some candidates did not specifically address the question and included irrelevant detail in their responses.
- (b) Most candidates seemed to find writing about the ‘generation gap’ a congenial task and the conflict between the old rustic and his son evoked some fine responses. Nevertheless, a one-sided picture sometimes emerged and due credit was not always given to the Aristophanic technique of turning every situation on its head and arguing two ways at once. It is always a risky method to attribute too many of the views expressed by characters in a text to their authors and some candidates produced rather superficial answers by being too dogmatic in this way.

## Section III – Unseen Texts

### Question 7

- (a) This testing passage evoked a full range of responses. Where basic grammar and syntax were ignored or unknown, mistranslations inevitably occurred. Some problems also stemmed from lack of knowledge of basic vocabulary. Fortunately such cases were well in the minority and the overall picture revealed that the candidates had profited from their focus on the comic style in this play and were able to relate this to a different context.

Some points in detail:

- the meanings of the less familiar dual verbal endings were usually well assigned from the clear contexts in which they occurred
  - the dative case of *toutoisi* was not correctly translated by some
  - the familiar phrase *polun chronon* ‘for (much) a long time’ was not known by some
  - the common verb *thuō* ‘sacrifice’ was translated by some candidates as ‘hate’
  - *panourgōs* ‘villainous’ should have been known, but in many cases it was rendered by laudable, though unproductive, resort to etymology with ‘all-working’ etc.
  - *teletas* proved a stumbling block unless the meaning ‘rites’ was known
  - special attention should be paid to distinguishing the verbs with roots *bouleu-* ‘plot’ and *boul-* ‘wish’.
- (b) In this passage it was important to distinguish clearly between the actions of three parties; the returning exiles, their supporters in the city and their opponents. Some candidates were unable to do this, usually owing to incorrect understanding of grammar and syntax. In these cases the result was incorrect translation of a number of key sentences. Some candidates distorted the correct meaning in order to fit it in with their erroneous conception of what was happening in the passage. Some candidates, on the other hand, kept a firm grasp of the events being described thanks to a careful translation of each phrase based on an accurate understanding of word meanings, syntax and grammar. These candidates consequently achieved high marks.

Some key phrases not always understood were:

- *chrēmata ēgeire* ‘he was collecting money’ ie ‘he was raising financial support’
- *oudena logon eichou* ‘they took no account of’
- *epi to astu* ‘to (against) the city’.

Other words frequently mistranslated were:

- *epeite* ‘when’
- *metautis* ‘afterwards, thereupon’
- *proserreon* ‘streamed in to’
- *kationtes* ‘(those) returning from exile’
- *hopla* ‘weapons’ (not ‘hoplites’).

Although the verb *boētheō* is here used in a somewhat less familiar sense, it can be readily understood from the context as ‘give aid along with’ rather than ‘give aid to’.

It is recommended that special attention be given to the meanings and constructions of *heōs*. In the clause here, it is used with an indicative verb and means ‘while’.

## Extension

### Section I – Prescribed Text – Homer, *Odyssey* Book XIX

#### Specific comments

#### Question 1

- (a) Most candidates translated this lengthy extract extremely well, showing fine understanding of Homeric narrative style and capturing the excitement of the boar hunt.
- (b) The quality of the candidature was obvious from the detail and literary appreciation shown in the responses to the three comment questions.
- (i) The general and specific context was amply outlined in most answers which correctly situated Odysseus’ false Cretan tale in his scheme to prolong the recognition by deceiving Penelope. The details of the story immediately preceding the extract were sometimes omitted, and, as this is relevant to the context, marks were lost for this omission.
- (ii) Some excellent answers indicated the significance of lying and trickery in the actions of Odysseus and others in *Odyssey* XIX. Some candidates also made pertinent comments on the relevance of this for a study of moral attitudes in Homeric times.
- (iii) The extended responses to this question were often of essay length and all candidates had much interesting information to offer on the subject of hospitality as revealed throughout *Odyssey* XIX.

Answers were in some cases well provided with quotations in the original Greek to support the arguments advanced.

It was good to see that, in accord with the syllabus, candidates were thoroughly familiar with the contents of the whole book, not just the prescribed lines.



## Question 2

- (a) This option was not selected.
- (b) All candidates chose this option and in almost all cases the responses were of excellent quality. The shifting situations involving Odysseus and Penelope in *Odyssey* XIX were delineated carefully with much reference to the text (in some cases involving quotation of the Greek original). A high degree of originality and sensitivity in dealing with the complex relationship between the protagonists marked some answers as exceptional.

## Section II – Non-Prescribed Text

### Question 3

All candidates chose this option.

Although the passage contained some quite subtle phrasing, especially in the extended simile, most candidates revealed commendable knowledge of Homeric language and style and this enabled them to provide very good translations. Some had a poetic flavour in keeping with the wording of this fine piece.

The following words challenged some candidates: *oulas* ‘curly (hair)”; *thēeito* ‘gazed’.

### Question 4 (Prose)

No candidates attempted the prose translation this year.

# Classical Greek Continuers

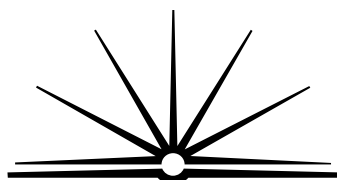
## 2003 HSC Examination Mapping Grid

Question	Marks	Content (Theme/Topic — text type)	Syllabus outcomes
1 (a)	9	Prescribed text – Herodotus Book VI	H1.1, H1.3
1 (b)	11	Prescribed text – Herodotus Book VI	H1.1, H1.3
2 (a)	2	Prescribed text – Herodotus Book VI	H1.1, H2.3
2 (b)	4	Prescribed text – Herodotus Book VI	H1.1, H2.3
2 (c)	4	Prescribed text – Herodotus Book VI	H2.3, H3.1
3 (a)	10	Prescribed text – Herodotus Book VI	H2.3, H3.1, H3.2
3 (b)	10	Prescribed text – Herodotus Book VI	H2.3, H3.1, H3.2
4 (a)	8	Prescribed text – Aristophanes, Clouds	H1.1, H1.3
4 (b)	12	Prescribed text – Aristophanes, Clouds	H1.1, H1.3
5 (a)	2	Prescribed text – Aristophanes, Clouds	H1.1, H2.2, H2.3, H3.1
5 (b)	2	Prescribed text – Aristophanes, Clouds	H2.3, H3.1
5 (c)	6	Prescribed text – Aristophanes, Clouds	H2.3, H3.1
6 (a)	10	Prescribed text – Aristophanes, Clouds	H2.3, H3.1, H3.2
6 (b)	10	Prescribed text – Aristophanes, Clouds	H2.3, H3.1, H3.2
7 (a)	8	Unseen text – Aristophanes, Peace	H1.1, H1.2, H1.3
7 (b)	12	Unseen text – Herodotus 1.62	H1.1, H1.2, H1.3

# Classical Greek Extension

## 2003 HSC Examination Mapping Grid

<b>Question</b>	<b>Marks</b>	<b>Content (Theme/Topic — text type)</b>	<b>Syllabus outcomes</b>
1 (a)	15	Prescribed text – Homer	H1.2, H1.3
1 (b) (i)	2	Prescribed text – Homer	H2.5
1 (b) (ii)	3	Prescribed text – Homer	H2.1, H2.4, H2.5
1 (b) (iii)	5	Prescribed text – Homer	H2.1, H2.4, H2.5
2 (a)	10	Prescribed text – Homer	H1.3, H2.2, H2.3
2 (b)	10	Prescribed text – Homer	H2.1, H2.3
3	15	Non-prescribed text – Homer	H1.1, H1.2, H1.3, H3.1
4	15	Non-prescribed text – Prose Composition (Herodotus)	H1.3, H3.1



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

## **2003 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**

<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>	7–9
<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 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>	9–11
<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>	6–8
<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>	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 2 (a)***Outcomes assessed: H1.1, H2.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a clear explanation of what Datis has done</li></ul>	2
<ul style="list-style-type: none"><li>• Provides some explanation of what Datis has done</li></ul>	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Identifies in detail at least two of the evils to which Herodotus is referring</li></ul>	3–4
<ul style="list-style-type: none"><li>• Identifies some of the evils to which Herodotus is referring</li></ul>	2
<ul style="list-style-type: none"><li>• Provides some relevant information relating to quotation</li></ul>	1

**Question 2 (c)**

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

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a clear analysis of Herodotus' attitude towards omens in this extract supported by close reference to the text</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Provides a limited explanation of Herodotus' attitude towards omens in this extract, supported by some reference to the text</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information about Herodotus' attitude towards omens in this extract</li> </ul>	1

**Question 3 (a)**

*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 discussion of Herodotus' attitude towards the Persians in Book VI</li> <li>Argues convincingly and substantiates points of view with specific reference to Book VI</li> <li>Composes a well-organized and coherent response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Demonstrates breadth and some depth in the discussion of Herodotus' attitude towards the Persians in Book VI</li> <li>Argues effectively and substantiates a point of view with appropriate reference to 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' attitude towards the Persians in Book VI</li> <li>Includes narrative rather than analytical elements</li> <li>Demonstrates 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 Herodotus' attitude towards the Persians, 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 Herodotus' attitude towards the Persians in 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, H3.2***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates breadth and depth in the discussion of Alcmaeonid hatred of barbarians and tyrants in Herodotus Book VI</li><li>• Argues convincingly and substantiates points of view with specific reference to Book VI</li><li>• Composes a well-organized and coherent response</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates breadth and some depth in the discussion of Alcmaeonid hatred of barbarians and tyrants in Herodotus Book VI</li><li>• Argues effectively and substantiates a point of view with appropriate reference to 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 Alcmaeonid hatred of barbarians and tyrants in Herodotus Book VI</li><li>• Includes narrative rather than analytical elements</li><li>• Demonstrates 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 Alcmaeonid hatred of barbarian and tyrants, 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 Alcmaeonid hatred of barbarians and tyrants in Herodotus Book VI</li><li>• Demonstrates a limited ability to structure and sequence ideas and information</li></ul>	1–2

**Section II — Prescribed Text – Aristophanes, *Clouds*****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>	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 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>	9–12
<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>	5–8
<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>	1–4



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

<b>Criteria</b>	<b>Marks</b>
• Provides a clear analysis	2
• Provides some analysis	1

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

<b>Criteria</b>	<b>Marks</b>
• Provides a clear explanation	2
• Provides some explanation	1

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

<b>Criteria</b>	<b>Marks</b>
• Provides a clear discussion supported by close reference to the text	3–4
• Provides some discussion with some reference to the text	2
• Provides limited relevant information	1

**Question 6 (a)**

*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 Socrates' reference to the Clouds as goddesses</li> <li>• Argues convincingly and substantiates points of view with specific reference to Aristophanes' <i>Clouds</i></li> <li>• Composes a well-organized and coherent response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates breadth and some depth in the analysis of Socrates' reference to the Clouds as goddesses</li> <li>• Argues effectively and substantiates a point of view with appropriate reference to Aristophanes' <i>Clouds</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 Socrates' reference to the Clouds as goddesses</li> <li>• Includes narrative rather than analytical elements</li> <li>• Demonstrates 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 Aristophanes' <i>Clouds</i> relating to Socrates' reference to the Clouds as goddesses, 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 Socrates' reference to the Clouds as goddesses</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 Aristophanes' treatment of the generation gap in <i>Clouds</i></li> <li>• Argues convincingly and substantiates points of view with specific reference to Aristophanes' <i>Clouds</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 Aristophanes' treatment of the generation gap in <i>Clouds</i></li> <li>• Argues effectively and substantiates a point of view with appropriate reference to Aristophanes' <i>Clouds</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 Aristophanes' treatment of the generation gap in <i>Clouds</i></li> <li>• Includes narrative rather than analytical elements</li> <li>• Demonstrates 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 Aristophanes' <i>Clouds</i> relating to Aristophanes' treatment of the generation gap in <i>Clouds</i>, 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 Aristophanes' treatment of the generation gap in <i>Clouds</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 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>	7–9
<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

## 2003 HSC Classical Greek Extension Marking Guidelines — Written Examination

### Section I — Prescribed Text – Homer *Odyssey* XIX

#### Question 1 (a)

*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>	14–15
<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>	10–13
<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 the extract</li> <li>• Demonstrates a general grasp of the tone and style of the author</li> </ul>	5–9
<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>	1–4

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

<b>Criteria</b>	<b>Marks</b>
• Gives an accurate account of the context with some detail	2
• Gives an account of the context with limited detail	1

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

<b>Criteria</b>	<b>Marks</b>
• Demonstrates a perceptive understanding of the meaning and significance of the quotation	3
• Demonstrates some understanding of the meaning and significance of the quotation	2
• Demonstrates limited understanding of the meaning and significance of the quotation	1

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

<b>Criteria</b>	<b>Marks</b>
• Gives a perceptive and comprehensive account of the practice of hospitality as shown in Odyssey XIX	4–5
• Gives an account with some degree of perception and detail of the practice of hospitality as shown in Odyssey XIX	2–3
• Makes some relevant comment about the practice of hospitality as shown in Odyssey XIX	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates breadth and depth in contrasting elements of oral composition with aspects of deliberate artistry in <i>Odyssey</i> XIX</li><li>• Argues convincingly and substantiates points of view with specific reference to <i>Odyssey</i> XIX</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 contrasting elements of oral composition with aspects of deliberate artistry in <i>Odyssey</i> XIX</li><li>• Argues effectively and substantiates a point of view with appropriate reference to <i>Odyssey</i> XIX</li><li>• Composes a structured response</li></ul>	7–8
<ul style="list-style-type: none"><li>• Makes some relevant observations in contrasting elements of oral composition with aspects of deliberate artistry in <i>Odyssey</i> XIX</li><li>• Argues convincingly and substantiates points of view with specific reference to <i>Odyssey</i> XIX</li><li>• Demonstrates 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*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates breadth and depth in analysing the ways in which the relationship between Odysseus and Penelope is revealed in <i>Odyssey</i> XIX</li> <li>• Argues convincingly and substantiates points of view with specific reference to <i>Odyssey</i> XIX</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 analysing the ways in which the relationship between Odysseus and Penelope is revealed in <i>Odyssey</i> XIX</li> <li>• Argues effectively and substantiates a point of view with appropriate reference to <i>Odyssey</i> XIX</li> <li>• Composes a structured response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Makes some relevant observations in analysing the ways in relationship between Odysseus and Penelope is revealed in <i>Odyssey</i> XIX</li> <li>• Argues convincingly and substantiates points of view with specific reference to <i>Odyssey</i> XIX</li> <li>• Demonstrates 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