

2001 HSC Notes from  
the Examination Centre  
Classical Greek

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# 2001 NOTES FROM THE EXAMINATION CENTRE CLASSICAL GREEK

## Introduction

This document has been produced for the teachers and candidates of the Stage 6 courses in Classical Greek. It provides comments with regard to responses to the 2001 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 2001 Higher School Certificate Examination and other support documents, which have been developed by the Board of Studies to assist in the teaching and learning of Classical Greek.

The marking guidelines, developed by the Examination Committee at the time of setting the Higher School Certificate Examination and used at the marking centre, are available on the Board of Studies website.

## Continuers

### Section I – Prescribed Text – Plato, *Republic Book I*

#### Specific Comments

##### Question 1

- (a) Candidates generally translated the passage well.
- (b) Candidates generally translated the passage well.

##### Question 2

- (a) All candidates answered the question correctly.
- (b) Some candidates did not bring out the idea of a counter argument to Socrates.
- (c) Most candidates analysed the argument, giving perceptive implications.
- (d) All candidates made links to the rest of *Republic Book I*'s discussion on justice. Some candidates conveyed outstanding knowledge of the discussion of justice.

Some candidates provided disproportionately long answers for 3 and 4 mark questions.

### Question 3

- (a) Most candidates attempted this question. Most candidates discussed the mode of argument well, but a number resorted to narrative elements of the text without linking their information clearly to the question and especially the idea of ‘easier’. A few candidates discussed Socratic irony and the sophistic perspective.
- (b) Candidates generally found ‘change in direction of the argument’ hard to explain. A number of candidates used narrative elements of the text without relating their information clearly to the question. Most candidates expanded very well on the idea contained in the quotation relating to ‘harm’.

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

#### Question 4

- (a) Candidates generally translated the passage well.
- (b) This passage proved more challenging for translation than Question 4(a).

#### Question 5

- (a) Candidates gave a variety of answers, all of which were correct.
- (b) Candidates described Medea’s jealousy well and in a variety of ways eg. desire for revenge, being a woman scorned.
- (c) Most candidates answered this part well. Some candidates did not analyse the simile/metaphor in context, sometimes just translating a phrase.
- (d) Candidates provided a variety of competent approaches. A few mentioned Euripides’ graphic depiction. Most candidates focused on the family relationship and its implications.

Some candidates provided disproportionately long answers for the 3 and 4 mark questions.

#### Question 6

- (a) Most candidates attempted this question. Better responses considered both sides of the question. Most candidates formed perceptive conclusions as to which characteristics in Medea were the more pronounced. A few candidates did not consider that Medea could be viewed as sympathetic in any way.
- (b) Candidates considered each opposition, ‘man/woman’, ‘Greek/barbarian’ separately in the discussion. Candidates found the concept of ‘opposition’ difficult to define and analyse.

## Section III – Unseen Texts

### Question 7

- (a) Most candidates identified and rendered the content and style well, and all produced a clear English translation.
- (b) All candidates identified the basic context well.

## Extension

### Section I – Prescribed Text – Homer, *Odyssey VI and VII*

#### Question 1

- (a)
  - (i) Most candidates translated the passage very well.
  - (ii) Candidates generally answered the questions comprehensively. Some candidates did not put the ‘mist’ into context.
  - (iii) Candidates’ analyses were generally clear and thorough. A few candidates mentioned Odysseus’ prayer.
- (b)
  - (i) Most candidates translated the passage very well.
  - (ii) Candidates gave the context clearly.
  - (iii) Most candidates evaluated the simile perceptively. A few candidates did not relate the implications back to Odysseus clearly.

#### Question 2

- (a) Serious and light-hearted elements were treated independently, rather than as an interplay. Candidates generally did not bring out the contrast of Nausicaa’s girlishness with Odysseus’ serious behaviour.
- (b) Most candidates attempted this part and generally addressed the question well. ‘Stages of Odysseus’ return’ were clearly described. Few candidates considered the balance of *Odyssey VII* (the portion of the set text not translated) thoroughly.

## **Section II – Non-prescribed Text**

### **Question 3**

The passage was translated very well and the context was identified clearly.

### **Question 4**

Generally candidates translated the prose thoroughly. Some candidates did not use the correct vocabulary/constructions in a few instances. Challenging elements included: ‘such as Cephalus’, ‘mind was at peace with itself’, ‘youth’.

# Classical Greek Continuers

## 2001 HSC Examination Mapping Grid

Question	Marks	Content (Theme /Topic - Text Type)	Syllabus outcomes
1 (a)	8	Plato	H1.1, H1.3
1 (b)	12	Plato	H1.1, H1.3
2 (a)	1	Plato	H1.1, H2.3
2 (b)	2	Plato	H1.1, H2.3
2 (c)	3	Plato	H1.1, H2.3, H3.1, H3.2
2 (d)	4	Plato	H1.1, H2.3, H3.1, H3.2
3 (a)	10	Plato	H2.3, H3.1, H3.2
3 (b)	10	Plato	H2.3, H3.1, H3.2
4 (a)	8	Euripides	H1.1, H1.3
4 (b)	12	Euripides	H1.1, H1.3
5 (a)	1	Euripides	H1.1, H2.3
5 (b)	2	Euripides	H1.1, H2.3
5 (c)	3	Euripides	H1.1, H2.2, H2.3, H3.1, H3.2
5 (d)	4	Euripides	H1.1, 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)	9	Euripides	H1.1, H1.2, H1.3
7 (b)	11	Plato	H1.1, H1.2, H1.3

## 2001 HSC Classical Greek Continuers Marking Guidelines

### Section I — Prescribed Text – Plato, *Republic* Book I

#### Question 1 (a) (8 marks)

*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>	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 1 (b)** (12 marks)*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 2 (a)** (1 mark)*Outcomes assessed: H1.1, H2.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Gives the name of the speaker</li></ul>	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides two reasons for bringing Thrasymachus into the dialogue</li></ul>	2
<ul style="list-style-type: none"><li>• Provides one reason for bringing Thrasymachus into the dialogue</li></ul>	1

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

Criteria	Marks
<ul style="list-style-type: none"><li>Provides an analysis of the substance of the argument and its implications</li><li>Includes reference to the herdsman and his animals, the ruler and his subjects</li></ul>	3
<ul style="list-style-type: none"><li>Provides an analysis of the substance of the argument, with some detail relating to the herdsman and ruler</li></ul>	2
<ul style="list-style-type: none"><li>Demonstrates basic understanding of the argument</li></ul> OR <ul style="list-style-type: none"><li>Provides some information relating to herdsman or ruler</li></ul>	1

**Question 2 (d)** (4 marks)*Outcomes assessed: H1.1, H2.3, H3.1, H3.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>Provides a synthesis of the overall discussion on the nature of justice in <i>Republic</i> Book I</li><li>Links the argument of the ruler/herdsman, who is only concerned with gain/profit, with the overall discussion of justice in <i>Republic</i> Book I</li></ul>	4
<ul style="list-style-type: none"><li>Provides a synthesis of the overall discussion on the nature of justice in <i>Republic</i> Book I</li><li>Refers to the argument of the ruler's herdsmen's desire for gain/profit, without linking the argument to the general discussion of justice in <i>Republic</i> Book I</li></ul>	3
<ul style="list-style-type: none"><li>Provides some summarising of the overall discussion on the nature of justice in <i>Republic</i> Book I</li></ul>	2
<ul style="list-style-type: none"><li>Provides any information relating to the overall discussion on the nature of justice in <i>Republic</i> Book I</li></ul>	1

**Question 3 (a)** (10 marks)

*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 assessment of Socrates' mode of argument in <i>Republic</i> Book I</li> <li>• Argues convincingly and substantiates points of view with specific reference to <i>Republic</i> Book 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 assessment of Socrates' mode of argument in <i>Republic</i> Book I</li> <li>• Argues effectively and substantiates a point of view with appropriate reference to <i>Republic</i> Book I</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 Socrates' mode of argument in <i>Republic</i> Book 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 <i>Republic</i> Book I relating to Socrates' mode of argument, 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' mode of argument in <i>Republic</i> Book I</li> <li>• Demonstrates a limited ability to structure and sequence ideas and information</li> </ul>	1–2

**Question 3 (b) (10 marks)**
*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 assessing the change of direction in the discussion of the argument on justice between Socrates and Polemarchus in <i>Republic</i> Book I</li> <li>• Argues convincingly and substantiates points of view with specific reference to appropriate sections of <i>Republic</i> Book 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 assessing the change of direction in the argument on justice between Socrates and Polemarchus in <i>Republic</i> Book I</li> <li>• Argues effectively and substantiates a point of view with appropriate reference to the change in direction of the argument in <i>Republic</i> Book I</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 argument on justice between Socrates and Polemarchus in <i>Republic</i> Book 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 of the argument on justice between Socrates and Polemarchus in <i>Republic</i> Book 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 the argument on justice between Socrates and Polemarchus in <i>Republic</i> Book I</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)** (8 marks)*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)** (12 marks)*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)** (1 mark)*Outcomes assessed: H1.1, H2.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>Names the person</li></ul>	1

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

Criteria	Marks
<ul style="list-style-type: none"><li>Medea's jealousy of or desire for revenge on Glauce because she is becoming Jason's new wife</li></ul>	2
<ul style="list-style-type: none"><li>Medea is jealousy or revenge</li></ul>	1

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

Criteria	Marks
<ul style="list-style-type: none"><li>Provides examples of metaphor and simile in the passage</li><li>Analyses the use of metaphor and simile in the passage</li></ul>	3
<ul style="list-style-type: none"><li>Identifies and analyses at least two examples of metaphor/simile in the passage</li></ul>	2
<ul style="list-style-type: none"><li>Identifies one simile or metaphor in the passage</li></ul>	1

**Question 5 (d)** (4 marks)*Outcomes assessed: H1.1, H2.2, H2.3, H3.1, H3.2***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Identifies ways in which pathos is exemplified</li><li>• Discusses effect of pathos perceptively</li></ul>	4
<ul style="list-style-type: none"><li>• Identifies ways in which pathos is exemplified</li><li>• Provides some discussion of the effect of pathos in the speech</li></ul>	2–3
<ul style="list-style-type: none"><li>• Makes some reference to ways in which pathos is evoked OR some effect of pathos in the speech</li></ul>	1

**Question 6 (a) (10 marks)**

*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 Medea's character</li> <li>• Argues convincingly and substantiates points of view with specific reference to Medea's dealings with others which evoke pity or which evoke horror</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 Medea's character</li> <li>• Argues effectively and substantiates a point of view with appropriate reference to Medea's dealings with others which evoke pity or which evoke horror</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 Medea's character</li> <li>• Includes narrative rather than analytical elements in relation to Medea as a sympathetic or a sinister character</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 which refer to Medea's character 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 Medea's character</li> <li>• Demonstrates a limited ability to structure and sequence ideas and information</li> </ul>	1–2

**Question 6 (b)** (10 marks)*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 oppositions and their method of presentation in Medea</li><li>• Argues convincingly and substantiates points of view with specific reference to these oppositions</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 oppositions and their method of presentation in Medea</li><li>• Argues convincingly and substantiates points of view with specific reference to these oppositions</li><li>• Composes a well-organised and coherent response</li></ul>	7–8
<ul style="list-style-type: none"><li>• Makes some relevant observations in the analysis of oppositions in Medea</li><li>• Includes narrative rather than analytical elements in relation to these oppositions</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 which refer to oppositions in Medea, without necessarily analysing their method of presentation</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 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 III — Unseen Texts

#### Question 7 (a) (9 marks)

*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>	7–9
<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 7 (b) (11 marks)

*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>	9–11
<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

# Classical Greek Extension

## 2001 HSC Examination Mapping Grid

<b>Question</b>	<b>Marks</b>	<b>Content</b> (Theme /Topic - Text Type)	<b>Syllabus outcomes</b>
1 (a) (i)	6	Homer	H1.2, H1.3
1 (a) (ii)	2	Homer	H1.2
1 (a) (iii)	3	Homer	H1.2, H2.2
1 (b) (i)	9	Homer	H1.2, H1.3
1 (b) (ii)	2	Homer	H1.2
1 (b) (iii)	3	Homer	H2.3
2 (a)	10	Homer	H2.1, H2.2, H2.3
2 (b)	10	Homer	H2.1, H2.2, H2.4
3	15	Homer	H1.1, H1.2, H1.3, H3.1
4	15	Prose Composition (Plato)	H1.3, H3.1

## 2001 HSC Classical Greek Extension Marking Guidelines — Written Examination

### Section I — Prescribed Text – Homer, *Odyssey* VI and VII

#### Question 1 (a) (i) (6 marks)

*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>	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 (a) (ii) (2 marks)***Outcomes assessed: H1.2***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Identifies the place and the participants referred to in the passage</li><li>Relates the participants to the events leading up to and referred to in the passage</li></ul>	2
<ul style="list-style-type: none"><li>Describes events and participants in the passage with little or no reference to what has already occurred</li></ul>	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Determines and explains some aspects of Athena's role at this point of the narrative</li><li>Analyses implications of these aspects</li></ul>	3
<ul style="list-style-type: none"><li>Determines and explains some aspects of Athena's role at this point of the narrative</li></ul>	2
<ul style="list-style-type: none"><li>Determines and explains an aspect of Athena's role at this point of the narrative</li></ul>	1

**Question 1 (b) (i)** (9 marks)*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>	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) (ii)** (2 marks)*Outcomes assessed: H1.2***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Identifies the place and the participants referred to in the passage</li><li>• Relates the participants to the events leading up to and referred to in the passage</li></ul>	2
<ul style="list-style-type: none"><li>• Describes events and participants in the passage with little or no reference to what has already occurred</li></ul>	1

**Question 1 (b) (iii)** (3 marks)*Outcomes assessed: H2.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Demonstrates a perceptive understanding of the appropriateness of the simile in the passage	3
• Demonstrates an understanding of the appropriateness of the simile in the passage	2
• Relates the simile to Odysseus in some way	1

**Question 2 (a)** (10 marks)

*Outcomes assessed: H2.1, H2.2, H2.3*
**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates breadth and depth in the discussion of the effect of the interplay of serious and light-hearted elements in <i>The Odyssey</i> Books VI and VII</li> <li>• Argues convincingly and substantiates points of view with specific reference to the interplay of serious and light-hearted elements in <i>The Odyssey</i> Books VI and VII</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 effect of the interplay of serious and light-hearted elements in <i>The Odyssey</i> Books VI and VII</li> <li>• Argues effectively and substantiates a point of view with appropriate reference to the interplay of serious and light-hearted elements in <i>The Odyssey</i> Books VI and VII</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 interplay of serious and light-hearted elements in <i>The Odyssey</i> Books VI and VII</li> <li>• Includes narrative rather than discussion</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)** (10 marks)

*Outcomes assessed: H2.1, H2.2, H2.4*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates breadth and depth in the discussion of events in <i>The Odyssey</i> Books VI and VII which show the stages of Odysseus' return to his proper place in heroic society</li> <li>• Argues convincingly and substantiates points of view with specific reference to the stages of Odysseus' return to his proper place in heroic society</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 events in <i>The Odyssey</i> Books VI and VII which show the stages of Odysseus' return to his proper place in heroic society</li> <li>• Argues effectively and substantiates a point of view with appropriate reference to Odysseus' return to his proper place in heroic society</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 Odysseus' return to his proper place in heroic society</li> <li>• Includes narrative rather than discussion</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 relating to Odysseus' return to his proper place in heroic society, 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 Odysseus' return to his proper place in heroic society</li> <li>• Demonstrates a limited ability to structure and sequence ideas and information</li> </ul>	1–2

**Section II – Non-Prescribed Text****Question 3** (15 marks)*Outcomes assessed: H1.1, H1.2, H1.3, H3.1***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<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** (15 marks)*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