

2015 HSC Latin Continuers Marking Guidelines

Section I — Prescribed Text — Cicero, *Pro Roscio Amerino*

Question 1

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

Question 2**Multiple-choice Answer Key**

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

Question 3 (a) (i)

Criteria	Marks
• States THREE of the things that the messengers say about the possession of the elder Roscius	3
• States TWO of the things that the messengers say about the possession of the elder Roscius	2
• States ONE of the things the messengers say about the possessions of the elder Roscius	1

Answers could include:

Any three of the following:

- They consist of thirteen farms.
- Almost all of them border the Tiber.
- There is a great amount of money: *magnitudo pecuniae*
- The estates are excellent: *bonitas praediorum*

Question 3 (a) (ii)

Criteria	Marks
• Clearly identifies the reasons given by the messengers why it would be very easy to remove the younger Roscius	3
• States some of the reasons given by the messengers why it would be very easy to remove the younger Roscius	2
• Provides some information given by the messengers about the younger Roscius	1

Sample answer:

The younger Roscius was unsuspecting (*incautum*), a countryman (*rusticum*), and unknown at Rome (*Romae ignotum*); there had been no difficulty in killing the father, despite his distinction and popularity.

Question 3 (b)

Criteria	Marks
• Identifies TWO stylistic features of the extract and clearly explains how they help convey the enormity of the crime of parricide	4
• Identifies TWO stylistic features of the extract and provides some explanation of how they help to convey the enormity of the crime of parricide	3
• Identifies ONE stylistic feature in the extract and attempts to explain how it helps to convey the enormity of the crime of parricide	2
• Provides some relevant information	1

Answers could include:

- The anaphora *nisi . . . nisi . . . nisi . . . nisi . . . nisi . . . nisi . . . nisi . . .* emphasises the notion that parricide is a crime so bad as to be incredible (*credibile non sit*) except under very specific and extreme situations.
- Alliteration *magnitudo maleficii, . . . paene manifestum parricidium proferatur, . . . tanta temeritas* places emphasis on the magnitude (*magnitudo*) of the crime, on the unusual word *maleficium* (for the more usual *scelus* or sim.), and the conditions under which (*paene manifestum*) it is able to be believed.
- The crime is strongly condemned by the piling up of concepts expressing shame and disgrace: *turpis . . . flagitiis . . . inquinata, . . . probro atque dedecore*.

Question 4

Criteria	Marks
<ul style="list-style-type: none"> Using the extracts as a starting point, provides a perceptive analysis of how Cicero's self-portrayal in <i>Pro Roscio Amerino</i> assists the presentation of his case Substantiates points clearly with detailed evidence from the extracts and other parts of the text Constructs a well-organised and coherent response focusing primarily on relevant points 	9–10
<ul style="list-style-type: none"> Using the extracts as a starting point, provides a sound analysis of how Cicero's self-portrayal in <i>Pro Roscio Amerino</i> assists the presentation of his case Supports points with appropriate references to the extracts and other parts of the text Constructs a structured response, focusing mostly on relevant points 	7–8
<ul style="list-style-type: none"> Using the extracts as a starting point, provides some analysis of Cicero's self-portrayal in <i>Pro Roscio Amerino</i> and attempts to show how it assists the presentation of his case Offers some support from the extracts and other parts of the text Demonstrates ability to structure ideas and information with clarity 	5–6
<ul style="list-style-type: none"> Identifies some aspects of Cicero's self-portrayal in <i>Pro Roscio Amerino</i> and attempts to connect these aspects to the presentation of his case Makes reference to the extract or other parts of the speech 	3–4
<ul style="list-style-type: none"> Provides some relevant information 	1–2

Answer could include:**Presentation:**

- C. portrays himself as lacking the age, intellectual ability, and authority of other esteemed orators and noble men. (1)
- C. claims that it would be dangerous for more prominent men to speak on behalf of Roscius, because the presentation of his case requires him to criticise Sulla's henchman, Chrysogonus. (1-2)
- C. portrays himself as too unknown as an orator for his speech to become public knowledge in Rome. (3)
- C. portrays himself as too young for a political career, and so his comments will be disregarded if they are heard (3): ie he has nothing to lose.
- C. also portrays himself as being unable to ignore the friendship, kindness and position of the people who have asked him to plead this case. (4)
- C. portrays himself not as the greatest speaker for Roscius, but the one who could speak with relatively little danger. (5)

How it assists the presentation of his case:

- This self-portrayal allows Cicero to speak frankly about Chrysogonus: eg describing him as a cut-throat gladiator (8), a dishonest slave or freedman. (22)
- This self-portrayal as a young and inexperienced orator allows Cicero to magnify Chrysogonus' crimes by claiming that he is unable to adequately describe his atrocious and terrible crimes. (9)

- Cicero uses his ‘inexperience’ and the notion that he is ‘in over his head’ to elicit the attention and sympathy of the jury. (10)
- C. also claims that he is driven by courage and a sense of duty (10), aligning himself with respected Roman values and thus encouraging the jury to support these values by identifying with him.
- Cicero’s self-portrayal as an inexperienced orator encourages the jury to look kindly upon flaws in the presentation and elicits their pleasant surprise at the speech’s polished performance.

Section II — Prescribed Text

Question 5 (a)

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

Question 5 (b)

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

Question 6**Multiple-choice Answer Key**

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

Question 7 (a) (i)

Criteria	Marks
• Names the person who speaks these words	1

Sample answer:

Amata

Question 7 (a) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Scans lines 60-1 correctly in each foot Marks position of the main caesura in each line 	2
<ul style="list-style-type: none"> Scans lines 60-1, dividing each line into six feet and marking the last two feet correctly OR <ul style="list-style-type: none"> Scans one of the two lines correctly in each foot, marking the main caesura 	1

Sample answer:

1. 60 unūq̄ue orō: desiste manūm committere Teucris
1. 61 qui te cumque manent isto certamine casus

It is also acceptable to mark the main caesura in the fourth foot.

Alternative foot divisions are acceptable:

eg. unūq̄ue orō

Question 7 (a) (iii)

Criteria	Marks
• Identifies and describes the effect of one stylistic device used by the speaker in the extract	2
• Identifies one stylistic device used by the speaker in this extract	1

Sample answer:

The language of prayer, also used in oaths (*per has . . . , per si . . .*), or anaphora, heightens the emotional register of the appeal.

Answers could include:

- Repetition of the pronoun (*tu . . . tu . . . te . . . in te*) emphasises Amata's devotion and reliance upon Turnus.
- Amata's self-naming evokes the pity of Turnus.
- The tmesis ('cutting' or 'separation') of *quicumque*, which includes *te* within it, places emphasis upon *te*; this emphatic *te* is further linked with *et me* in the same position in the following line, an effect which stresses her commitment to an identical fate.
- Metrical effects eg dactyls suggesting Amata's agitation (eg 58) or spondees for solemn emphasis (eg 61).

Question 7 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive explanation of how this extended simile contributes to the characterisation of Aeneas and Turnus at this point in the narrative Supports the answer with relevant detail from the extract 	5
<ul style="list-style-type: none"> Provides a satisfactory explanation of how this extended simile contributes to the characterisation of Aeneas and Turnus at this point in the narrative Supports the explanation with appropriate reference to the extract 	4
<ul style="list-style-type: none"> Provides some explanation of how Virgil characterises Aeneas and Turnus in this extract Supports the answer with some reference to the extract 	3
<ul style="list-style-type: none"> Describes some features of the character of Aeneas and/or Turnus in this extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Answers could include:

- Turnus' fortunes are (in contrast to earlier passages in Book 12) at an increasingly low point: this is reflected in his comparison to a deer running away from a hunting dog.
- The deer is timid: Turnus is now motivated by fear rather than *virtus*. He shows cowardice in contrast to his previous accusations of cowardice against the Trojans.
- The deer is trapped by the feathered cord and the river: Turnus is trapped by his own frenzied fear and, metaphorically, by his impending tragic fate.
- The deer flees erratically: Turnus is confused, overwhelmed and lacking direction. He reacts rather than taking the initiative in the conflict.
- In contrast, Aeneas' fortunes are now on the rise.
- The analogy with the Umbrian hound underscores his relentless and determined pursuit of Turnus.
- Unlike the terrified Turnus, Aeneas is keen, spirited (*vividus*).
- Umbra* 'Italianises' Aeneas and implicitly supports his right to settle in Italy.
- Despite the hound's fierce determination, the deer eludes its bite: Turnus is not an easy prey for Aeneas. The conflict is prolonged for both of them and the final outcome is delayed.

Question 8

Criteria	Marks
<ul style="list-style-type: none"> Using the extract as a starting point, provides a perceptive analysis of the role of the gods in the conflict between Aeneas and Turnus in Book XII Substantiates points clearly with detailed evidence from the extract and other parts of the text Constructs a well-organised and coherent response focusing primarily on relevant points 	9–10
<ul style="list-style-type: none"> Using the extract as a starting point, provides a sound analysis of the role of the gods in the conflict between Aeneas and Turnus in Book XII Supports points with appropriate references to the extract and other parts of the text Constructs a structured response, focusing mostly on relevant points 	7–8
<ul style="list-style-type: none"> Using the extract as a starting point, provides some analysis of the role of the gods in the conflict between Aeneas and Turnus in Book XII Offers some support from the extract and other parts of the text Demonstrates ability to structure ideas and information with clarity 	5–6
<ul style="list-style-type: none"> Provides some description of the role of the gods throughout Book XII Includes some general statements relating to the question 	3–4
<ul style="list-style-type: none"> Identifies some isolated relevant information relating to the question 	1–2

Answers could include:

- Men's destinies are predetermined:
 - Aeneas' fate has been chosen by the gods, Aeneas...deberi caelo fatisque ad sidera tolli, (794-5)
- Jupiter's role is to ensure that fate is fulfilled:
 - There is a hierarchy at work within the ranks of the gods, with Jupiter as *rex omnipotentis Olympi* (791)
 - He has been seen as weighing the fates in the balance
 - His ultimate power and authority are revealed in his commands to Juno
 - He appeals to Juno (800-802), then forbids her to maintain her opposition; she has been delaying the inevitable
 - Juno begrudgingly submits to his will
- The gods cannot alter fate, but they (and *fortuna*) may interfere in men's lives and delay it, according to their own agendas:
 - Juno and Iuturna (who is herself manipulated by Juno) aid Turnus
 - Venus frequently intervenes to protect her son
 - Juno admits that she approached Iuturna to help Turnus
 - In answer to prayer Faunus had held fast Aeneas' weapon; Iuturna returned Turnus' sword to him; Venus intervened in turn to rearm her son
 - Jupiter sends a Dira to terrify Turnus

- Both mortals and divine creatures are caught up in this struggle for power and suffer as a result
 - Juno’s anger had caused the long labours of the Trojans over land and sea and an abominable war
 - Turnus stands in the way of Aeneas and thus his defeat is also necessary
 - Iuturna’s grief at the impending loss of her brother
- The gods parallels the human drama:
 - Juno’s acceptance of Jupiter’s will prefigures Turnus’ defeat
 - Elements of domestic comedy in the husband and wife interaction of Jupiter and Juno

Section III — Unseen Texts

Question 9 (a)

Criteria	Marks
<ul style="list-style-type: none"> Gives an appropriate verb to complete the meaning of the first sentence 	1

Answers could include:

sunt, est, erant, erat, fuerunt, fuit, esse (any form of *esse* is acceptable)

Question 9 (b)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the noun with which <i>longi</i> agrees 	1

Sample answer:

luctus

Question 9 (c)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the case of <i>maerentum</i> 	1

Sample answer:

genitive

Question 9 (d)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the antecedent of <i>ipsum</i> 	1

Sample answer:

Turnus, Turni, Turnum

Question 9 (e)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the use of the infinitives <i>vocari</i> and <i>posci</i> 	1

Sample answer:

Indirect statement

Question 9 (f)

Criteria	Marks
<ul style="list-style-type: none"> Translates the extract into clear and fluent English Shows a clear understanding of the relationships between most words and structures of the extract Uses vocabulary most appropriate to the context Conveys a clear understanding of the overall sense of the extract 	9–10
<ul style="list-style-type: none"> Translates most of the extract into fluent English Shows understanding of the relationships between most words and structures of the extract Uses vocabulary appropriate to the context Conveys understanding of the overall sense of the extract 	7–8
<ul style="list-style-type: none"> Translates some of the extract into English Shows understanding of the relationships between some words and structures of the extract Conveys understanding of some of the content of the extract 	5–6
<ul style="list-style-type: none"> Translates parts of the extract into English Conveys basic understanding of some of the content of the extract 	3–4
<ul style="list-style-type: none"> Translates some individual words and phrases into English 	1–2

Sample answer:

Indeed now in the dwellings, in the city of very rich Latinus, is the main noise and the greatest part of the long-lasting grief. Here mothers and their wretched daughters-in-law, here the loving hearts of grieving sisters and children bereaved of their parents curse the dreadful war and Turnus' wedding; they tell him to settle the matter himself with weapons, himself with iron, he who demands the kingship of Italy and the foremost honours for himself. Savage Drances aggravates these demands and declares that Turnus alone is called, he alone is required for the contest.

Question 10 (a)

Criteria	Marks
• Identifies why those words are in the ablative case	1

Sample answer:

Ablative of respect

Question 10 (b)

Criteria	Marks
• Identifies which infinitive does not depend directly on <i>fatetur</i>	1

Sample answer:

loqui

Question 10 (c)

Criteria	Marks
• Identifies the noun to which <i>aliam</i> refers	1

Sample answer:

Amicitia (*amicitiam* is also acceptable)

Question 10 (d)

Criteria	Marks
• Identifies the Latin noun with which <i>clausam</i> , <i>patentem</i> , and <i>expositam</i> agree	1

Sample answer:

Domum, *domus*

Question 10 (e)

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

Sample answer:

Dative

Question 10 (f)

Criteria	Marks
<ul style="list-style-type: none"> • Translates the extract into clear and fluent English • Shows a clear understanding of the relationships between most words and structures of the extract • Uses vocabulary most appropriate to the context • Conveys a clear understanding of the overall sense of the extract 	9–10
<ul style="list-style-type: none"> • Translates most of the extract into fluent English • Shows understanding of the relationships between most words and structures of the extract • Uses vocabulary appropriate to the context • Conveys understanding of the overall sense of the extract 	7–8
<ul style="list-style-type: none"> • Translates some of the extract into English • Shows understanding of the relationships between some words and structures of the extract • Conveys understanding of some of the content of the extract 	5–6
<ul style="list-style-type: none"> • Translates parts of the extract into English • Conveys basic understanding of some of the content of the extract 	3–4
<ul style="list-style-type: none"> • Translates some individual words and phrases into English 	1–2

Sample answer:

Publius Quinctius does not compare himself with you in grace, Sextus Naevius, he does not compete in wealth, not in ability; he yields to you all your skills, in which you are great; he admits that he does not speak prettily, that he is not able to talk at will, that he does not desert a distressed friendship and fly away to another flourishing one, that he does not live at lavish expense, that he does not decorate his banquet[s] grandly and brilliantly, that he does not have a home closed to modesty and chastity, open and so exposed to greed and desires . . .

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Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	8	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H1.2, H1.3
2 (a)	1	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H2.1
2 (b)	1	Cicero, <i>Pro Roscio Amerino</i>	H2.2
2 (c)	1	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H2.1
2 (d)	1	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H2.1
2 (e)	1	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H2.1
2 (f)	1	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H2.1
2 (g)	1	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H2.1
3 (a) (i)	3	Cicero, <i>Pro Roscio Amerino</i>	H2.4
3 (a) (ii)	3	Cicero, <i>Pro Roscio Amerino</i>	H2.4
3 (b)	4	Cicero, <i>Pro Roscio Amerino</i>	H2.2, H2.5, H3.1, H3.2, H3.3
4	10	Cicero, <i>Pro Roscio Amerino</i>	H2.2, H2.4, H2.5, H3.1, H3.2, H3.3

Section II — Prescribed Text

Question	Marks	Content	Syllabus outcomes
5 (a)	3	Virgil, <i>Aeneid XII</i>	H1.1, H1.2, H1.3
5 (b)	5	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>	H1.1, H2.1
6 (e)	1	Virgil, <i>Aeneid XII</i>	H1.1, H2.1
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) (i)	1	Virgil, <i>Aeneid XII</i>	H2.4
7 (a) (ii)	2	Virgil, <i>Aeneid XII</i>	H2.3
7 (a) (iii)	2	Virgil, <i>Aeneid XII</i>	H2.2
7 (b)	5	Virgil, <i>Aeneid XII</i>	H2.2, H2.5, H3.1, H3.2, H3.3
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 XI</i>	H1.1
9 (b)	1	Virgil, <i>Aeneid XI</i>	H1.1
9 (c)	1	Virgil, <i>Aeneid XI</i>	H1.1, H2.1
9 (d)	1	Virgil, <i>Aeneid XI</i>	H1.1
9 (e)	1	Virgil, <i>Aeneid XI</i>	H1.1, H2.1
9 (f)	10	Virgil, <i>Aeneid XI</i>	H1.1, H1.2, H1.3
10 (a)	1	Cicero, <i>Pro Quinctio</i>	H1.1, H2.1
10 (b)	1	Cicero, <i>Pro Quinctio</i>	H1.1, H2.1
10 (c)	1	Cicero, <i>Pro Quinctio</i>	H1.1, H2.1
10 (d)	1	Cicero, <i>Pro Quinctio</i>	H1.1, H2.1
10 (e)	1	Cicero, <i>Pro Quinctio</i>	H1.1, H2.1
10 (f)	10	Cicero, <i>Pro Quinctio</i>	H1.1, H1.2, H1.3