

2015 HSC Latin Extension Marking Guidelines

Section I — Prescribed Text

Question 1

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 	7–8
<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 	5–6
<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 	3–4
<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 	1–2

Question 2 (a)

Criteria	Marks
• Correctly explains the use of mythological figures in this extract	3
• Identifies some mythological figures in this extract	2
• Attempts an explanation	1

Sample answer:

Propertius compares his skills as a poet to the following:

- Orpheus the Thracian bard charmed wild animals and held back the raging rivers
- The stones of Mt Cithaeron were so charmed by Amphion's song that of their own accord they made a wall for Thebes
- Galatea the sea nymph was charmed by the song of the Cyclops Polyphemus.

It is implied that his girl will be as moved by his poetry as are the objects of these mythological figures' songs.

Question 2 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive explanation of how the structure and language of the poem help to convey Catullus' commitment to Lesbia Supports the answer with relevant detail from the extract 	4
<ul style="list-style-type: none"> Clearly explains how the structure and language of the poem help to convey Catullus' commitment to Lesbia Supports the answer with appropriate references to the extract 	3
<ul style="list-style-type: none"> Provides some explanation of how the structure and language of the poem help to convey Catullus' commitment to Lesbia Supports the answer with some reference to the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Answers could include:

- The elegiac structure of Catullus 87 contributes to the powerfully emotional commitment expressed by Catullus of his love for Lesbia.
- Two elegiac couplets form the entire structure of the poem. The first couplet expresses Catullus' assertion that Lesbia has never been loved by anyone else more than by him. In the second couplet, Catullus deepens this assertion by declaring that his faithfulness has never been surpassed.
- The symmetrical nature of the two couplets reinforces the hyperbole of his declaration of love: the anaphora of each hexameter line beginning with *nulla ... mulier* and *nulla fides* is followed in each pentameter line by repeated comparative clauses *tantum ... quantum* and *tanta ... quanta*; each couplet ends with the echoing *...mea est (amata mea est... reperta mea est)*.
- The polyptoton of *amatam, amata, amore* in three lines
- The constant assonance of 'a' in *nulla, amatam, quantum, amata*

Question 2 (c)

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive analysis of how Catullus uses language in this poem to express his feelings Supports the analysis with detailed reference to the poem 	5
<ul style="list-style-type: none"> Provides a satisfactory analysis of how Catullus uses language in this poem to express his feelings Supports the answer with appropriate reference to the poem 	3–4
<ul style="list-style-type: none"> Attempts to explain Catullus' use of language and/or his feelings in this poem Makes some reference to the poem 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

In this poem Catullus uses a variety of language techniques, most notably repetition, to express his feelings of relief and happiness that Lesbia has returned to him.

The poem features several repetitions of emotional words such as *cupido*, *optanti*, *insperanti*, all describing Catullus himself. He seems to be lost for words as he uses the same vocabulary over and over, implying that he is inexpressibly overjoyed. The words all indicate his desire for Lesbia's return and thus his happiness in her return. Likewise the return itself is repeatedly described with repetition of *hoc est gratum* and *restituis*, creating an impression of surprise that it has actually happened.

As often in Catullus, the poem moves between general philosophical musings (*si quicquam ... umquam ...*) to his particular relationship (*nobis quoque ...*) and back again to the general (*quis me ... felicior ...*), thus demonstrating that he feels that his relationship echoes human relationships in general and therefore the depth of his feelings.

Rhetorical exclamation and question are also used for variation: both of them express his joy (*o ... nota ... !; quis ... poterit?*). The first of these indicates that today is a happy day and deserves particular note, while the second presents Catullus as possibly the happiest man in the world.

However, all this repetition does also give a sense that Catullus is "protesting too much"; his constant assertions of happiness may be hiding or trying to suppress his cynical doubt that the relationship will last (thus also the singular and comparative of *lucem candidiore nota*). He did not expect this happiness and perhaps he was right not to do so.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive comparison of the personae created by the poets and the techniques used to do so Supports the comparison with detailed evidence from the texts Composes a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides a clear comparison of the personae created by the poets and the techniques used to do so Supports the comparison with appropriate references to the texts Composes a cohesive response 	7–8
<ul style="list-style-type: none"> Provides some comparison of the personae created by the poets and the techniques used to do so Supports the comparison with some reference to the texts Demonstrates ability to structure ideas and information with clarity 	5–6
<ul style="list-style-type: none"> Describes the personae of the elegiac poets Supports the description with some reference to the texts Demonstrates some ability to structure ideas and information 	3–4
<ul style="list-style-type: none"> Provides some relevant information Demonstrates limited to structure ideas and information 	1–2

Answers could include:

Each poet is quite concerned with creating a literary *persona* for the lover in his elegiac love poems. Catullus' *persona* takes his experiences of love seriously and describes his own intense and immediate feelings about being in love. In contrast, Ovid creates a largely ironic *persona* that appears more consciously self-deprecating and at times, seems more in love with being a lover, than in love with his girl.

Catullus

- Catullus establishes the *persona* of his elegiac lover in the context of both being happily in love and of being disillusioned by his girl's actions. In all contexts, despite being able to analyse his feelings, he is still hopelessly dominated by his emotions.
- In the first half of the poem, Catullus establishes the *persona* of a lover keenly devoted to one girl. The direct address to Lesbia creates a sense of intimacy and conveys a very genuine tone.
- He likens his love for Lesbia to that of a father for his sons and sons-in-law, a simile striking for its purity of non-sexual love. The *persona/lover* is one capable of deep love and commitment, one that resembles the bonds of family.
- In the second half of the poem, Catullus develops the nature of the *persona* by describing a current situation in which Lesbia has broken his trust. He is still concerned with his own subjective emotional experience (*cognovi, multo mi*), and his own physical suffering (*uror*), but demonstrates the capacity to be detached and objectively observe the paradox of his situation. This is summarised in the striking and surprising final lines, *cogit amare magis, sed bene velle minus*, which play on the contrast of *magis* and *minus*, *amare* and *velle*.

Ovid

- In contrast, Ovid creates a *persona* that is far more in control of his feelings of passion, despite protestations to the opposite.
- He playfully creates a *persona* employing the conventions and techniques of elegiac poetry, and yet he consistently undercuts the seriousness of this *persona* by introducing many ironic moments that ask the reader to question his authenticity.
- In the first four lines of *Amores* 1.2, Ovid creates an image of the physical pain of love (at this early stage his uncomfortable sleep), similar to Catullus' *persona*. However, he immediately undercuts this sense of pain by the ironic use of *puto*. Surely if he were so tormented by a love that causes physical pain, he would already know it.
- Ovid employs a direct address to start his poem, yet whereas Catullus' *persona* addresses his lover, Ovid addresses the reader, further hinting that he is not actually very emotionally overwhelmed by love.
- In line 6, Ovid creates a *persona* that is the victim of love (*temptarer amore*), again similar to Catullus' *persona*. This impression, however, is undermined by the very light-hearted *sic erit*: the conclusion seems to have been reached far too quickly for the feelings to be truly genuine.
- Ovid plays very consciously with conventional elegiac motifs and makes sure that we are aware of the artifice. He flippantly uses ideas of lover as slave and lover as plunder or captive, of *Amor* as conqueror. He also uses the typical imagery of the burning fire of love, *ignem* (l. 9), also seen in Catullus' *uror* (l.5). Yet he does not employ any of the emotionally-charged language and feeling of Catullus' *persona*.
- Finally Ovid's *persona* demonstrates the ultimate control he has over his own emotions, by the comment *cedamus*, as if falling swiftly in love were a deliberate choice. This is again in contrast to Catullus' *persona*, who wants not to be in love, and yet is unable not to be.
- In *Amores* 1.3, Ovid undermines the genuineness of his feelings by lowering his expectations again far too speedily. He shows that he is not concerned about their reciprocation (*tantum patiatur amari*), a central concern/disappointment of Catullus' *persona*.
- In *Amores* 1.3 l.5-6, Ovid evokes the image of the lover as a slave, and professes his undying loyalty. This too is a conventional motif: it seems humorously extreme, given that he has not yet even mentioned the name or qualities of this girl for whom he is prepared to do so much. He is completely self-absorbed.

Section II — Non-prescribed Text

Question 4 (a)

Criteria	Marks
<ul style="list-style-type: none"> • Translates lines 13–22 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 13–22 • 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 13–22 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 13–22 • 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 13–22 of the extract into fluent English • Demonstrates an understanding of the relationships between some words and structures of lines 13–22 • 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 13–22 of the extract into coherent English • Demonstrates a basic understanding of the relationships between words and structures of lines 13–22 	3–4
<ul style="list-style-type: none"> • Translates some phrases and individual words into English 	1–2

Sample answer:

You should remember the very many things I've said with pleading voice, when I was giving flowery garlands to your door-post. You too, Delia, deceive your guards, not fearfully, you must dare; Venus herself aids the brave. She is propitious, whether some young man tries unfamiliar thresholds, or a girl unlocks the doors with the key put in; she teaches to sneak down stealthily from the soft bed, she teaches how to be able to place one's foot with no sound, she teaches how to exchange speaking nods in the presence of a husband and to hide seductive words in agreed-upon signs.

Question 4 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a clear explanation of how the extract is typical of the elegiac genre 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 the elegiac genre Supports the explanation with appropriate reference to the extract 	4
<ul style="list-style-type: none"> Provides some explanation of how the extract is typical of the elegiac genre Supports the explanation with some reference to 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:

- First-person elements focused on emotions, mainly love, jealousy
- Use of the elegiac couplet
- Stock themes: the lover shut out (*exclusus amator/paraclausithyron*); leaving garlands on the lover's doorpost; deceiving guards; deceiving the husband even in his presence
- Mythological references (Jupiter, Venus)
- Humour, unexpectedly addressing the door itself rather than the doorkeeper; the door is to be overcome by complaints rather than military might
- Prayer-style language and syntax (*capiti sint precor illa meo*; repetition of *illa* as though in a hymn)
- Exaggeration (wishing Jupiter's thunderbolts on the door)
- Military language (*verberet, petant, pateas, victa, temptat*)

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 • Demonstrates a sensitivity 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 appropriate to the extract • Demonstrates an understanding of the relationships between most words and structures • Demonstrates an awareness 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 • Demonstrates a general grasp 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 some words and structures 	2
<ul style="list-style-type: none"> • Translates some phrases and individual words into English 	1

Sample answer:

I will hate, if I can; if not, I will love unwillingly.

Nor does the ox love the yokes; what he hates, however, he has.

I flee your wickedness – your beauty brings me back as I flee;

I reject the wickedness of your ways/morals – I love your body.

Thus I can neither live without you nor with you ...

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:

de bello canebam, sed Venus ridens ‘si mihi deservias’ inquit, ‘te victorem faciam.’ promisit dea puellam me solum amare, sed fefellit: saepe me extra ianuam puellae dormire cogit paupertas, dum alii, multis donis datis, intrant.

2015 HSC Latin Extension

Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	8	Ovid, <i>Amores</i> I.7	H1.2, H1.3
2 (a)	3	Propertius III 2	H1.2, H2.4
2 (b)	4	Catullus 87	H1.2, H1.3, H2.2, H2.3, H2.5
2 (c)	5	Catullus 107	H1.2, H1.3, H2.1, H2.2, H2.3
3	10	Catullus 72; Ovid, <i>Amores</i> I.2, I.3	H1.2, H2.1, H2.2, H2.3, H2.4, H2.5

Section II — Non-prescribed Text

Question	Marks	Content	Syllabus outcomes
4 (a)	10	Tibullus, <i>Elegies</i> I	H1.1, H1.2, H1.3, H3.1
4 (b)	5	Tibullus, <i>Elegies</i> I	H1.2, H2.4, H3.1
5 (a)	5	Ovid, <i>Amores</i> III	H1.1, H1.2, H1.3, H3.1
5 (b)	5	Translation into Latin using elegiac vocabulary	H1.1, H1.3, H3.1