2017 HSC Classical Hebrew Extension Marking Guidelines

Section I — Prescribed Text
Part A

Question 1 (a)

Criteria	Marks
• Provides a good explanation of Isaiah's call for theological and moral reformation • Makes reference to text and commentary	3
• Provides some explanation of Isaiah's call for theological and moral reformation • Makes some reference to text and commentary	2
• Provides some relevant information	1

Sample answer:

Isaiah describes the hypocrisy of the people's actions. They fulfil all the Temple rituals correctly, for example, offering sacrifices, burning incense, observing the Sabbath and New Moon festivities, as well as celebrating the holy days of the Jewish year. However, all this is done without any degree of sincerity. He implies that they are morally bankrupt. The antidote to this awful state of affairs is to cease evil, do good, look after the under-privileged, ie the orphan and the widow, as well as supporting the oppressed, etc. The commentary adds, the thief should be led back to observance, and that the judges should be deliberate in judgement.

Question 1 (b) (i)

Criteria	Marks
• Demonstrates a good understanding of the literal and figurative meaning/s of verses 12−16, including their relationship with the opening verse of the chapter • Makes reference to text and commentary	3
• Demonstrates some understanding of the literal and figurative meaning/s of verses 12−16 • Makes some reference to text and commentary	2
• Provides some relevant information	1

Sample answer:

Verse 1 demonstrates that this prophecy was addressed to the people of Judah and Jerusalem, whom he accuses of pride and arrogance. Not only will they be brought low, but the foreign kings, or society in general, will be overthrown. The tall and stately cedars of Lebanon, and the oaks of Bashan, may be understood literally, representing the defensive walls of Jerusalem, or in a more figurative sense they represent the rulers of the neighbouring states. One might even suggest that the trees represented the high and mighty rulers of all these states, including Judah. Three geographical locations are mentioned by Isaiah with reference to his prophecy: Lebanon (to the north), Bashan (to the east of the Jordan River) and Tarshish (some suggest this refers to Asia Minor, others the Mediterranean area).

Question 1 (b) (ii)

Criteria	Marks
• Parses correctly	1

Sample answer:

Shin Het Het – Pa'al, vav consecutive past (perfect) to future

Question 1 (c)

Criteria	Marks
• Provides a good description of the kind of society foreseen by Isaiah • Makes reference to text and commentary	3
• Provides some description of the kind of society foreseen by Isaiah • Makes some reference to text and commentary	2
• Provides some relevant information	1

Sample answer:

Isaiah sees a society in which experienced and qualified leaders are replaced by brash, inexperienced young men, resulting in a breakdown in society, which will become dysfunctional. Where the verse speaks of bread and water being removed from society, the commentary suggests that these are metaphors for people who would normally be considered indispensable to society. The pillars of society, such as judges, magistrates, police officers, soldiers, warriors and prophets will all be absent, resulting in an immoral, lawless society. In such a society the prophet foresaw that people would oppress one another mainly because the young leaders would be unable to maintain law and order. Verse 6 (and the commentary to verse 6) indicates that people will be so poor that anyone who owns clothing will automatically be eligible for a leadership position.

Question 2 (a)

Criteria	Marks
• Identifies correct terms	1

Sample answer:

Tanya
T'no Rabbanan

Question 2 (b)

Criteria	Marks
• Explains why the *poalim* were permitted to recite the *Shema* together with its benedictions	1

Sample answer:

This would afford the workers the opportunity of juxtaposing the Blessing of Redemption (*ga'al yisrael*) with the *Shemoneh Esreh* (ie the *Tefillah*).

Answers could include:

The workers assumed the answers would allow them to recite *Shema*.

Question 2 (c)

Criteria	Marks
• Explains why the labourers faced these restrictions	1

Sample answer:

The labourers were not permitted to act as prayer leaders, or to bless the people (if they happened to be *kohanim*) because it would be unfair to their employer, who would lose money due to their extended absence from work.

Question 2 (d)

Criteria	Marks
• Provides a thorough explanation of the changes made by the rabbis to *Birkat Hamazon*	4
• Provides a good explanation of the changes made by the rabbis to *Birkat Hamazon*	3
• Provides some explanation of the changes made by the rabbis to *Birkat Hamazon*	2
• Provides some relevant information	1

Sample answer:

The usual form of the *Birkat Hamazon* consists of four blessings. This, according to the rabbis, would keep the workers away from their work for an inordinate amount of time. They suggested that the following changes be made. With regard to the first blessing, this should be retained in its original form, because they argued that the recital of this paragraph was of Biblical origin, stemming from Moshe Rabbeinu. They then ordained that the second and third blessings be amalgamated because both of them deal with the land of Israel. However, instead of ending the blessing with the words, *Boneh Yerushalyim*, the rabbis ruled that the second composite blessing would end with the words, *al ha'aretz ve-al hamazon*. The fourth blessing, which is of rabbinic origin only, was to be omitted in its entirety. Thus, the *Birkat Hamazon* was truncated for *poalim*, allowing them to fulfil the mitzvah of blessing God for the food they had eaten, without spending too much time away from their work.

Question 2 (e) (i)

Criteria	Marks
• Provides correct answer	1

Sample answer:

A *hatan* marrying a *betulah* would inevitably apply a greater degree of *tirda* (preoccupation) in fulfilling the mitzvah, thus exempting him from reciting the *Shema*. With a *hatan* marrying an *almanah* this same degree of *tirda* would not apply.

Question 2 (e) (ii)

Criteria	Marks
• Demonstrates an understanding of how matters unrelated to marriage were resolved using the concept of *tirda*	2
• Provides some relevant information	1

Sample answer:

The Gemara offers two examples: a mourner and a person whose boat is sinking. In both cases there is a degree of *tirda*. But in these cases the Gemara differentiates between this type of *tirda* and the *tirda* associated with a *hatan* on his wedding night. In the case of the mourner and the person whose boat is sinking, the *tirda* is designated as a personal preoccupation. Because this is associated only with himself, and he is not attempting to fulfil a specific *mitzvah*, he is obligated to say the *Shema*.

Section I — Prescribed Text
Part B

Question 3

Criteria	Marks
• Presents a sophisticated explanation as to how Isaiah's skills in Classical Hebrew poetry help to convey his prophetic messages • Makes reference to extracts and other texts • Composes a logical and cohesive response	9–10
• Presents a detailed explanation as to how Isaiah's skills in Classical Hebrew poetry help to convey his prophetic messages • Makes reference to extracts and other texts • Composes a logical and cohesive response	7–8
• Presents a satisfactory explanation as to how Isaiah's skills in Classical Hebrew poetry help to convey his prophetic messages • Makes some reference to extracts and other texts • Composes a logical response with some cohesiveness	5–6
• Presents a limited explanation as to how Isaiah's skills in Classical Hebrew poetry help to convey his prophetic messages • Makes some reference to extracts	3–4
• Provides some relevant information	1–2

Sample answer:

Classical Hebrew poetry unlike much of modern poetry was not so much concerned with rhyme as with metre. It also used certain techniques by which the message was projected, eg parallelism (synthetic, antithetical and chiastic), metre and rhythm, terseness, imagery, metaphor and simile, repetition and patterning, borrowing, nature poetry, personification, paranomasia (pun), staccato, alliteration, assonance hyperbole (or emphatic exaggeration) and rhetorical question. The passages are didactic and often use vocabulary that is uncommon in prose. In addition the poet illustrates the art of imagination.

For example, in Isaiah 1:2–4, Isaiah borrows freely from Deuteronomy, Chapter 32 v.1 where he calls upon the heaven and the earth to witness Israel's failings, almost verbatim with what Moses wrote in the Pentateuch. He uses a three-fold designation of the concept of sin – using the Hebrew words *pesha* (v.2), *het* and *avon* (v.4) – these are cleverly used by Isaiah to show the flow-on from minor sin *het* to wilful transgression *avon*, to the ultimate betrayal of God and his Torah by the word *pesha*.

He cleverly compares the actions of animals towards their master; the animals are loyal to their master and willing to bear his load on account of the food and shelter they know they will receive, or the beating they might receive if they are disobedient. The comparison with Israel is stark in nature and at times with a degree of hyperbole (exaggeration). The Israelites received a wonderful land with great bounty and God has removed their enemies from before them and provided them with a king defender. The Israelites repaid all this goodness with disloyalty and indifference. Isaiah's content and style project the message forcefully. Finally, Isaiah uses metre and staccato in striking home his message. In verse 4 we see this in the bi-metre *goy hoteh*, *keved avon*, *zera meraim*, *banim mashhitim*.

In Isaiah 1:12−13, the prophet offers staccato, alliteration, terseness as a means of conveying the message directly. Short, sharp phrases create a sense of abruptness, forcefulness, reprimand and energy.

In Isaiah 1:27−28 Isaiah brings in parallelism and personification (eg Zion v.27) which reinforce or clarify the prophetic message. The prophet repeats terms relating to the theme of sin, which he had brought in earlier in the chapter.

In Isaiah 2:5−6 we find strong metre, personification, repetition and the delicate doubling of the verb in *lechu ve-nelcha* – 'Go and let us go' – so with one verb Isaiah demonstrates strength and gentleness simultaneously – two opposing aspects of the Divine. The laconic nature of Classical Hebrew poetry creates a sense of urgency, for example in this extract the protracted use of the construct state. Uncommon words, and dialectal differences, infrequently used in prose, also find their way more often into Classical Hebrew poetry eg *yaspiku* (v.6).

Isaiah 3:10−11 is a clear example of didactic literature; instead of telling a story like the narrative sections of the Tanakh, Hebrew poetry imparts lessons to the people. In this section Isaiah also employs alliteration – *lerasha' ra'*.

Scholars pay tribute to Isaiah's great imagination, picturesque and graphic descriptions; also his command of powerful metaphors, alliteration and assonance, and the fine balance and the rhythm of his sentences. He is also praised for his poetic diction where every word kindles, stirs and strikes its mark.

Section II — Non-prescribed Text

Question 4

Criteria	Marks
• Provides a thorough explanation of the linguistic differences between verses 7–8 and 9–10	4
• Provides a good explanation of the linguistic differences between verses 7–8 and 9–10	3
• Provides some explanation of the linguistic differences between verses 7–8 and 9–10	2
• Provides some relevant information	1

Answers could include:

 (a)   In both verses 7 and 9 the verb *linso*, to lift up, appears twice. However in verse 7 it is used in *binyan kal/paal (seu)* and *niphal (ve-hinasu)*, whereas in verse 9, it is only in *binyan kal/paal (seu)*. The effect of this change is a subtle change of meaning from passive to active.

Verse 7 *Lift up your heads, O gates; Be lifted up, everlasting doors*, as compared to verse 9 *Lift up your heads, O gates, and lift up, everlasting doors.*

 (b)   The first clause in verse 10, as compared to verse 8, has an additional word *hu* (lit. he). This word is added for climactic emphasis: Who is <u>He</u>, the king of glory?

 (c)   The answer to the question in verse 10 differs from the answer given in verse 8. In answering the question, 'Who is the king of glory?' verse 10 states: 'The Lord of hosts,' where verse 8 responds: 'The Lord, strong and mighty, the Lord mighty in battle.'

 (d)   Verse 10 concludes with the word *Selah*. It is unknown what this difference implies – but it might have been an instruction to musicians to perform this part of the psalm in a different pace or style.

 (e)   In verse 7 the verb *vayavo* is in its full form *plene* with the letter *vav* included in the word. In verse 9, the same word is in its shorter form with the letter *vav* omitted. This may be a dialect difference but there is no difference in the meaning of the words.

Question 5 (a) (i)

Criteria	Marks
• Parses correctly	1

Sample answer:

Shin Nun He, *Piel*, infinitive construct

Question 5 (a) (ii)

Criteria	Marks
• Parses correctly	1

Sample answer:

Gimmel Resh Shin, *Piel*, imperfect with *vav* consecutive

Question 5 (a) (iii)

Criteria	Marks
• Parses correctly	1

Sample answer:

Nun Bet Tet, *Hiphil*, perfect

Question 5 (b)

Criteria	Marks
• Provides a thorough explanation of how literary and linguistic devices are used in the psalm • Uses examples from the text effectively to support the response	6
• Provides a good explanation of how literary and linguistic devices are used in the psalm • Uses examples from the text to support the response	4–5
• Provides some explanation of how literary and linguistic devices are used in the psalm • Provides some examples from the text to support the response	2–3
• Provides some relevant information	1

Answers could include:

- **Alphabetical Acrostic** is a linguistic device used in the formatting of this psalm perhaps as an aid to memory or for stylistic purposes. Following the introductory sentence, the remaining verses follow an alphabetical acrostic, although for some reason the letter *vav* is omitted.

- **Synonymous parallelism** is used as a normal way of expressing ideas in Biblical poetry. For example in verse 4, 'O magnify the Lord with me, and let us exalt His name together.'

- **Personification** is where inanimate things are given characteristics of living things, for example in verse 2, 'His praise shall continually be in my mouth.'

- **Metaphor** is used in verse 8, 'The angel of the Lord encamps around those who fear Him etc' – the meaning of this metaphor is that God protects those who revere Him.

- **Metre** – an unusual feature in this psalm is that in verses 3–6 there are three words in each phrase (six words per sentence) creating a certain rhythm. (Note that in verse 5 the sign of the direct object *et* is attached to the second word of the phrase, retaining a 3:3 format.)

- **Alliteration** – in verse 2 *tehilati* is followed in verse 3 with *tithalal*, and again in verse 8 *lirayav* is followed in verse 9 with *ureu*. The psalmist uses devices such as alliteration to help promote the spiritual message contained in the text.

- **Transposition of letters** – eg *tehilati* and *tithalal*. The poet uses this style to add a poetic flair to the verse.

- **Laconic** – The use of symbols, imagery and other poetic devices makes the language concentrated; ie a great deal is suggested and said with a few words. Like all lyric poetry, the Psalms display pattern or design, unity, theme (or centrality), balance, harmony, contrast, unified progression, recurrence, and variation. This is particularly true in this psalm where the poet is terse and yet conveys great messages and depth, for example verse 6 which states: 'They looked unto Him and were radiant, and their faces were no longer dark (probably, with shame)'.

Question 6 (a) (i)

Criteria	Marks
• Identifies the feature	1

Sample answer:

In verse 8 the psalmist describes the east wind as a destructive force of nature. In writing בְּרוּחַ קָדִים the psalmist uses nature poetry as a literary feature.

Question 6 (a) (ii)

Criteria	Marks
• Identifies the feature	1

Sample answer:

In verse 7 it states: 'Trembling took hold of them there, <u>pains like a woman in labour</u>.' – the last two words in Hebrew, חִיל כַּיּוֹלֵדָה form a simile.

Question 6 (b)

Criteria	Marks
• Provides a thorough analysis of the theological ideas expressed in the psalm	5
• Provides a good analysis of the theological ideas expressed in the psalm	4
• Provides some understanding of the theological ideas expressed in the psalm	2–3
• Provides some relevant information	1

Answers could include:

The following theological ideas are expressed in this psalm.

• This psalm celebrates Zion as God's city: '*Great is the Lord and most worthy of praise in the city of our God, on His holy mountain*' (verse 2).

• The psalm continues with a description of its uncontested geographical beauty, '*Beautiful in elevation, the joy of the entire earth, the city of the great King*' (verse 3). (The great King refers to God Almighty.)

• The psalm infers that the strength and security of Jerusalem is caused by God's presence, '*In her palaces, God is known as a tower of strength*' (verse 4). The implication is that Jerusalem would have succumbed to her enemies but for God's presence.

• Verses 5–8 are an account of Zion's invincibility, whether attacked by land (*the kings join forces, advancing together*), or metaphorically by sea (*like ships of Tarshish when an east wind wrecks them*) – the result is the same, '*they saw and were astounded, panicking they fled in fear!*' This demonstrates God's defence of the city of Jerusalem.

• Verse 9 contains a prayer that Zion should remain as safe for ever, '*May God make it stand firm forever*'. This reflects the belief in God's omnipotent power.

• The psalmist describes in verse 10 how one could contemplate God's love and kindness (towards Zion) during the Temple service – and as a result, one could proclaim that God's praise is like His Name extending to the ends of the earth (verse 11).

2017 HSC Classical Hebrew Extension Mapping Grid

Section I — Prescribed Text
Part A

Question	Marks	Content	Syllabus outcomes
1 (a)	3	Isaiah 1:13–20	H1.2, H2.1, H2.4, H3.4
1 (b) (i)	3	Isaiah 2:12–19	H1.2, H1.3, H2.3, H3.1
1 (b) (ii)	1	Isaiah 2:12–19	H1.3
1 (c)	3	Isaiah 3:1–7	H1.2, H1.3, H3.4
2 (a)	1	TB Brachot 16a–16b	H1.2, H2.1
2 (b)	1	TB Brachot 16a–16b	H1.2, H2.1
2 (c)	1	TB Brachot 16a–16b	H1.2, H2.1
2 (d)	4	TB Brachot 16a–16b	H1.2, H2.1
2 (e) (i)	1	TB Brachot 16a–16b	H1.2, H2.1
2 (e) (ii)	2	TB Brachot 16a–16b	H1.2, H2.1

Section I — Prescribed Text
Part B

Question	Marks	Content	Syllabus outcomes
3	10	Isaiah 1:2−4, 1:12−13, 1:27−28, 2:5−6, 3:10−11	H1.2, H1.3, H2.3, H2.4

Section II — Non-prescribed Text

Question	Marks	Content	Syllabus outcomes
4	4	Psalm 24:7–10	H1.2, H3.1
5 (a) (i)	1	Psalm 34:1–9	H3.1
5 (a) (ii)	1	Psalm 34:1–9	H3.1
5 (a) (iii)	1	Psalm 34:1–9	H3.1
5 (b)	6	Psalm 34:1–9	H1.2, H3.1, H3.3
6 (a) (i)	1	Psalm 48:1–11	H1.2, H3.1
6 (a) (ii)	1	Psalm 48:1–11	H1.2, H3.1
6 (b)	5	Psalm 48:1–11	H1.2, H3.2, H3.4