

## 2013 HSC Latin Continuers Marking Guidelines

### Section I — Prescribed Text – Livy, *Ab Urbe Condita*, Book 5

#### Question 1 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent and coherent English</li> <li>• Demonstrates a perceptive understanding of the relationships between the words and structures of the extract</li> <li>• Demonstrates a sensitivity to the author's intended meaning</li> </ul>	4
<ul style="list-style-type: none"> <li>• Translates most of the extract into coherent English</li> <li>• Demonstrates an understanding of the relationships between most of the words and structures of the extract</li> <li>• Demonstrates an understanding of the author's intended meaning</li> </ul>	3
<ul style="list-style-type: none"> <li>• Translates some of the extract into coherent English</li> <li>• Demonstrates an understanding of the relationships between some of the words and structures of the extract</li> <li>• Demonstrates an awareness of the author's intended meaning</li> </ul>	2
<ul style="list-style-type: none"> <li>• Translates parts of the extract into English</li> </ul>	1

**Question 1 (b)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent and coherent English</li><li>• Demonstrates a perceptive understanding of the relationships between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the author's intended meaning</li></ul>	4
<ul style="list-style-type: none"><li>• Translates most of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between most of the words and structures of the extract</li><li>• Demonstrates an understanding of the author's intended meaning</li></ul>	3
<ul style="list-style-type: none"><li>• Translates some of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between some of the words and structures of the extract</li><li>• Demonstrates an awareness of the author's intended meaning</li></ul>	2
<ul style="list-style-type: none"><li>• Translates parts of the extract into English</li></ul>	1

**Question 2****Multiple-choice Answer Key**

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
(a)	D	1
(b)	C	1
(c)	D	1
(d)	D	1
(e)	A	1
(f)	C	1
(g)	B	1

**Question 3 (a) (i)**

Criteria	Marks
• Identifies the deity which is the focus of Camillus's statement	1

**Sample answer:**

Apollo

**Question 3 (a) (ii)**

Criteria	Marks
• States the priests' decree	2
• Briefly explains why it may have been difficult to implement	
• Refers to the priests' decree and/or the people's reaction	1

**Sample answer:**

The priests decree that the Roman people should fulfil their religious obligation, which would involve making a contribution to the cost of a gift to Apollo. The priests' decree may have been difficult to implement because booty had already found its way into private hands and people might be unwilling to surrender it.

**Question 3 (b) (i)**

Criteria	Marks
• States the relationship between the Ardeates and the Roman people	1

**Sample answer:**

The Ardeates had ties of long standing with the Roman people (since 442).

**Question 3 (b) (ii)**

Criteria	Marks
• Briefly outlines the values to which Camillus appeals in the extract	2
• Makes reference to one value to which Camillus appeals in the extract	1

**Sample answer:**

The obligation to repay *beneficia* received, and the desire to increase the glory (*decus*) of one's city are the values to which Camillus appeals.

**Question 3 (c)**

Criteria	Marks
• Explains how TWO stylistic features bring to life the actions described in this extract • Supports the explanation with relevant detail from the extract • Constructs a coherent explanation	4
• Explains how TWO stylistic features bring to life the actions described in this extract • Makes reference to the extract • Constructs a satisfactory explanation	3
• Describes TWO stylistic features in this extract • Makes reference to the extract	2
• Provides some relevant information	1

**Sample answer:**

Ablative absolutes (*signo dato, clamore sublato, testudine facta, stationibus firmatis, robore virorum opposito*) convey a sense of immediacy, and in swift succession give a detailed picture of the enemy advance and Roman preparations to meet it, while also moving hastily towards their inevitable clash.

The contrast between two short clauses giving the dry facts about military preparations and the longer sentence (*adversus ... rati*) which follows highlight the Romans' emotions and the turmoil of the conflict as it begins.

**Question 4**

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains how Livy portrays the overlap between religion and military affairs throughout Book V, and draws out implications</li> <li>Supports the analysis with relevant detail from the extract and other parts of Book V</li> <li>Constructs an analysis, focusing primarily on relevant points</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Explains how Livy portrays the overlap between religion and military affairs throughout Book V</li> <li>Makes appropriate reference to the extract and other parts of Book V</li> <li>Constructs a competent explanation, focusing mostly on relevant points</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides characteristics and features of Livy’s portrayal of religion and military affairs throughout Book V</li> <li>Offers some support from the extract and other parts of Book V</li> <li>Constructs a competent description, focusing mostly on relevant points</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Identifies features of Livy’s portrayal of religion and military affairs</li> <li>Makes reference to the extract, and may refer to other parts of Book V</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Refers to Livy’s portrayal of religion and military affairs</li> </ul>	1–2

**Answers could include:**
**Examples of overlap between religion and military affairs**

- Camillus’ triumphal procession
- The fall of Veii:
  - The advice from the Delphic oracle, the draining of the Alban Lake
  - The transfer of Juno to Rome
- The aftermath of the fall of Veii: the problematic retrieval of a share of the booty and the people’s reluctance to fulfil their religious obligations
- The invasion of the Gauls:
  - Ignoring the divine voice and its disastrous consequences
  - The importance of preserving rituals (eg. the actions of the Vestals, Albinus etc) in the face of attack
- The siege of Falerii: the importance of religious ritual
- The siege of the Capitol: preserved by the sacred geese
- The aftermath of the siege of the Capitol: the gods intervene in order to prevent Rome from paying a shameful ransom
- Success against the Gauls demands repayment to the gods
- The issue of the migration from Rome to Veii. Camillus defends staying in Rome after the destruction by arguing that Rome is the home of their gods and so must be rebuilt.

### Portrayal

- The portrayal between religion and military affairs lies at the core of the didactic purpose of Livy's history.
- Throughout Book V, Livy makes it clear that there is an inextricable link between the Romans' religious beliefs and practices and their military actions, achievements and fame.
- Livy underlines the importance of right practice, fulfilment of obligations and continued devotion. Without this, Rome's glory would be lost.
- Livy gives several examples of the gods' favour towards Rome: protecting the city, intervening at crucial times in its history.
- Livy stresses the connection between Roman success and divine favour through characterisation and the use of exemplars, both negative and positive. Exemplars are drawn from all classes: military and religious leaders, the commons, ordinary individuals. Camillus himself, though predominantly seen as an example of *pietas*, at times falls short of the ideal. In the extract, for example, he is viewed as potentially hubristic.
- Livy suggests that the leaders of Rome must exercise constant vigilance to ensure that religious obligations are met, especially in times of military turmoil and excitement.
- The need for men and gods to be in a right relationship is also reflected in the physical embodiment of the gods in the city. The latter is enmeshed with its reputation, past history and potential for future glory. Camillus wins the migration debate by appealing to the disgrace that this total abandonment of Rome would involve.

**Section II — Prescribed Text – Virgil, *Aeneid XII*****Question 5**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent and coherent English</li><li>• Demonstrates a perceptive understanding of the relationships between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the author's intended meaning</li></ul>	7–8
<ul style="list-style-type: none"><li>• Translates most of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between most of the words and structures of the extract</li><li>• Demonstrates an understanding of the author's intended meaning</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between some of the words and structures of the extract</li><li>• Demonstrates an awareness of the author's intended meaning</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates parts of the extract into English</li></ul>	1–2

**Question 6****Multiple-choice Answer Key**

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
(a)	A	1
(b)	C	1
(c)	B	1
(d)	B	1
(e)	A	1
(f)	C	1
(g)	D	1

**Question 7 (a)**

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides the context in which the actions described in lines 870–871 were usually performed in the ancient world</li> </ul>	1

**Sample answer:**

Such actions were usually performed by women in ritual mourning.

**Question 7 (b)**

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains how the questions in lines 872–874 convey Juturna’s state of mind</li> <li>Supports the explanation with relevant detail from the extract</li> <li>Constructs a coherent explanation</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains how the questions in lines 872–874 convey Juturna’s state of mind</li> <li>Makes reference to the extract</li> <li>Constructs a satisfactory explanation</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes the questions in lines 872–874</li> <li>Makes reference to Juturna’s state of mind</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Answers could include:**

- The series of questions in swift succession suggests Juturna’s desperation and impotence (*quid* l. 872, *quid* l. 873, *qua* l. 873).
- Implicitly, the answer is negative to them all: there is no way she can help her brother.
- The frequent use of first and second person personal pronouns, as well as the juxtaposition of *te tua*, evoke the depth of her emotion, and the importance she attaches to her relationship with Turnus.
- Juturna’s reference to herself in the third person in l. 872 (*tua... germana*) intensifies the helplessness of her appeal to her brother.
- Alliteration of *t* sounds in l. 872 (*te tua, Turne, potest*) rings like an alarm bell.



**Question 7 (c)**

Criteria	Marks
<ul style="list-style-type: none"> <li>Describes TWO ways in which Virgil conveys Juturna's point of view in lines 875–80</li> <li>Makes detailed reference to the extract</li> </ul>	3
<ul style="list-style-type: none"> <li>Identifies TWO ways in which Virgil conveys Juturna's point of view in lines 875–80 OR describes ONE way in detail</li> <li>Makes reference to the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Makes reference to lines 875–80 OR to Juturna's point of view</li> </ul>	1

**Answers could include:**

- Loaded adjectives convey how Juturna views the Dirae (*obscenae*, l. 876) and Jupiter's commands (*superba*, l. 877).
- Sarcasm (*magnanimi Iovis*, l. 878) gives further edge to her bitterness – though Jupiter is described as “great-hearted” she suggests his condemnation of Turnus shows no heart at all.
- A series of indignant questions (ll. 878-80) makes clear her angry despair.

**Question 7 (d)**

Criteria	Marks
<ul style="list-style-type: none"> <li>States TWO ways in which line 881 foreshadows the end of the book</li> </ul>	2
<ul style="list-style-type: none"> <li>Makes reference to line 881 OR to the end of the book</li> </ul>	1

**Sample answer:**

The line foreshadows the end of the book by:

- Referring to Turnus's death.
- Using vocabulary which is picked up in the last line of *Aeneid XII*: *sub umbras* (XII. 881) is echoed by *per umbras* (XII. 952).

**Question 8**

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains how lines 1–17 anticipate the portrayal of Turnus’s character throughout Book XII, and draws out implications</li> <li>Supports the explanation with relevant detail from the extract and other parts of Book XII</li> <li>Constructs a perceptive explanation, focusing primarily on relevant points</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Explains how lines 1–17 anticipate the portrayal of Turnus’s character throughout Book XII</li> <li>Makes appropriate reference to the extract and other parts of Book XII</li> <li>Constructs a competent explanation, focusing mostly on relevant points</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides characteristics and features of lines 1–17 and of the portrayal of Turnus’s character throughout Book XII</li> <li>Offers some support from the extract and other parts of Book XII</li> <li>Constructs a competent description, focusing mostly on relevant points</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Identifies features of lines 1–17 and of the portrayal of Turnus’s character throughout Book XII</li> <li>Makes reference to the extract, and may refer to other parts of Book XII</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Refers to lines 1–17 and to the portrayal of Turnus’s character throughout Book XII</li> </ul>	1–2

**Answers could include:**

- Turnus’s emotions and doom are central to Book 12, as the use of his name as the first word of the book suggests.
- He remains the focus of attention – all eyes are on him in this extract (l. 3 and l. 15), and both the Italians and the Trojans will continue to look for him and watch him throughout. Metiscus reminds him later that all eyes are on him (ll. 656-57), and he talks about the Ausonians who have witnessed his defeat at the end of the book (ll. 936-37).
- He is characteristically perverse – when the Latins are downheartened (*infractos ... defecisse*, ll. 1-2), he is inspired and determined (*ultra implacabilis ardet / attolitque animos*, ll. 3-4). So too later Latinus will be unable to persuade him to give up the fight, and Juturna will be unable to restrain him.
- His speech also marks him as determined in his course of action: a terse one-word declaration (*congregior*, l. 12) and two imperatives (*fer sacra, pater, et concipe foedus*, l. 12) suggest his implacable nature.
- Turnus is frequently associated with fiery emotion. Here he burns with lust for battle (*ardet*, l. 3) and is described as inflamed (*accenso ... Turno*, l. 9). Similar language is seen, for example, when Amata tries to hold him back (l. 55) and when he is inspired by the sight of Lavinia (l. 71).
- He is associated several times with Dido, another victim of Aeneas’s imperial mission. Here the lion, wounded (as Dido was in a simile early in Book 4) and in Carthaginian fields, evokes the Punic queen. Later Juturna’s grief will echo Anna’s for her sister (l. 871). This underlines the inevitability of his death. (So too does the description of the lion’s wound as serious, *gravi ... vulnere*, l. 5).

- Turnus fights bravely until the gods intervene to quench his spirit. Here the simile of the lion rejoicing, shaking its mane and fearlessly breaking off the weapon sticking into it (ll. 6-8) suggests his heroism. Being compared to a lion also establishes him as a significant hero, and worthy foe for Aeneas.
- Turnus's perspective is suggested in the description of the hunter who has wounded him as a brigand (*latronis*, l. 7). His view of the Trojans as invaders, taking what is rightfully his, motivates him throughout the book. His agitation at this, as well as his inherent violence, is conveyed by *turbidus* (l. 10), and his hatred of the Trojans by the sarcastic *ignavi Aeneadae* (l. 12), and *desertorem Asiae* (l. 15).
- He is also a brutal fighter, as suggested by the lion's bloody mouth (l. 8) and description of his violence growing (l. 9).
- Turnus's first words (*nulla mora in Turno*, l. 11) introduce the important theme of delay, which appears again and again as the narrative moves towards the final confrontation of the two heroes. This is seen, for example, in Jupiter's question to Juno about whether she will allow the plot to end (*quae iam finis erit, coniunx?* l. 793).
- Turnus is increasingly isolated as the book progresses towards his single combat with Aeneas (in the end even his loyal sister is forced to abandon him). This is foreshadowed in his determination to act alone on behalf of his people (l. 16).
- Turnus here is confident – he anticipates his victory over Aeneas at length (ll. 14-16) but speaks of his potential defeat by the Trojan only briefly (l. 17) and only with respect to its effect on the Latin people and Lavinia. This over-confidence is perhaps also suggested by the high-style phrasing of lines 14 (“with this right hand shall I dispatch the Dardan foe to the depths of hell”) and 16 (“I alone shall by the sword rebut the accusation that besmirches us all”).

### Section III — Unseen Texts

#### Question 9 (a)

Criteria	Marks
• Identifies the person of the verb <i>patiere</i>	1

*Sample answer:*

Second person

#### Question 9 (b)

Criteria	Marks
• Identifies the case of <i>inrise</i>	1

*Sample answer:*

Vocative

#### Question 9 (c)

Criteria	Marks
• Names the goddess described as <i>Saturnia</i>	1

*Sample answer:*

Juno

#### Question 9 (d)

Criteria	Marks
• Identifies the direct object of <i>iussit</i>	1

*Sample answer:*

*me*

#### Question 9 (e)

Criteria	Marks
• Identifies the tense of <i>consedere</i>	1

*Sample answer:*

Perfect

**Question 9 (f)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into clear and fluent English</li><li>• Shows a clear understanding of the relationships between most words and structures of the extract</li><li>• Uses vocabulary most appropriate to the context</li><li>• Conveys 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 fluent English</li><li>• Shows understanding of the relationships between most words and structures of the extract</li><li>• Uses vocabulary appropriate to the context</li><li>• Conveys understanding of the overall sense of the extract</li></ul>	7–8
<ul style="list-style-type: none"><li>• Translates some of the extract into English</li><li>• Shows understanding of the relationships between some words and structures of the extract</li><li>• Conveys understanding of some of the content of the extract</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some individual words and phrases into English</li><li>• Conveys understanding of some of the content of the extract</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates some individual words and phrases into English</li></ul>	1–2

**Question 10 (a)**

Criteria	Marks
• Identifies the type of dative	1

**Sample answer:**

Dependent on an adjective

**Question 10 (b)**

Criteria	Marks
• Identifies the word with which <i>immissa</i> agrees	1

**Sample answer:**

*vis*

**Question 10 (c)**

Criteria	Marks
• Identifies the subject of <i>fudere</i>	1

**Sample answer:**

*vis*

**Question 10 (d)**

Criteria	Marks
• Identifies the type of ablative	1

**Sample answer:**

Manner

**Question 10 (e)**

Criteria	Marks
• Identifies the subject of <i>sedisse</i>	1

**Sample answer:**

*acervos*

**Question 10 (f)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into clear and fluent English</li><li>• Shows a clear understanding of the relationships between most words and structures of the extract</li><li>• Uses vocabulary most appropriate to the context</li><li>• Conveys 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 fluent English</li><li>• Shows understanding of the relationships between most words and structures of the extract</li><li>• Uses vocabulary appropriate to the context</li><li>• Conveys understanding of the overall sense of the extract</li></ul>	7–8
<ul style="list-style-type: none"><li>• Translates some of the extract into English</li><li>• Shows understanding of the relationships between some words and structures of the extract</li><li>• Conveys understanding of some of the content of the extract</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some individual words and phrases into English</li><li>• Conveys understanding of some of the content of the extract</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates some individual words and phrases into English</li></ul>	1–2

# Latin Continuers

## 2013 HSC Examination Mapping Grid

### Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1 (a)	4	Livy, <i>Ab Urbe Condita</i> , Book 5	H1.1, H1.2, H1.3
1 (b)	4	Livy, <i>Ab Urbe Condita</i> , Book 5	H1.1, H1.2, H1.3
2 (a)	1	Livy, <i>Ab Urbe Condita</i> , Book 5	H1.1, H2.1
2 (b)	1	Livy, <i>Ab Urbe Condita</i> , Book 5	H1.1, H2.1
2 (c)	1	Livy, <i>Ab Urbe Condita</i> , Book 5	H1.1, H2.1
2 (d)	1	Livy, <i>Ab Urbe Condita</i> , Book 5	H1.1, H2.1
2 (e)	1	Livy, <i>Ab Urbe Condita</i> , Book 5	H1.1, H2.1
2 (f)	1	Livy, <i>Ab Urbe Condita</i> , Book 5	H1.1, H2.1
2 (g)	1	Livy, <i>Ab Urbe Condita</i> , Book 5	H1.1, H2.1
3 (a) (i)	1	Livy, <i>Ab Urbe Condita</i> , Book 5	H2.4, H2.5
3 (a) (ii)	2	Livy, <i>Ab Urbe Condita</i> , Book 5	H2.4, H2.5
3 (b) (i)	1	Livy, <i>Ab Urbe Condita</i> , Book 5	H2.4, H2.5
3 (b) (ii)	2	Livy, <i>Ab Urbe Condita</i> , Book 5	H2.4, H2.5, H3.1, H3.3
3 (c)	4	Livy, <i>Ab Urbe Condita</i> , Book 5	H2.2, H2.4, H2.5, H3.2
4	10	Livy, <i>Ab Urbe Condita</i> , Book 5	H2.4, H2.5, H3.1, H3.2, H3.3

### Section II — Prescribed Text

Question	Marks	Content	Syllabus outcomes
5	8	Virgil, <i>Aeneid XII</i>	H1.1, H1.2, H1.3
6 (a)	1	Virgil, <i>Aeneid XII</i>	H1.1, H2.1
6 (b)	1	Virgil, <i>Aeneid XII</i>	H1.1, H2.1
6 (c)	1	Virgil, <i>Aeneid XII</i>	H1.1, H2.1
6 (d)	1	Virgil, <i>Aeneid XII</i>	H2.3
6 (e)	1	Virgil, <i>Aeneid XII</i>	H2.2
6 (f)	1	Virgil, <i>Aeneid XII</i>	H1.1, H2.1
6 (g)	1	Virgil, <i>Aeneid XII</i>	H1.1, H2.1
7 (a)	1	Virgil, <i>Aeneid XII</i>	H2.4, H2.5
7 (b)	4	Virgil, <i>Aeneid XII</i>	H2.2, H2.4, H3.2
7 (c)	3	Virgil, <i>Aeneid XII</i>	H2.2, H2.4, H3.2
7 (d)	2	Virgil, <i>Aeneid XII</i>	H2.4, H3.2
8	10	Virgil, <i>Aeneid XII</i>	H2.2, H2.4, H2.5, H3.1, H3.2, H3.3

### Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
9 (a)	1	Virgil, <i>Aeneid VII</i>	H1.1, H1.2, H2.1



Question	Marks	Content	Syllabus outcomes
9 (b)	1	Virgil, <i>Aeneid VII</i>	H1.1, H1.2, H2.1
9 (c)	1	Virgil, <i>Aeneid VII</i>	H2.5
9 (d)	1	Virgil, <i>Aeneid VII</i>	H1.1, H1.2, H2.1
9 (e)	1	Virgil, <i>Aeneid VII</i>	H1.1, H1.2, H2.1
9 (f)	10	Virgil, <i>Aeneid VII</i>	H1.1, H1.2, H1.3
10 (a)	1	Livy, <i>Ab Urbe Condita</i> , 2	H1.1, H1.2, H2.1
10 (b)	1	Livy, <i>Ab Urbe Condita</i> , 2	H1.1, H1.2, H2.1
10 (c)	1	Livy, <i>Ab Urbe Condita</i> , 2	H1.1, H1.2, H2.1
10 (d)	1	Livy, <i>Ab Urbe Condita</i> , 2	H1.1, H1.2, H2.1
10 (e)	1	Livy, <i>Ab Urbe Condita</i> , 2	H1.1, H1.2, H2.1
10 (f)	10	Livy, <i>Ab Urbe Condita</i> , 2	H1.1, H1.2, H1.3