NSW Education Standards Authority

2021 HSC Classical Greek Continuers Marking Guidelines

Section I — Prescribed Text

Question 1 (a)

Criteria	Marks
• 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	5
• 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 a good understanding of the author's meaning	3–4
• Translates some of the extract into fluent English • Demonstrates some understanding of the author's meaning	2
• Translates some structures into accurate English • Demonstrates a limited understanding of the author's meaning	1

Question 1 (b)

Criteria	Marks
• 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	5
• 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 a good understanding of the author's meaning	3–4
• Translates some of the extract into fluent English • Demonstrates some understanding of the author's meaning	2
• Translates some structures into accurate English • Demonstrates a limited understanding of the author's meaning	1

Question 2 (a) (i)

Criteria	Marks
• Identifies Brasidas	1

Sample answer:

Brasidas was the commander of a Spartan trireme.

Question 2 (a) (ii)

Criteria	Marks
• Provides a clear explanation of how Thucydides justifies his description of Brasidas as πάντων φανερώτατος • Supports the answer with appropriate references to the extract	4
• Provides some explanation of how Thucydides justifies his description of Brasidas as πάντων φανερώτατος • Supports the answer with some appropriate references to the extract	3
• Attempts to explain how Thucydides justifies his description of Brasidas as πάντων φανερώτατος • Makes some reference to the extract	2
• Provides some relevant information	1

Sample answer:

Thucydides shows Brasidas displaying conspicuous leadership and personal courage. He emphasises the eagerness of Brasidas to have the Spartan ships make a landing despite any concerns about damage they might incur. He shouts to the commanders and helmsmen, suggesting that a lack of action would be shameful and urging them to show more determination to force a landing even at the cost of their own ships. He encourages the allies to remember what they owed the Spartans and to act accordingly. He then sets an example by leaping into action himself, urging his own helmsman to run the ship aground and trying to leap ashore to face the Athenians, but is wounded and loses consciousness.

Question 2 (b) (i)

Criteria	Marks
• Describes the difficulties faced by the ships and their crews	2
• Provides some relevant information	1

Sample answer:

There was not enough room for all the Athenian ships to anchor by the shore near their fortified position at the same time, so the crews had to take turns to land and eat their meals.

Question 2 (b) (ii)

Criteria	Marks
• Provides a clear explanation of why the blockade was prolonged beyond expectation • Supports the answer with appropriate references to the extract	3
• Provides some explanation of why the blockade was prolonged beyond expectation • Supports the answer with some reference to the extract	2
• Provides some relevant information	1

Sample answer:

The blockade did not end quickly / was prolonged beyond expectation because the Lacedaemonians managed to organise volunteers to bring food to the island, with the offer of freedom for any Helots who took part (26.5). The Helots were keen to do this, and by landing at night and on the seaward side of the island they avoided the patrolling Athenian ships (26.6−7). In the harbour divers also managed to swim in under water with food (26.8).

Question 2 (c)

Criteria	Marks
• Provides a detailed explanation of how Thucydides' language enhances the drama of the scene • Supports the answer with detailed references to the extract	5
• Provides a clear explanation of how Thucydides' language enhances the drama of the scene • Supports the answer with appropriate references to the extract	4
• Provides some explanation of how Thucydides' language enhances the drama of the scene • Supports the answer with some references to the extract	3
• Describes some aspects of the drama of the scene • Makes some reference to the extract	2
• Provides some relevant information	1

Sample answer:

This extract describes the attack made by the Athenian fleet on the Lacedaemonian ships in the harbour, before the latter were completely ready to engage. In 14.1Thucydides conveys the drama by focussing on the swift and persistent action of the Athenians through an accumulation of action-packed verbs and vivid detail: they rush in, fall upon the ships, put them to flight, capture or damage a number of ships (e.g. γνόντες, ὥρμησαν, προσπεσόντες, κατέστησαν, ἔτρωσαν, ἔλαβον).

The drama is enhanced by changes of focus (τὰς...πλείους, πολλάς, πέντε, ταῖς λοιπαῖς, αἱ δὲ καὶ, τινας) as the reader's eye is drawn to different parts of the action.

In 14.2 and 14.3 the language changes to reflect emotional reaction and thought processes: the Lacedaimonians fear for their comrades (περιαλγοῦντες τῷ πάθει), there is general chaos (ὁ θόρυβος), eagerness and excitement (ὑπὸ προθυμίας…), and a rationale is given for the reaction of the two sides (ἐδόκει ἕκαστος, βουλόμενοι τῇ παρούσῃ τύχῃ...).

In 14.3 Thucydides points out the complete reversal of the customary forms of fighting through parallelism and contrast: the Lacedaimonians were fighting a sea battle from land, while the Athenians were fighting a land battle from their ships (ἐκ γῆς ἐναυμάχουν, ἀπὸ νεῶν ἐπεζομάχουν).

Answers could include:

• There is contrast between the use of the aorist (e.g. γνόντες, ὥρμησαν, προσπεσόντες, κατέστησαν, ἔτρωσαν, ἔλαβον) portraying the suddenness of the attack and the imperfect (ἐνέβαλλον, ἐκόπτοντο, εἷλκον), conveying protracted and repeated actions.

• The vivid detail of the Lacedaimonians wading into the water in full armour and trying to drag back their ships portrays their desperation and the human drama (ἐπεσβαίνοντες... νεῶν).

Question 3

Criteria	Marks
• Provides a detailed analysis of the factors which Thucydides' account suggests are responsible for the outcome at Pylos • Substantiates points with detailed references to the extract and to the rest of the text • Composes a well-organised and coherent response	9–10
• Provides a clear analysis of the factors which Thucydides' account suggests are responsible for the outcome at Pylos • Substantiates points with appropriate references to the extract and to the rest of the text • Composes a structured response	7–8
• Provides some analysis of the factors which Thucydides' account suggests are responsible for the outcome at Pylos • Provides some support with references to the extract and to the rest of the text • Demonstrates some ability to structure ideas and information with clarity	5–6
• Describes some aspects of the factors leading to the outcome at Pylos • Provides limited support from the text • Demonstrates some ability to structure ideas and information	3–4
• Identifies some isolated relevant information relating to the question • Demonstrates a limited ability to structure ideas and information	1–2

Answers could include:

- This extract recounts the final stage of the battle on Sphacteria. Thucydides compares the situation of the Lacedaemonians with that of those who fought against the Persians at Thermopylae, and though vastly outnumbered and eventually surrounded by the Persians, continued to fight until all were killed.

- The comparison suggests that the outcome on Sphacteria was likely to be similar, but this did not eventuate, since Cleon and Demosthenes stopped the battle and offered the remaining Lacedaemonians a chance to surrender, which they accepted. This surrender Thucydides defines (40) as, to the Greeks in general, the most unexpected of all the events of the war.

- From the beginning of his account of the Pylos episode Thucydides emphasises two main themes: the military skills of Demosthenes and the role of the unexpected, or chance (τύχη), which can either assist or hinder the plans of military leaders.

- Demosthenes is portrayed as a highly skilled military strategist, who arrived at Pylos with a clear plan to occupy the place. This he accomplished (despite the opposition of Eurymedon and Sophocles) with assistance from chance: unexpected bad weather kept the Athenian fleet sheltering there until the bored soldiers began to construct fortifications of their own accord (3−4) and the Lacedaemonians, who happened to be celebrating a religious festival and did not perceive a serious threat, were slow to respond (5).

- When Lacedaemonian land and sea forces did arrive, Demosthenes had been left at Pylos with only a small force, but the fortuitous arrival of a Messenian ship had also provided him with some extra men and weapons. Though outnumbered, he skilfully

deployed the forces he had, inspired his men to fight courageously and succeeded in holding off the Spartan attack.

- Chance also played a part in the next engagement, for the Lacedaemonians had posted men on Sphacteria but had not carried out their intended blockage of the entrances to the harbour, so that the returning Athenian fleet was able to rush in, attack and win a decisive victory over the Lacedaemonian fleet. This now enabled the Athenians to blockade the Lacedaemonians posted on Sphacteria.

- When the Spartans sent an embassy to Athens to ask for peace (21), Thucydides asserts that Cleon, whom he does not appear to respect, was responsible for the rejection of their offer. Later during further discussions in the Assembly when the siege was prolonged, Cleon found himself compelled to accept appointment as a general and boasted that he could bring the siege to an end within twenty days.

- Cleon's role in the attack on the island is not clearly indicated. The attack was planned by Demosthenes before Cleon arrived (29), then begun after a fortuitous fire and the arrival of the light-armed troops brought by Cleon (30), The only mention of individual strategy, however, is Demosthenes' disposition of troops (32.3). Cleon and Demosthenes are mentioned together, but nothing specific is credited to Cleon.

- Ultimate victory is credited to Cleon, but with a slighting comment – he fulfilled his promise, mad though it was (39.3).

- Thucydides keeps attention focused on Demosthenes and the chance events that favoured his plans. Although he does acknowledge the role of Cleon, he gives very little detail of Cleon's actual contribution once he arrived at Pylos, giving the impression that the final outcome was much more due to Demosthenes than to Cleon.

- Thucydides gives a detailed account of the strategy adopted by the Athenians, suggesting that it was superior to that of the Spartans. The Athenians' ability to adapt to the difficult terrain of both Pylos and Sphacteria and their use of less conventional methods of warfare such as light troops, archers and missiles were key factors in securing a favourable outcome.
- Whilst both the Athenians and the Spartans were affected by low morale as a result of their adverse circumstances, the Spartans are portrayed as succumbing more readily to fear, panic and despondency. This too was a factor in the outcome of the events at Pylos.

Section II — Prescribed Text

Question 4 (a)

Criteria	Marks
• 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	5
• 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 a good understanding of the author's meaning	3–4
• Translates some of the extract into fluent English • Demonstrates some understanding of the author's meaning	2
• Translates some structures into accurate English • Demonstrates a limited understanding of the author's meaning	1

Question 4 (b)

Criteria	Marks
• 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	5
• 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 a good understanding of the author's meaning	3–4
• Translates some of the extract into fluent English • Demonstrates some understanding of the author's meaning	2
• Translates some structures into accurate English • Demonstrates a limited understanding of the author's meaning	1

Question 5 (a) (i)

Criteria	Marks
• Identifies the speaker	1

Sample answer:

The speaker is Aeacus OR Pluto's doorkeeper.

Question 5 (a) (ii)

Criteria	Marks
• Explains the reference to Cerberus	2
• Provides some relevant information	1

Sample answer:

Aeacus is recalling how Cerberus, the dog which guarded the entrance to the Underworld, had been seized, throttled and carried off by Heracles as one of his labours.

Question 5 (a) (iii)

Criteria	Marks
• Provides a clear explanation of how the language reveals the speaker's state of mind • Supports the answer with detailed references to the extract	3
• Provides some explanation of how the language reveals the speaker's state of mind • Supports the answer with some reference to the extract	2
• Provides some relevant information	1

Sample answer:

The abuse directed at 'Heracles' in lines 465−6 immediately conveys Aeacus' state of mind; both his choice of words ('disgusting', 'shameless', 'bold', 'foul') and their emphatic arrangement into two rising tricola suggest furious energy and hostility. The rapid pace is maintained as he describes the seizure of Cerberus, particularly in the series of five verbs in 468.

The extract contains a lengthy series of threats, referring first to features of the Underworld which will prevent 'Heracles' from escaping, and threats of violent physical injury to entrails, lungs, kidneys and intestines by comically incongruous creatures.

Answers could include:

• The threats are made more terrifying by the addition of long compound adjectives ('black-hearted' 470, 'blood-dripping' 471, 'round-racing' 472, 'hundred-headed' 472).

Question 5 (b)

Criteria	Marks
• Provides a clear explanation of the nature of the criticisms the two poets are hurling at each other • Supports the answer with detailed references to the extract	4
• Provides some explanation of the nature of the criticisms the two poets are hurling at each other • Supports the answer with some appropriate references to the extract	3
• Attempts to explain the nature of the criticisms the two poets are hurling at each other • Makes some reference to the extract	2
• Provides some relevant information	1

Sample answer:

First in 836−39 Euripides criticises Aeschylus' language by means of a series of compound adjectives. The three negative compounds in 838 suggest that nothing restrains the torrent of his words once they begin. Two long coined words in 839 mock Aeschylus' fondness for grandiose epithets.

Aeschylus replies with a torrent of insults directed at Euripides.

He begins (840) with the well-established accusation that Euripides' mother was a greengrocer. Next with four more polysyllabic coined words in 841−2 and 846 Aeschylus refers to features of a number of Euripides' plays: characters dressed in rags and cripples. There are clear suggestions of immorality in the 'Cretan monodies' and 'unholy marriages' in 849−50, for Euripides' monodies involve drastic innovations in music and dancing, and he includes several Cretan women of questionable morals in his plays.

Answers could include:

• In 837 there is a reference to Aeschylus' use of silent characters.

Question 5 (c)

Criteria	Marks
• Provides a detailed assessment of the extent to which Dionysus' decision provides an appropriate ending to his quest • Supports the answer with detailed references to the extract and the rest of the text	5
• Provides a clear assessment of the extent to which Dionysus' decision provides an appropriate ending to his quest • Supports the answer with appropriate references to the extract and the rest of the text	4
• Provides some assessment of the extent to which Dionysus' decision provides an appropriate ending to his quest • Supports the answer with some reference to the extract and the rest of the text	3
• Describes some aspects of Dionysus' quest and his decision • Makes limited reference to the extract and/or the rest of the text	2
• Provides some relevant information	1

Sample answer:

Dionysus' decision provides something of a puzzling ending to his quest at first glance. When one takes into consideration his earlier protestations to his brother Heracles to the effect that he is embarking on his quest for the sole purpose of bringing back Euripides (67) and a statement that he will go further down than Hades if necessary (70), he then makes what is on the surface the bizarre decision to bring back Aeschylus instead.

The final choice is appropriate from the political perspective: throughout the play Aristophanes comments on the precarious political situation of Athens. Dionysus chooses Aeschylus after listening to the poets' response to his questions on Alcibiades and on how the city can be saved.

The ending is appropriate from the literary perspective. In the agon, Aeschylus gets the better of the argument in virtually every respect, and one may argue that it would be truly puzzling for Euripides to succeed in the long run.

The ending is appropriate because it fits in with the comic genre, where twists and reversals are to be expected. Although Dionysus claims to have gone to Hades to bring back Euripides, throughout the play Euripides' works are parodied. The whole play could be interpreted as one long joke at Euripides' expense.

Question 6

Criteria	Marks
• Provides a detailed assessment of the extent to which the extract illustrates the range of humour used by Aristophanes in *Frogs* • Substantiates points with detailed references to the extract and the rest of the text • Composes a well-organised and coherent response	9–10
• Provides a clear assessment of the extent to which the extract illustrates the range of humour used by Aristophanes in *Frogs* • Substantiates points with appropriate references to the extract and the rest of the text • Composes a structured response	7–8
• Provides some assessment of the extent to which the extract illustrates the range of humour used by Aristophanes in *Frogs* • Provides some support with references to the extract and the rest of the text • Demonstrates some ability to structure ideas and information with clarity	5–6
• Describes some aspects of the range of humour used by Aristophanes in *Frogs* • Provides limited support from the text • Demonstrates some ability to structure ideas and information	3–4
• Identifies some isolated relevant information • Demonstrates a limited ability to structure ideas and information	1–2

Answers could include:

Types of humour in the extract:

• Characterisation:

> Dionysus, god of drama, is a comic buffoon, quick to display lust for a pretty girl (290−1), then ungodlike fear of the strange creature described by Xanthias (296), followed by unwillingness to be identified as either Heracles or Dionysus (299−300).

> Xanthias is an impudent slave, who dominates his master, always ready with a quip (308, 311) or to answer back. Is his description of Empousa here an elaborate attempt to frighten Dionysus, as his comment in 298 suggests?

• Fantasy:

> Empousa, a weird and frightening creature that could change shape at will, regarded by the Athenians as a ghost or bogeyman, reduces Dionysus to a quivering heap as happens later when Aeacus threatens what will happen to him (when he pretends to be Heracles). This is made more amusing by the fact that neither Xanthias, Dionysus nor the audience could see the creature, although Dionysus claims he could (307).

• Crudity, bodily functions:

> Empousa's leg of cow dung (295), Dionysus' soiled clothes (308).

- Reference to the audience or contemporary events:

  Dionysus' appeal for help to his own priest sitting in the front row (297); Hegelochus' notorious mispronunciation from Euripides' *Orestes* line 279 three years earlier (303−4).

- Parody:

  Xanthias mockingly repeats Dionysus' comic distortion of a phrase from Euripides (311), employing the diminutive δωμάτιον.

- Sound or form of words:

  The reference to the actor Hegelochus mispronouncing his words and resulting in the word play γαλῆν / γαληνά.

Other types of humour not in the extract:

- Action:

  This is clearer in the lines before and after the extract, as Dionysus orders Xanthias to get behind, then in front, then after 311 the business with the sponge.

  Good examples elsewhere: The *Frogs*' chorus with Dionysus' complaints as he rows the ferry (209 ff), and the beating episode (630−70). Also changes of costume.

- Sound or form of words:
  - grotesque coined words (as in 5(b))
  - παρὰ προσδοκίαν, for example the absurd comparison/bathos (passion for… soup 62) and physical abnormality (Molon 55)
  - lyric with low comedy insertions (Frog song 210, 249)
  - diminutives (many more than the one in 311)
  - imprecations (Aeacus 465 ff).

- Parody of literary works:
  - parody of each other's works presented as a form of literary criticism
  - they criticise each other's prologues: for example, the repetition of the phrase ληκύθιον ἀπώλεσεν (1208 ff) used to complete a line of one of Euripides' prologues creates a sense of bathos
  - they criticise each other's lyrics by parodying each other's style (1261−1364)

- There is a considerable range of humour in the extract, but this represents only a part of the wide variety of humour that Aristophanes employs throughout the play.

Section III — Unseen Texts

Question 7 (a)

Criteria	Marks
• Identifies the agreement	1

Sample answer:

It agrees with πρᾶγμα.

Question 7 (b)

Criteria	Marks
• Explains the future tense	1

Sample answer:

It expresses purpose.

Question 7 (c)

Criteria	Marks
• Explains the accusative case	1

Sample answer:

Accusative and infinitive / an indirect statement.

Question 7 (d)

Criteria	Marks
• Explains the optative mood	1

Sample answer:

In a purpose clause (after ἵνα).

Question 7 (e)

Criteria	Marks
• Translates the extract into clear and fluent English • 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	9–10
• Translates most of the extract into clear and fluent English • Demonstrates an understanding of the relationship between the words and structures of most of the extract • Demonstrates an understanding of the overall sense of the extract	7–8
• Translates some of the extract into fluent English • Demonstrates an understanding of the relationship between the words and structures of some of the extract • Demonstrates some understanding of the content of the extract	5–6
• Translates parts of the extract into fluent English • Demonstrates basic understanding of the content of the extract	3–4
• Translates isolated words and phrases into English • Demonstrates a limited understanding of the content of the extract	1–2

Question 7 (f)

Criteria	Marks
• Identifies the physical feature	1

Sample answer:

Cleisthenes is clean shaven.

Question 8 (a)

Criteria	Marks
• Identifies the part of speech	1

Sample answer:

Adverb.

Question 8 (b)

Criteria	Marks
• Explains the accusative case	1

Sample answer:

Direct object of περιεπίμπρασαν.

Question 8 (c)

Criteria	Marks
• Identifies the agreement	1

Sample answer:

It agrees with οἱ Αἰτωλοί.

Question 8 (d)

Criteria	Marks
• Translates the extract into clear and fluent English • 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	9–10
• Translates most of the extract into clear and fluent English • Demonstrates an understanding of the relationship between the words and structures of most of the extract • Demonstrates an understanding of the overall sense of the extract	7–8
• Translates some of the extract into fluent English • Demonstrates an understanding of the relationship between the words and structures of some of the extract • Demonstrates some understanding of the content of the extract	5–6
• Translates parts of the extract into fluent English • Demonstrates basic understanding of the content of the extract	3–4
• Translates isolated words and phrases into English • Demonstrates a limited understanding of the content of the extract	1–2

Question 8 (e)

Criteria	Marks
• Identifies TWO possible reasons	2
• Provides some relevant information	1

Sample answer:

Two of:

- Many of the allied forces were killed in this defeat.
- 120 of Athens' best soldiers were lost.
- Since Procles, the other general, had been killed Demosthenes might be held solely responsible for the defeat.

2021 HSC Classical Greek Continuers Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1 (a)	5	Thucydides IV	H1.1, H1.3
1 (b)	5	Thucydides IV	H1.1, H1.3
2 (a) (i)	1	Thucydides IV	H1.1, H2.3
2 (a) (ii)	4	Thucydides IV	H1.1, H2.3
2 (b) (i)	2	Thucydides IV	H1.1, H2.3
2 (b) (ii)	3	Thucydides IV	H1.1, H2.3
2 (c)	5	Thucydides IV	H1.1, H2.2, H2.3, H3.2
3	10	Thucydides IV	H1.1, H2.3, H3.1, H3.2

Section II — Prescribed Text

Question	Marks	Content	Syllabus outcomes
4 (a)	5	Aristophanes *Frogs*	H1.1, H1.3
4 (b)	5	Aristophanes *Frogs*	H1.1, H1.3
5 (a) (i)	1	Aristophanes *Frogs*	H1.1, H2.3
5 (a) (ii)	2	Aristophanes *Frogs*	H1.1, H2.3
5 (a) (iii)	3	Aristophanes *Frogs*	H1.1, H2.2
5 (b)	4	Aristophanes *Frogs*	H1.1, H2.2, H3.1
5 (c)	5	Aristophanes *Frogs*	H1.1, H2.2, H3.2
6	10	Aristophanes *Frogs*	H1.1, H2.2, H2.3, H3.1, H3.2

Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
7 (a)	1	Aristophanes *Thesmophoriazusae*	H1.1, H2.1
7 (b)	1	Aristophanes *Thesmophoriazusae*	H1.1, H2.1
7 (c)	1	Aristophanes *Thesmophoriazusae*	H1.1, H2.1
7 (d)	1	Aristophanes *Thesmophoriazusae*	H1.1, H2.1
7 (e)	10	Aristophanes *Thesmophoriazusae*	H1.1, H1.2, H1.3
7 (f)	1	Aristophanes *Thesmophoriazusae*	H1.1, H3.1
8 (a)	1	Thucydides III 98	H1.1, H2.1
8 (b)	1	Thucydides III 98	H1.1, H2.1
8 (c)	1	Thucydides III 98	H1.1, H2.1
8 (d)	10	Thucydides III 98	H1.1, H1.2, H1.3
8 (e)	2	Thucydides III 98	H1.1, H3.1