

2020 HSC Classical Greek Extension Marking Guidelines

Section I — Prescribed Text

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and idiomatic English• Demonstrates a clear and consistent understanding of the relationship between the words and structures of the extract• Demonstrates a clear understanding of the author's meaning	8
<ul style="list-style-type: none">• Translates most of the extract into fluent and idiomatic English• Demonstrates understanding of the relationship between the words and structures of most of the extract• Demonstrates overall understanding of the author's meaning	6–7
<ul style="list-style-type: none">• Translates some of the extract into fluent English• Demonstrates understanding of the relationship between the words and structures of some of the extract• Demonstrates some understanding of the author's meaning	4–5
<ul style="list-style-type: none">• Translates parts of the extract into fluent English• Demonstrates basic understanding of the author's meaning	2–3
<ul style="list-style-type: none">• Translates isolated words and/or phrases into English• Demonstrates a limited understanding of the author's meaning	1

Question 2 (a)

Criteria	Marks
<ul style="list-style-type: none"> Provides a thorough assessment of the effectiveness of the similes in this extract Supports the answer with detailed references to the extract 	4
<ul style="list-style-type: none"> Provides an assessment of the effectiveness of the similes in this extract Supports the answer with appropriate references to the extract 	3
<ul style="list-style-type: none"> Attempts to assess the effectiveness of the similes in this extract Makes limited reference to the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer

The two similes add vividness to the description of the moments before the two armies join the battle.

Lines 2–9: The advancing Trojans are compared to noisy birds, specifically cranes taking off as they migrate away from the cold, wet winter. The simile is expanded by reference to attack by the cranes upon the Pygmies. Thus the Trojans are depicted as full of martial spirit, ready to engage in a bloody battle, forming an effective contrast with the silent, disciplined Achaeans.

Lines 10–14: A further simile applies to both armies, comparing the clouds of dust raised as they march to a thick mountain mist that may conceal a thief. This simile effectively heightens the sense of impending danger as the armies are about to engage.

Question 2 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> Outlines the context of the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

This extract is the climax of the duel between Menelaus and Paris. Menelaus has just complained to Zeus that both his spear and his sword have failed to wound Paris.

Question 2 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Provides a thorough explanation of how Homer highlights the drama within these lines Supports the answer with detailed references to the extract 	6
<ul style="list-style-type: none"> Provides a clear explanation of how Homer highlights the drama within these lines Supports the answer with appropriate references to the extract 	4–5
<ul style="list-style-type: none"> Provides some explanation of how Homer highlights the drama within these lines Supports the answer with some references to the extract 	3
<ul style="list-style-type: none"> Provides some description of the drama within these lines Makes limited reference to the extracts 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Homer highlights the drama in this extract by focusing on rapid actions and visual details which convey the frustration of Menelaus.

- 369: The rapidity with which Menelaus leaps back into the attack, now with only bare hands, suggests his frustration and single-minded determination.
- 370: indicates his strength and perhaps the extent of his anger.
- 371: He is on the point of victory, for the chinstrap of Paris' helmet is strangling him.
- 372: This line explains the function of the chinstrap, providing a brief delay and increasing the suspense.
- 373 emphasises how close Menelaus is to success before the intervention of Aphrodite (374–5) causes a sudden and dramatic reversal as she breaks the chinstrap.
- 376: Menelaus finds himself holding a now empty helmet.
- 377–8: His reaction again suggests his frustration and anger as he hurls the helmet, which is retrieved (added visual detail) by his companions.
- 379–80: Still fiercely determined, Menelaus makes for Paris again (only to be frustrated again when Paris is whisked away by Aphrodite).

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive analysis of the relationship between mortals and immortals depicted in <i>Iliad</i> III and IV Argues convincingly and substantiates points with specific examples drawn from <i>Iliad</i> III and IV Composes a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a clear analysis of the relationship between mortals and immortals depicted in <i>Iliad</i> III and IV Constructs a good argument and supports the answer with appropriate examples drawn from <i>Iliad</i> III and IV Composes a cohesive response 	7–8
<ul style="list-style-type: none"> Provides some analysis of the relationship between mortals and immortals depicted in <i>Iliad</i> III and IV Provides some argument and supports the answer with some appropriate examples drawn from <i>Iliad</i> III and IV Demonstrates some ability to structure ideas and information with clarity 	5–6
<ul style="list-style-type: none"> Describes some aspects of the relationship between mortals and immortals depicted in <i>Iliad</i> III and IV Makes limited reference to <i>Iliad</i> III and IV Demonstrates some ability to structure ideas and information 	3–4
<ul style="list-style-type: none"> Identifies some isolated information relating to the question Demonstrates a limited ability to structure ideas and information 	1–2

Answers could include:

- This exchange between Helen and Aphrodite contrasts Helen’s resistance to Aphrodite’s instruction to return to Paris in their bedchamber with Aphrodite’s threats to abandon her. This exposes the inequality of the relationship which exists between mortals and immortals, as demonstrated by Helen’s immediate compliance with Aphrodite’s command. It is clear that the immortals are all-powerful and when they choose to manipulate humans cannot be resisted.
- Throughout Book III there are recurring references to attempts by mortals to placate the gods through sacrifice and to seek their support through oaths and prayers, thus acknowledging the overarching power which the gods possess. This is revealed in two comments from Priam, first to Helen (lines 164–5) and a general address before the duel (lines 308–9).
- The duel between Menelaus and Paris is preceded by oaths and sacrifice and prayers by Agamemnon (lines 103–20 and 267–301). However, the poet acknowledges the futility of this prayer since it is the gods who determine what is to happen (line 302). In the course of the duel Menelaus, frustrated by his failure to wound Paris, reproaches Zeus (lines 365–8) whom he holds responsible for his lack of success. Aphrodite’s intervention on Paris’ behalf brings the duel to an end.
- This is an example of the way in which the gods play favourites with particular mortals and take sides in human conflicts. Just as Aphrodite has manipulated Helen, so earlier Iris had manipulated her into joining Priam on the walls and had left her with sweet longing for her past life (lines 121–40).
- The fact that the gods take sides in human conflict is clearly illustrated at the start of Book IV. Zeus points out that Hera and Athena are supporting the Greeks, while Aphrodite favours Paris (lines 7–12). He himself is particularly fond of Troy and the people of Priam

from whom he has always received due honour and sacrifice. Nevertheless at Hera's insistence Zeus sends Athena to make the Trojans break the truce.

- The gods need to have their power and authority acknowledged through offerings and prayers, but feel no obligation to respond positively. Their primary concern is with their individual interests and in pursuing these they have little concern for the welfare of mortals.

Section II — Non-prescribed Text

Question 4 (a) (i)

Criteria	Marks
• Explains the mood	1

Sample answer:

Purpose clause

Question 4 (a) (ii)

Criteria	Marks
• Quotes an appropriate Greek word	1

Answers could include:

One of τῶ, ἀέκοντε, πετέσθην

Question 4 (a) (iii)

Criteria	Marks
• Identifies Dione	1

Sample answer:

Mother of Aphrodite

Question 4 (a) (iv)

Criteria	Marks
<ul style="list-style-type: none"> • Translates the extract into fluent and coherent English, selecting vocabulary most appropriate to the extract • Demonstrates a clear understanding of the relationship between the words and structures • Demonstrates a clear understanding of the overall sense of the extract 	9–10
<ul style="list-style-type: none"> • Translates most of the extract into coherent English • Demonstrates understanding of the relationship between most words and structures • Demonstrates understanding of the overall sense of the extract 	7–8
<ul style="list-style-type: none"> • Translates some of the extract into coherent English • Demonstrates understanding of the relationship between some words and structures • Demonstrates some understanding of the content 	5–6
<ul style="list-style-type: none"> • Translates parts of the extract into English • Demonstrates a limited understanding of the relationship between words and structures • Demonstrates a limited understanding of the content 	3–4
<ul style="list-style-type: none"> • Translates some isolated words and phrases into English 	1–2

Question 4 (a) (v)

Criteria	Marks
<ul style="list-style-type: none"> • Briefly describes the help provided by Ares and Iris 	2
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

Ares provides his chariot, and Iris drives it up to Olympus.

Question 4 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> • Translates the extract into fluent and coherent English, selecting vocabulary most appropriate to the extract • Demonstrates a clear understanding of the relationship between the words and structures of the extract • Demonstrates a clear understanding of the overall sense of the extract 	5
<ul style="list-style-type: none"> • Translates most of the extract into coherent English • Demonstrates a good understanding of the relationship between most words and structures • Demonstrates an understanding of the overall sense of the extract 	3–4
<ul style="list-style-type: none"> • Translates parts of the extract into English • Demonstrates a basic understanding of the relationship between words and structures 	1–2

Question 4 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> • Translates the passage into coherent and accurate Classical Greek • Demonstrates a clear understanding of the relationship between the words and structures of the extract 	5
<ul style="list-style-type: none"> • Translates most of the passage into coherent and accurate Classical Greek • Demonstrates a good understanding of the relationship between most words and structures 	3–4
<ul style="list-style-type: none"> • Translates some structures into Classical Greek • Demonstrates a basic understanding of the relationship between words and structures 	1–2

2020 HSC Classical Greek Extension Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	8	Homer, <i>Iliad</i> III 1–461, IV 1–72	H1.2, H1.3
2 (a)	4	Homer, <i>Iliad</i> III 1–461, IV 1–72	H1.2, H2.1
2 (b) (i)	2	Homer, <i>Iliad</i> III 1–461, IV 1–72	H1.2, H2.3, H2.4
2 (b) (ii)	6	Homer, <i>Iliad</i> III 1–461, IV 1–72	H1.2, H2.3, H2.4
3	10	Homer, <i>Iliad</i> III and IV	H2.1, H2.3, H2.4

Section II — Non-prescribed Text

Question	Marks	Content	Syllabus outcomes
4 (a) (i)	1	Homer, <i>Iliad</i> V	H1.3
4 (a) (ii)	1	Homer, <i>Iliad</i> V	H1.3
4 (a) (iii)	1	Homer, <i>Iliad</i> V	H1.3
4 (a) (iv)	10	Homer, <i>Iliad</i> V	H1.1, H1.2, H1.3, H3.1
4 (a) (v)	2	Homer, <i>Iliad</i> V	H1.2, H2.1
4 (b) (i)	5	Homer, <i>Iliad</i> V	H1.1, H1.2, H1.3, H3.1
4 (b) (ii)	5	English text for translation	H1.3, H3.1