

## 2013 HSC Latin Extension — Written Examination Marking Guidelines

### Section I — Prescribed Text

#### Question 1

Criteria	Marks
<ul style="list-style-type: none"><li>• Translates the extract into fluent and idiomatic English</li><li>• Consistently and accurately interprets the relationships between the words and structures of the extract</li><li>• Demonstrates an understanding of the satiric genre and of the intention and style of the author</li></ul>	7–8
<ul style="list-style-type: none"><li>• Translates most of the extract into fluent and idiomatic English</li><li>• Accurately interprets the relationships between most words and structures of the extract</li><li>• Demonstrates an awareness of the satiric genre and of the intention and style of the author</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 words and structures of the extract</li><li>• Demonstrates a general grasp of the satiric genre and of the content and style of the author</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates parts of the extract into English</li><li>• Demonstrates a limited understanding of the relationships between the words and structures of the extract</li></ul>	1–2

### Question 2 (a) (i)

Criteria	Marks
<ul style="list-style-type: none"> <li>Gives an example of anaphora in the extract</li> </ul>	1

#### Sample answer:

EITHER *nullus . . . nulla . . .* (l. 22) OR *dum . . . dum . . . dum . . .* (ll. 26–27).

### Question 2 (a) (ii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Identifies Lachesis as one of the Fates</li> <li>Explains why Juvenal includes her in the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Identifies Lachesis as one of the Fates</li> </ul>	1

#### Sample answer:

Lachesis is one of the three Fates. Her role is to measure the length of one's life. Her inclusion here:

- highlights the advancing age of the speaker, Umbricius.
- underlines his determination to leave Rome while he still can.
- adds a mock-epic touch to his description of his advancing age.
- elevates the tone.

## Question 2 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains how Umbricius's description of the food handout in the extract illustrates Rome's degeneration</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 Umbricius's description of the food handout in the extract illustrates Rome's degeneration</li> <li>Makes reference to the extract</li> <li>Constructs a satisfactory explanation</li> </ul>	3
<ul style="list-style-type: none"> <li>Links the food handout to Rome's degeneration</li> <li>Makes reference to the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

### Answers could include:

- the *sportula* traditionally was a handout of food by patrons to their clients, and by the emperor to the people.
- here, the client list is immense (*quanto celebretur sportula fumo*, l. 249; *centum conviviae*, l. 250) which suggests that there is no longer a real relationship between client and patron: the clients simply flock to grab what they can.
- the fact that the clients bring their own kitchens with them underlines their rapacity.
- reference to the famous general, Corbulo, scarcely able to carry the burdens of *tot vasa ingentia* suggests:
  - that the clients who own so many receptacles stand in no need of handouts
  - that traditional ideas about discipline and military toughness are out of place in modern Rome.
- the fact that the *servulus infelix* competently carries burdens which Corbulo couldn't manage, comically fanning the flames of the hot pots with his hasty passage, diminishes the value of the tradition and the respect in which the *sportula* was held.
- Umbricius emphasises the number of people in receipt of the food handout and the heavy burden placed on the *servulus infelix*.
- This description is part of Umbricius' complaint about the unpleasant overcrowding in Roman streets.
- Rome is now perpetually noisy and polluted, dangerous for poor pedestrians.

### Question 2 (c)

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains how the poet uses dialogue to convey the extreme nature of his situation in the extract</li> <li>Supports the explanation with relevant detail from the extract</li> <li>Constructs a coherent explanation</li> </ul>	5
<ul style="list-style-type: none"> <li>Explains how the poet uses dialogue to convey the extreme nature of his situation in the extract</li> <li>Makes reference to the extract</li> <li>Constructs a satisfactory explanation</li> </ul>	4
<ul style="list-style-type: none"> <li>Provides characteristics and features of the poet's use of dialogue in the extract</li> <li>Makes reference to the extreme nature of the poet's situation in the extract</li> <li>Makes reference to the extract</li> </ul>	3
<ul style="list-style-type: none"> <li>Makes reference to the poet's use of dialogue in the extract, or to the extreme nature of the poet's situation in the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

#### Answers could include:

- Silent apostrophe to the unknown Bolanus shows both his desire to be rude to his companion, and his inability to carry out that desire.
- Throughout his tortured silence the companion continues to prattle inanely, and his silent screams thus doubly condemn him (speaking out plainly is the only way to achieve true silence in this context).
- Imperfects *aiebam tacitus* and *nil respondebam* illustrate the poet's prolonged silence.
- The companion is aware that the poet wishes to get away (*misere cupis . . . abire*) but his expressed determination to stick by Horace shows his lack of etiquette.
- The companion's short statements indicate his prattling persistence, in contrast with the poet's silence.
- The promise (or is it a threat?) *usque tenebo* suggests that the poet will never escape, a suggestion strengthened by line 16 where his companion says he will follow him wherever his journey takes him.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains clearly how the extract is typical of Horace's satiric humour in <i>Satire</i> 1.9</li> <li>Supports the explanation with relevant detail from the extract</li> <li>Constructs a perceptive explanation, focusing primarily on relevant points</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Explains how the extract is typical of Horace's satiric humour in <i>Satire</i> 1.9</li> <li>Makes appropriate reference to the extract</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 Horace's satiric humour in the extract</li> <li>Offers some support from the extract</li> <li>Constructs a description, focusing mostly on relevant points</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Identifies features of Horace's satiric humour in the extract</li> <li>Makes reference to the extract</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Paraphrases the extract</li> <li>Refers to Horace's satiric humour</li> </ul>	1–2

#### Answers could include:

- Humour is consistently conveyed by the interloper's misinterpretation of much of what the poet says. For example, he completely misses the point that Maecenas's home and entourage are characterised by integrity and merit. The interloper imagines he can buy his way into the circle through bribery.
- The interloper also talks himself up (*haberes magnum adiutorem*, ll. 45–46) constantly throughout the piece, imagining he is a worthy companion of Horace and his peers. His lack of self-awareness adds further bite to the satirically humorous presentation of this encounter.
- At the beginning of the extract the interloper answers his own question, with a lengthy analysis of Maecenas (ll. 44–48) which reflects both his lack of understanding and his self-absorption.
- He refuses to believe Horace's protestations that life in Maecenas's circle is not as he imagines, which shows his refusal – or perhaps inability – to accept a situation in which he has no place.
- He still won't let go of his desire after Horace's second statement of the *status quo*, and the fact that his keenness to get to Maecenas is further inflamed (ll. 53–54) is characteristically childish, in contrast with his self-proclamation as *magnus adiutor* (l. 46)
- Horace's sarcastic statement of the interloper's unstoppable tenacity humorously acknowledges his repugnant nature (ll. 54–55).
- There is a suggestion that even the virtuous Maecenas will be no match for this interloper (ll. 55–56).
- Despite Horace's statement that Maecenas is a big softy, the interloper persists with corrupt plans for bribery and virtual kidnapping of his target in the street (ll. 56 ff.).
- Horace's inability to deflect the interloper continues a theme introduced early in the satire and presents the poet as a victim.
- Horace humorously recounts this story against himself (self-deprecation).
- The use of irony (ll. 54–55) completely eludes the interloper.

## Section II — Non-prescribed Text

### Question 4 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>Translates lines 137–46 of the extract into fluent English, selecting vocabulary most appropriate to the extract</li> <li>Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of lines 137–46</li> <li>Demonstrates a sensitivity to the satiric genre and to the intention and style of the author</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Translates most of lines 137–46 of the extract into fluent English, selecting vocabulary most appropriate to the extract</li> <li>Demonstrates an understanding of the relationships between most words and structures of lines 137–46</li> <li>Demonstrates an awareness of the satiric genre and of the intention and style of the author</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Translates some of lines 137–46 of the extract into fluent English</li> <li>Demonstrates an understanding of the relationships between some words and structures of lines 137–46</li> <li>Demonstrates a general grasp of the satiric genre and of the content and style of the author</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Translates parts of lines 137–46 of the extract into coherent English</li> <li>Demonstrates a basic understanding of the relationships between words and structures of lines 137–46</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Translates some phrases and individual words into English</li> </ul>	1–2

### Question 4 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides typical characteristics and features of Juvenal's satire, which are demonstrated in the extract</li> <li>Supports the description with relevant detail from the extract</li> <li>Constructs a competent description</li> </ul>	5
<ul style="list-style-type: none"> <li>Provides typical characteristics and features of Juvenal's satire, which are demonstrated in the extract</li> <li>Makes some supporting reference to the extract</li> <li>Constructs a satisfactory description</li> </ul>	4
<ul style="list-style-type: none"> <li>Outlines characteristics and features of Juvenal's satire</li> <li>Makes some supporting reference to the extract</li> </ul>	3
<ul style="list-style-type: none"> <li>Makes reference to characteristics or features of Juvenal's satire</li> <li>Makes some reference to the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Paraphrases the extract, OR</li> <li>Makes reference to Juvenal's satire</li> </ul>	1

#### Answers could include:

- indignant rhetorical question (*sed quis ferat ...?* ll. 139–40).
- outraged exclamation and hyperbole (*quanta est gula ...!* ll. 140–41).
- continued stress on the excessive behaviour of the targets of the satire (eg *tot*, l. 137, three adjectives to describe the *orbibus* of l. 137, *quanta*, l. 140, *totos ... apros*, ll. 140–41).
- contrast between rich and poor: the poor eat cabbage (l. 134) and the rich eat the best produce of land and sea (l. 135).
- exaggeration: the rich and miserly patron is called a king (*rex*, l. 136) to emphasise the contrast with his weary old clients (l. 132).
- lurid imagery to describe the selfish gluttony of the rich (*quanta est gula ...* l. 140).
- threat that evildoers will suffer the consequences of their excesses (*poena tamen praesens*, l. 142), emphasised by sinister alliteration of *s* in the final three lines of the extract.
- direct address to the reader, making them the target of the satire (*cum tu deponis amictus*, l. 142).
- oxymoronic statements to startle the reader and underline the unnatural behaviour of modern Rome (*luxuriae sordes*, l. 140; *plaudendum funus*, l. 146).
- selfish behaviour of the now-deceased patron stressed by the anger of his hard-done-by friends after his death (l. 146).
- bad behaviour makes the patron into a tale to be told through the city for didactic purposes, a miniature satire within Juvenal's longer satiric poem (l. 145).

### Question 5 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent English, selecting vocabulary most appropriate to the extract</li> <li>• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract</li> <li>• Demonstrates a sensitivity to the satiric genre and to the intention and style of the author</li> </ul>	5
<ul style="list-style-type: none"> <li>• Translates most of the extract into fluent English, selecting vocabulary most appropriate to the extract</li> <li>• Demonstrates an understanding of the relationships between most words and structures of the extract</li> <li>• Demonstrates an awareness of the satiric genre and of the intention and style of the author</li> </ul>	4
<ul style="list-style-type: none"> <li>• Translates some of the extract into fluent English</li> <li>• Demonstrates an understanding of the relationships between some words and structures of the extract</li> <li>• Demonstrates a general grasp of the satiric genre and of the content and style of the author</li> </ul>	3
<ul style="list-style-type: none"> <li>• Translates parts of the extract into coherent English</li> <li>• Demonstrates a basic understanding of the relationships between words and structures of the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>• Translates some phrases and individual words into English</li> </ul>	1



### Question 5 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Translates the passage into grammatically accurate Latin</li> <li>Selects vocabulary most appropriate to the context</li> <li>Demonstrates a consistent and perceptive understanding of the relationships between words and structures</li> </ul>	5
<ul style="list-style-type: none"> <li>Translates most of the passage into grammatically accurate Latin</li> <li>Selects vocabulary most appropriate to the context</li> <li>Demonstrates an understanding of the relationships between most words and structures</li> </ul>	4
<ul style="list-style-type: none"> <li>Translates some of the passage into grammatically accurate Latin</li> <li>Demonstrates an understanding of the relationships between some words and structures</li> </ul>	3
<ul style="list-style-type: none"> <li>Translates some of the passage into Latin</li> <li>Demonstrates a basic understanding of the relationships between words and structures</li> </ul>	2
<ul style="list-style-type: none"> <li>Translates some phrases and individual words into Latin</li> </ul>	1

#### *Sample answer:*

quaedam Sabella nostro amico persuadere conatur ne rus bobus mugientibus proficiscatur. animalia ut mala futura moneant crepare credit. noster amicus meditatur num verbis eius ducatur. nisi statim discesserit, multum pecuniae amittet. tandem ire constituit.

# Latin Extension

## 2013 HSC Examination Mapping Grid

### Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	8	Juvenal, <i>Satire</i> III	H1.2, H1.2, H1.3
2 (a) (i)	1	Juvenal, <i>Satire</i> III	H2.2
2 (a) (ii)	2	Juvenal, <i>Satire</i> III	H2.4, H2.5
2 (b)	4	Juvenal, <i>Satire</i> III	H2.4, H2.5, H3.1
2 (c)	5	Horace, <i>Satire</i> 1.9	H2.2, H2.4, H2.5, H3.1, H3.2
3	10	Horace, <i>Satire</i> 1.9	H2.2, H2.4 H2.5, H3.1 H3.2 H3.3,

### Section II — Non-prescribed Text

Question	Marks	Content	Syllabus outcomes
4 (a)	10	Juvenal, <i>Satire</i> I	H1.1, H1.2, H1.3
4 (b)	5	Juvenal, <i>Satire</i> I	H2.2, H3.2, H3.3
5 (a)	5	Horace, <i>Satire</i> 2.7	H1.1, H1.2, H1.3
5 (b)	5	Prose Composition Translation	H1.1