

# 2023 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) (i)

| Criteria   | Marks |
|--|-------|
| • Explains what has provoked this response from Odysseus | 2     |
| • Provides some relevant information                     | 1     |

**Sample answer:**

The maidservant Melanthe has spoken very rudely to Odysseus.

### Question 2 (a) (ii)

| Criteria   | Marks |
|--|-------|
| • Provides a detailed explanation of how this extract establishes the main themes of Book XIX<br>• Supports the answer with detailed references to the extract | 5     |
| • Provides a clear explanation of how this extract establishes the main themes of Book XIX<br>• Supports the answer with appropriate references to the extract | 4     |
| • Provides some explanation of how this extract establishes the main themes of Book XIX<br>• Supports the answer with some references to the extract           | 3     |
| • Describes some aspects of the main themes of Book XIX<br>• Makes limited reference to the extract  | 2     |
| • Provides some relevant information   | 1     |

**Sample answer:**

Several major themes are established in these lines, addressed to Melanthe but also intended to be heard by Penelope.

The theme of hospitality is introduced dramatically by Odysseus' angry response to Melanthe's denial of a shabby beggar's right to it (71-4).

Odysseus' reference to his shabby clothing refers to the theme of his need to remain in disguise and unidentified until he is ready to proceed with his revenge (72-4).

Odysseus' warning to Melanthe that she may suffer a reversal of fortune (81-2) foreshadows the theme of his ultimate purpose, namely the punishment of the suitors and servants.

Another important theme in Book XIX is the re-establishment of Odysseus' relationship with Penelope. The beginning of this is indicated when Odysseus hints that he was once of higher status than he now appears to be (75-9), makes a complimentary reference to her (83), says that there is still hope that he will return (84), and speaks favourably of the maturity of Telemachus (86-8).

## Question 2 (b)

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>Provides a detailed explanation of what this extract reveals about Penelope's character</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 what this extract reveals about Penelope's character</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 what this extract reveals about Penelope's character</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 Penelope's character</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:**

Penelope's words to the suitors reveal a flat, factual tone as she refers (141) to Odysseus as dead, though elsewhere she has expressed hope that he might return. Her description (148–56) of how she deceived the suitors for three years demonstrates her wiliness, her ability to devise a plausible plan while concealing her real feelings. Her reference (142–7) to weaving a shroud for Laertes shows her presenting herself as the ideal Homeric wife, expressing piety and devotion to Odysseus' own house and family. Her description (154–61) of betrayal by the maidservants and the pressure she is feeling from the suitors, her parents and her son give a realistic and pessimistic assessment of her current situation.

This candid account given to a stranger suggests she is now at the end of her tether but beginning to accept him as someone she can trust and confide in.

### Question 3

| Criteria   | Marks |
|--|-------|
| <ul style="list-style-type: none"> <li>Provides a perceptive assessment of the significance of dramatic irony in the narrative of <i>Odyssey</i> XIX and XX</li> <li>Argues convincingly and substantiates points with detailed references to the extract and to the rest of <i>Odyssey</i> XIX and XX</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 significance of dramatic irony in the narrative of <i>Odyssey</i> XIX and XX</li> <li>Constructs a sound argument and supports the answer with appropriate references to the extract and to the rest of <i>Odyssey</i> XIX and XX</li> <li>Composes a cohesive response</li> </ul>   | 7–8   |
| <ul style="list-style-type: none"> <li>Provides some assessment of the significance of dramatic irony in the narrative of <i>Odyssey</i> XIX and XX</li> <li>Provides some argument and supports the answer with some appropriate references to the extract and to the rest of <i>Odyssey</i> XIX and XX</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 dramatic irony in the narrative of <i>Odyssey</i> XIX and XX</li> <li>Makes limited reference to <i>Odyssey</i> XIX and XX</li> <li>Demonstrates some ability to structure ideas and information</li> </ul>   | 3–4   |
| <ul style="list-style-type: none"> <li>Identifies some isolated information relating to the question</li> <li>Demonstrates a limited ability to structure ideas and information</li> </ul>   | 1–2   |

**Answer could include:**

At the beginning of Book XIX, the narrative has made clear that Odysseus, disguised as an old beggar, is now in the palace he left twenty years before, and that only Telemachus is aware of his identity. This being so, the superior knowledge of the audience offers many opportunities for dramatic irony, and Homer is not slow to exploit this in advancing the plot. The extract represents the high point of dramatic irony in Book XIX.

358–9: Penelope compares the stranger’s feet with those of her husband, whose feet they actually are. The word order in 358 enhances the irony (νῖψον σοῖο ἀνακτος ὀμήλικα), teasing the audience.

- Eurycleia’s words to Odysseus (363–74) are full of irony. She addresses the lost Odysseus (363–9), then makes a third person reference to him (370–1), then addresses the beggar before her (372–4). Thus, she blurs the distinction between Odysseus and the old man whose feet she is washing.
- Dramatic irony is found in all of the encounters between Odysseus and Penelope. Odysseus tends to tell her a mixture of truth and falsehood, but each time they talk there is a development in their relationship (eg Book XIX 141–160).
- Dramatic irony is also found when Odysseus speaks to others, for example Melanthe, who is unaware that the beggar she is rude to is actually her master. Also in Book XX 160ff, Odysseus’ conversations with Eumaeus, Melanthius and Philoetius contain elements of dramatic irony, through which these minor characters, because they do not recognise Odysseus, reveal their true nature and the fate they thereby deserve.

- Similarly, the behaviour of the suitors towards Odysseus and Telemachus in Book XX reveals through dramatic irony their true nature and the extent to which they deserve the fate that Odysseus has in mind for them.

## Section II — Non-prescribed Text

### Question 4 (a) (i)

| Criteria              | Marks |
|-----------------------|-------|
| • Identifies the word | 1     |

**Sample answer:**

Agrees with  $\mu\nu\nu$  (line 94)

### Question 4 (a) (ii)

| Criteria            | Marks |
|---------------------|-------|
| • Explains the mood | 1     |

**Sample answer:**

Potential optative

### Question 4 (a) (iii)

| Criteria            | Marks |
|---------------------|-------|
| • Explains the case | 1     |

**Sample answer:**

Genitive of comparison

### 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 a good 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 relevant aspects of his mother's behaviour</li> </ul> | 2     |
| <ul style="list-style-type: none"> <li>• Provides some relevant information</li> </ul>                    | 1     |

**Sample answer:**

Telemachus criticises the fact that she keeps away from his father and does not sit close and speak with him.

### 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 a sound 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 limited understanding of the relationship between words and structures</li> </ul>   | 2     |
| <ul style="list-style-type: none"> <li>• Translates some individual words into English</li> </ul>   | 1     |

### 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 extract</li> </ul> | 5     |
| <ul style="list-style-type: none"> <li>• Translates most of the passage into coherent Classical Greek</li> <li>• Demonstrates a sound 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 some structures into Classical Greek</li> <li>• Demonstrates a limited understanding of the relationship between words and structures</li> </ul>  | 2     |
| <ul style="list-style-type: none"> <li>• Translates some individual words into Classical Greek</li> </ul>   | 1     |

# 2023 HSC Classical Greek Extension Mapping Grid

## Section I — Prescribed Text

| Question   | Marks | Content                          | Syllabus outcomes |
|------------|-------|----------------------------------|-------------------|
| 1          | 8     | Homer, <i>Odyssey</i> XIX and XX | H1.2, H1.3        |
| 2 (a) (i)  | 2     | Homer, <i>Odyssey</i> XIX and XX | H1.2, H2.1        |
| 2 (a) (ii) | 5     | Homer, <i>Odyssey</i> XIX and XX | H1.2, H2.3, H2.4  |
| 2 (b)      | 5     | Homer, <i>Odyssey</i> XIX and XX | H1.2, H2.1, H2.3  |
| 3          | 10    | Homer, <i>Odyssey</i> XIX and XX | H2.1, H2.3, H2.4  |

## Section II — Non-prescribed Text

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