

**2006 HSC Notes from
the Marking Centre
Latin**

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Published by Board of Studies NSW
GPO Box 5300
Sydney 2001
Australia

Tel: (02) 9367 8111
Fax: (02) 9367 8484
Internet: www.boardofstudies.nsw.edu.au

ISBN 1741473691

2006063

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2006 HSC NOTES FROM THE MARKING CENTRE

LATIN

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course Latin. It provides comments regarding responses to the 2006 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.

This document should be read along with the relevant syllabus, the 2006 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Latin.

In 2006, 182 candidates attempted the Latin Continuers examination and 101 attempted the Latin Extension Examination.

General Comments

Overall, the responses of most candidates revealed a solid familiarity with the prescribed texts. There were many clear and fluent translations, succinct and correct responses to questions which required a knowledge of context, and detailed responses to questions which required explanation or analysis.

In the set text translation, there were many quite fluent and accurate responses, which displayed a good knowledge of vocabulary and careful attention to syntactical detail. In the unseen translation questions, the better responses displayed sufficient grasp of the vocabulary and syntax and translations were fluent and accurate.

It was apparent from responses that some candidates have used English versions of the text to help with their translations. Often, these versions are paraphrases and are not necessarily a close and accurate translation of the original sense of the text.

In questions requiring literary analysis, the best responses demonstrated understanding of the meaning of technical terms used. It was not sufficient, in a question requiring language analysis, to produce a long list of technical terms without linking or analysing their effects or the reasons for their use in the given extract.

For some extended response questions, there were a few which were long and detailed and, although they contained much erudite material, they did not actually address the question. The best responses were directed specifically and consistently to the question.

Candidates should remember to write clearly and to write all translations on alternate lines.

Continuers

Section I – Prescribed Text – Livy, *Ab Urbe Condita*, Book 1

Question 1

- (a) The majority of responses provided an accurate and free flowing translation of this extract, with the narrative style of the author well conveyed. In some, however, certain phrases, such as *apud penates deos* or adverbs, such as *utique* and *tandem* were overlooked. In the sentence *Ea res... erroris*, the best translations made the link between *spem* and *finiendi erroris* and acknowledged the function of the ablative case *stabili certaue sede*. Some translated the long, complex and ‘contracted’ sentences of Livy into fluent and coherent English, using punctuation appropriately; others successfully rendered these complex sentences with shorter sentences in English. Both ways of translating displayed a careful analysis of the construction of clauses.
- (b) The complexity of the two long sentences in this passage made it a more challenging task to produce a coherent translation. In some responses, the long sentences were broken into shorter sentences which maintained accuracy and showed the author’s intended meaning. On the whole, the question was well done and the narrative of the bulls being dragged backwards into the cave to conceal their footprints understood. There was a great deal of detail in the passage and it was important to ensure that all words, such as *nando*, *eximium quemque*, *in ea loca*, and *qua* were included in the translation. The better responses clearly communicated the relationships between words and structures, such as *Graeco (ritu) Herculi*. Candidates are advised to read words carefully eg *ferox viribus* ‘fierce in strength’, not ‘a fierce man’.

Question 2 – (Multiple Choice)

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

Question 3

- (a)(i) This question required a short and concise response which gave a reason as to why Romulus and Remus decided to found their city in this area.
 - (ii) A good response explained *avatum malum* and *regni cupido* by referring to the family relationships and the seizing /desire of power.
 - (iii) The extract itself provided characteristics, features and other relevant information about the resolution of the dispute. Those responses which included the fact that Romulus and Remus decided to resolve the dispute by asking the gods to indicate who should be king by augury fulfilled the task indicator. The best responses were often brief and concise.
- (b)(i) The better responses explained that Proculus Iulius' wish was to confirm that Romulus was now a god, in order to allay the fears of those who suspected that the senators had caused his sudden disappearance by murdering him. In the better responses candidates heeded the introductory instruction and drew on context information prior and subsequent to the given passage.
 - (ii) This complex question required the interweaving of strands of thought. Some excellent responses dealt with several themes such as Rome's glory and how it originated, the religious connection with Romulus giving his newly divine blessing and instructions, and the military might of Rome being glorified.

Most responses mentioned language and literary aspects of the extract, such as dramatic effect of the direct speech within indirect speech, the string of jussive subjunctives and the inspiring language in the passage, quoting *mea Roma*, the poetic *caelestes* and *petens precibus* as examples of telling phrases. Some discussed the strong religious language used when Proculus addresses Romulus to emphasise the importance of religion. It was not necessary to quote both the Latin examples and an English translation of them.

The best responses made a direct link between each point and what Livy hoped to achieve within this particular context - a lesson in Rome's divine mission or a patriotic exhortation.

- (c) Most candidates responded effectively to this question. The best responses analysed a range of aspects of the characterisation of Lucretia, such as *obstinata pudicitia* and *decus muliebre*, as well as Tarquinius, the typical tyrant – arrogant, treacherous devious and brutal. In addition, these responses demonstrated the relationship between the aspects identified and Livy's aims and methods, such as that Lucretia can be seen to represent Roman values, and Tarquinius the opposite. Livy presents these exemplars as a strong contrast of good and evil; the better responses were able to go further and point out that Livy was using these exemplars to justify the expulsion of the kings.

Section II Prescribed Text – Virgil, *Aeneid VI*

Question 4

- (a) The majority of translations were in fluent and coherent English, and accurately interpreted the relationships between words and structures. The better responses displayed a sensitivity to the author's intended meaning. A variety of translations such as 'No more was said' was accepted for the compressed phrase *nec plura his*. An understanding of the context was required in order to translate this compressed phrase accurately. The better responses translated the difficult lines *gemuit... paludem* and conveyed the author's intent, 'The stitched up boat groaned under his weight and, full of cracks, took in much of the swamp'. It was important that every word in the extract be translated and key words such as *post* not be omitted. Candidates are advised to read words carefully eg *virgae* meaning 'bough', not 'maiden' or 'seer'.
- (b) This passage provided an opportunity for candidates to display both consistency and perception. The better responses indicated that candidates were familiar with the extract and recognised critical relationships between words and structures. The best translations accounted for the words in the first line, *quin* and *sese*, and understood *felix prole virum*, and did not confuse *geminas* with *germanas*. The meaning of lines 786 and 787 proved elusive. In the best responses, candidates recognised that *omnis* and *tenentis* were linked and that *flecte* was an imperative, as was *aspice*.

Question 5

a	B
b	A
c	D
d	C
e	C
f	B
g	C
h	A
i	B
j	D

Question 6

- (a)(i) Most responses correctly identified the characters as Aeneas and the Sibyl; it was also acceptable to identify the Sibyl as the prophetess, the Amphrysian seer or Deiphobe
- (ii) Most responses described the role of the *Eumenides*, as the avengers of the wicked in the Underworld, rather than simply describing their appearance.

- (iii) Good responses remained focused on the question and were not unnecessarily long, and they demonstrated an understanding of how Virgil uses language to achieve a specific effect. The best responses nominated an appropriate atmosphere and explained the relationship between the language and stylistic features in the creation of that atmosphere. The better responses did not merely list techniques, but explained how they contributed to the creation of atmosphere.
- (b)(i) 1 Many responses scanned these lines well, giving attention to the feet boundaries and the elision in the second foot of line 545, *discedam, explebo*. Most responses correctly identified the caesurae and were not misled by the comma punctuation in line 545. Some responses demonstrated a familiarity with the scansion of the Greek proper noun ‘Deiphobus’. All candidates are advised to review the scansion of proper nouns found in the prescription.
- (i) 2 The better responses identified a feature of the rhythm and clearly articulated the relationship between this feature and the meaning of the lines. Some responses commented on the spondaic nature of the lines, and related this to Deiphobus and his experience. Others commented on the way the dactylic feet reflected Deiphobus’ haste.
- (ii) The best responses addressed the specific question and identified a range of examples of contrast and showed how these examples emphasised the significance of this point in Aeneas’ journey: physical, emotional, and/or psychological. There were many ways of answering this question. Contrasts could have included: *Elysium/ Tartarus, tristis sine sole domos/ roseis Aurora quadrigis, dextera/laeva, Aeneas/ Deiphobus, living/dead, tragic past (Troy, Deiphobus)/ glorious future (Rome, Elysium, Anchises.)*

Section III Unseen Texts

Question 7

- (a) The best responses demonstrated an ability to choose appropriate meanings of vocabulary, as well as an understanding of the relationships between words and structures in a passage seen for the first time. Familiar vocabulary was handled well, despite being in a new context eg *impius*. A translation of *incautum* as ‘heedless’ reflected a sensitivity to the tone of the author and the general sense of the extract. The better responses showed a clear understanding of the overall sense of the extract, expressed in fluent and coherent English eg *scelere ante alios immanior omnes* was translated as ‘more monstrous in wickedness than all others’. Better responses recognised the agreement of *Sychaeum* (line 348) and *incautum* (lines 350), *ille* and *caecus*, *aegram* and *amantem*, and *vana* and *spe*.
- (b) The majority of responses to this question demonstrated a clear understanding of the first three lines of the extract, and at least some understanding of the overall sense of the remaining lines. In the better responses, it was clear that the assistance provided in the title had been taken into account, and careful consideration given to identifying the ablative absolute and the result clause in the sentence *Admirationem... fuerit*. The phrase *velut numine aliquo defensa castra* and the appropriate meaning for *religio* eg divine warning – as was suggested in the title – proved challenging, but a number of responses accounted for both *numine* and *religio*.

Extension

Section I – Prescribed Text

Question 1

- (a) The majority of responses showed an understanding of the philosophical content of this extract. The better responses also captured elements of Cicero's persuasive style, and reflected, for example, the force of the repeated *multo* in his comparisons, and the repeated *tum* in the last sentence of the extract. The best responses accounted for every word of the Latin such as *et id ipsum*, *plerumque*, *vel* and the last *tum*, as well as adverbs and pronouns, which seriously affect the tone of the passage. A paraphrase often does not account for every word, as required, and as such does not constitute the best translation.
- (b) In the best responses, candidates demonstrated their ability to translate this example of a sustained Lucretian proof. The better responses translated accurately the very emphatic *idque sibi solum ... id sibi gaudet* (line 145) and *consentire* in line 153, and took into account both the author's content and style (eg the distinction between *animus/anima* and the imagery in lines 154-156). In addition, the best translations were consistently accurate in following the flow of the argument, recognising the significance of words such as *quasi* (line 147) and *uerum* (line 152).

Question 2

- (a)(i) Many candidates were able to state that *quae* referred to the heavenly bodies mentioned in Cicero's previous sentence.
- (ii) The vast majority of responses described the philosophical view of man's place in the universe, referring directly to the points Cicero makes in the extract from *De Natura Deorum*, including those responses which had not correctly identified *quae*/the phenomena in 2 (a) (i).
- (b)(i) Many responses correctly identified *mortalem uiuere mentem* as an example of oxymoron. The better responses differentiated between paradox and oxymoron, the latter being a combination of contradictory terms in one phrase. Some responses identified a paradox rather than an oxymoron, for example, the mind's ability to be cured being evidence of its mortality.
- (ii) The best responses clearly identified the extended mind/body analogy, and analysed its use, relating it to Lucretius' overall argument. These responses traced the logical progression of thought within the analogy, and made detailed references to the text. In the analysis it was explained how Lucretius' use of this particular analogy enabled him to make his philosophical argument (that the soul is mortal) more accessible to his readers, or how this use fitted in with his method. Many responses also commented on Lucretius' use of stylistic devices and/or persuasive language, though this was not required by the question. Candidates are advised that it is acceptable to include such material provided it is linked directly to the question, in this case Lucretius' use of analogy.

Question 3

The best responses maintained a clear focus on the question and supported the answer with pertinent reference to the extracts. Lucretius' logical presentation of philosophical argument, framed within the poetic medium, was contrasted with Cicero's paean of praise to philosophy. The better responses identified a range of methods/techniques used by the two authors and evaluated these within the context of their respective purposes and/or philosophical backgrounds. Responses indicated familiarity with the texts; however, in some responses the lengthy stylistic analyses were not always linked to a contrast between the literary methods of the two authors.

Section II Non-prescribed Text

Question 4

- (a) Most responses identified in *quae* the link with the previous lines for which a translation had been provided. The better translations reflected the logical progression of thought, identifying and translating accurately key words such as *quae, quasi, atque eadem, quae, ne...reamur, aut...neve*. Most translations displayed a sound knowledge of vocabulary and, for the most part, had meanings most appropriate to context. This was essential, given the range of meanings offered for some of the words in the vocabulary list. The better responses translated accurately the challenging phrases such as *nobis vigilantibus obvia, luce carentum, reamur, aliquid nostri*. In many cases despite errors of vocabulary, responses interpreted accurately the relationship between words and structures. The impact of vocabulary errors was thus minimised, allowing the responses to convey an understanding of the passage. It was clear from responses that a knowledge of Lucretius' philosophy assisted in the comprehension of the unseen extract.
- (b) The best responses clearly identified a belief or beliefs about the afterlife and explained how or why Lucretius mocks these beliefs. The escape of ghosts from Acheron and their flitting about among the living were commonly cited.
- (c) The best responses identified very clearly Lucretius' references to common personal experience (for example apparitions in dreams, frightening nightmares), and made a direct link between these and Lucretius' argument, showing how or why such references would have been persuasive. Some responses gave a stylistic analysis of the extract without linking it to common personal experience.

Question 5

The few candidates who attempted this question demonstrated a familiarity with the structure of the Latin language, and were able to select vocabulary appropriate to the context. It was important to form the more complex constructions accurately in order not to detract from the fluency of the composition.

2006 HSC Latin Continuers Marking Guidelines — Written Examination

Section I — Prescribed Text – Livy, *Ab Urbe Condita*, Book 1

Question 1 (a)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

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

Question 1 (b)*Outcomes assessed: H1.1, H1.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent and coherent English• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract• Demonstrates a sensitivity to the author's intended meaning	9–10
<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	6–8
<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	3–5
<ul style="list-style-type: none">• Translates some words and phrases into coherent English	1–2

Question 3 (a) (i)*Outcomes assessed: H2.4***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• States a reason why Romulus and Remus decided to found their city in this area	1

Question 3 (a) (ii)*Outcomes assessed: H2.4***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Describes the earlier event referred to	2
<ul style="list-style-type: none">• Provides some relevant information about the event	1

Question 3 (a) (iii)*Outcomes assessed: H2.4, H2.5***MARKING GUIDELINES**

Criteria	Marks
• Describes what Romulus and Remus agreed to do to resolve the dispute	2
• Provides some relevant information about the resolution of the dispute	1

Question 3 (b) (i)*Outcomes assessed: H2.4, H3.1***MARKING GUIDELINES**

Criteria	Marks
• States why Proculus Iulius delivered this speech	2
• Gives some relevant information about Proculus Iulius' speech	1

Question 3 (b) (ii)*Outcomes assessed: H3.1, H3.3***MARKING GUIDELINES**

Criteria	Marks
• Identifies a range of themes and literary techniques in the extract and explains how these illustrate Livy's approach to the writing of history	5
• Identifies some themes and literary techniques in the extract and attempts to explain how these illustrate Livy's approach to the writing of history	3–4
• Provides some relevant information about the themes and/or literary techniques in the extract	1–2

Question 3 (c)*Outcomes assessed: H3.1, H3.2, H3.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Analyses a range of aspects of the characterisation of Lucretia and of Sextus Tarquinius• Demonstrates the relationship to Livy's aims and methods	7–8
<ul style="list-style-type: none">• Identifies and attempts to analyse some aspects of the characterisation of Lucretia and of Sextus Tarquinius• Attempts to demonstrate the relationship to Livy's aims and methods	5–6
<ul style="list-style-type: none">• Identifies one or two aspects of the characterisation of Lucretia and of Sextus Tarquinius• States some aspect of the relationship to Livy's aims and methods	3–4
<ul style="list-style-type: none">• Provides some relevant information about the characterisation of Lucretia and/or Sextus Tarquinius	1–2

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

Question 4 (a)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

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

Question 4 (b)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Translates the extract into fluent and coherent English • Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract • Demonstrates a sensitivity to the author's intended meaning 	9–10
<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 	6–8
<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 	3–5
<ul style="list-style-type: none"> • Translates some words and phrases into coherent English 	1–2

Question 6 (a) (i)*Outcomes assessed: H2.4***MARKING GUIDELINES**

Criteria	Marks
• Identifies the characters referred to	1

Question 6 (a) (ii)*Outcomes assessed: H2.4, H2.5***MARKING GUIDELINES**

Criteria	Marks
• Describes the role of the Eumenides in Virgil's Underworld	2
• Provides some relevant information about the Eumenides	1

Question 6 (a) (iii)*Outcomes assessed: H2.2, H3.2***MARKING GUIDELINES**

Criteria	Marks
• Identifies a range of language and stylistic features • Makes evident the relationship between these features and the atmosphere	5–6
• Identifies some language and/or stylistic features • Makes some link between these features and the atmosphere	3–4
• Nominates an atmosphere • Identifies one or two language features	1–2

Question 6 (b) (i) (1)*Outcomes assessed: H2.3***MARKING GUIDELINES**

Criteria	Marks
• Scans the lines, dividing them into the correct number of feet and marking a main caesura • Correctly marks the boundaries of most metrical feet	2
• Attempts to scan the lines, correctly marking the boundaries of some metrical feet	1

Question 6 (b) (i) (2)*Outcomes assessed: H2.2, H2.3***MARKING GUIDELINES**

Criteria	Marks
• Identifies a feature of the rhythm showing how it reinforces the meaning	2
• Makes some relevant comment about the rhythm	1

Question 6 (b) (ii)*Outcomes assessed: H2.2, H3.2, H3.3***MARKING GUIDELINES**

Criteria	Marks
• Clearly identifies the point which Aeneas has reached in his journey • Identifies a range of examples of contrast • Demonstrates how these examples emphasise the significance of this point in Aeneas' journey	7
• Identifies the point which Aeneas has reached in his journey • Identifies some examples of contrast • Demonstrates a connection between the examples and this point in Aeneas' journey	5–6
• Attempts to identify Aeneas' location • Makes reference to one or two examples of contrast • Attempts to link the example(s) with Aeneas' journey	3–4
• Provides some relevant information	1–2

Section III — Unseen Texts

Question 7 (a)

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Translates the Latin into fluent and coherent English • Shows a clear 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 extract 	7–8
<ul style="list-style-type: none"> • Translates most of the Latin into fluent and coherent English • Shows understanding of the relationships between most words and structures • Conveys some understanding of the overall sense of the extract 	5–6
<ul style="list-style-type: none"> • Translates some of the Latin into coherent English • Shows understanding of the relationships between some words and structures • Conveys some understanding of the content of the extract 	3–4
<ul style="list-style-type: none"> • Translates a few individual words and phrases into English • Conveys little understanding of the content of the extract 	1–2

Question 7 (b)

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Translates the Latin into fluent and coherent English • Shows a clear 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 extract 	10–12
<ul style="list-style-type: none"> • Translates most of the Latin into fluent and coherent English • Shows understanding of the relationships between most words and structures • Conveys some understanding of the overall sense of the extract 	7–9
<ul style="list-style-type: none"> • Translates some of the Latin into coherent English • Shows understanding of the relationships between some words and structures • Conveys some understanding of the content of the extract 	4–6
<ul style="list-style-type: none"> • Translates a few individual words and phrases into English • Conveys little understanding of the content of the extract 	1–3

2006 HSC Latin Extension Marking Guidelines — Written Examination

Section I — Prescribed Text

Question 1 (a)

Outcomes assessed: H1.2, H1.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Translates the extract into idiomatic and fluent English • Interprets with consistent accuracy the relationships between the words and grammatical structures • Demonstrates an understanding of the content and style of the author 	4–5
<ul style="list-style-type: none"> • Translates most of the extract into idiomatic and fluent English • Accurately interprets the relationships between most words and structures • Demonstrates an awareness of the content and style of the author 	3
<ul style="list-style-type: none"> • Translates some of the extract into idiomatic and fluent English • Demonstrates an understanding of the relationships between some words and structures • Demonstrates a general grasp of the content of the author 	2
<ul style="list-style-type: none"> • Translates parts of the extracts into accurate English • Demonstrates a limited understanding of the relationships between the words and structures of the extract 	1

Question 1 (b)*Outcomes assessed: H1.2, H1.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into idiomatic and fluent English• Interprets with consistent accuracy the relationships between the words and grammatical structures• Demonstrates an understanding of the content and style of the author	9–10
<ul style="list-style-type: none">• Translates most of the extract into idiomatic and fluent English• Accurately interprets the relationships between most words and structures• Demonstrates an awareness of the content and style of the author	6–8
<ul style="list-style-type: none">• Translates some of the extract into idiomatic and fluent English• Demonstrates an understanding of the relationships between some words and structures• Demonstrates a general grasp of the content of the author	3–5
<ul style="list-style-type: none">• Translates parts of the extracts into accurate English• Demonstrates a limited understanding of the relationships between the words and structures of the extract	1–2

Question 2 (a) (i)*Outcomes assessed: H1.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Identifies the phenomena to which <i>quae</i> refers	1

Question 2 (a) (ii)*Outcomes assessed: H2.1, H2.4***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Describes the philosophical view of man's place in the universe, supported by appropriate references from the extract	3
<ul style="list-style-type: none">• Attempts to describe the philosophical view of man's place in the universe as presented in this extract	2
<ul style="list-style-type: none">• Provides some relevant information	1

Question 2 (b) (i)*Outcomes assessed: H2.3***MARKING GUIDELINES**

Criteria	Marks
• Identifies one example of oxymoron	1

Question 2 (b) (ii)*Outcomes assessed: H2.1***MARKING GUIDELINES**

Criteria	Marks
• Analyses the use of analogy with appropriate and detailed references from the extract • Relates the analogy to the argument	5
• Identifies the analogy with some references from the extract • Attempts to relate the analogy to the argument	3–4
• Provides some relevant information about the analogy and/or the argument	1–2

Question 3

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Identifies and evaluates a range of methods used by the two authors to present their philosophical material Draws a range of appropriate contrasts between the two authors' methods Constructs a discerning, well-structured response, using appropriate critical terminology Supports the response with appropriate references to the extracts 	9–10
<ul style="list-style-type: none"> Identifies and evaluates some methods used by the two authors to present their philosophical material Draws some appropriate contrasts between the two authors' methods Constructs a competent, structured response, using appropriate critical terminology Supports the response with appropriate references to the extracts 	7–8
<ul style="list-style-type: none"> Identifies and attempts to evaluate some methods used by the two authors to present their philosophical material Draws some contrasts between the two authors' methods Provides a structured response using some appropriate terminology Supports the response with some references to the extracts 	5–6
<ul style="list-style-type: none"> Provides some relevant information about the treatment of the material in these extracts Attempts to draw some contrasts Attempts to provide a structured response and to use appropriate terminology Supports the response with limited references to the extract 	3–4
<ul style="list-style-type: none"> Demonstrates a limited understanding of the question and the content of the extracts 	1–2

Section II — Non-prescribed Text

Question 4 (a)

Outcomes assessed: H1.1, H1.2, H1.3, H3.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• 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 structures of the Latin text• Demonstrates an understanding of the intention and style of the author	9–10
<ul style="list-style-type: none">• Translates most of the extract into fluent English• Accurately interprets the relationship between most words and structures• Demonstrates an awareness of the intention and style of the author	7–8
<ul style="list-style-type: none">• Translates some of the extract into fluent English• Demonstrates an understanding of the relationship between some words and structures• Demonstrates a general grasp of the content and style of the author	5–6
<ul style="list-style-type: none">• Translates parts of the extract into acceptable English• Demonstrates a limited understanding of the relationship between the words and structures of the extract	3–4
<ul style="list-style-type: none">• Translates some phrases and some individual words into English	1–2

Question 4 (b)

Outcomes assessed: H1.2, H2.4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Explains one example of mockery of the afterlife in the extract	2
<ul style="list-style-type: none">• Provides some relevant information	1

Question 4 (c)*Outcomes assessed: H1.2, H3.1***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Provides a relevant example of common personal experience• Shows how Lucretius uses this to make his argument persuasive	2–3
<ul style="list-style-type: none">• Provides a relevant example of common personal experience	1

Question 5*Outcomes assessed: H3.1***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent, grammatically accurate Latin, selecting vocabulary most appropriate to the passage	13–15
<ul style="list-style-type: none">• Translates most of the extract into fluent, grammatically accurate Latin, selecting vocabulary most appropriate to the passage	10–12
<ul style="list-style-type: none">• Translates most of the extract into acceptable Latin	7–9
<ul style="list-style-type: none">• Translates some of the extract into acceptable Latin	4–6
<ul style="list-style-type: none">• Translates some phrases and some individual words into Latin	1–3