

2022 HSC Classical Greek Continuers Marking Guidelines

Section I — Prescribed Text

Question 1 (a)

| 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 | 5 |
| <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 understanding of most of the author's meaning | 3–4 |
| <ul style="list-style-type: none">• Translates some of the extract into fluent English• Demonstrates some understanding of the author's meaning | 2 |
| <ul style="list-style-type: none">• Translates some structures into accurate English• Demonstrates a limited understanding of the author's meaning | 1 |

Question 1 (b)

| 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 | 5 |
| <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 understanding of most of the author's meaning | 3–4 |
| <ul style="list-style-type: none"> Translates some of the extract into fluent English Demonstrates some understanding of the author's meaning | 2 |
| <ul style="list-style-type: none"> Translates some structures into accurate English Demonstrates a limited understanding of the author's meaning | 1 |

Question 2 (a) (i)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Provides a clear explanation of the steps by which Socrates has reached the conclusion Supports the answer with appropriate references to the extract and the previous discussion | 4 |
| <ul style="list-style-type: none"> Provides an explanation of the steps by which Socrates has reached the conclusion Supports the answer with some appropriate references to the extract and the previous discussion | 3 |
| <ul style="list-style-type: none"> Attempts to explain how Socrates has reached the conclusion Makes some reference to the discussion | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Sample answer:

To show that the just man is a kind of thief, Socrates has used a series of examples, where the conclusion of each leads on to the next, in order to indicate that skill in an area leads to skill in its opposite. As examples he offers a boxer, a doctor and a soldier. The soldier, he says, who is good at guarding the camp is also good at stealing the plans of the enemy, then he concludes that of whatever anyone is a skilful guard, he is also a skilful thief, therefore if the just man is skilful at guarding money, he is also skilful at stealing it.

Question 2 (a) (ii)

| Criteria | Marks |
|--|-------|
| • Describes the purpose served by the reference to Homer | 2 |
| • Provides some relevant information | 1 |

Sample answer:

His purpose is to illustrate his point that the just man is a kind of thief, by referring to Homer's approval of the behaviour of Autolycus, who surpassed all in theft and perjury.

Question 2 (a) (iii)

| Criteria | Marks |
|--|-------|
| • Describes the effect that Socrates' reasoning has on Polemarchus | 2 |
| • Provides some relevant information | 1 |

Sample answer:

Socrates' reasoning has left Polemarchus bewildered, but not convinced, so that he refuses to change his view.

Question 2 (b) (i)

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

Sample answer:

Thrasymachus

Question 2 (b) (ii)

| Criteria | Marks |
|---|-------|
| • Explains how the speaker refines his definition | 2 |
| • Provides some relevant information | 1 |

Sample answer:

Thrasymachus says first that justice is the advantage of the established government in each city. Specifying that this is what is strong in the city, he then defines justice as the advantage of the stronger.

Question 2 (b) (iii)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> • Clearly explains how Socrates goes on to develop the point • Supports the answer with appropriate references to the extract and the following discussion | 4 |
| <ul style="list-style-type: none"> • Provides an explanation as to how Socrates goes on to develop the point • Supports the answer with some reference to the extract and the following discussion | 3 |
| <ul style="list-style-type: none"> • Attempts to explain how Socrates goes on to develop the point • Makes some reference to the extract | 2 |
| <ul style="list-style-type: none"> • Provides some relevant information | 1 |

Sample answer:

Whether this addition is a minor one or not, what Socrates wants to investigate is whether it is true or not. Socrates concedes that justice is something advantageous, then considers first whether those who are the stronger, that is, the rulers, are infallible, or sometimes make mistakes, enacting some laws that are advantageous to themselves, and others that are not. Specifying that whatever laws are enacted must be obeyed by those ruled, he concludes that according to Thrasymachus' argument it is just to do not only what is to the advantage of the stronger, but also the opposite, what is not to his advantage.

Question 3

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Provides a detailed assessment of the extent to which dramatic elements enhance the presentation of the various views of justice in <i>Republic I</i> Substantiates points with detailed references to the extract and to the rest of the text Composes a well-organised and coherent response | 9–10 |
| <ul style="list-style-type: none"> Provides a clear assessment of the extent to which dramatic elements enhance the presentation of the various views of justice in <i>Republic I</i> Substantiates points with appropriate references to the extract and to the rest of the text Composes a structured response | 7–8 |
| <ul style="list-style-type: none"> Provides some assessment of the extent to which dramatic elements enhance the presentation of the various views of justice in <i>Republic I</i> 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 |
| <ul style="list-style-type: none"> Describes some aspects of dramatic elements in the presentation of views of justice in <i>Republic I</i> Provides limited support from the text Demonstrates some ability to structure ideas and information | 3–4 |
| <ul style="list-style-type: none"> Identifies some relevant information Demonstrates a limited ability to structure ideas and information | 1–2 |

Answers could include:

- Appreciation of the views of the various participants in the dialogue is enhanced by dramatic elements which characterise them. The dialogue form is inherently dramatic. Alongside the methodical and reasoned presentation of arguments, there is irony, sarcasm, relentless questioning and even aggressive verbal abuse. The speakers' comments reveal their emotions and their interactions in turn have an impact on the way in which their arguments are received.
- Socrates' method of argumentation (*the elenchus*) forces the speakers to examine the validity of their arguments in great detail, leading ultimately to a state of frustration or confusion, or to adopt an unreasonable and stubborn stance. This process creates drama as the argument proceeds along a series of climaxes and anti-climaxes.
- The initial setting of the meeting against the backdrop of the festival establishes a friendly, relaxed atmosphere for an after dinner discussion. The drama soon intensifies as Socrates turns this into a debate on the nature of justice.
- This extract refers to the occasion when Thrasymachus first joins the discussion. An extremely dramatic picture of the situation emerges. He is impatient to have his say (πολλάκις μὲν καὶ διαλεγόμενων ἡμῶν μεταξύ ὄρμα ἀντιλαμβάνεσθαι τοῦ λόγου), but until now has been restrained from interrupting by others present. Socrates' vividly compares him to a wild beast (ἀλλὰ συστρέψας ἑαυτὸν ὥσπερ θηρίον ἦκεν ἐφ' ἡμᾶς ὡς διαρπασόμενος). The drama is enhanced by the contrast between the wild Thrasymachus and Socrates' description of his own and Polemarchus' panic-stricken reaction (Καὶ ἐγὼ τε καὶ ὁ Πολέμαρχος δεῖσαντες διεπποθήμεν).
- This dramatic introduction of Thrasymachus suggests that he is likely to be a formidable opponent for Socrates, who expresses opinions forthrightly and whose views will be presented forcefully and cannot be ignored. Throughout the text Thrasymachus is

portrayed as a Sophist who will push his argument relentlessly, his aim being to win rather than pursue truth. The more Thrasymachus argues, the more he makes his views on justice vulnerable to Socrates' attacks.

- Other speakers are also characterised dramatically, though not as extensively. Both Cephalus and Polemarchus provide a contrast to Thrasymachus. Cephalus is an old man who is happy to philosophise on old age, wealth and men's character. As soon as Socrates escalates the debate, however, he bows out. He is not willing to engage in rigorous intellectual discussion. Polemarchus is happy to take over the debate from his father. He readily submits to Socrates' questioning which pushes him to refine his definition of justice. Quite early in the debate, however, it becomes clear that Polemarchus has fallen into the trap of Socrates' seemingly reasonable line of argument. He reaches a state of *aporia*, openly admitting his confusion and sense of loss.

Section II — Prescribed Text

Question 4 (a)

| 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 | 5 |
| <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 understanding of most of the author’s meaning | 3–4 |
| <ul style="list-style-type: none"> • Translates some of the extract into fluent English • Demonstrates some understanding of the author’s meaning | 2 |
| <ul style="list-style-type: none"> • Translates some structures into accurate English • Demonstrates a limited understanding of the author’s meaning | 1 |

Question 4 (b)

| 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 | 5 |
| <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 understanding of most of the author’s meaning | 3–4 |
| <ul style="list-style-type: none"> • Translates some of the extract into fluent English • Demonstrates some understanding of the author’s meaning | 2 |
| <ul style="list-style-type: none"> • Translates some structures into accurate English • Demonstrates a limited understanding of the author’s meaning | 1 |

Question 5 (a) (i)

| Criteria | Marks |
|--|-------|
| • Describes what has prompted Dionysus' first remark | 2 |
| • Provides some relevant information | 1 |

Sample answer:

Xanthias has complained to Dionysus about the weight of the baggage he is carrying on his shoulder. Dionysus says that the donkey Xanthias is riding is the one carrying the load, but Xanthias doesn't agree.

Question 5 (a) (ii)

| Criteria | Marks |
|--|-------|
| • Explains the response made by Xanthias | 2 |
| • Provides some relevant information | 1 |

Sample answer:

Xanthias is bemoaning the fact that he didn't take part in the Athenian sea battle at Arginusae, after which the slaves who had taken part were set free and so could curse their former masters with impunity.

Question 5 (a) (iii)

| Criteria | Marks |
|--------------------------------------|-------|
| • Explains the reaction of Heracles | 2 |
| • Provides some relevant information | 1 |

Sample answer:

Heracles says he can't help laughing when he sees the very strange clothes that Dionysus is wearing. Dionysus has attempted to disguise himself as Heracles by adding over his yellow robe and high boots the lion skin and club which are identified with Heracles.

Question 5 (b)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Provides a clear explanation of how Aristophanes conveys humour in the scene of which this extract is a part Supports the answer with detailed references to the extract and to the rest of the scene | 4 |
| <ul style="list-style-type: none"> Provides an explanation of how Aristophanes conveys humour in the scene of which this extract is a part Supports the answer with some appropriate references to the extract and to the rest of the scene | 3 |
| <ul style="list-style-type: none"> Attempts to explain how Aristophanes conveys humour in the scene of which this extract is a part Makes some reference to the extract and to the rest of the scene | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Sample answer:

When Aeacus arrives to arrest and punish Heracles for kidnapping Cerberus, the scene begins with amusing mistaken identity, since Xanthias and Dionysus have now exchanged costumes. Then the quick-witted Xanthias, to prove his innocence, proposes that his 'slave' be tortured (as customary in Athens) – highly amusing since this 'slave' is actually a god.

Dionysus' claim to be a god is not believed, so his consequent proposal that both of them be tortured takes the incongruity further, for he has already shown himself by his demand for the change of costume to be a coward, not an all-powerful god.

As the two are beaten in turn, they react first by pretending not to notice, then produce excuses to hide what they feel as Aeacus' blows become more forceful (Dionysus 653–5, Xanthias 657, Dionysus 659–61). These lines allow for much embellishment through visual humour.

Answers could include:

Xanthias, as a slave, might be expected to tolerate a beating better than the cowardly Dionysus; perhaps this is why he urges Aeacus to go further (662), thus increasing the audience's amusement at the discomfiture of Dionysus.

Question 5 (c)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Provides a detailed assessment of the significance of this extract in terms of the structure of the play Supports the answer with detailed references to the extract and the rest of the text | 5 |
| <ul style="list-style-type: none"> Provides a clear assessment of the significance of this extract in terms of the structure of the play Supports the answer with appropriate references to the extract and the rest of the text | 4 |
| <ul style="list-style-type: none"> Provides some assessment of the significance of this extract in terms of the structure of the play Supports the answer with some reference to the extract and the rest of the text | 3 |
| <ul style="list-style-type: none"> Makes some general statements about the place of this extract in the structure of the play Makes limited reference to the extract and/or the rest of the text | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Sample answer:

As the play opens, the structure appears to be straightforward. Dionysus is going down to the Underworld with the definite intention, as he tells Heracles, of bringing Euripides back to Athens.

In this extract Xanthias and another slave are discussing a disturbance among the dead. Aeschylus, recognised as the most skilful dead tragedian, has been occupying the chair of tragedy (769–70). When Euripides arrived, he began showing off his oratorical skill to the rabble in Hades, who became madly excited and considered him very clever (776).

In lines 777–80 Euripides has now challenged Aeschylus for the right to the chair of tragedy (777–80). This challenge leads to the contest between the two poets, with Dionysus as judge. This situation still appears to fit in with Dionysus’ original intention and maintains the audience’s expectation.

However, during the several stages of the contest it becomes increasingly clear that Aeschylus is getting the better of Euripides, and by the end of the contest Dionysus has decided to bring back Aeschylus instead of Euripides.

Consequently, this extract marks the point where the plot takes a major turn away from what the audience has been led to expect, as it leads to the complete reversal of Dionysus’ original intention. Hence this extract is extremely significant in terms of the structure of the play.

Question 6

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Provides a detailed discussion of the difficulties that might be found today in presenting an entertaining English version of Aristophanes' <i>Frogs</i> Substantiates points with detailed references to the text Composes a well-organised and coherent response | 9–10 |
| <ul style="list-style-type: none"> Provides a clear discussion of the difficulties that might be found today in presenting an entertaining English version of Aristophanes' <i>Frogs</i> Substantiates points with appropriate references to the text Composes a structured response | 7–8 |
| <ul style="list-style-type: none"> Provides some discussion of the difficulties that might be found today in presenting an entertaining English version of Aristophanes' <i>Frogs</i> Provides some support with references to the text Demonstrates some ability to structure ideas and information with clarity | 5–6 |
| <ul style="list-style-type: none"> Makes some general statements about the presentation of an English version of Aristophanes' <i>Frogs</i> today Provides limited support from the text Demonstrates some ability to structure ideas and information | 3–4 |
| <ul style="list-style-type: none"> Identifies some isolated relevant information Demonstrates a limited ability to structure ideas and information | 1–2 |

Answers could include:

- The success of the play as a piece of entertainment lies in Aristophanes' ability to create humour at different levels. A true appreciation of this humour relies on the audience's understanding of the cultural, political and literary context of fifth-century Athens, an understanding not necessarily shared by modern English-speaking audiences. Similarly, it would be difficult for these audiences to appreciate the skillful manipulation of language which is at the heart of much of the humour, or to find suitable English equivalents.
- References to fifth-century Athens:
 - people, eg Cleisthenes, Alcibiades
 - events, eg the ongoing Peloponnesian War, the sea battle at Arginusae
 - politics, eg references in the Parabasis (674–737)
 - religious references, eg dramatic festivals, the chorus of Initiates, gods, the Underworld
 - cultural references, eg slavery
 - significance of costume. eg Dionysus dressed as Hercules
- Literary context:
 - the literary context of fifth-century Athens
 - contributions and appeal of Euripides and Aeschylus
 - differences in their style (eg vocabulary, use of meter, prologues)
- Language:
 - varied style, with contrast between vigorous, often coarse dialogue and speeches, and lyric choral odes
 - originality, in coined words, diminutives, comic terminations, comic names
 - wide range of verbal humour through sound, eg assonance, onomatopoeia, polysyllables, puns, parody (direct quotation, or with ludicrous paraphrase or absurd alteration)

- Students could discuss how difficulties might be resolved, and that not all aspects of the play need be problematic for audiences (eg physical and visual humour).

Section III — Unseen Texts

Question 7 (a)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Identifies the function of the infinitive | 1 |

Sample answer:

Result clause (after ὥστε).

Question 7 (b)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Identifies the noun | 1 |

Sample answer:

μόνος refers to κάνθαρον.

Question 7 (c)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Explains the subjunctive mood | 1 |

Sample answer:

Subjunctive after τήρει (a verb of precaution).

Question 7 (d)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> • 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 |
| <ul style="list-style-type: none"> • 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 |
| <ul style="list-style-type: none"> • 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 |
| <ul style="list-style-type: none"> • Translates parts of the extract into fluent English • Demonstrates basic understanding of the content of the extract | 3–4 |
| <ul style="list-style-type: none"> • Translates isolated words and phrases into English • Demonstrates a limited understanding of the content of the extract | 1–2 |

Question 7 (e)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Explains how Trygaeus intends to feed his 'steed' | 2 |
| <ul style="list-style-type: none"> • Provides some relevant information | 1 |

Sample answer:

Trygaeus says that he won't need regular provisions for his dung beetle, since it will eat the excrement he produces himself.

Question 8 (a)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Explains the subjunctive mood | 1 |

Sample answer:

Subjunctive in a conditional clause (after ἐάν).

Question 8 (b)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Identifies the mood | 1 |

Sample answer:

Imperative.

Question 8 (c)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Explains the accusative case | 1 |

Sample answer:

Subject in an indirect statement.

Question 8 (d)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> 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 |
| <ul style="list-style-type: none"> 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 |
| <ul style="list-style-type: none"> 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 |
| <ul style="list-style-type: none"> Translates parts of the extract into fluent English Demonstrates basic understanding of the content of the extract | 3–4 |
| <ul style="list-style-type: none"> Translates isolated words and phrases into English Demonstrates a limited understanding of the content of the extract | 1–2 |

Question 8 (e)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Explains the point Euthyphro is making in comparing himself with Zeus | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Sample answer:

Euthyphro's point is that if people generally accept as just the fact that Zeus punished his father for swallowing (apparently killing) his children, they should regard his prosecution of his own father as equally just.

2022 HSC Classical Greek Continuers Mapping Grid

Section I — Prescribed Text

| Question | Marks | Content | Syllabus outcomes |
|-------------|-------|-------------------------|------------------------------|
| 1 (a) | 5 | <i>Plato Republic I</i> | H1.1, H1.3 |
| 1 (b) | 5 | <i>Plato Republic I</i> | H1.1, H1.3 |
| 2 (a) (i) | 4 | <i>Plato Republic I</i> | H1.1, H3.1 |
| 2 (a) (ii) | 2 | <i>Plato Republic I</i> | H1.1, H2.3 |
| 2 (a) (iii) | 2 | <i>Plato Republic I</i> | H1.1, H2.2 |
| 2 (b) (i) | 1 | <i>Plato Republic I</i> | H1.1, H2.3 |
| 2 (b) (ii) | 2 | <i>Plato Republic I</i> | H1.1, H3.1 |
| 2 (b) (iii) | 4 | <i>Plato Republic I</i> | H1.1, H3.1 |
| 3 | 10 | <i>Plato Republic I</i> | H1.1, H2.2, H2.3, H3.1, H3.2 |

Section II — Prescribed Text

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

Section III — Unseen Texts

| Question | Marks | Content | Syllabus outcomes |
|----------|-------|---------------------------|-------------------|
| 7 (a) | 1 | <i>Aristophanes Peace</i> | H1.1, H2.1 |
| 7 (b) | 1 | <i>Aristophanes Peace</i> | H1.1, H2.1 |
| 7 (c) | 1 | <i>Aristophanes Peace</i> | H1.1, H2.1 |
| 7 (d) | 10 | <i>Aristophanes Peace</i> | H1.1, H1.2, H1.3 |
| 7 (e) | 2 | <i>Aristophanes Peace</i> | H1.1, H3.1 |
| 8 (a) | 1 | <i>Plato Euthyphro</i> | H1.1, H2.1 |
| 8 (b) | 1 | <i>Plato Euthyphro</i> | H1.1, H2.1 |
| 8 (c) | 1 | <i>Plato Euthyphro</i> | H1.1, H2.1 |
| 8 (d) | 10 | <i>Plato Euthyphro</i> | H1.1, H1.2, H1.3 |
| 8 (e) | 2 | <i>Plato Euthyphro</i> | H1.1, H2.3 |