

2014 HSC Latin Extension 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 • Consistently and accurately interprets the relationships between the words and structures of the extract • Demonstrates an understanding of the elegiac genre and of the intention and style of the author 	3
<ul style="list-style-type: none"> • Translates most of the extract into fluent and idiomatic English • Accurately interprets the relationships between most words and structures of the extract • Demonstrates an awareness of the elegiac genre and of the intention and style of the author 	2
<ul style="list-style-type: none"> • Translates some of the extract into coherent English • Demonstrates an understanding of the relationships between some words and structures of the extract • Demonstrates a general grasp of the elegiac genre and of the content and style of the author 	1

Question 1 (b)

Criteria	Marks
<ul style="list-style-type: none"> • Translates the extract into fluent and idiomatic English • Consistently and accurately interprets the relationships between all the words and structures of the extract • Demonstrates a sophisticated understanding of the elegiac genre and of the intention and style of the author 	5
<ul style="list-style-type: none"> • Translates the extract into fluent and idiomatic English • Accurately interprets the relationships between most words and structures of the extract • Demonstrates an understanding of the elegiac genre and of the intention and style of the author 	4
<ul style="list-style-type: none"> • Translates most of the extract into fluent and idiomatic English • Interprets the relationships between most words and structures of the extract • Demonstrates an awareness of the elegiac genre and of the intention and style of the author 	3
<ul style="list-style-type: none"> • Translates some of the extract into coherent English • Demonstrates an understanding of the relationships between some words and structures of the extract • Demonstrates a general grasp of the elegiac genre and of the content and style of the author 	2
<ul style="list-style-type: none"> • Translates parts of the extract into English • Demonstrates a limited understanding of the relationships between the words and structures of the extract 	1

Question 2 (a) (i)

Criteria	Marks
• States a metaphorical role played by the lover in the extract	1

Sample answers:

- The lover is conquered in the war of love; OR
- The lover is the metaphorical captive of the conquering general, Cupid.

Question 2 (a) (ii)

Criteria	Marks
• Identifies an example of paradox in the extract	2
• Explains its paradoxical nature	
• Identifies an example of paradox in the extract	1

Sample answers:

- The speaker here paradoxically welcomes (*confiteor*, l. 19 and *porrigimus*, l. 20) the slavery (*servitium*) of love that other elegists lament as part of love's suffering; OR
- The lover is described as *armis victus inermis* (conquered, unarmed by arms, l. 22), which suggests that though he has become embroiled in love's war, he is a paradoxically unwarlike fighter.

Question 2 (b)

Criteria	Marks
<ul style="list-style-type: none"> Evaluates the appropriateness of the poet's use of the myths alluded to in this extract Supports the evaluation with relevant detail from the extract 	5
<ul style="list-style-type: none"> Analyses the appropriateness of the poet's use of the myths alluded to in this extract Supports the analysis with relevant detail from the extract 	4
<ul style="list-style-type: none"> Explains the myths alluded to in this extract Supports the explanation with relevant detail from the extract 	3
<ul style="list-style-type: none"> Describes the myths alluded to in this extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Answers could include:

- The mythological examples are Io, Leda and Europa, three famous rape victims of the god Jupiter.
- Ironically, the last two heroines are unnamed.
- The three stories are examples of deception and adultery, and so undermine the poet/lover's earlier claims of fidelity (*non sum desultor amoris*, l. 15), as indeed does his description of the girlfriend he doesn't yet have as "subject matter".
- Io and the others are dubious supporting evidence for an exhortation to love a poet, in hopes of eternal fame, because:
 - they are not famous because Jupiter wrote poetry about them (so the equivalence cannot be pressed too hard)
 - their fame comes from their sufferings, and the status and metamorphic powers of their divine lover. The Ovidian poet is not a god: he might guarantee suffering, but can he guarantee glory?

Question 2 (c)

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive description of how Catullus characterises love in this poem Supports the description with relevant detail from the poem 	4
<ul style="list-style-type: none"> Provides a satisfactory description of how Catullus characterises love in this poem Supports the description with mostly relevant detail from the poem 	3
<ul style="list-style-type: none"> Describes aspects of love in this poem Supports the description with some detail from the poem 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Answers could include:

- This poem suggests that love is a complex, painful, and evolving emotion.
- The poet talks of three different types of love that he might feel, which are appropriate to different relationships, and to changing circumstances:
 - The everyday passion of the common man (*vulgus*) for his girlfriend (*amica*), l. 3.
 - The deeper regard of a father for his sons and sons-in-law, described with the verb *diligere*, which is implicitly based on a longer-lasting, more respectable kind of relationship, l. 4. This is the sort of love he once felt for Lesbia.
 - The love, described with the verb *amare*, which Catullus now feels for Lesbia, ll. 5–8. Thanks to realisation of her true nature and feelings for him, this has replaced the familial love he once felt for her.
- The love Catullus now feels is characterised as an uncontrollable, burning passion (l. 5). It is a compulsion (*cogit*, l. 8).
- It goes hand in hand with significantly lesser personal regard for Lesbia (l. 6).
- This sort of love is, paradoxically, inflamed by injustice done to the lover by the beloved (ll. 7–8).
- The poem describes how love, for the poet, changes over time (*quondam... tum... nunc*), underlined by the shift from imperfect and perfect tense verbs (ll. 1–4) to present-perfect and present tense verbs (ll. 5–8).
- What does not alter is the fact of love itself, though the nature of the love changes. There is no suggestion in the poem that the lover can ever stop loving Lesbia. And she does not change either – *semper infidelis*.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive analysis of how the elegiac poets explore the theme of power in these extracts Supports the analysis with relevant detail from the extracts 	9–10
<ul style="list-style-type: none"> Provides a satisfactory analysis of how the elegiac poets explore the theme of power in these extracts Supports the analysis with mostly relevant detail from the extracts 	7–8
<ul style="list-style-type: none"> Explains how the elegiac poets explore the theme of power in these extracts Supports the explanation with mostly relevant detail from the extracts Constructs a satisfactory explanation 	5–6
<ul style="list-style-type: none"> Describes the exploration of the theme of power in these extracts Supports the description with some detail from the extracts 	3–4
<ul style="list-style-type: none"> Provides some relevant information 	1–2

Answers could include:

- Power of various sorts is a central concern of these three extracts: the power of the mistress over the lover; the power of the lover over his own feelings; the power of the poet over the mistress and his readership.
- Catullus establishes the figure of the elegiac lover as hopelessly inflamed by emotion. What he feels is both a simple statement of fact (*odi et amo*, l.1 and *fieri sentio*, l.2) and inexplicable (*nescio*, l.2) – he has no control over it.
 - More than that, these feelings torture the lover (*excrucior*, l. 2), reducing him metaphorically to the level of the most powerless member of Roman society, a slave.
 - Thus the lover in Catullus appears to have no power at all over his feelings and the suffering they cause, or – by extension – over his mistress.
- By contrast, the speaker of the Propertian poem appears more confident and in control at first, speaking of the power of poets like Orpheus (ll. 3–4) and Amphion (ll. 5–6) to move even immovable objects like rocks and rivers, and suggesting that his poetry can likewise move the notoriously hard-hearted *puellae* of elegy.
 - However, the mythological parallels undercut these claims when examined closely:
 - Orpheus was torn apart by a *turba* of women, like the *turba* who allegedly worship the poet's words (l.10), who were annoyed by his poetry. He also failed to remove his beloved Eurydice from the underworld despite his poetic powers, because of his lack of self-control.
 - The nymph Galatea (ll. 7–8) is better known for rejecting Polyphemus's advances than being won over by them.
 - So the lover/poet in Propertius's poem professes power over women, but may not actually possess it, despite his support by the gods of poetry and wine.

- Ovid's poem addresses the issue of the power of the elegiac lover and poet from a third angle, returning to the theme of the slavery of love.
 - In his poem, the lover has struck the *puella* and now expresses remorse: the reported act of domestic violence clearly suggests that he in fact has, or at any rate wishes to enforce, ultimate power in this relationship.
 - Several qualifications attempt to obscure the brutal power dynamic: the speaker expresses remorse, and claims that his act has really harmed himself (by making the girl afraid of him?), ll. 25–26.
 - In an apostrophe to his hands, he calls on them to submit to chains (l. 28), in a realisation of the slavery of love metaphor common to elegiac poetry, as well as an extension of the theme of criminal wrongdoing begun in ll. 25–26 (eg *poenam*) and continued in ll. 29–30 (eg *plecterer*).
 - The reference to his mistress as *domina* (l. 30) further stresses the apparent submission of the lover.
 - The comparison to Diomedes (ll. 31–34) who struck a goddess in the Trojan War underlines this claim still further, elevating the mistress to the level of the divine and implying a further power imbalance between her and the lover/poet (in her favour).
 - At the end of the extract, however, the confessed collapse of the comparison (because Diomedes acted in battle against an enemy goddess, while the Ovidian lover struck his beloved for no apparent reason), reminds readers of the truth lying behind the professions (nb *profitebar*, l. 33) of powerlessness in this poem.
- Ovid, then, exposes a different reality lying behind the pose of powerlessness of elegiac poetry. Not only does the poet hold the pen (and thus the power of portraying the relationship as he chooses), but his hand can become a violent fist, dominating the *domina* by sheer force.

Section II — Non-prescribed Text

Question 4 (a)

Criteria	Marks
<ul style="list-style-type: none"> Translates lines 41–52 of the extract into fluent English, selecting vocabulary most appropriate to the extract Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of lines 41–52 Demonstrates a sensitivity to the elegiac genre and to the intention and style of the author 	9–10
<ul style="list-style-type: none"> Translates most of lines 41–52 of the extract into fluent English, selecting vocabulary most appropriate to the extract Demonstrates an understanding of the relationships between most words and structures of lines 41–52 Demonstrates an awareness of the elegiac genre and of the intention and style of the author 	7–8
<ul style="list-style-type: none"> Translates some of lines 41–52 of the extract into fluent English Demonstrates an understanding of the relationships between some words and structures of lines 41–52 Demonstrates a general grasp of the elegiac genre and of the content and style of the author 	5–6
<ul style="list-style-type: none"> Translates parts of lines 41–52 of the extract into coherent English Demonstrates a basic understanding of the relationships between words and structures of lines 41–52 	3–4
<ul style="list-style-type: none"> Translates some phrases and individual words into English 	1–2

Question 4 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive explanation of how the extract is typical of Ovid's elegiac poetry Supports the explanation with relevant detail from the extract 	5
<ul style="list-style-type: none"> Provides a satisfactory explanation of how the extract is typical of Ovid's elegiac poetry Supports the explanation with mostly relevant detail from the extract 	4
<ul style="list-style-type: none"> Describes how the extract is typical of elegiac poetry Supports the description with relevant detail from the extract 	3
<ul style="list-style-type: none"> Describes the poetry of the extract Supports the description with some detail from the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Answers could include:**THEMATIC**

- The extract is profoundly literary, allowing the reader to reflect on the theme of the poem – *non sum materia fortior ipsa mea*; that is, the power of Latin love elegy (*fortior*), embodied in the verse itself (*materia ... mea*).
- Ovid's verse facilitates reflection on the genre of love elegy generally – *sum levis ... ego proveni lena comesque deae*. Regardless of any aspersions directed towards the superficiality of this genre of poetry (*sum levis*), Latin love elegy acts as the messenger and agent of Amor (*lena comesque deae*). In this respect, Ovid conventionally defends himself against the (implicit) accusation of not writing about serious matters.
- Ovid conforms to the conventions of Latin love elegy, such as the lover standing outside the mistress's locked door and the mistress eluding the guards placed there to protect her.

STYLISTIC

- Ovid employs the traditional metre of love poetry, the elegiac couplet.
- Ovid's use of mythology is characteristic of his approach to elegy. Here, his inclusion of the divine personifications of the subject of his poetry – Cupid (l. 41) and Amor (l. 44):
 - identify the nature of the verse (love poetry), and
 - establish the artistic seriousness underlying his literary product
- The repertoire of terminology associated with the erotic genre and erotic relationships – *levis* (ll. 41), *lascivi* (l. 43), *lena* (l. 44) – and the language of the protected threshold – *ianua* (l. 46), *custode* (l. 49), *liminis* (l. 50), *foribus duris* (l. 53), *custos* (l. 55), *ancillae* (l. 56).
- The syntax of the verses is far less complicated than that found in prose, favouring parataxis rather than subordination eg the use of clauses that are parallel grammatically in ll. 41–2 and 43–4.

Question 5 (a)

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

Question 5 (b)

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

Sample answer:

Quondam solis occasu per forum ambulabam cum subito simillima deae in turba apparuit ante oculos domina mea. Servum rogavi ut ei libellum nocte habendum daret. Frustra! vir indignus iam domum eam ducebat. O di crudeles, exclamavi, videmini numquam vota mea audire.

Latin Extension

2014 HSC Examination Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1 (a)	3	Catullus	H1.2, H1.3
1 (b)	5	Ovid, <i>Amores</i> I	H1.2, H1.3
2 (a) (i)	1	Ovid, <i>Amores</i> I	H1.2, H2.3, H2.4
2 (a) (ii)	2	Ovid, <i>Amores</i> I	H1.2, H2.3
2 (b)	5	Ovid, <i>Amores</i> I	H1.2, H2.3, H2.4, H2.5
2 (c)	4	Catullus	H1.2, H2.1, H2.2, H2.3, H2.4
3	10	Catullus; Propertius III.2; Ovid, <i>Amores</i> I	H1.2, H2.1, H2.2, H2.3, H2.4

Section II — Non-prescribed Text

Question	Marks	Content	Syllabus outcomes
4 (a)	10	Ovid, <i>Amores</i> III	H1.1, H1.2, H3.1
4 (b)	5	Ovid, <i>Amores</i> III	H1.2, H2.1, H2.2, H2.3, H2.4, H3.1
5 (a)	5	Propertius II.12	H1.1, H1.2, H3.1
5 (b)	5	prose translation	H1.1, H3.1