

# 2021 HSC Classical Greek Extension Marking Guidelines

## Section I — Prescribed Text

### Question 1

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

## Question 2 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of the ways in which the extract reveals the qualities expected of a Homeric warrior</li> <li>Supports the answer with detailed references to the extract</li> </ul>	5
<ul style="list-style-type: none"> <li>Provides a clear explanation of the ways in which the extract reveals the qualities expected of a Homeric warrior</li> <li>Supports the answer with appropriate references to the extract</li> </ul>	4
<ul style="list-style-type: none"> <li>Provides some explanation of the ways in which the extract reveals the qualities expected of a Homeric warrior</li> <li>Supports the answer with some references to the extract</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes some aspects of the qualities of a Homeric warrior</li> <li>Makes limited reference to the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

### **Sample answer:**

Menelaus (27–29) positively embodies the qualities of a Homeric warrior: he is eager to engage in battle (27), keen to avenge the slight to his honour (28) and he rides to battle in his chariot but fights on foot (29). His courage is evident.

Paris (30–37) demonstrates what a warrior is not. He had issued the challenge to a duel, but his actions now show that he lacks courage: his heart is shaken (31) and he retreats in terror, trying to escape death even before he has faced it (32). His terror is accentuated by the simile (33–37) comparing him to a man who is suddenly confronted by a snake.

Hector (38–45) addresses harsh words to Paris, calling him a good-looking woman-chaser who should never have been born (39–41). His good looks may have led the Achaeans to consider him a champion (44), but his lack of courage is shameful (42) and will attract only laughter and contempt (43).

The Homeric warrior was expected to face all danger on the battlefield, fighting courageously in order to win glory and avoid shame.

**Question 2 (b) (i)**

Criteria	Marks
• Describes what Zeus said to produce the reaction from Athena and Hera	2
• Provides some relevant information	1

**Sample answer:**

Zeus has called for discussion as to whether the gods should cause the fighting to resume after the duel between Paris and Menelaus or end the war at this point.

**Question 2 (b) (ii)**

Criteria	Marks
• Provides a detailed explanation of the nature of the relationship between Zeus and the goddesses indicated in the extract • Supports the answer with detailed references to the extract	5
• Provides a clear explanation of the nature of the relationship between Zeus and the goddesses indicated in the extract • Supports the answer with appropriate references to the extract	4
• Provides some explanation of the nature of the relationship between Zeus and the goddesses indicated in the extract • Supports the answer with some references to the extract	3
• Attempts to explain the nature of the relationship between Zeus and the goddesses indicated in the extract • Makes limited reference to the extract	2
• Provides some relevant information	1

**Sample answer:**

Both Athena and Hera are angered (χόλος 23, χόλον 24) by Zeus' words, as he had intended, but they respond in different ways. Athena (22–23) scowls at Zeus but remains silent, unwilling to stand up to him openly.

In contrast Hera, equally angry, does not hold back but furiously accuses him of belittling her efforts against the Trojans (26–28). Line 29 suggests (ἔρδ') that she acknowledges his power is greater than hers, but she also warns him that the other gods may not approve. Hera does not hesitate to criticise Zeus.

Hera's words cause an emotional reaction in Zeus (30 μέγ' ὀχθήσας), but his response is to label her anger as so extreme that it could only be satisfied by eating the Trojans raw (34–36).

In lines 37–38 however, he appears to be defusing the situation when he accedes to her wish (ἔρξον, ὅπως ἐθέλεις). This suggests that Zeus has enjoyed the process of provoking Hera.

The relationship between Zeus and Hera appears very volatile, but power is very definitely in the hands of Zeus, as Athena's reaction confirms.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a perceptive assessment of the extent to which in <i>Iliad</i> III Homer presents Helen as a character deserving sympathy</li> <li>Argues convincingly and substantiates points with specific references to <i>Iliad</i> III</li> <li>Composes a logical and cohesive response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a clear assessment of the extent to which in <i>Iliad</i> III Homer presents Helen as a character deserving sympathy</li> <li>Constructs a sound argument and supports the answer with appropriate references to <i>Iliad</i> III</li> <li>Composes a cohesive response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides some assessment of the extent to which in <i>Iliad</i> III Homer presents Helen as a character deserving sympathy</li> <li>Provides some argument and supports the answer with some appropriate references to <i>Iliad</i> III</li> <li>Demonstrates some ability to structure ideas and information with clarity</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Describes some aspects of Homer’s presentation of Helen</li> <li>Makes limited reference to <i>Iliad</i> III</li> <li>Demonstrates some ability to structure ideas and information</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Identifies some isolated relevant information relating to the question</li> <li>Demonstrates a limited ability to structure ideas and information</li> </ul>	1–2

**Answers could include:**

- Homer presents a subtle and somewhat indirect portrayal of Helen in *Iliad* III, giving glimpses of her personality in her actions and words, and of her appearance and the life she leads in Troy through the reactions and comments of others as well as herself.
- Helen appears in two scenes in *Iliad* III. She is first seen (121 ff), apparently alone in her chamber, weaving at the loom. When summoned by disguised Iris to go to Priam, she sets off at once, accompanied by two servants. This is not Helen the seductive temptress, but a dutiful wife behaving with propriety. She does not speak at this point, but sheds a tear because Iris has implanted ‘sweet longing’ in her. As depicted here, Helen could be considered as deserving of sympathy.
- In the extract the old Trojan men sitting near Priam at the Scaean Gate mutter to each other as Helen approaches. The focus of their comments is her more-than-mortal beauty (158); they can understand why the fighting over her has gone on so long (156–7), but because her presence has been (157) and will continue to be (160) the cause of suffering and hardship, they would like to see her go back to Greece (159).
- These old men do not explicitly blame Helen, but if they feel any pity it appears to be not for her but for the effect on their own lives caused by her presence. This does give some indication of the attitude towards her that Helen encounters in Troy; she is not welcome.
- Further to this is the fact that each time the duel is mentioned by the Trojans or the Achaeans (70, 72, 91, 93, 282, 285), it is to be fought for ‘Helen and all her possessions’. Helen, it seems, is no more valuable than the property taken with her from Sparta.

- With Priam Helen seems to have a good relationship. He addresses her as ‘dear child’ and assures her that he blames not her but the gods for causing the war, though this implicitly suggests that others do blame her. She in turn expresses respect for him and addresses him as ‘dear father-in-law’.
- Here something is seen of Helen’s feelings: she wishes she had died (173) before leaving her husband, daughter and companions; she recalls past association with Agamemnon and Idomeneus; recognises other Achaeans, but wonders whether her own brothers are not to be seen because they dread the shame and reproach attached to her (241–2). Homer’s comment that her brothers are already dead adds pathos, but it should not be overlooked that Helen’s nostalgic reflections arise from – or at least are enhanced by – Iris’ manipulation. Nevertheless, Helen’s evident sadness and regret could be considered as deserving of sympathy.
- Helen appears again after Aphrodite brings the duel to a premature end (380 ff) and peremptorily orders Helen to go to Paris’ bed. Helen’s reply (399–409) is passionate and bitter. She accuses the goddess of deceit, acknowledges she is being used as a mere instrument, then insultingly suggests that Aphrodite should abandon Olympus and devote herself to Paris until he makes her his wife or his concubine. Finally (410–12) she refuses outright, citing the shame and scorn she would face from the Trojan women and her own unhappiness, but to no avail, since Aphrodite, roused to anger, utters a brief but strongly worded threat. Helen submits at once (418–20) to this divine manipulation.
- Aphrodite leads Helen to Paris and even draws up a chair for her (424–5), indicating that the goddess is still maintaining control of the situation. Helen then addresses bitterly sarcastic and hostile words to Paris (428–36); she wishes he had died in the duel against a better man; he should challenge Menelaus again – but no, for he might come to grief. After Paris rejects her reproaches and urges her to bed, Helen complies (447). No indication is given of her motives or feelings at this point, but one might speculate that Aphrodite’s threat has convinced her that any further resistance is futile.
- Several aspects of the portrayal of Helen could suggest that she deserves sympathy. She is equated with possessions and desperately unhappy in Troy, lacking any support from the women in the palace. She wishes she had died before coming to Troy, blaming herself though others do not directly do so, and regrets what she had left behind (including a better husband than she finds in Paris).
- Most notably she lacks agency: the two goddesses, Iris and Aphrodite, manipulate her emotions and her actions, and although she makes a feisty attempt to resist Aphrodite’s demands she is quickly frightened into submission. Priam’s comment that he blames the gods rather than Helen seems very perceptive.
- Homer’s subtle and somewhat indirect presentation of Helen is open to various interpretations, and ultimately it is left to the individual reader to decide the extent to which Helen is presented as deserving sympathy.

## Section II — Non-prescribed Text

### Question 4 (a) (i)

Criteria	Marks
• Explains the mood	1

**Sample answer:**

Purpose clause (after ἵνα).

### Question 4 (a) (ii)

Criteria	Marks
• Explains the mood	1

**Sample answer:**

Expressing a wish for the future (after αἵθε).

### Question 4 (a) (iii)

Criteria	Marks
• Identifies the word	1

**Sample answer:**

It agrees with ἔ.

### Question 4 (a) (iv)

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

### Question 4 (a) (v)

Criteria	Marks
<ul style="list-style-type: none"> <li>• Identifies the parents</li> </ul>	2
<ul style="list-style-type: none"> <li>• Provides some relevant information</li> </ul>	1

**Sample answer:**

Priam and Laothoe.

### Question 4 (b) (i)

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

### Question 4 (b) (ii)

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

# 2021 HSC Classical Greek Extension Mapping Grid

## Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	8	Homer, <i>Iliad</i> III and IV	H1.2, H1.3
2 (a)	5	Homer, <i>Iliad</i> III and IV	H1.2, H2.1
2 (b) (i)	2	Homer, <i>Iliad</i> III and IV	H1.2, H2.1
2 (b) (ii)	5	Homer, <i>Iliad</i> III and IV	H1.2, H2.4
3	10	Homer, <i>Iliad</i> III and IV	H1.2, H2.1, H2.3, H2.4, H2.5

## Section II — Non-prescribed Text

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