

**2007 HSC Notes from  
the Marking Centre  
Classical Greek**

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# 2007 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 contains comments on candidate responses to the 2007 Higher School Certificate examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabus, the 2007 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 2007, 33 Continuers candidates and 12 Extension candidates attempted the Classical Greek examinations.

## Continuers

### Section I – Prescribed Text – Thucydides IV

#### Question 1

(a) Translations were generally of a high standard. Some common errors included:

- *tou khorion khalepou ontos* – the genitive absolute should be translated as causal here: ‘since the terrain was difficult’
- *periidein* – to ‘overlook’ rather than ‘look around’ in this context
- *xuntripsosin* – translated as passive instead of active in a number of answers
- *tois Lakedaimoniois* – translated as ‘by’ instead of ‘to’ or ‘for’ (the Lacedaemonians).

(b) This passage proved more challenging than part (a). Some points noted were:

- *ekrobolisanto* is aorist and should not have been translated by an English past indefinite tense
- three words commonly omitted in translation were *houto*, ‘thus’; *opsei*, ‘by seeing’; and *ede*, ‘already’
- in the clauses starting from *oi psilo*, the translations were made clearer when the pronouns were replaced at times by ‘the Athenians’ and ‘the Lacedaemonians’
- *ekhorei polus ano* was translated by some candidates as ‘rose a long way into the air’. It would have been more appropriate as ‘rose up in a great mass’.

**Question 2**

- (b) Most responses referred to Thucydides' earlier enumeration of the terms of the truce. A few however, provided general terms about the armistice.
- (d) A number of responses did not distinguish clearly between the immediate and longer-term consequences of the resumption of hostilities. The question specifically located this at Pylos, and therefore the overall effects on the war in other theatres were irrelevant.

**Question 3**

- (a) Responses showed commendable depth and insight into the author's literary technique. However, the extract itself was not always used sufficiently to exemplify Thucydides' methods of dramatising the events in his history.
- (b) Some responses placed stress on the element of chance, which is a valid point but not especially relevant here. Another tendency was to stress Thucydides' bias against Cleon in dealing with each episode.

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

### Question 4

- (a) Translations were mostly of good quality. Errors included:
- *tesde* omitted in the translation of the first line
  - *pros tombron* translated as ‘from’ instead of ‘to’ (the tomb)
  - *purai* translated here as ‘pyre’ instead of ‘altar’
  - two purpose clauses starting *hin’ ekbalo* and *hos suggenomai* were not always correctly identified and translated
  - *saphos*, ‘clearly’, needed to be translated in the last line and was omitted by some candidates
  - *matho* is part of the purpose clause and should be translated as ‘may’ rather than ‘shall’ (learn).
- (b) This passage was generally done well. Errors included:
- the tenses and moods of the Greek verbs were not always reflected in the translations eg *ekhresas* (aorist) *pheuxomai* (future) *pithoimen* (aorist optative)
  - *nin*, ‘her’, was mistaken for *nun*, ‘now’
  - some translations omitted *kateken*, ‘and gave (me) birth’
  - *e* with circumflex accent was not always recognised as the interrogative particle and was even mistaken for ‘or’ (*e* with acute/grave accent)
  - *tines sophoi* was sometimes translated as singular rather than plural
  - *timoron* was incorrectly derived from *timao*, ‘I honour’, instead of *timoreo*, ‘I avenge’
  - in lines 977 and 978 *toi* is equivalent to *tini*, dative singular of interrogative *tis*, ‘to whom?’ and translations should reflect this. These two lines proved challenging for a number of candidates.

### Question 5

- (a) Although several candidates omitted this question, the majority were able to give a full explanation of *ho sosas*.
- (b) While most responses explained that the old man’s close observation of Orestes was being compared in the simile to someone examining the genuineness of a coin, this was not specifically stated by all candidates. It was not sufficient to say either that the old man is staring at Orestes, or that the simile is derived from the examination of currency. It was necessary to link the two ideas.
- (d) The best responses referred to the earlier exchange between Electra and the Old Man in which she refused to accept his three proofs of the identity of Orestes. Her change of attitude is explained by his pointing to the scar which she accepts as irrefutable proof. Some poorer responses only related a change in Electra’s attitude from sorrow to joy.

### Question 6

- (a) There were some original and well thought-out responses, showing the complexity of moral issues associated with revenge in the *Electra*. Some did not refer specifically to the extract which reveals Orestes' attitude to divine justice at this crucial moment in the play when sister and brother are united and the possibility of vengeance arises. Valid comparisons were made with similar moral issues in the parallel plays of Aeschylus and Sophocles. However, in several responses it appears that too much time was given to this at the expense of the treatment of revenge in Euripides' version of the myth.
- (b) Poorer responses contained a general assessment of the discussion between Clytemnestra and Electra, without concentrating on Electra's specific response to the arguments and analysing it. Some responses treated the discussion as though it were in dialogue form (*stichomythia*) instead of set-piece debate (*agon*). A number of responses focused on character analysis, especially of Clytemnestra, which is only peripheral to the principal analysis asked for in the question. In a number of the best responses, full detail was given of the 'hits' and 'misses' in Electra's refutation, noting that her approach was often oblique rather than direct.

### Section III – Unseen Texts

#### Question 7

- (a) Candidates showed familiarity with the idiom as a result of their close study of a single text. Some points noted were:
- recognition and translation of *lexeis* as a future
  - indefinite *ti* was sometimes taken as the interrogative. Candidates unfamiliar with rules for enclitic accentuation can easily recognise the difference from the presence or absence of a question mark
  - *kharis* and *kharitas* were taken as ‘joy’, a confusion with *khara*. In both occurrences the idea of ‘thanks’ or ‘gratitude’ is uppermost
  - *hormistai*, ‘have been moored’, 3<sup>rd</sup> singular after neuter plural subject, was sometimes translated as though from *hormao*, ‘start etc’, instead of from *hormizo*
  - common words which were not recognised in some translations were *hekei*, ‘he, she has come’; *Troikos*, ‘Trojan’; *phos*, ‘light’; *esothe*, ‘he, she was saved’, from *soizo*; and *dekhou*, ‘receive’, imperative of *dekhomai*.
- (b) The unseen passage from Thucydides V proved very challenging owing to the complexity of the political events being described and several rather elliptical expressions in the Greek. Nevertheless there were some outstandingly good responses. Several translations showed excellent insight and expertise in handling Greek prose syntax. Some areas of difficulty were:
- the meanings of the word *Argeioi* in the opening sentence; its first occurrence refers to Argive envoys and the second to the Argives as a whole. The simple error was made by some of translating *andres* as accusative
  - *heilonto*, ‘they chose’, was not always recognised as the middle aorist of *haireo*
  - the phrase beginning *pros hous ton boulomenon* and the following clauses were challenging owing to ellipse of a word like *exeinai*, ‘to be able’, and the need to include this meaning in the infinitive *poieisthai*. A number of variant translations were therefore acceptable provided that the general meaning was accurately reflected regardless of the syntax: they chose twelve men (representatives) with whom any of the Greeks, except Athenians and Spartans, could make an alliance (with the Argives)
  - *exeinai* was mistaken for a part of the verb *exerkhomai* and translated as though it were *exienai*, ‘to go out’
  - *speisasthai* was not always recognised as middle aorist infinitive of *spendo*, ‘pour a libation, make a treaty’
  - some commonly misunderstood or omitted words in translation were *polemos*, ‘war’, not ‘enemy’ (*polemios*); *mallon*, ‘more, rather’; *sumphoras*, ‘disasters, misfortunes’; *malista*, ‘especially’.



## Extension

### Section I – Prescribed Text – Homer, *Odyssey* X

#### Question 1

- (a) Some points noted were:
- *ten (auten)* in line 507 refers to the ship, sometimes not made clear in the translation
  - *entha* was sometimes left untranslated, lines 509 and 513.
- (b) Some points noted were:
- some responses failed to mention the immediately preceding events, giving a general account of Odysseus' encounter with Circe
  - the most important fact here is that in demanding the oath, Odysseus was acting on the instructions of Hermes. Some responses omitted this.
  - most candidates explained the ambiguity involved in Circe's use of the *rhabdos* – magic wand or stick for controlling the pigs?
  - good responses concentrated on the methods used by Circe in the two enchantment scenes, giving all the details and commenting on them. Some candidates spent too much time writing about the cruelty or otherwise of Circe in these scenes. Much of this was speculative.

#### Question 2

- (a) There were some impressively thoughtful responses here, defining the real and unreal worlds and the boundaries between them. There was a tendency in some responses to write too much about the character of Odysseus without specifically relating it to reality and fantasy. Nevertheless, the mixture of the factually credible and the miraculous in these scenes received some close analysis.
- (b) Responses were not always confined to the relationship between Odysseus and his companions in the Circe episode, and some included material from the early part of Book X and, in some cases, from other books. Apart from that, most responses provided excellent analysis of the interaction between leader and men showing the varying emotions involved in stressful and joyful situations.

## Section II – Non-Prescribed Text

### Question 3

Candidates had clearly studied the special qualities of style and vocabulary found in epic poetry and were able to use this as a means of recognising new word patterns and formulaic expressions. The following points were noted:

- *neus* was not always recognised as a variant nominative form of *naus*, ‘ship’
- some did not recognise *choroi* as ‘places for dancing’
- *eo dian*, ‘godlike Dawn’, was incorrectly translated as ‘one day’
- some took *elethomen*, ‘we escaped the notice of’, as though it were the same as *elthomen*, ‘we came’. It is a Homeric form from *lanthano*
- some did not recognise *eruthron*, ‘red’ (wine)

### Question 4 (Prose)

No candidates attempted the optional prose translation.

# Classical Greek Continuers

## 2007 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Section I — Prescribed Text – Thucydides IV</b>			
1 (a)	8	Thucydides IV	H1.1, H1.3
1 (b)	12	Thucydides IV	H1.1, H1.3
2 (a)	2	Thucydides IV	H1.1, H2.3
2 (b)	2	Thucydides IV	H1.1, H2.3
2 (c)	2	Thucydides IV	H1.1, H2.3
2 (d)	4	Thucydides IV	H1.1, H2.3
3 (a)	10	Thucydides IV	H1.1, H2.2, H2.3, H3.1, H3.2
3 (b)	10	Thucydides IV	H2.3, H3.1, H3.2
<b>Section II — Prescribed Text – Euripides <i>Electra</i></b>			
4 (a)	8	Euripides <i>Electra</i>	H1.1, H1.3
4 (b)	12	Euripides <i>Electra</i>	H1.1, H1.3
5 (a)	2	Euripides <i>Electra</i>	H1.1, H2.3
5 (b)	2	Euripides <i>Electra</i>	H1.1, H2.2, H2.3
5 (c)	2	Euripides <i>Electra</i>	H1.1, H2.2, H3.1
5 (d)	4	Euripides <i>Electra</i>	H1.1, H2.3, H3.1
6 (a)	10	Euripides <i>Electra</i>	H1.1, H2.2, H2.3, H3.1, H3.2
6 (b)	10	Euripides <i>Electra</i>	H2.2, H2.3, H3.1, H3.2
<b>Section III — Unseen Texts</b>			
7 (a)	9	Euripides <i>Orestes</i> 239–248	H1.1, H1.2, H1.3
7 (b)	11	Thucydides V, 28	H1.1, H1.2, H1.3

# Classical Greek Extension

## 2007 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Section I — Prescribed Text – Homer, Odyssey X</b>			
1 (a)	15	Homer, Odyssey X	H1.2, H1.3
1 (b) (i)	2	Homer, Odyssey X	H1.2, H2.5
1 (b) (ii)	2	Homer, Odyssey X	H1.2, H2.5
1 (b) (iii)	2	Homer, Odyssey X	H2.1, H2.4
1 (b) (iv)	4	Homer, Odyssey X	H1.2, H2.1, H2.5
2 (a)	10	Homer, Odyssey X	H1.2, H2.1, H2.2, H2.4
2 (b)	10	Homer, Odyssey X	H1.2, H2.1, H2.2, H2.4
<b>Section II — Non-prescribed Text</b>			
3	15	Homer, Odyssey XII 1–19	H1.1, H3.1
4	15	Prose translation	H1.3, H3.1

## 2007 HSC Classical Greek Continuers Marking Guidelines — Written Examination

### Section I — Prescribed Text – Thucydides, *Book IV*

#### 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 and idiomatic 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 meaning and tone of the author</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Translates some of the extract into fluent and idiomatic English</li> <li>• Demonstrates an understanding of the relationship between words and structures of most of the extract</li> <li>• Demonstrates an awareness of the meaning and tone of the author</li> </ul>	4–6
<ul style="list-style-type: none"> <li>• Translates some structures into 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**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent and idiomatic 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 meaning and tone of the author</li> </ul>	10–12
<ul style="list-style-type: none"> <li>• Translates most of the extract into fluent and idiomatic 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 meaning and tone of the author</li> </ul>	6–9
<ul style="list-style-type: none"> <li>• Translates some of the extract into fluent and idiomatic 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 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**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a clear understanding of the context of the arrival</li> </ul>	2
<ul style="list-style-type: none"> <li>• Provides some information relevant to the question</li> </ul>	1

**Question 2 (b)**

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

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates clear knowledge of the terms of the truce</li> </ul>	2
<ul style="list-style-type: none"> <li>• Provides some information relevant to the question</li> </ul>	1

**Question 2 (c)**

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

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates clear understanding of the circumstances surrounding the resumption of hostilities</li> </ul>	2
<ul style="list-style-type: none"> <li>• Provides some information relevant to the question</li> </ul>	1

**Question 2 (d)**

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

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates extensive knowledge of the immediate and longer-term consequences at Pylos of the resumption of hostilities</li> </ul>	4
<ul style="list-style-type: none"> <li>• Demonstrates some knowledge of the consequences (at Pylos) of the resumption of hostilities</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• Provides some information relevant to the question</li> </ul>	1

**Question 3 (a)**

*Outcomes assessed: H1.1, H2.2, H2.3, H3.1, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates breadth and depth in analysing how Thucydides dramatises the action in the extract and elsewhere in the Pylos episode</li> <li>• Argues convincingly and substantiates points of view with specific reference to the Pylos episode</li> <li>• Composes a well-structured and logical response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates breadth and some depth in analysing how Thucydides dramatises the action in the extract and elsewhere in the Pylos episode</li> <li>• Argues effectively and substantiates a point of view with appropriate reference to the Pylos episode</li> <li>• Composes a structured response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Makes some relevant observations about the action in the extract and elsewhere in the Pylos episode</li> <li>• Provides some argument with appropriate reference to the Pylos episode</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 the Pylos episode without necessarily making the link explicit between the question asked and the extract</li> <li>• Includes some general statements relating to the question</li> <li>• Demonstrates some ability to structure ideas and information</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Identifies some isolated relevant information relating to the question</li> <li>• Demonstrates a limited ability to structure 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 analysing the part played by Cleon in the Pylos episode</li><li>• Argues convincingly and substantiates points of view with specific reference to the Pylos episode</li><li>• Composes a well-structured and logical response</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates breadth and some depth in analysing the part played by Cleon in the Pylos episode</li><li>• Argues effectively and substantiates a point of view with appropriate reference to the Pylos episode</li><li>• Composes a structured response</li></ul>	7–8
<ul style="list-style-type: none"><li>• Makes some relevant observations about Cleon’s role in the Pylos episode</li><li>• Provides some argument with appropriate reference to the Pylos episode</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 the Pylos episode 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 ideas and information</li></ul>	3–4
<ul style="list-style-type: none"><li>• Identifies some isolated relevant information relating to the question</li><li>• Demonstrates a limited ability to structure ideas and information</li></ul>	1–2



## Section II — Prescribed Text – Euripides, *Electra*

### Question 4 (a)

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent and idiomatic 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 meaning and tone of the author</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Translates some of the extract into fluent and idiomatic 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 meaning and tone of the author</li> </ul>	4–6
<ul style="list-style-type: none"> <li>• Translates some structures into 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

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent and idiomatic 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 meaning and tone of the author</li> </ul>	10–12
<ul style="list-style-type: none"> <li>• Translates most of the extract into fluent and idiomatic 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 meaning and tone of the author</li> </ul>	6–9
<ul style="list-style-type: none"> <li>• Translates some of the extract into fluent and idiomatic 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 English</li> <li>• Demonstrates a limited understanding of the intent of the author</li> </ul>	1–2

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

Criteria	Marks
• Provides a clear explanation of the phrase, referring to both the person and the event	2
• Provides some information relevant to the question	1

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

Criteria	Marks
• Provides a clear explanation of the simile in lines 558-9	2
• Provides some information relevant to the question	1

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

Criteria	Marks
• Identifies and clearly explains an example of dramatic irony in the extract	2
• Provides some information relevant to the question	1

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

Criteria	Marks
• Clearly explains the change in Electra's attitude which is indicated in lines 577-8	4
• Gives some explanation of the change in Electra's attitude which is indicated in lines 577-8	2-3
• Provides some information relevant to the question	1

**Question 6 (a)**

*Outcomes assessed: H1.1, H2.2, H2.3, H3.1, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates breadth and depth in analysing the ways in which the moral issues of revenge are addressed in the extract and throughout Euripides' <i>Electra</i></li> <li>• Argues convincingly and substantiates points of view with specific reference to Euripides' <i>Electra</i></li> <li>• Composes a well-structured and logical response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates breadth and some depth in analysing the ways in which the moral issues of revenge are addressed in the extract and throughout Euripides' <i>Electra</i></li> <li>• Argues effectively and substantiates a point of view with appropriate reference to Euripides' <i>Electra</i></li> <li>• Composes a structured response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Makes some relevant observations about the moral issues of revenge in Euripides' <i>Electra</i></li> <li>• Provides some argument with appropriate reference to Euripides' <i>Electra</i></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 Euripides' <i>Electra</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 ideas and information</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Identifies some isolated relevant information relating to the question</li> <li>• Demonstrates a limited ability to structure ideas and information</li> </ul>	1–2

**Question 6 (b)**

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

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates breadth and depth in analysing Electra's response to Clytemnestra's arguments</li> <li>• Argues convincingly and substantiates points of view with specific reference to Euripides' <i>Electra</i></li> <li>• Composes a well-structured and logical response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates breadth and some depth in analysing Electra's response to Clytemnestra's arguments</li> <li>• Argues effectively and substantiates a point of view with appropriate references to Euripides' <i>Electra</i></li> <li>• Composes a structured response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Makes some relevant observations about Electra's response to Clytemnestra's arguments</li> <li>• Provides some argument with appropriate reference to Euripides' <i>Electra</i></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 Euripides' <i>Electra</i> without necessarily making the link explicit between the question and the text</li> <li>• Includes some general statements relating to the question</li> <li>• Demonstrates some ability to structure ideas and information</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Identifies some isolated relevant information relating to the question</li> <li>• Demonstrates a limited ability to structure 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 clear and idiomatic 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 meaning and tone of the author</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• Translates most of the extract into clear and idiomatic 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 meaning and tone of the author</li> </ul>	5–7
<ul style="list-style-type: none"> <li>• Translates some of the extract into fluent and idiomatic English</li> <li>• Demonstrates some understanding of the intent of the author</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Translates some structures into English</li> <li>• Demonstrates a limited understanding of the intent of the author</li> </ul>	1–2

#### 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 clear and idiomatic 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 meaning and tone of the author</li> </ul>	9–11
<ul style="list-style-type: none"> <li>• Translates most of the extract into clear and idiomatic 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 meaning and tone of the author</li> </ul>	6–8
<ul style="list-style-type: none"> <li>• Translates some of the extract into fluent and idiomatic 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 English</li> <li>• Demonstrates a limited understanding of the intent of the author</li> </ul>	1–2

## 2007 HSC Classical Greek Extension Marking Guidelines — Written Examination

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

#### 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 and idiomatic English, selecting vocabulary most appropriate to the extract</li> <li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures</li> <li>• Demonstrates a sensitivity to the content and style of the author</li> </ul>	13–15
<ul style="list-style-type: none"> <li>• Translates most of the extract into fluent and idiomatic English</li> <li>• Accurately interprets the relationship between most words and structures</li> <li>• Demonstrates an awareness of the content and style of the author</li> </ul>	10–12
<ul style="list-style-type: none"> <li>• Translates some structures into fluent and idiomatic English</li> <li>• Demonstrates an understanding of the relationship between the 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 extract into 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 1 (b) (i)***Outcomes assessed: H1.2, H2.5***MARKING GUIDELINES**

Criteria	Marks
• Demonstrates clear knowledge of the circumstances under which Circe asks this question	2
• Provides some relevant information about the circumstances	1

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

Criteria	Marks
• Demonstrates clear knowledge of why Odysseus demanded the oath	2
• Provides some relevant information about the oath	1

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

Criteria	Marks
• Demonstrates clear knowledge of the nature and function of Circe's <i>rhabdos</i>	2
• Provides some relevant information about Circe's <i>rhabdos</i>	1

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

Criteria	Marks
• Demonstrates clear knowledge of both transformations, drawing appropriate comparisons	4
• Demonstrates knowledge of both transformations and attempts to compare them	2–3
• Provides some relevant information about the process of transformation	1

**Question 2 (a)***Outcomes assessed: H1.2, 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 analysing the Circe episode in relation to the statement</li><li>• Argues convincingly and substantiates points with specific reference to the Circe episode</li><li>• Composes a discerning and well-structured response</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates some breadth and depth in analysing the Circe episode in relation to the statement</li><li>• Argues effectively and substantiates points with appropriate reference to the Circe episode</li><li>• Composes a structured response</li></ul>	7–8
<ul style="list-style-type: none"><li>• Makes some relevant observations about the Circe episode</li><li>• Substantiates some points with reference to the Circe episode</li><li>• Demonstrates some ability to structure and sequence ideas and information</li></ul>	4–6
<ul style="list-style-type: none"><li>• Identifies some isolated relevant information relating to the Circe episode</li><li>• Demonstrates only a very limited ability to structure and sequence ideas and information</li></ul>	1–3



**Question 2 (b)***Outcomes assessed: H1.2, 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 analysing the relationship between Odysseus and his companions in the Circe episode</li><li>• Argues convincingly and substantiates points with specific reference to the Circe episode</li><li>• Composes a discerning and well-structured response</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates some breadth and depth in analysing the relationship between Odysseus and his companions in the Circe episode</li><li>• Argues effectively and substantiates points with appropriate reference to the Circe episode</li><li>• Composes a structured response</li></ul>	7–8
<ul style="list-style-type: none"><li>• Makes some relevant observations about the relationship between Odysseus and his companions in the Circe episode</li><li>• Substantiates some points with reference to the Circe episode</li><li>• Demonstrates some ability to structure and sequence ideas and information</li></ul>	4–6
<ul style="list-style-type: none"><li>• Identifies some isolated relevant information relating to Odysseus and his companions in the Circe episode</li><li>• Demonstrates only a very limited ability to structure and sequence ideas and information</li></ul>	1–3

- Section II — Non-prescribed Text

**Question 3**

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

**MARKING GUIDELINES**

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