

2023 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 a sound understanding 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 a sound understanding 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
• Explains why Socrates uses the phrase ὁ τοῦ λόγου κληρονόμος	2
• Provides some relevant information	1

Sample answer:

Socrates refers to Polemarchus as ‘the heir to the discussion’ because Cephalus has just withdrawn from his discussion with Socrates and left it to his son (and heir) Polemarchus to carry on.

Question 2 (a) (ii)

Criteria	Marks
• Identifies Simonides	1

Sample answer:

Simonides was a famous poet.

Question 2 (a) (iii)

Criteria	Marks
• Provides a clear explanation of how Socrates uses the reference to Simonides to develop an argument • Supports the answer with appropriate references to the text	4
• Provides an explanation of how Socrates uses the reference to Simonides to develop an argument • Supports the answer with some references to the text	3
• Provides a limited explanation of how Socrates uses the reference to Simonides to develop an argument • Makes some reference to the text	2
• Provides some relevant information	1

Sample answer:

Socrates constructs an argument in his usual fashion, first by asking Polemarchus to state Simonides’ definition of justice, namely to give back to every person what he is owed (τὸ τὰ ὀφειλόμενα ἐκάστῳ ἀποδιδόναι δίκαιόν ἐστι). He then employs the elenchus method of question and answer to get Polemarchus to agree that the definition is less than satisfactory by means of an example, namely the return of property to a person not in his right mind (ὅποτε τις μὴ σωφρόνως ἀπαιτοῖ), then leads him to redefine what Simonides meant, namely that friends owe it to friends to do them some good, and no harm (ἀγαθὸν μὲν τι δρᾶν, κακὸν δὲ μὴδέν).

Socrates goes on to ask what enemies are owed, and concludes that Simonides was speaking in riddles, that is, that his definition is inadequate.

Question 2 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> Provides a clear description of what has just happened to cause Socrates to say μή χαλεπὸς ἡμῖν ἴσθι Supports the answer with appropriate reference to the text 	3
<ul style="list-style-type: none"> Provides some description of what has just happened to cause Socrates to say μή χαλεπὸς ἡμῖν ἴσθι Supports the answer with some reference to the text 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Thrasymachus has been listening to Socrates and Polemarchus with increasing impatience at the lack of progress in the discussion about the nature of justice, but until this point has been restrained by others from interrupting. At a pause in the discussion he angrily bursts in and makes remarks highly critical of Socrates.

Question 2 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Provides a clear explanation of the tone of Socrates' response to Thrasymachus Supports the answer with appropriate references to the extract 	3
<ul style="list-style-type: none"> Provides some explanation of the tone of Socrates' response to Thrasymachus Supports the answer with some reference to the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Socrates begins with a fairly formal appeal to Thrasymachus (μή χαλεπὸς ἡμῖν ἴσθι) and reassurance that any mistakes in his argument have been unintentional. His tone here is not quite apologetic, but calm, and the series of imperatives he addresses to Thrasymachus indicate increasing confidence and firmness as he assures Thrasymachus that he is indeed taking seriously the inquiry into the nature of justice. In his final words there is a distinct note of humour when he claims that clever fellows like Thrasymachus should pity him for his ignorance rather than being angry with him.

Question 2 (b) (iii)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the two features of Socrates' method of argument that Thrasymachus criticises 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Thrasymachus criticises Socrates' habitual feigning of ignorance and his unwillingness to answer when asked a question.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed assessment of the extent to which Socrates' arguments in <i>Republic I</i> are strengthened by the way he draws analogies between the arguments and professional skills 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 assessment of the extent to which Socrates' arguments in <i>Republic I</i> are strengthened by the way he draws analogies between the arguments and professional skills Substantiates points with appropriate references to the text Composes a coherent response 	7–8
<ul style="list-style-type: none"> Provides some assessment of the extent to which Socrates' arguments in <i>Republic I</i> are strengthened by the way he draws analogies between the arguments and professional skills 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 Socrates' use of analogies 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 relating to the question Demonstrates a limited ability to structure ideas and information 	1–2

Answers could include:

- Socrates seeks to draw analogies between justice and the way in which professional skills function when he is examining and refuting another's views (the *elenchus*). An important concept that he exploits is that each skill or art operates within a specific domain.
- Polemarchus' original definition of justice as rendering what is owed to each person is quickly reshaped as rendering to others what is fitting, for example helping friends and harming enemies. Socrates shows how this applies in medicine, cooking and sailing, but that their usefulness is limited to their specific domains. When it comes to the question of where and to whom justice renders what is fitting, the usefulness of justice is found to be quite narrow, being military engagement in war and entering into contracts and partnerships in peacetime. The analogy of partnerships, for example the expertise required in buying ships and horses, leads to the absurd conclusion that justice is useful only in dealing with things which are not in use and cannot be anything very serious if it is useful for useless things. Socrates has refuted Polemarchus' argument by proving that, unlike other skills or arts, justice does not have such a specific domain and cannot be defined in restrictive terms.
- Examples of other analogies could include:
 - people who are good at a particular skill are equally good at bringing about the opposite (boxers, doctors, guardians), leading to the untenable conclusion that the just man is both a clever guardian and a robber for the benefit of friends and harm of enemies
 - the analogy of musicians and men skilled in horsemanship not being able to make others worse within their sphere of influence to prove that it is not the function of justice to harm people

- Thrasymachus' analogy of doctors and accountants to prove that the arts are infallible: it is not the art which makes mistakes but the fallible human being; thus rulers do not make mistakes and justice is the advantage of the stronger. Socrates refutes the notion of a perfect art or skill with the argument that no art exists for itself but seeks the welfare of its object.
- Analogies to professional skills do strengthen Socrates' arguments insofar as they appear convincing and acceptable to his interlocutors. Socrates is thus able to steer the investigation where he wishes. When the argument is pushed to an absurd conclusion, however, the interlocutor is left in a state of confusion or frustration.
- A modern reader, however, may not be so readily convinced of the logical connections in the analogies and may get the impression that Socrates is railroading his interlocutors by his relentless succession of propositions and analogies that allow no time for considered reflection.

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 a sound understanding 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 a sound understanding 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)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how Euripides uses both language and metre in this extract to depict the state of mind of each of the two characters Supports the answer with detailed references to the extract 	5
<ul style="list-style-type: none"> Provides a clear explanation of how Euripides uses both language and metre in this extract to depict the state of mind of each of the two characters Supports the answer with references to the extract 	4
<ul style="list-style-type: none"> Provides some explanation of how Euripides uses language and metre in this extract to depict the state of mind of each of the two characters Supports the answer with some reference to the extract 	3
<ul style="list-style-type: none"> Makes some general statements about the language and/or metre and/or the state of mind of one or both of the characters Makes limited reference to the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

In these lines, Euripides uses contrasting metres to highlight the emotional distance between Alcestis and Admetus. In lyric metres and dialect (eg Ἄλιε, ἀμέρας 244) Alcestis, who is soon to die, sings of her sorrow and dread of death, indicating intensity of emotion, even delirium. She appeals to the sun and daylight she is soon to leave (244–5), recalls her youth and homeland (248–9), then as the delirium takes deeper hold she recounts vivid visions, of Charon urging her to hurry (252–6) and dark-browed Hades leading her away (259–63).

In contrast, Admetus' responses are spoken in iambic trimeters, the metre of ordinary dialogue, and indicate a lack of emotional connection with her. He agrees that the sun looks down on them both, but does not respond to her anguish, instead denying complicity in her death and complaining that the gods are unfair (246–7). He clings to the idea that Alcestis need not die if she begs the gods for pity, but μή προδῶς suggests his concern is more for himself than for her (250–1). Although he bewails (257–8) the voyage she sees in her vision, it is not clear to whom οἷα πάσχομεν refers – possibly himself and the children, or just himself (ie continuing self-concern), and in 264–5 her coming journey is pitiful (οἰκτρὰν), but still it is the effect upon himself and the children (μάλιστα' ἐμοὶ καὶ παισίῃ), not Alcestis, that is foremost in his mind.

Alcestis' lyrical and emotion-filled farewell reveals a state of mind very different from Admetus'.

Question 5 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a clear explanation of the significance of this extract in the development of the plot Supports the answer with appropriate references to the extract and the rest of the text 	4
<ul style="list-style-type: none"> Provides an explanation of the significance of this extract in the development of the plot Supports the answer with some references to the extract and the rest of the text 	3
<ul style="list-style-type: none"> Attempts to explain the significance of this extract in the development of the plot Makes some reference to the extract and the rest of the text 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

At this point in the play, the servant has been complaining about having to attend to Heracles, who had arrived unexpectedly while the household was newly mourning the death of Alcestis. Admetus, guest-friend of Heracles and very much aware of his own reputation for hospitality, awkwardly downplayed the significance of the death and insisted that Heracles stay as his guest.

Heracles' arrival had been prophetically revealed to the audience by Apollo as a warning to Death in the prologue, but the characters in the play are unaware of this. There is dramatic irony for the audience here.

In this extract Heracles, suspecting that Admetus had deceived him in some way (812, 814, 816), keeps seeking more information until the servant (821) abruptly reveals, to the astonishment of Heracles (822), that it is Alcestis who has died.

This extract is significant in the development of the plot since Heracles is now motivated to repay the astonishing hospitality of Admetus by rescuing Alcestis from Death, so that the prophecy made at the beginning of the play can be fulfilled.

Question 5 (c)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed assessment of how successfully Admetus justifies the point of view expressed in lines 935–6 Supports the answer with detailed references to the extract 	6
<ul style="list-style-type: none"> Provides an assessment of how successfully Admetus justifies the point of view expressed in lines 935–6 Supports the answer with appropriate references to the extract 	4–5
<ul style="list-style-type: none"> Provides a limited assessment of how successfully Admetus justifies his point of view Supports the answer with some reference to the extract 	3
<ul style="list-style-type: none"> Makes some general statements about Admetus' point of view Makes limited reference to the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

In lines 935–6 Admetus states his proposition, that in his view his dead wife is better off than he is, though it may not seem so. He expands this (937–8) by saying that she is free from further suffering and has died with honour (εὐκλεῆς 938). From 939 onward, however, he focusses on the suffering which he now understands (940) that her death will cause for him. His rhetorical questions (941–3) speak of the loneliness he will experience when he enters his house. Point by point he mentions finding no one to greet him, to keep the house clean or to console the weeping children and grieving servants (944–50). There will also be suffering for him outside the house, when he sees marriages and gatherings of women who remind him of his wife (950–3). In 954–60 Admetus reflects that he will lose his own reputation, putting the case against himself in its starkest form by putting it into the mouth of a hypothetical enemy. This forms a strong contrast: Alcestis though dead has gained renown, while he can be seen living shamefully (αἰσχροῦς ζῶνθ' 955).

Admetus has made quite a strong rhetorical case, structuring his points logically and offering evidence to back up his claims. On the other hand, his sorrow for Alcestis centres solely on the effect her death has on him, and his self-pity undermines the case he is making.

Question 6

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a thorough understanding of the way in which Euripides brings the play <i>Alcestis</i> to a conclusion • Expresses a considered opinion as to whether the conclusion is satisfying • Substantiates points with detailed references to the text • Composes a logical and cohesive response 	9–10
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the way in which Euripides brings the play <i>Alcestis</i> to a conclusion • Expresses an opinion as to whether the conclusion is satisfying • Substantiates points with references to the text • Composes a cohesive response 	7–8
<ul style="list-style-type: none"> • Demonstrates some understanding of the way in which Euripides brings the play <i>Alcestis</i> to a conclusion • Expresses an opinion about the conclusion • 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 ending of the play <i>Alcestis</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 isolated relevant information • Demonstrates a limited ability to structure ideas and information 	1–2

Answers could include:

- *Alcestis* can be considered to have a happy ending, in that the major tragedy of Alcestis' death is resolved by her restoration to life, and Admetus' household returns to normal.
- In the Exodos, which is essentially a recognition scene, the restoration and recognition of Alcestis is suspensefully drawn out over more than 150 lines, ie more than 10% of the whole play. This provides considerable dramatic irony for the audience, who would recognise Apollo's prophecy, made in the Prologue, now being fulfilled.
- Heracles returns leading a veiled and silent woman, and must persuade a reluctant Admetus to accept her. To achieve this, he deceives Admetus by declaring that he won the woman as a prize in an athletic competition. This gives a neat reversal of the earlier scene of his arrival in Pherae, when, after noticing signs of mourning, Heracles was reluctant to accept hospitality until Admetus deceived him about the identity of the woman who had died.
- It is curious that Admetus does not recognise that the veiled woman is his own wife, although he does note that she is a young, attractive woman who resembles Alcestis.
- The ending of the play can be interpreted in more than one way, and the interpretation will depend in part at least on how Admetus' character is perceived.
- Throughout the play Admetus is portrayed as full of concern for himself rather than for Alcestis. His grief concerns only himself and the loss he has suffered, not Alcestis' suffering.

- Those who feel that Admetus finally recognises at the end that he was wrong to allow Alcestis to die for him may judge that he has suffered enough and so does deserve to have Alcestis restored to him. This view would support the judgement that Euripides does bring the play to a satisfying ending.
- Perhaps Heracles, in delaying the revelation, is playing a joke on Admetus which prolongs the enjoyment of those who do not believe that the self-centred Admetus deserves to regain his wife. This view would support the judgement that the ending of the play is not satisfying.
- The inevitability of death is a major theme of the play, mentioned in the Parodos, by Heracles, and in the Chorus' ode about the power of Necessity. But Alcestis' resurrection means that Apollo's deal with the Fates is off. Death in the Prologue also made it clear that he would not be cheated out of the dead person he had a right to. This suggests that Admetus will now have to die, and so the ending is not satisfying because Euripides gives no indication whether Admetus and Alcestis will live happily ever after.

Section III — Unseen Texts

Question 7 (a)

Criteria	Marks
• Identifies the TWO Greek nouns	2
• Identifies ONE Greek noun	1

Sample answer:

δάμαρτι and τέκνοις

Question 7 (b)

Criteria	Marks
• Identifies the mood	1

Sample answer:

Imperative mood

Question 7(c)

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 (d)

Criteria	Marks
• Identifies the results for Hector, according to Cassandra, of the Trojan War	2
• Provides some relevant information	1

Sample answer:

In fighting against the Achaeans, Hector was able to show himself to be a great hero before he died.

Question 8 (a)

Criteria	Marks
• Identifies the Greek word	1

Sample answer:

ανάγκη (line 2)

Question 8 (b)

Criteria	Marks
• Identifies the mood	1

Sample answer:

Indicative mood

Question 8 (c)

Criteria	Marks
• Identifies ONE Greek word	1

Sample answer:

φεύγοντα or έθέλοντα

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"> • Identifies the lesson Nicias has learned 	2
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

He has recognised the value of precise thinking and continuing to learn throughout life.

2023 HSC Classical Greek Continuers Mapping Grid

Section I — Prescribed Text

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

Section II — Prescribed Text

Question	Marks	Content	Syllabus outcomes
4 (a)	5	Euripides' <i>Alcestis</i>	H1.1, H1.3
4 (b)	5	Euripides' <i>Alcestis</i>	H1.1, H1.3
5 (a)	5	Euripides' <i>Alcestis</i>	H1.1, H2.2
5 (b)	4	Euripides' <i>Alcestis</i>	H1.1, H2.2, H2.3
5 (c)	6	Euripides' <i>Alcestis</i>	H1.1, H2.2, H2.3
6	10	Euripides' <i>Alcestis</i>	H1.1, H2.3, H3.1, H3.2

Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
7 (a)	2	Euripides' <i>Troades</i>	H1.1, H2.1
7 (b)	1	Euripides' <i>Troades</i>	H1.1, H2.1
7 (c)	10	Euripides' <i>Troades</i>	H1.1, H1.2, H1.3
7 (d)	2	Euripides' <i>Troades</i>	H1.1, H3.1
8 (a)	1	Plato, <i>Laches</i>	H1.1, H2.1
8 (b)	1	Plato, <i>Laches</i>	H1.1, H2.1
8 (c)	1	Plato, <i>Laches</i>	H1.1, H2.1
8 (d)	10	Plato, <i>Laches</i>	H1.1, H1.2, H1.3
8 (e)	2	Plato, <i>Laches</i>	H1.1, H3.1