2001 HSC Notes from the Examination Centre Latin

Amended 4 April, 2002

Contents

2001 HSC NOTES FROM THE EXAMINATION CENTRE LATIN

Introduction

This document has been produced for the teachers and candidates of the Stage 6 courses in Latin. It provides comments with regard to responses to the 2001 Higher School Certificate Examination, indicating the quality of candidate responses, and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2001 Higher School Certificate Examination and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Latin.

The marking guidelines, developed by the Examination Committee at the time of setting the Higher School Certificate Examination and used at the marking centre, are available on the Board of Studies website.

Continuers

Written Examination

Section I – Prescribed text – *Cicero, Pro Roscio Amerino*

Specific Comments

Question 1

a) Most candidates translated the extract into fluent, coherent and accurate English and received the full allocation of marks. Most were able to demonstrate a consistent and perceptive understanding of the relationship between words and structures. For example, in most translations *conflatam* was correctly linked to *iniuriam* within *oratio obliqua* and the result clause *ut ... velim* was correctly translated.

Many candidates were able to display a sensitivity to the tone and style of the author. Successful examples of this include renderings as 'unprecedented' for *novo* and 'repelled' for *defendi*.

It was disappointing that many candidates did not write their translation on alternate lines in this and in all translation questions.

b)   Most candidates were able to demonstrate an understanding of the content of this extract and there were some fine translations with a mature sensitivity to tone and style of the Latin. Some answers, however, did not display a clear understanding of the meaning of the Latin. Some comprised a fluent paraphrase rather than a correct translation. Generally, candidates knew the passage well and gained a high score or appeared only vaguely familiar with the passage and gained a low score. Common errors included the rendering of *suscipitis* as 'suspect', incorrect translation of the clause of fearing following *cavete* and some confusion over the rendering of *quid acrius*. The concluding clause *quem ... putetis* was generally well translated with the accusative plus infinitive construction well understood and a variety of effective renderings of *locum*.

Question 2 – Multiple Choice

Question	Correct Response		Question	Correct Response
2a	D		2f	A
2b	B		2g	B
2c	A		2h	B
2d	B		2i	D
2e	C		2j	C

Question 3

a)   i   Many candidates stated the Latin title of the court correctly, although there were some misspellings of *quaestio*, confusion over the case of *sicarios* and use of the wrong preposition, eg 'in' instead of 'inter'.

ii   1.   Nearly all candidates correctly stated the name of Marcus Fannius. Some misspelled 'Fannius' even though the name appeared in the extract.

2.   Most candidates correctly answered this question but some referred only to Fannius' position of praetor and not to that of his role as the judge presiding over the trial.

iii   Most candidates demonstrated that they knew that this quotation referred to the prescriptions under Sulla's dictatorship and to the bloodshed of the Civil War. The better answers to this question referred not only to the murder of individuals and the confiscation of property arising from Sulla's prescriptions, but also to the corruption of the prescription lists, the murder of innocent, wealthy people and the general lawlessness and terror which ensued. They included some reference to the consequences of the prescriptions and to the murders of individuals on false pretexts and to the confiscation of certain citizens' property. Candidates who were awarded only one mark made only general reference to the Civil War or to the prescriptions without elaboration.

iv   By drawing from this passage which is rich in examples, many candidates were able to answer this question competently. The best answers placed focus on the word 'convince' and demonstrated the effectiveness of Cicero's persuasion by discussing a variety of techniques used in the passage. Most candidates were able to refer to a number of these by reference to the text and to provide supporting explanation of the effectiveness of each example quoted.

The more effective responses included examples of and references to such stylistic features as:
- the use of a number of superlatives to stress the forceful action which the jurors should use against the boldness of the accusers
- the repeated and direct addressing of the quaesitor by name to elicit support, sympathy and favour
- the selection of exaggerated images created by Cicero's choice of strong, emotive language, eg the way in which Cicero paints a vivid image of the chaos which, he alleges, will arise if the jurors do not act decisively and appropriately
- the use of *ut … cogitetis* and *nisi … ostendetis* to flatter the jurors and persuade them to respond in the way which Cicero intends
- the mention of the fear which Cicero seeks to arouse in the jurors as he reminds them of the recent terrible events referred to in the word *maleficia*.

b   i   Most candidates explained '*officium*' as it was used in the context of the passage and were able to relate Sextus' duty to his father and to his work on the land and on the family estates. Some candidates paraphrased learned definitions of Roman values but were unable to link them to the passage.

ii   This question provided candidates with the opportunity to display their understanding of how Cicero used character portrayal and the purpose of that portrayal to defend his client. The better answers worked with the passage as a focus, analysing the elements of portrayal of Sextus Roscius' character to prove his innocence, and exploring factors such as Cicero's attempt to gain the sympathy of the jury and the jury's own expectations of stereotypes. Detailed reference to other characters such as the Titi Roscii and Chrysogonus allowed candidates to bring out the contrast between the 'good' character of Sextus Roscius and the 'bad' character traits of the accusers. Although it was not necessary to refer to parts of the speech outside the extract to answer the question, such outside references made the task easier for those candidates who chose to refer to them.

Section II – Prescribed text – *Virgil, Aeneid II*

Question 4

a)   Most candidates translated the extract into fluent, coherent and accurate English. Most were able to demonstrate a consistent and perceptive understanding of the relationship between words and structures. Common errors included:
- failure to recognise the indirect statement in line 43
- mistranslation of *occultantur* and of *latet*.

The better translations displayed a sensitivity to the tone and style of the author by the selection of vocabulary which was more appropriate to the context and by avoiding stilted translation. For example, *sic notus Ulixes* was better rendered as 'is not Ulixes well known for this sort of thing?' rather than as 'is Ulixes thus known?'. Similarly past participles such as *inclusi* should be translated more freely than as 'having been shut in'.

b)   Most candidates translated the extract into fluent, coherent and accurate English. Most were able to demonstrate a consistent and perceptive understanding of the relationship between words and structures. Common errors included:
- failure to recognise the tmesis of *priusquam* and the dependent temporal clause
- incorrect linking of *ipse* with *urbem*
- not recognising the impersonal construction dependent upon *stat*
- incorrect translation of *lumine lustro*.

Question 5 – Multiple Choice

Question	Correct Response		Question	Correct Response
5a	B		5f	B
5b	B		5g	A
5c	D		5h	B
5d	C		5i	D
5e	A		5j	A

Question 6

a)   i   Nearly all candidates correctly indicated that *mihi* referred to Sinon.

   ii   Not all candidates were able to explain how Sinon had, according to the tale he was spinning, provoked the enmity of Ulysses. The better responses explained how Sinon had supposedly spoken out against the part played by Ulysses in the death of Sinon's kinsman Palamedes and declared his intention to avenge the death. Although it was not necessary to refer to Palamedes by name, it was important to be able to give a lucid outline of the events. Some candidates appeared confused by Sinon's double role.

   iii   Most candidates answered this question well and were able to indicate that Calchas was a religious figure on the side of the Greeks.

   iv   Many candidates merely stated that Sinon wanted to save his own life instead of referring to his ultimate motive of persuading the Trojans to take the horse within walls of Troy and to his need to gain their sympathy to achieve his aim. A number of candidates misread the question and expressed the supposed motive of the Greek leaders for wishing Sinon dead.

b)   i   1.   In the scansion many candidates omitted the elisions, or elided words when there was no elision such as the *um* before the *qua*. The diphthong *oe* was not infrequently scanned as two syllables.

2. Most candidates were able to refer to the preponderance of dactyls; a significant number, however, incorrectly referred to them as spondees.

ii In answering this question many candidates provided a satisfactory range of appropriate examples, but not all successfully explained the effectiveness of the examples which they selected. Specific references to the text, either in Latin or English, were necessary. If, for example, a candidate referred to alliteration, it was necessary to indicate the specific words in which this device was employed. In addition, it was necessary to indicate how a specific example contributed to the ominous atmosphere of the extract, not merely to assert, in general terms, that an ominous atmosphere had been created.

c) This question was answered with varying degrees of success. The better answers included a comprehensive range of examples of both language and stylistic features. Some answers provided an elementary explanation of the effectiveness of these examples. Others offered little or no explanation of the examples selected. The better answers identified a broad range of examples and wrote accurate, insightful answers and demonstrated a close knowledge of the passage, sound and skilful analysis of language and stylistic features, and also gave an in-depth explanation of the effect of each of the examples provided.

Some acceptable examples of language in stylistic features referred to by candidates included:
- alliteration
- word placement, word choice and their effect
- the relentlessness of the snakes' advance as indicated in such phrases as *agmine certo*.

It was particularly pleasing to see some freshness and originality of thought in the responses provided by some candidates.

Question 7

(a) Most candidates demonstrated an understanding of the sense of most of this passage. Most candidates recognised the genitive plural *Aeneadum*, the contracted perfect indicative *cinxere* and the balancing of *hi … illi*, with few seeking to link *hi* to *iaculis*. Common errors included:
- confusion of *nequiquam* with *ne quidem*
- misunderstanding of the phrases *rara corona* and *legio … obsessa*.

b) All candidates displayed some understanding of the sense of this passage with some versions both elegant and accurate. Many candidates recognised the entire opening negative imperative, the meaning of *hoc minus* and the linking of *haud* to *magis*. Correct rendering of the gerundive *adiuvandus* posed a challenge to some candidates, as did the impersonal construction contained within the clause *ut … liceat*. A number of candidates produced a free and flowing translation with flourishes of Ciceronian style. One such example is 'do not, gentleman of the jury, if you have caught no glimpse of weeping from Milo …'

Extension

Written Examination

Section I – Prescribed Text

Specific Comments

Question 1

a)   The vast majority of candidates produced a fluent and idiomatic English translation of the passage, interpreting with consistent accuracy the relationship between the words and between the grammatical structures, and demonstrated an understanding of lyric genre and of the intention and style of the author. Most accurately and sympathetically conveyed the intention and style of the author. The gerundive *dormienda* was successfully rendered in a variety of ways. Some candidates had a little difficulty in providing an idiomatic rendering of the last three lines.

b)   Most candidates displayed a clear understanding of the lyric genre and of the intention and style of the author and were able to translate the passage into clear, accurate and idiomatic English. Some candidates' translations did not fully reflect the lighthearted tone of the poem.

Question 2

a)   i   Most candidates correctly identified *patrona virgo* as a Muse and her relationship with poetry, but not all identified the idea that she was being invoked at the beginning of a literary enterprise.

    ii   Overall, this question was very well answered and candidates provided a good choice of quotations from the poem. Better answers included references to Catullus' use of diminutives and the contrast between his own work and the three hefty volumes of Nepos.

    iii Some candidates experienced difficulty in identifying or understanding the concept of irony. There were some insightful and relevant comments but a number of candidates did not recognise the irony in such phrases as *omne aevum* or *tribus cartis doctis et laboriosis*. Better answers also referred to such double-meanings as *expolitum* and to the mention of Jupiter contributing to the ironic tone.

b)   Most candidates were able to respond effectively to this question and to identify Catullus' bitterness and sense of betrayal over Alfenus' rejection of him. Appropriate comments on the language used to convey this attitude included:
   • condemnatory vocatives such as *immemor, false, perfide, inique*
   • words such as *deseris* used to denote betrayal
   • words suggesting pathos, such as *amiculi* and *miseret*
   • the alliteration of *g, f, p, t, d* throughout the poem
   • use of such religious terms as *fides, caelicolis, impia*
   • use of the language of erotic poetry.

Question 3

There were many excellent responses to this question and most candidates clearly had a good understanding of the poem. The better answers consistently and regularly identified the themes and linked the contribution of language, imagery and cultural references to those themes. Some candidates correctly identified stylistic features without affectively linking them to a theme. The anaphora of *frustra*, for example, was frequently referred to, but not all candidates associated it correctly with the pointlessness of trying to escape from death and the various ways in which one might encounter it. Similarly, the three gerundives, although regularly identified, were often merely referred to as a means of discussing the inevitability of death. In fact, each gerundive makes a specific point.

Question 4

a)   The translation of this poem proved to be challenging for many candidates, with lines 9 to 12 the most accurately translated. Better translations identified to the tmesis of *priusquam* and recognised the relationship between the two linked clauses. Better translations also linked the comparative adjectives *melior* and *acrior* to the appropriate noun. Some candidates successfully demonstrated their understanding of the style and intention of the author by selection of vocabulary most appropriate to the context. Others were confused by some words; *fretis* was taken by some to mean 'straight'. Correct linking of *curvantis* to *Hadriae* was not common.

b)   Candidates had a choice of examples of oxymoron in the poem, with *saevo ioco* the most commonly identified. Many candidates did not appear to have a clear knowledge of the meaning of oxymoron; and a number incorrectly quoted the juxtaposition of goats with wolves in line 8. Although the contrast created by Horace in that line is striking, it is not an oxymoron.

c)   Despite the difficulty both in translation of the poem and in the concepts presented with it, many candidates were able to explain successfully how Horace used language to create a lighthearted tone. The better responses cited several examples to support their explanations. Many candidates effectively included some examples from the lines which had already been translated for them.

Question 5

A very small proportion of the candidature elected to attempt this question. Most candidates were able to produce a version which was largely correct in grammatical detail. Most noun and verb forms were correctly written, although some candidates experienced difficulty in producing the right forms of participles with grammatical endings correctly written to link them with their noun. All candidates displayed some familiarity with the language of the original poem of Catullus.

Latin Continuers

2001 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1	15	Prescribed Texts – Cicero, pro Roscio Amerino	H1.1, H1.3
2	5	Prescribed Texts – Cicero, pro Roscio Amerino	H2.1
3 (a) (i)	1	Prescribed Texts – Cicero, pro Roscio Amerino	H2.5
3 (a) (ii) 1	1	Prescribed Texts – Cicero, pro Roscio Amerino	H2.4
3 (a) (ii) 2	1	Prescribed Texts – Cicero, pro Roscio Amerino	H2.5
3 (a) (iii)	2	Prescribed Texts – Cicero, pro Roscio Amerino	H2.5
3 (a) (iv)	5	Prescribed Texts – Cicero, pro Roscio Amerino	H2.2, H3.1
3 (b) (i)	2	Prescribed Texts – Cicero, pro Roscio Amerino	H3.1
3 (b) (ii)	8	Prescribed Texts – Cicero, pro Roscio Amerino	H3.1, H3.3
4	15	Prescribed Texts – Virgil, Aeneid II	H1.1, H1.3
5	5	Prescribed Texts – Virgil, Aeneid II	H2.1
6 (a) (i)	1	Prescribed Texts – Virgil, Aeneid II	H2.4
6 (a) (ii)	1	Prescribed Texts – Virgil, Aeneid II	H2.4
6 (a) (iii)	1	Prescribed Texts – Virgil, Aeneid II	H2.4, H2.5
6 (a) (iv)	2	Prescribed Texts – Virgil, Aeneid II	H2.4, H2.5
6 (b) (i) 1	2	Prescribed Texts – Virgil, Aeneid II	H2.3
6 (b) (i) 2	1	Prescribed Texts – Virgil, Aeneid II	H2.3
6 (b) (ii)	5	Prescribed Texts – Virgil, Aeneid II	H2.2, H3.3
6 (c)	8	Prescribed Texts – Virgil, Aeneid II	H2.2, H3.2
7	20	Unseen Texts	H1.1, H1.2, H1.3

2001 HSC Latin Continuers Marking Guidelines

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

Question 1 (a)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

Criteria	Marks
• Translates the extract into fluent, coherent and accurate English • Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract • Demonstrates a sensitivity to the tone and style of the author	5 – 6
• Translates some of the extract into accurate English • Demonstrates an understanding of the relationship between the words and structures of most of the extract • Demonstrates an awareness of the tone and style of the author	3 – 4
• Translates some structures into accurate English • Demonstrates a limited understanding of the intent of the author	1 – 2

Question 1 (b)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

Criteria	Marks
• Translates the extract into fluent, coherent and accurate English • Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract • Demonstrates a sensitivity to the tone and style of the author	7 – 9
• Translates some of the extract into accurate English • Demonstrates an understanding of the relationship between the words and structures of most of the extract • Demonstrates an awareness of the tone and style of the author	4 – 6
• Translates some structures into accurate English • Demonstrates a limited understanding of the intent of the author	1 – 3

Question 2

Outcomes assessed: H2.1

MARKING GUIDELINES

Criteria	Marks
• Answers 9 or 10 multiple choice questions correctly	5
• Answers 7 or 8 multiple choice questions correctly	4
• Answers 5 or 6 multiple choice questions correctly	3
• Answers 3 or 4 multiple choice questions correctly	2
• Answers 1 or 2 multiple choice questions correctly	1

Question 3 (a) (i)

Outcomes assessed: H2.5

MARKING GUIDELINES

Criteria	Mark
• States title – i.e. EITHER quaestio inter sicarios OR iudicium inter • sicarios	1

Question 3 (a) (ii) 1

Outcomes assessed: H2.4

MARKING GUIDELINES

Criteria	Mark
• States name – i.e. Fannius OR Marcus Fannius	1

Question 3 (a) (ii) 2

Outcomes assessed: H2.5

MARKING GUIDELINES

Criteria	Mark
• States role – i.e. president, presiding judge	1

Question 3 (a) (iii)

Outcomes assessed: H2.5

MARKING GUIDELINES

Criteria	Mark
• Identifies the murder of individuals and the confiscation of property arising from Sulla's proscriptions • Explains the consequences of the corruption of the proscriptions lists, i.e. general lawlessness, murder of innocent wealthy people, terror	2
• Identifies Sulla's proscriptions, without further elaboration	1

Question 3 (a) (iv)

Outcomes assessed: H2.2, H3.1

MARKING GUIDELINES

Criteria	Marks
• Explains a range of techniques, and connects them to convincing the jurors of the importance of their task	4 – 5
• Offers some explanation of a range of techniques	2 – 3
• Identifies one or two techniques and attempts some explanation	1

Question 3 (b) (i)

Outcomes assessed: H3.1

MARKING GUIDELINES

Criteria	Marks
• Defines officium, demonstrating a depth of understanding of its use in the passage	2
• Defines officium, with some reference to its use in the passage	1

Question 3 (b) (ii)

Outcomes assessed: H3.1, H3.3

MARKING GUIDELINES

Criteria	Marks
• Demonstrates both depth and breadth of treatment, through the selection of a range of appropriate examples from within the passage (and elsewhere in the speech), with a full explanation of their effectiveness • Explains fully how these examples contribute to the defence of Sextus Roscius.	6 – 8
• Demonstrates breadth of treatment through the selection of a range of appropriate examples and explains their effectiveness. • Explains briefly how these examples contribute to the defence of Sextus Roscius.	3 – 5
• Selects one or two appropriate examples and attempts some explanation of their effectiveness	1 – 2

Section II — Prescribed Text – Virgil, *Aeneid II*

Question 4 (a)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

Criteria	Marks
• Translates the extract into fluent, coherent and accurate English • Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract • Demonstrates a sensitivity to the tone and style of the author	4 – 5
• Translates some of the extract into accurate English • Demonstrates an understanding of the relationship between the words and structures of most of the extract • Demonstrates an awareness of the tone and style of the author	2 – 3
• Translates some structures into accurate English • Demonstrates a limited understanding of the intent of the author	1

Question 4 (b)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

Criteria	Marks
• Translates the extract into fluent, coherent and accurate English • Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract • Demonstrates a sensitivity to the tone and style of the author	7 – 10
• Translates some of the extract into accurate English • Demonstrates an understanding of the relationship between the words and structures of most of the extract • Demonstrates an awareness of the tone and style of the author	4 – 6
• Translates some structures into accurate English • Demonstrates a limited understanding of the intent of the author	1 – 3

Question 5

Outcomes assessed: H2.1

MARKING GUIDELINES

Criteria	Marks
• Answers 9 or 10 multiple choice questions correctly	5
• Answers 7 or 8 multiple choice questions correctly	4
• Answers 5 or 6 multiple choice questions correctly	3
• Answers 3 or 4 multiple choice questions correctly	2
• Answers 1 or 2 multiple choice questions correctly	1

Question 6 (a) (i)

Outcomes assessed: H2.4

MARKING GUIDELINES

Criteria	Marks
• States name, i.e. Sinon	1

Question 6 (a) (ii)

Outcomes assessed: H2.4

MARKING GUIDELINES

Criteria	Marks
• Briefly explains the circumstances referred to by *hinc* • Describes the reasons Sinon gives for Ulysses' enmity towards him	1

Question 6 (a) (iii)

Outcomes assessed: H2.4, H2.5

MARKING GUIDELINES

Criteria	Marks
• Identifies Calchas as a prophet and refers to his association with the Greeks	1

Question 6 (a) (iv)

Outcomes assessed: H2.4, H2.5

MARKING GUIDELINES

Criteria	Marks
• Fully explains Sinon's ultimate aim: i.e. to win the sympathy of the Trojans and to persuade them to take the wooden horse into Troy	2
• Attempts an explanation of Sinon's motive	1

Question 6 (b) (i) 1

Outcomes assessed: H2.3

MARKING GUIDELINES

Criteria	Marks
• Scans the two lines correctly including both main caesuras	2
• Scans the two lines with some inaccuracies, with at least six metrical feet correct	1

Question 6 (b) (i) 2

Outcomes assessed: H2.3

MARKING GUIDELINES

Criteria	Marks
• Identifies preponderance of dactyls	1

Question 6 (b) (ii)

Outcomes assessed: H2.2, H3.3

MARKING GUIDELINES

Criteria	Marks
• Demonstrates both depth and breadth of treatment through the selection of appropriate examples of stylistic features and aspects of the narrative • Explains fully how examples contribute to the creation of an ominous atmosphere	5 – 4
• Demonstrates breadth of treatment through the selection of appropriate examples • Explains how examples contribute to the creation of an ominous atmosphere	2 – 3
• Identifies one or two relevant examples and attempts an explanation of their effectiveness	1

Question 6 (c)

Outcomes assessed: H2.2, H3.2

MARKING GUIDELINES

Criteria	Marks
• Demonstrates both depth and breadth of treatment through the selection of a range of appropriate examples with a full explanation of their effectiveness • Explains fully how these examples contribute to creating a vivid and terrifying picture	5 – 7
• Demonstrates breadth of treatment through the selection of a range of appropriate examples and explains their effectiveness • Explains briefly how these examples contribute to creating a vivid and terrifying picture	3 – 4
• Selects one or two appropriate examples and attempts some explanation of their effectiveness	1 – 2

Section III — Unseen Texts

Question 7 (a)

Outcomes assessed: H1.1, H1.2, H1.3

MARKING GUIDELINES

Criteria	Marks
• Translates the Latin into fluent and accurate English • shows understanding of the relationships between most words and structures • Uses vocabulary most appropriate to the context • Conveys a clear understanding of the overall sense of the Latin	7 – 8
• Translates most of the Latin into fluent and accurate English • Shows understanding of the relationships between most words and structures • Conveys some understanding of the overall sense of the Latin	5 – 6
• Translates some of the Latin into accurate English • Shows understanding of the relationships between some words and structures • Conveys some understanding of the content of the passage	3 – 4
• Translates a few individual words and phrases into English • Conveys little understanding of the content of the passage	1 – 2

Question 7 (b)

Outcomes assessed: H1.1, H1.2, H1.3

MARKING GUIDELINES

Criteria	Marks
• Translates the Latin into fluent and accurate English • Shows understanding of the relationships between most words and structures • Uses vocabulary most appropriate to the context • Conveys a clear understanding of the overall sense of the Latin	10 – 12
• Translates most of the Latin into fluent and accurate English • Shows understanding of the relationships between most words and structures • Conveys some understanding of the overall sense of the Latin	7 – 9
• Translates some of the Latin into accurate English • Shows understanding of the relationships between some words and structures • Conveys some understanding of the content of the passage	4 – 6
• Translates a few individual words and phrases into English • Conveys little understanding of the content of the passage	1 – 3

Latin Extension

2001 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1.a	5	Catullus	H1.2, H1.3
1.b	10	Horace	H1.2, H1.3
2.a.i	1	Catullus	H2.4
2.a.ii	2	Catullus	H2.1, H2.3
2.a.iii	3	Catullus	H2.1, H2.3
2.b	4	Catullus	H2.1, H2.3
3	10	Horace	H2.1, H2.2, H2.3, H2.4
4.a	10	Horace	H1.3, 3.1
4.b	1	Horace	H3.1
4.c	4	Horace	H3.1
5	15	Catullus/prose composition	H3.1

Question 1 (a)

Outcomes assessed: H1.2, H1.3

MARKING GUIDELINES

Criteria	Marks
• Translates the extract into fluent, idiomatic English • Interprets with consistent accuracy the relationships between the words and between the grammatical structures • Demonstrates an understanding of the lyric genre and of the intention and style of the author	5
• Translates most of the extract into fluent, idiomatic English • Accurately interprets the relationships between most words and most structures • Demonstrates an awareness of the lyric genre and of the intention and style of the author	3 – 4
• Translates some of the extract into fluent, idiomatic English • Demonstrates an understanding of the relationship between some words and some structures • Demonstrates a general grasp of the lyric genre and of the content and style of the author	2
• Translates parts of the extract into acceptable English • Demonstrates a limited understanding of the relationship between the words and structures of the extract	1

Question 1 (b)

Outcomes assessed: H1.2, H1.3

MARKING GUIDELINES

Criteria	Marks
• Translates the extract into fluent, idiomatic English • Interprets with consistent accuracy the relationships between the words and between the grammatical structures • Demonstrates an understanding of the lyric genre and of the intention and style of the author	9 – 10
• Translates most of the extract into fluent, idiomatic English • Accurately interprets the relationships between most words and most structures • Demonstrates an awareness of the lyric genre and of the intention and style of the author	6 – 8
• Translates some of the extract into fluent, idiomatic English • Demonstrates an understanding of the relationship between some words and some structures • Demonstrates a general grasp of the lyric genre and of the content and style of the author	3 – 5
• Translates parts of the extract into acceptable English • Demonstrates a limited understanding of the relationship between the words and structures of the extract	1 – 2

Question 2 (a) (i)

Outcomes assessed: H2.4

MARKING GUIDELINES

Criteria	Marks
• States why Catullus invokes a Muse in the poem	1

Question 2 (a) (ii)

Outcomes assessed: H2.1, H2.3

MARKING GUIDELINES

Criteria	Marks
• Identifies and explains a range of examples, relating both to Nepos' and Catullus' work	2
• Identifies one or two examples, attempting an explanation	1

Question 2 (a) (iii)

Outcomes assessed: H2.1, H2.3

MARKING GUIDELINES

Criteria	Marks
• Identifies a range of examples of irony • Fully explains their effectiveness • Analyses their contribution to the poem	3
• Identifies a range of examples of irony • Explains their effectiveness	2
• Identifies one or two examples of irony, and attempts an explanation of their effectiveness	1

Question 2 (b)

Outcomes assessed: H2.1, H2.3

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a perceptive understanding of the use of language features to convey Catullus' attitude to Alfenus • Identifies and explains a range of appropriate examples	4
• Demonstrates an understanding of the use of language features to convey Catullus' attitude to Alfenus by identifying and explaining the effect of appropriate examples	2 – 3
• Identifies and explains at least one feature	1

Question 3

Outcomes assessed: H2.1, H2.2, H2.3, H2.4

MARKING GUIDELINES

Criteria	Marks
• Demonstrates an excellent understanding of the themes of the poem • Demonstrates an excellent understanding of the contribution of language, imagery and cultural references to the expression of these themes • Constructs a discerning, well-structured response, using appropriate critical terminology • Supports the response with appropriate references to the text	9 – 10
• Demonstrates substantial understanding of the themes of the poem • Demonstrates a substantial understanding of the contribution of language, imagery and cultural references to the expression of these themes • Constructs a competent, organised response, using appropriate terminology • Supports the response with appropriate references to the text	7 – 8
• Comments on the themes of the poem and its language, imagery and cultural references • Makes some use of appropriate terminology • Presents a limited discussion • Supports the response with some references to the text	5 – 6
• Provides some relevant comments on the themes and stylistic features of the poem • Makes some use of appropriate terminology • Supports the response with some references to the text	3 – 4
• Demonstrates a limited understanding of the question and the content of the prescribed text • Demonstrates a limited ability to structure and sequence ideas	1 – 2

Question 4 (a)

Outcomes assessed: H3.1

MARKING GUIDELINES

Criteria	Marks
• Translates the extract into fluent English, selecting vocabulary most appropriate to the poem • Demonstrates a consistent and perceptive understanding of the relationship between the words and between the structures of the Latin text • Demonstrates a sensitivity to the lyric genre and to the intention and style of the author	9 – 10
• Translates most of the extract into fluent English • Accurately interprets the relationship between most words and between most structures • Demonstrates an awareness of the lyric genre and to the intention and style of the author	7 – 8
• Translates some of the extract into fluent, idiomatic English • Demonstrates an understanding of the relationship between some words and between some structures • Demonstrates a general grasp of the lyric genre and to the content and style of the author	5 – 6
• Translates parts of the extract into acceptable English • Demonstrates a limited understanding of the relationship between the words and the structures of the extract	3 – 4
• Translates some phrases and some individual words into English	1 – 2

Question 4 (b)

Outcomes assessed: H3.1

MARKING GUIDELINES

Criteria	Marks
• Identifies one example of oxymoron from the poem, *e.g. saevo...cum ioco* or *grata compede*	1

Question 4 (c)

Outcomes assessed: H3.1

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a perceptive understanding of the use of two or more language features to convey a light-hearted tone in the extract • Cites relevant examples to support the argument	4
• Demonstrates a basic understanding of the use of language features to convey a light-hearted tone by identifying and explaining appropriate examples	2 – 3
• Identifies and explains at least one language feature	1

Question 5 (15 marks)

Outcomes assessed: H3.1

MARKING GUIDELINES

Criteria	Marks
• Translates the extract into fluent Latin, selecting vocabulary most appropriate to the passage	13 – 15
• Translates most of the extract into fluent Latin	10 – 12
• Translates some of the extract into fluent, idiomatic Latin	7 – 9
• Translates parts of the extract into acceptable Latin	4 – 6
• Translates some phrases and some individual words into Latin	1 – 3