

**2008 HSC Notes from
the Marking Centre
Classical Greek**

© 2009 Copyright Board of Studies NSW for and on behalf of the Crown in right of the State of New South Wales.

This document contains Material prepared by the Board of Studies NSW for and on behalf of the State of New South Wales. The Material is protected by Crown copyright.

All rights reserved. No part of the Material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form or transmitted to any other person or stored electronically in any form without the prior written permission of the Board of Studies NSW, except as permitted by the *Copyright Act 1968*. School students in NSW and teachers in schools in NSW may copy reasonable portions of the Material for the purposes of bona fide research or study.

When you access the Material you agree:

- to use the Material for information purposes only
- to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire Material without the prior permission of the Board of Studies NSW
- to acknowledge that the Material is provided by the Board of Studies NSW
- not to make any charge for providing the Material or any part of the Material to another person or in any way make commercial use of the Material without the prior written consent of the Board of Studies NSW and payment of the appropriate copyright fee
- to include this copyright notice in any copy made
- not to modify the Material or any part of the Material without the express prior written permission of the Board of Studies NSW.

The Material may contain third party copyright materials such as photos, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner's specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

The Board of Studies has made all reasonable attempts to locate owners of third party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer, ph (02) 9367 8289, fax (02) 9279 1482.

Published by Board of Studies NSW
GPO Box 5300
Sydney 2001
Australia

Tel: (02) 9367 8111
Fax: (02) 9367 8484
Internet: <http://www.boardofstudies.nsw.edu.au>

2009013

Contents

Continuers	4
Section I – Prescribed text – Plato, <i>Apology</i>	4
Section II – Prescribed text – Euripides, <i>Electra</i>	5
Section III – Unseen texts	6
Extension	7
Section I – Prescribed text – Homer, <i>Iliad VI</i>	7
Section II – Non-prescribed text	8

2008 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 2008 Higher School Certificate examinations, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabuses, the 2008 Higher School Certificate examinations, 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 2008, 14 Continuers candidates and 11 Extension candidates attempted the Classical Greek examinations.

Continuers

Section I – Prescribed text – Plato, *Apology*

Question 1

- (a) The passage was very well translated by almost all candidates. The only recurring errors were:
- failure to recognise the dual number in the reference to the sons of Callias
 - *autoin* omitted in translation.
- (b) This passage contained some challenging sentences which were translated well by most candidates. Misunderstanding of some forms and constructions included:
- *atta ... kai alla* should have been translated to reflect the fact that not everything that Socrates intends to say will cause a negative reaction in his listeners
 - *boesesthai* was mistaken for *boethesesthai* and translated as ‘help’
 - the potential force of the optatives in the sentence beginning *apokteineie ment’an isos* was not always reflected in translation
 - the unusual word order in *megala kaka, ego d’ouk oiomai, alla polu mallon poiein ha houtos nuni poiei* confused some candidates. Also, although both Meletus and Anytus are mentioned they were sometimes referred to in the singular.

Question 2

There were some impressively perceptive responses and virtually all answers covered the requirements well.

Question 3

- (a) Most candidates chose this option. Here Socrates claims that he will speak nothing but the truth and will do so in plain unembellished language. Responses needed to focus on these two aspects in their treatment of the extent to which Socrates fulfills these claims. This was generally done well, with some very good discussions of how the truth can be established in order to make a judgment about Socrates' use of it, and some detailed and relevant descriptions of rhetorical and plain language. Appropriate quotation was often included.
- (b) Apart from a few very short and superficial answers, the place of Socrates' trial in the history of Athens was examined in commendable depth. Originality in assessing the benefit and/or harm that it caused was notable in the better responses.

Section II – Prescribed text – Euripides, *Electra*

Question 4

- (a) This extract presented few problems. Errors included:
- *elthon* translated as a participle, and *par erg' hodou* omitted in the translation of the first line
 - *eremias tuchon* not always translated to reflect that the Old Man found that he was alone at the tomb.
- (b) This passage proved more challenging. A certain number of phrases were misplaced or misconnected in translation and sometimes they were omitted altogether. This indicates that particular care should be taken with the syntax, which can appear deceptively simple. The overall level of translation was highly commendable. Points noted included:
- the first word in the passage (*hetis*) was not always translated as an address to Clytemnestra, ie 'You who...'. In the same line the meaning of *kekurosthai* 'accomplished, carried out' was not always reflected accurately in the English rendering
 - *ek domon* in the text as punctuated here should be taken closely with the following phrase *es kallos* and not with *andros*, as was done by a number of candidates. She is grooming herself in order to display her beauty outside the house to the world at large
 - *pareiche soi* was not always taken with the preceding *kalos*. It means 'although you had a fine opportunity...'
 - *helenes d' adelphes toiad' exeirgasmenes* was not always recognised as genitive absolute
 - the final sentence was challenging. *Tois esthloisi* is best taken as neuter like *ta kaka*. In this context, *paradeigma* means an example of how not to behave and *eisopsin* refers to a similar 'insight'. Some responses showed this very well; others were a paraphrase.

Question 5

- (b) Although most responses described well the extreme emotional overtones of Electra's outburst here, some would have been improved by including more actual examples from the text.

- (c) This question called for the use of the other parts of the speech from which the quotation comes. Some responses omitted to do this, while others mistakenly included material from similar remarks made by Electra elsewhere in the play. There were some very well-structured responses.

Question 6

- (a) The majority of students chose this option. Most were of the opinion that this point of the play is not pivotal in the presentation of Orestes' character. This was forcefully argued and supported well by examples in the majority of answers. Some of the better responses provided a valid, and sophisticated analysis of the character of Orestes as he reacts to the many pressures and vicissitudes that surround him in this play. The verdict was that, if this moment could be described as a turning point, it was only a minor one. The less successful attempts contained irrelevant material.
- (b) The quotation provided comes from the speech of Castor appearing as *deus ex machina* in a section of the play which candidates were expected to know in translation. Issues of free will and compulsion are raised, and the moral dilemma required careful handling. Some of the responses needed a tighter structure of argument. The role of Apollo is relevant, but this needed to be explained in context; some responses did not make clear the link between the oracle and the fate or necessity referred to here.

Section III – Unseen texts

Question 7

- (a) Some responses, through a deficiency in the basic tragic vocabulary, lacked coherent sense of much of the dialogue. Some points noted were that:
- in the first speech *veous* was sometimes omitted; *phoboi* and *oiktoi* were misconstrued as verbs. *Oiktoi* was also translated as though it were connected with the *oik-* root for 'house'. *Pais* was translated as though it were an accusative parallel to *se*. The translation should be 'Menelaus and his daughter are planning terrible things for you'. This should have been clear from the English heading. In the same sentence *phulaktea* was not always recognised as a verbal adjective of necessity
 - *sundoulos* was not always rendered as 'fellow-slave' in Andromache's first speech. *Dustuchei* was treated as an impersonal verb which led to incorrect translation. *Drosi* was translated as a first instead of a third person plural
 - *hos apolomen* (the frequently occurring wish 'would that I were dead' which requires an optative form) is simply a statement 'how I am undone' in this context
 - *pepustai* can have as its subject either 'he' or 'she' as Euripides does not specify here whether it is Menelaus or his daughter Hermione who has heard of Andromache's attempt to remove her son Molossus. Some candidates, however, did not recognise that *pepustai* is the perfect of the verb *punthanomai*.
- (b) There were no notable recurring mistakes in accident, apart from difficulty in identifying the referents of the many pronouns here. This is especially important in the sequence *touton... hautou* (referring to Zeus) and *ekeinon... hautou* (referring to Zeus' father). Some other points noted by markers were that:
- *epexerchomai* was not always recognised as a compound of the familiar verb 'to go' with specialised meaning 'to go to law against'. The context made this clear, but it was

missed by some. Similarly *sundokei* has a meaning closely related to the well-known un-compounded form. Most candidates recognised this, though some did not realise that it is an impersonal verb here. *Hoti* has many possible meanings which need to be carefully distinguished in translation. Some candidates appeared to translate it as though it was introducing an indirect statement in *hoti tous huieis katepinen* where the meaning is causal: ‘because he ate his children’

- in its two occurrences here *dia* must have the meaning ‘on account of’ not ‘among’ as appeared in a few responses
- *chalepainousin*, part of a verb which appears in the *Apology*, was not translated correctly
- *phesomen* was translated as present instead of future.

Extension

Section I – Prescribed text – Homer, *Iliad VI*

Question 1

- (a) Responses showed commendable thoroughness. While some particles do not require translation, care must be taken not to pass over words which add nuance rather than actual meaning. An example of this is *philos* in line 224. It was sometimes omitted, and on other occasion treated as a noun and translated ‘friend’. Here it is the adjective ‘dear’ or, as often in Homer, ‘own’.
- (b) The responses to the questions here were generally of high quality.
- (ii) Helen’s attitude to Paris was explained well and responses provided relevant observations based on the passage.
 - (iii) Some responses were extensive, with irrelevant material. While it is necessary to locate the encounter between Helen and Hector in the dramatic development of this book – and this involves discussing matters outside the given text – it is not relevant to analyse Helen’s character as revealed by her words here. Some responses included this and in the process repeated ideas already expressed in question 1(a).

Question 2

- (a) This question was phrased to allow discussion of those aspects of the heroic ideal mentioned in the extract. At the same time it was necessary to define the heroic ideal and therefore a broader discussion of this involving material from elsewhere in Book VI was appropriate. In some cases, however, too much space was given to this at the expense of the view of fate in the heroic code typified here. Nevertheless, there were some excellent responses showing considerable insight into the thinking of Iliadic warriors, illustrated by well-chosen examples, often given in Greek quotation.
- (b) All responses revealed sensitive insight into the plight of women caught up in war. The empathy which informed the better responses was impressive and showed great depth of reflection. The method employed in most responses was to examine the scenes involving women in *Iliad VI* and analyse their reactions to present and future disasters which confronted them.

Section II – Non-prescribed text

Question 3

Most translations were of high quality and showed sensitivity to Homeric usage. The following points were noted:

- *Teisi* (first word) needs to be translated, eg ‘among them’.
- *E men* is a strong combination of particles and requires translation, eg ‘indeed’.
- *Seu* in line 767 needs to be translated ‘from you’ not ‘of you’. In the same line *po* should be translated ‘yet’ and *akousa* ‘I heard’. It is the aorist without augment.
- In line 770 *hos* is postpositional to *pater*, ie ‘like a father’. In several responses there seemed to be some confusion between ‘father’ and ‘father-in-law’.
- In line 773 *hama* strengthens *th*’ (=te) joining ‘you’ and ‘me’. Some did not recognise *ker* as an accusative of respect, ie ‘grieving at heart’.

Question 4 (Prose)

No candidates attempted the optional prose translation.

Classical Greek Continuers

2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text — Plato, Apology			
1 (a)	8	Plato, Apology	H1.1, H1.3
1 (b)	12	Plato, Apology	H1.1, H1.3
2 (a)	3	Plato, Apology	H1.1, H2.3
2 (b)	3	Plato, Apology	H1.1, H2.3
2 (c)	4	Plato, Apology	H1.1, H2.3
3 (a)	10	Plato, Apology	H1.1, H2.2, H3.1, H3.2
3 (b)	10	Plato, Apology	H2.2, H2.3, H3.1, H3.2
Section II — Prescribed Text			
4 (a)	8	Euripides, Electra	H1.1, H1.3
4 (b)	12	Euripides, Electra	H1.1, H1.3
5 (a)	1	Euripides, Electra	H1.1, H2.2
5 (b)	4	Euripides, Electra	H1.1, H2.2, H2.3
5 (c)	5	Euripides, Electra	H1.1, H2.2, H2.3
6 (a)	10	Euripides, Electra	H1.1, H2.2, H2.3, H3.1, H3.2
6 (b)	10	Euripides, Electra	H2.3, H3.1, H3.2
Section III — Unseen Texts			
7 (a)	8	Euripides, Andromache 60–71	H1.1, H1.2, H1.3
7 (b)	12	Plato, Euthyphro 5e5–6b3	H1.1, H1.2, H1.3

Classical Greek Extension

2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text — Homer, Iliad VI			
1 (a)	15	Homer, Iliad VI	H1.2, H1.3
1 (b) (i)	1	Homer, Iliad VI	H1.2, H2.5
1 (b) (ii)	4	Homer, Iliad VI	H1.2, H2.1 H2.3
1 (b) (iii)	5	Homer, Iliad VI	H2.1, H2.5
2 (a)	10	Homer, Iliad VI	H1.2, H2.1, H2.4, H2.5
2 (b)	10	Homer, Iliad VI	H2.1, H2.2, H2.3, H2.4
Section II — Non-prescribed Text			
3	15	Homer, Iliad	H1.1, H3.1
4	15	Prose translation	H1.3, H3.1



2008 HSC Classical Greek Continuers Marking Guidelines

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in Classical Greek Continuers, and were used at the marking centre in marking student responses. For each question the marking guidelines are contained in a table showing the criteria associated with each mark or mark range. For some questions, 'Sample Answers' or 'Answers may include' sections are included. These are developed by the examination committee for two purposes. The committee does this:

- (1) as part of the development of the examination paper to ensure the questions will effectively assess students' knowledge and skills, and
- (2) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The examination committee develops the marking guidelines concurrently with the examination paper. The 'Sample Answers' or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

The information in the marking guidelines is further supplemented as required by the Supervisor of Marking and the senior markers at the marking centre.

A range of different organisations produce booklets of sample answers for HSC examinations, and other notes for students and teachers. The Board of Studies does not attest to the correctness or suitability of the answers, sample responses or explanations provided. Nevertheless, many students and teachers have found such publications to be useful in their preparation for the HSC examinations.

A copy of the Mapping Grid, which maps each question in the examination to course outcomes and content as detailed in the syllabus, is also included.

Section I — Prescribed Text — Plato, *Apology***Question 1 (a)***Outcomes assessed: H1.1, H1.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the meaning and tone of the author	7–8
<ul style="list-style-type: none">• Translates most of the extract into fluent and idiomatic English• Demonstrates an understanding of the relationship between words and structures of most of the extract• Demonstrates an awareness of the meaning and tone of the author	4–6
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–3

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

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the meaning and tone of the author	10–12
<ul style="list-style-type: none">• Translates most of the extract into fluent and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the meaning and tone of the author	6–9
<ul style="list-style-type: none">• Translates some of the extract into fluent and idiomatic English• Demonstrates some understanding of the intent of the author	3–5
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–2

Question 2 (a)

Outcomes assessed: H1.1, H2.3

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a clear understanding of the source of the quotation and its significance in Socrates' argument	3
• Demonstrates some understanding of the quotation in one or both of its settings	2
• Provides some information relevant to the question	1

Sample answer:

Socrates, illustrating his point that one should not allow personal danger to deter one from acting rightly, here quotes Achilles' response in Iliad XVIII to his mother's prophecy that he will die if he goes back into battle to avenge Patroclus.

Question 2 (b)

Outcomes assessed: H1.1, H2.3

MARKING GUIDELINES

Criteria	Marks
• Identifies Socrates' attitude towards military duty and demonstrates how this contributes to the development of his argument	3
• Identifies Socrates' attitude towards military duty with little or no link to the development of his argument	2
• Provides some information relevant to the question	1

Sample answer:

Socrates refers to the fact that he did not desert his post when on military service at Potidaea, Amphipolis and Delium, showing his acceptance of the responsibilities of a citizen. Likewise Socrates views his philosophical enquiry as a post, to which he has been stationed by the god, so developing the military metaphor.

Question 2 (c)

Outcomes assessed: H1.1, H2.3

MARKING GUIDELINES

Criteria	Marks
• Clearly explains how Socrates' interpretation of the oracle determined his role in life	4
• Attempts to explain how Socrates' interpretation of the oracle determined his role in life	2–3
• Provides some information relevant to the question	1

Sample answer:

Answers could include points such as the following;

- The oracle obtained by Chaerephon at Delphi stated that no one was wiser than Socrates
- Socrates, puzzled by the oracle, decided to investigate its meaning by trying to find someone wiser than himself
- He cross-examined people reported to be wise — politicians, poets and craftsmen — and found their wisdom was at best limited to their special expertise
- Despite the hostility aroused by his questioning and increased by the young men who imitated his methods, Socrates felt that duty to the god required him to continue
- Thus it became his role in life to devote himself utterly to vindicating the oracle

Question 3 (a)

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in addressing the extent to which Socrates' speech fulfils the claims he makes in the extract• Argues convincingly and substantiates points of view with specific reference to the text• Composes a sustained, logical and well-structured response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in addressing the extent to which Socrates' speech fulfils the claims he makes in the extract• Argues effectively and substantiates a point of view with appropriate reference to the text• Composes a logical, structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the claims made in this extract, linking them to the rest of the speech• Provides some argument with appropriate reference to the text• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant examples from the <i>Apology</i> without necessarily making the link explicit between the question asked and the text• Includes some general statements relating to the question• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question• Demonstrates a limited ability to structure ideas and information	1–2

Sample answer:

- Socrates claims that the prosecutors have said nothing true, but that he will provide the whole truth
- The whole truth is the historical truth; we can only reach this by the examination of subjective interpretations of the truth. In this case we have to rely on the integrity of Socrates, and make some judgement of his interpretation of the truth
- Socrates' claim that people's opinion of him was swayed by the comic poets needs to be judged in the light of probability
- Socrates' examination of the prosecutors' assertions as well as his own assertions needs to be included
- The specific charge of corrupting the youth needs to be assessed
- Socrates claims that unlike the prosecutors he will speak in plain language, whereas in fact his speech, particularly in the introduction, contains many rhetorical devices

Question 3 (b)

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in discussing the view that it was in the interests of Athens that Socrates be brought to trial• Argues convincingly and substantiates points of view with specific reference to the text• Composes a sustained, logical and well-structured response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in discussing the view that it was in the interests of Athens that Socrates be brought to trial• Argues effectively and substantiates a point of view with appropriate reference to the text• Composes a logical, structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the view that it was in the interests of Athens that Socrates be brought to trial• Provides some argument with appropriate reference to the text• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Makes some relevant observation about the attitude in Athens towards Socrates• Includes some general statements relating to the question• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question• Demonstrates a limited ability to structure ideas and information	1–2

Sample answer:

Answers could include points such as the following:

- reference to the political situation in Athens in 399 BC
- definition of ‘interests’ in both the short term and the long term
- the motivations of the prosecutors
- assessment of the specific charges in relation to the moral values of various sections of Athenian society
- consideration of the consequences for Athens of the trial of Socrates

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">• Translates the extract into fluent and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the meaning and tone of the author	7–8
<ul style="list-style-type: none">• Translates most of the extract into fluent and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the meaning and tone of the author	4–6
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–3

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

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the meaning and tone of the author	10–12
<ul style="list-style-type: none">• Translates most of the extract into fluent and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the meaning and tone of the author	6–9
<ul style="list-style-type: none">• Translates some of the extract into fluent and idiomatic English• Demonstrates some understanding of the intent of the author	3–5
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–2

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

Criteria	Marks
<ul style="list-style-type: none">• Identifies the dramatic irony at this point in the play	1

Sample answer:

Electra is unaware that the stranger she is speaking to is Orestes.

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

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a clear understanding of how the language of the extract reveals the speaker's state of mind	4
<ul style="list-style-type: none">• Demonstrates some understanding of how the language of the extract reveals the speaker's state of mind	2–3
<ul style="list-style-type: none">• Provides some information relevant to the question	1

Sample answer:

- Electra’s use of emotive language reveals her agitation in reaction to the wrongs done to Agamemnon
- Line 322: The language emphasises the pollution and pride of Aegisthus
- Line 326: Abusive accusation of drunkenness
- Lines 326–7: Sarcastic references to “my mother’s husband, the glorious one”
- Lines 329–31; Outrage at Aegisthus’ taunting of Agamemnon

Question 5 (c)

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

MARKING GUIDELINES

Criteria	Marks
• Analyses the use of contrast in the extract and the rest of the speech	5
• Provides some analysis of the use of contrast in the extract and the rest of the speech	4
• Attempts to analyse the use of contrast in the extract and some of the rest of the speech	2–3
• Provides some information relevant to the question	1

Sample answer:

- In this speech Electra gives vividly contrasting images of herself and Clytemnestra; of herself in her hovel, Clytemnestra in the palace; poverty versus luxury
- The contrast emphasises the dishonour shown to herself and to Agamemnon and is intended to provide a persuasive message to Orestes to return and avenge his father’s death
- There is an element of exaggeration in some of the images eg of Aegisthus’ behaviour at the tomb and of the blood still present there, which suggests that Electra is obsessed by the idea of vengeance
- Agamemnon is now dead and in his tomb, in contrast to Aegisthus, who is alive and jumping on the tomb, behaving like a victor, whereas Agamemnon was the true victor at Troy
- Contrast between Aegisthus’ comments on Orestes’ absence and Electra’s expressed need for him to be present
- Contrast between the experienced warrior Agamemnon and his untested young son Orestes

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">• Demonstrates breadth and depth in addressing the extent to which this is a turning-point in Euripides' presentation of Orestes' character• Argues convincingly and substantiates points of view with specific reference to Euripides' <i>Electra</i>• Composes a sustained, logical and well-structured response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in addressing the extent to which this is a turning-point in Euripides' presentation of Orestes' character• Argues effectively and substantiates a point of view with appropriate reference to Euripides' <i>Electra</i>• Composes a logical, structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about Euripides' presentation of Orestes' character• Provides some argument with appropriate reference to Euripides' <i>Electra</i>• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant examples from Euripides' <i>Electra</i> without necessarily making the link explicit between the question asked and the text• Includes some general statements relating to the question• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question• Demonstrates a limited ability to structure ideas and information	1–2

Sample answer:

- The quotation comes just after the death of Aegisthus
- Up to this point Orestes has been presented as a callow youth but the murder of Aegisthus has changed him, brought him to a considerably higher level of maturity
- Up to this point Electra has been the driving force
- Although Orestes still has doubts as to what he should do, he is prepared to accept the pressure from Electra to go ahead with the murder of his mother
- His hesitance and sensitivity before this point did not stop him from killing Aegisthus but only now does he realise the full impact of killing his mother
- It is noticeable that it is Orestes who initiates the suggestion of matricide
- Revenge for the death of Agamemnon is not achieved by the death of Aegisthus alone
- Once Orestes has made up his mind to proceed, he acts resolutely
- All of the above suggests that this is a turning-point, that Orestes' character has undergone a fundamental change at this point

Question 6 (b)*Outcomes assessed: H2.3, H3.1, H3.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in addressing how effectively the quotation summarises the tragedy in Euripides' <i>Electra</i>• Argues convincingly and substantiates points of view with specific reference to Euripides' <i>Electra</i>• Composes a sustained, logical and well-structured response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in addressing how effectively the quotation summarises the tragedy in Euripides' <i>Electra</i>• Argues effectively and substantiates a point of view with appropriate references to Euripides' <i>Electra</i>• Composes a logical, structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the quotation, linking it to the tragedy in Euripides' <i>Electra</i>• Provides some argument with appropriate reference to Euripides' <i>Electra</i>• Demonstrates some ability to structure ideas and information with clarity	5–6
<ul style="list-style-type: none">• Cites some relevant examples from Euripides' <i>Electra</i> without necessarily making the link explicit between the question and the text• Includes some general statements relating to the question• Demonstrates some ability to structure ideas and information	3–4
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question• Demonstrates a limited ability to structure ideas and information	1–2

Sample answer:

- The essence of the tragedy in this play is a situation rather than the fate of particular characters – a moral dilemma facing both Electra and Orestes
- They are in a terrible situation which demands from them terrible actions that no human being would wish to perform
- The quotation expresses a threefold compulsion acting on them to remove their free will
- Despite this compulsion they still have the emotions of normal human beings, though Electra's bitterness is intense
- Although fate is an essential element in all Greek drama, in this play it seems almost a protagonist, acting directly and forcefully upon the characters in the play. In the end Electra and particularly Orestes find that it is impossible to fight against fate
- Necessity is the way fate manifests itself in action – moral rather than physical necessity. In particular it seems that there is no option except the most violent form of revenge. For Orestes, Electra represents the driving force of necessity
- Although Apollo's oracle is called into question, in the end it is probably the most palpable cause for Orestes' killing of his mother; he regards it as his justification

Section III — Unseen Texts

Question 7 (a)

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

MARKING GUIDELINES

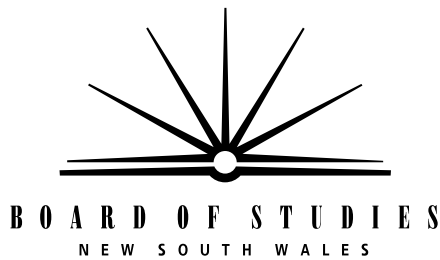
Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into clear and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the meaning and tone of the author	7–8
<ul style="list-style-type: none">• Translates most of the extract into clear and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the meaning and tone of the author	5–6
<ul style="list-style-type: none">• Translates some of the extract into fluent and idiomatic English• Demonstrates some understanding of the intent of the author	3–4
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–2

Question 7 (b)

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into clear and idiomatic English• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract• Demonstrates a sensitivity to the meaning and tone of the author	10–12
<ul style="list-style-type: none">• Translates most of the extract into clear and idiomatic English• Demonstrates an understanding of the relationship between the words and structures of most of the extract• Demonstrates an awareness of the meaning and tone of the author	7–9
<ul style="list-style-type: none">• Translates some of the extract into fluent and idiomatic English• Demonstrates some understanding of the intent of the author	4–6
<ul style="list-style-type: none">• Translates some structures into English• Demonstrates a limited understanding of the intent of the author	1–3



2008 HSC Classical Greek Extension Marking Guidelines

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in Classical Greek Extension, and were used at the marking centre in marking student responses. For each question the marking guidelines are contained in a table showing the criteria associated with each mark or mark range. For some questions, 'Sample Answers' or 'Answers may include' sections are included. These are developed by the examination committee for two purposes. The committee does this:

- (1) as part of the development of the examination paper to ensure the questions will effectively assess students' knowledge and skills, and
- (2) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The examination committee develops the marking guidelines concurrently with the examination paper. The 'Sample Answers' or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

The information in the marking guidelines is further supplemented as required by the Supervisor of Marking and the senior markers at the marking centre.

A range of different organisations produce booklets of sample answers for HSC examinations, and other notes for students and teachers. The Board of Studies does not attest to the correctness or suitability of the answers, sample responses or explanations provided. Nevertheless, many students and teachers have found such publications to be useful in their preparation for the HSC examinations.

A copy of the Mapping Grid, which maps each question in the examination to course outcomes and content as detailed in the syllabus, is also included.

Section I — Prescribed Text

Question 1

Outcomes assessed: H1.2, H1.3

MARKING GUIDELINES

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

Question 1 (b) (i)

Outcomes assessed: H1.2, H2.5

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Identifies the person referred to	1

Sample answer:

Paris or Alexander

**Question 1 (b) (ii)**

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

MARKING GUIDELINES

Criteria	Marks
• Explains with examples what Helen's remarks in the extract reveal of her attitude to Paris	4
• Attempts to explain what Helen's remarks in the extract reveal of her attitude to Paris	2–3
• Provides some relevant information about Helen's attitude to Paris	1

Sample answer:

- Helen is prepared to make strong criticisms of Paris while he is present
- Line 350: She wishes that she had a better man than Paris for a husband
- Line 351: Specifically one who was sensitive to the reaction of others to his behaviour
- Lines 352–3: She says that Paris is not now, nor ever will be, steadfast in heart
- Line 356: She holds Paris responsible for starting the Trojan War
- These criticisms suggest a contemptuous awareness of his failings

Question 1 (b) (iii)

Outcomes assessed: H2.1, H2.5

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a clear understanding of how this encounter contributes to the dramatic development of <i>Iliad VI</i>	5
• Makes some relevant comments about this encounter in relation to the dramatic development of <i>Iliad VI</i>	3–4
• Provides some relevant information about the extract	1–2

Sample answer:

- This extract is one of several scenes in Troy involving Hector, who has come from the battlefield to see that offerings are made to Athena.
- Hector encounters first his mother Hecuba, then Paris and Helen, then his wife Andromache and son Astyanax
- The tension between Helen and Paris contrasts with the loving relationship between Andromache and Hector
- Despite the efforts of first Hecuba, then Helen, then Andromache, to detain him, Hector remains steadfast in his determination to return to the battlefield
- Hector's encounter with Helen in this extract further develops the theme of his strict adherence to the heroic code
- We see different aspects of Hector through this series of encounters. This allows Homer to broaden and develop his characterisation of Hector
- This encounter prefigures and prepares us for Hector's meeting with his wife Andromache and child Astyanax, which is the dramatic climax of *Iliad VI*

Question 2 (a)

Outcomes assessed: H1.2, H2.1, H2.4, H2.5

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in addressing the extent to which this statement reflects the heroic ideal presented in <i>Iliad VI</i>• Argues convincingly and substantiates points with specific reference to <i>Iliad VI</i>• Composes a discerning and well-structured response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in addressing the extent to which this statement reflects the heroic ideal presented in <i>Iliad VI</i>• Argues effectively and substantiates points with appropriate reference to the <i>Iliad VI</i>• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the heroic ideal in <i>Iliad VI</i>• Substantiates some points with reference to <i>Iliad VI</i>• Demonstrates some ability to structure ideas and information with clarity	4–6
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the heroic ideal• Demonstrates only a very limited ability to structure and sequence ideas and information	1–3

Answers may include points such as the following:

- This statement encapsulates the masculine preoccupation with personal honour, particularly in war.
- The true hero fights without fear of death, knowing that life is transient and subject to fate.
- Failure to live up to the heroic ideal is a matter of shame.
- The exchange between Hector and Paris highlights the heroic code; Paris is aware that he is not living up to it, but at the end of the book he is almost the embodiment of the heroic ideal.
- Hector, in spite of the efforts of Hecuba, Helen and Andromache to delay him remains steadfast to the ideal, and even prays that his son will become a greater hero than his father.

Question 2 (b)

Outcomes assessed: H2.1, H2.2, H2.3, H2.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates breadth and depth in addressing what Homer reveals of the effects of war upon women in <i>Iliad VI</i>• Argues convincingly and substantiates points with specific reference to <i>Iliad VI</i>• Composes a discerning and well-structured response	9–10
<ul style="list-style-type: none">• Demonstrates breadth and some depth in addressing what Homer reveals of the effects of war upon women in <i>Iliad VI</i>• Argues effectively and substantiates points with appropriate reference to <i>Iliad VI</i>• Composes a structured response	7–8
<ul style="list-style-type: none">• Makes some relevant observations about the effects of war upon women in <i>Iliad VI</i>• Substantiates some points with reference to <i>Iliad VI</i>• Demonstrates some ability to structure ideas and information with clarity	4–6
<ul style="list-style-type: none">• Identifies some isolated relevant information relating to the question• Demonstrates only a very limited ability to structure and sequence ideas and information	1–3



Sample answer:

- The presentation of women in *Iliad* VI gives a fuller picture of the effects of the war upon the people of Troy
- Women are presented in various ways in *Iliad* VI, first as responsible for religious ritual (eg Hecuba and Theano)
- Despite the difficulties of war, women are shown continuing their normal domestic occupations (eg the robe for Athena 289, Helen and her servants 323, Hector's command to Andromache 490)
- Homer presents two women, Helen and Andromache, in more prominent roles. The scenes involving these women throw light on the effects of war upon them as wives of important warriors
- There is emphasis on the effects of war upon women's relationships; the thought of potential widowhood is always on their minds; or the loss of a son, eg Hecuba's impassioned plea to Hector
- The devastating psychological effect that such a high level of distress can cause, eg the women waiting at the gate for news of their men and Helen's self-loathing and contempt for Paris
- The nurturing or caring role of women is heightened by the demands of war; Homer shows Hecuba offering Hector a restorative drink, and Helen inviting Hector to rest, and the nurse caring for Astyanax
- Their ultimate fate should the war be lost is always present in the minds of the women; especially poignant is Hector's prophecy of Andromache's enslavement and her loss of status

Section II — Non-prescribed Text

Question 3

Outcomes assessed: H1.1, H3.1

MARKING GUIDELINES

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

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

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