

**2008 HSC Notes from  
the Marking Centre  
Latin**

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# 2008 HSC NOTES FROM THE MARKING CENTRE

## LATIN

### Introduction

This document has been produced for the teachers and candidates of the Stage 6 Latin courses. It contains comments on candidate responses to the 2008 Higher School Certificate examinations, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabuses, the 2008 Higher School Certificate examinations, 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.

### General Comments

In 2008, 217 candidates attempted the Latin Continuers examination and 122 attempted the Latin Extension examination.

For set texts, translations should be coherent and fluent, and not awkwardly literal. In translating a passage of unseen Latin, candidates are urged to read the heading carefully and to make effective use of the dictionary entries provided. Again, candidates are reminded to write translations on alternate lines, as directed. Candidates are once again encouraged to make sure their writing is legible and are advised to cross out attempts at translation which are not their final version.

Candidates are reminded to read all questions carefully, address all required elements, and include only relevant information in their answers. Also, if they use a quotation from the text, they should demonstrate their understanding of how that Latin is relevant, and should avoid using a word in isolation without regard to its place in the structure of the Latin sentence. The better responses communicated a thorough knowledge of the meaning of the given extract by supporting the explanation or analysis with relevant and valid examples and by explaining the link between the examples given and the aspect being assessed; a simple listing is not sufficient. A question involving analysis requires a discerning and well developed argument.

## Continuers

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

#### Question 1

- (a) The majority of responses demonstrated a consistent and perceptive understanding of the relationships between the words in the first sentence of this extract. The better responses placed *tum* in the phrase *opulento... oppido* rather than with *imperitans*, and clearly recognised that the expression *minime laetus* required a translation which conveyed a strong emotion, ‘not at all happy’. There was a variety of good renderings for *haud gravatim*. The second sentence was translated well when *tanti* was linked to *belli* rather than *terrorem*. The better responses recognised the change of structure and acknowledged the balance of *iam inde ab initio* and *et tum*, and the significance of *ratus*, governing the indirect statement which precedes it. Candidates should check carefully that they have accounted for the whole extract and have not omitted small but significant words, eg *tum*, *nimio*, *satis*, or even a whole sentence, as was sometimes the case.
- (b) In the better responses, candidates demonstrated their understanding of the wide range of subordinate clauses used in this extract and translated them accurately. The better translations accounted for every word in the Latin, including the conjunctions *cum*, *postquam* and *etsi*. In responses that were a paraphrase, candidates were unable to demonstrate an understanding of the relationships between words and structures. In the better responses, candidates consistently accounted accurately for the tenses of the verbs.

#### Question 2

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

### Question 3

- (a) (ii) Most candidates were able to identify from the extract three features typical of Livy's approach to the writing of history, such as the imaginative use of direct speech to engage his readers; his interest in explaining to his readers the origins of the religious observances and rituals of his day (such as those at the *ara maxima*) and the patriotic flavour of his writing to glorify Rome. The better responses made full use of the extract and were well structured.
- (b) (i) Most responses identified the fate of Lucretia, her rape and suicide, but only the better responses dealt with the condition of the Roman people adequately, referring to the extract or Livy's Preface in support. The better responses clearly explained the link between the fate of Lucretia and the condition of the Roman people.
- (ii) The better responses identified various uses of language and explained how they made the speech moving and persuasive. Many responses correctly explained how the language used to describe the cruel treatment of Lucretia and the Roman people by the king was designed to incite hatred, move the audience to indignation and rouse people to action. Candidates should always be very careful to address all aspects of the question and not just give a summary of the extract. Some responses listed a number of language uses, without explaining convincingly how they made the speech moving and persuasive.
- (c) The better responses demonstrated independent thinking, wide reading and perceptive understanding of the question which allowed for a number of different, but valid, interpretations. These systematically analysed the extract, and included relevant information to support an argument about how Romulus was depicted by Livy as a moral exemplar. Examples of qualities to be emulated could include Romulus' diplomacy, consultation with the senate, humility, strategic reasoning, his recognition of the role of the gods or his willingness to put the wives from the other tribes on an equal footing with his men.

## Section II — Prescribed Text – Virgil, Aeneid VIII

### Question 4

- (a) The better responses acknowledged that the words *classis aeratas* are accusative and plural, that *totum* describes Leucaten, that *instructo Marte* is an ablative absolute, and that *effulgere* is not *effundere*. These responses also recognised that *effulgere* is the second verb dependent on *videres*. The second sentence was translated well in the majority of responses, which showed that *celsa* describes *puppi* and an understanding of the significance of *patrium ... sidus*. Some excellent translations demonstrated sensitivity to the author’s intent. An effective translation of *geminas cui tempora flammis laeta vomunt*, which captured the visual image created by Virgil, was ‘his exultant brows stream forth double flames’, since it showed that *tempora* is the subject of *vomunt* and *flammas* the object. The final sentence caused some difficulty. It was important to ensure that each word was accounted for and not glossed over in a paraphrase.
- (b) The better responses demonstrated a perceptive understanding of the complex syntax. Most responses rendered vocabulary correctly, but only the better responses could capture the constructions, particularly the indirect statement dependent on *memini* and the prolative nature of *compellare*. The change of subject signified by *ille* needed to be acknowledged in some way. All words needed to be accounted for in the translation, for example the exclamatory *ut* and *protinus; lumine* in association with *lustrabat* could be effectively translated by one English word, ‘scanned’ or ‘gazed’. Better responses translated *tum ... iuventas* using a fluent English rendering of the metaphor, where a literal translation was awkward.

### Question 5

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

## Question 6

- (a) (ii) The better responses made a clear connection between Evander's Pallanteum and Virgil's Rome.
- (b) (i) Most candidates were able to divide each line into six feet and mark a caesura. The challenges were the short first syllable of *refluitque* and the elision of its final 'e' before *exterritus*.
- (ii) The better responses were a competent analysis limited to the lines specified in the question and maintained focus on sounds and imagery, resisting temptation to discuss other literary and stylistic features. When quoting the Latin, candidates must ensure they make clear that they understand how the meaning links to the specific technique. Better responses explained convincingly how the chosen device created the dramatisation of events or the horror, rather than simply asserting or describing.
- (c) (ii) Responses reflected a number of different and equally valid approaches to this question. Some responses, for instance, treated the individuals mentioned in the extract separately, others treated them corporately. Most responses identified a purpose and drew illustrations from the extract. The better responses made convincing links between the individuals mentioned and the stated purpose, thus demonstrating a clear understanding of Virgil's purpose in this extract. The better responses also referred effectively to the extract, demonstrating clear appreciation of the meaning of the Latin. In referring to the text, the better responses did not merely quote the Latin, but explained the relevance of the quotation to their argument.

### Section III — Unseen Texts

#### Question 7

Many translations were fluent and coherent and showed an understanding of the relationships between most words and structures. An effective translation needed to begin with an acknowledgement of *nec non*, an expression which occurred in *Aeneid* VIII,646. The better responses recognised agreements between words, eg *summas ... arces, magna ... caterva, regina... ferens, maestas... voces*, and the placing of *comes, Lavinia, virgo* and *causa* in apposition. The best translations demonstrated a good use of the dictionary entries provided and selected the meaning most appropriate to the context. The expression *oculos deiecta decoros* could be rendered in a number of ways, one of which was ‘her beautiful eyes cast down’.

#### Question 8

The better translations made effective use of information given in the title. Many candidates demonstrated an understanding of the overall sense of the passage. The better responses recognised the function of *non ... modo ... sed et* and the relationship of *senatus... ipse*, and so demonstrated a clear understanding of the sense of the first sentence. The best responses consistently and accurately rendered significant details, such as singulars and plurals, eg *toga ... togae*. Despite its inclusion in the dictionary entry provided, *tulere* was not always translated as a finite verb. The ellipse of *sunt* with *iussi, portata* and *missi* proved challenging, as did the meaning of *adire*. The best responses recognised *quae darentur* as a purpose clause. The gerundive phrase *ad renovandam amicitiam* was handled well.

## Extension

### Section I – Prescribed Text

#### Question 1

- (a) The majority of responses showed understanding of this extract, with candidates adopting a variety of tone and style which still allowed the translations to remain faithful to the text. For example, *non sine candida puella* was rendered in the following ways: ‘not without the dazzling girl’ or ‘together with your splendid girlfriend’, and even ‘not forgetting the blonde’. The better responses correctly acknowledged *meros amores* as a noun phrase, and translated this sympathetically with expressions such as ‘genuine affections’, ‘undiluted pleasures’, ‘unadulterated love’ and ‘Love’s very essence’.

In the second section of the poem the better responses recognised *seu as* ‘or’ and maintained the flow of the entire sentence. *Veneres Cupidinesque* could be translated literally or in other ways such as ‘all the powers of love and desire’. Better responses acknowledged that *quod* was a linking relative and *cum* was a conjunction.

- (b) Most responses exhibited imaginative engagement with the text. The majority of responses rendered the unusual use of *idoneus* idiomatically and captured the extended military metaphor well. The better responses dealt capably with the relative clause in the second stanza, by placing it after its antecedent *hic paries* in the translation. The best responses also showed that candidates clearly understood that *oppositis foribus* does not refer to the doors of the temple.

#### Question 2

- (a)(i) The majority of candidates explained the significance of *si fas est* in the context of the poem. Many candidates translated the phrase, but this was not necessary if the response made the religious connotations clear. The better responses defined the poet’s claim, that the man sitting opposite Lesbia surpasses the gods, as offensive to the gods, and noted that the poet is seeking, by including the phrase *si fas est*, to avoid religious offence. Candidates should be reminded that a question worth two marks does not require a lengthy, multi-page response.
- (ii) Most candidates selected relevant linguistic and literary features. The better responses showed clearly how these features conveyed intense personal feeling, by explanation rather than assertion.

- (b)(i) Most responses identified Horace's presentation of his poetic achievement as a lasting memorial, a *monumentum*. The better responses offered a valid judgment of the effectiveness of Horace's presentation, with support from lines 1–5. Reference was made to the permanence of Horace's poetry, contrasted with the ephemeral nature of man-made constructions, and to the destructive forces of nature and time.
- (ii) Most responses clearly identified Horace's claim that he had introduced Greek lyric styles to Latin poetry. The better responses demonstrated understanding of the interplay of Greek and Roman elements in the lyric genre by including a range of references, correctly identified as either Greek or Roman, and explained their relevance to Horace's claim. Various equally valid and discerning explanations were offered. The blend of Greek and Roman references could be interpreted in terms of the creation of atmosphere, Horace's understanding of and ability to operate within both cultures, or his mastery of both literary traditions, all of which mirror his introduction of Greek lyric metres to Latin poetry.

### Question 3

Most responses successfully identified at least one or two similar themes in the two poems, such as the brevity of life, the certainty of death, and the urgency of enjoying the present and its concomitant pleasures. The better responses exhibited sophisticated analysis of a higher order in which it was clearly shown how the use of language, imagery and cultural references in each of the poems enabled the poets to explore these similar themes. The best responses, framed using the terminology of the question, were well structured and attended succinctly to each of the requirements of the question, as well as maintaining focus on relevant points and balance in the treatment of each poem.

## Section II — Non-prescribed Text

### Question 4

- (a) Most responses made good use of the dictionary entries provided, and demonstrated an understanding of the passage and the relationship between the words and structures. The better responses were clear about the meaning of *potes*, *morari*, *quamvis* and *manet*. The grammatical relationships within the unconventional description of Cerberus were evident in the best responses which also selected the most appropriate meanings from the given dictionary entries. Only the very best responses demonstrated that *tibi* was referring to the lyre and was not associated with Cerberus, the link between the first and second stanzas.
  
- (c) Most responses identified one literary feature, but only the better responses evaluated its effectiveness. Most mentioned the use of allusions to the underworld and some the imagery used in describing the underworld.

# Latin Continuers

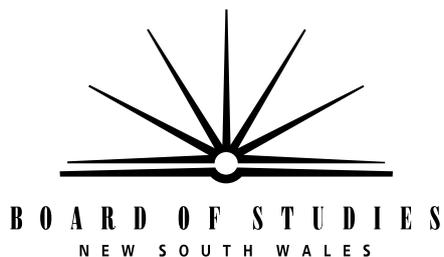
## 2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Section I — Prescribed Text – Livy, <i>Ab Urbe Condita</i>, Book 1</b>			
1 (a)	7	Livy, <i>Ab Urbe Condita</i> , Book 1	H1.1, H1.2, H1.3
1 (b)	8	Livy, <i>Ab Urbe Condita</i> , Book 1	H1.1, H1.2, H1.3
2	5	Livy, <i>Ab Urbe Condita</i> , Book 1	H2.1
3 (a) (i)	2	Livy, <i>Ab Urbe Condita</i> , Book 1	H2.4
3 (a) (ii)	3	Livy, <i>Ab Urbe Condita</i> , Book 1	H2.2, H3.2, H3.3
3 (b) (i)	3	Livy, <i>Ab Urbe Condita</i> , Book 1	H2.4, H2.5, H3.1
3 (b) (ii)	5	Livy, <i>Ab Urbe Condita</i> , Book 1	H2.2, H3.2
3 (c)	7	Livy, <i>Ab Urbe Condita</i> , Book 1	H2.4, H2.5, H3.1, H3.3
<b>Section II — Prescribed Text – Virgil, <i>Aeneid VIII</i></b>			
4 (a)	6	Virgil, <i>Aeneid VIII</i>	H1.1, H1.2, H1.3
4 (b)	9	Virgil, <i>Aeneid VIII</i>	H1.1, H1.2, H1.3
5	5	Virgil, <i>Aeneid VIII</i>	H2.1
6 (a) (i)	2	Virgil, <i>Aeneid VIII</i>	H2.4, H2.5
6 (a) (ii)	2	Virgil, <i>Aeneid VIII</i>	H2.4, H2.5, H3.3
6 (b) (i)	2	Virgil, <i>Aeneid VIII</i>	H2.3
6 (b) (ii)	5	Virgil, <i>Aeneid VIII</i>	H2.2, H2.3, H3.2, H3.3
6 (c) (i)	2	Virgil, <i>Aeneid VIII</i>	H2.2, H2.4, H3.2, H3.3
6 (c) (ii)	7	Virgil, <i>Aeneid VIII</i>	H2.5, H3.1, H3.3
<b>Section III — Unseen Texts</b>			
7	8	Unseen: Virgil	H1.1, H1.2, H1.3
8	12	Unseen: Livy	H1.1, H1.2, H1.3

# Latin Extension

## 2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Section I — Prescribed Text</b>			
1 (a)	7	Catullus	H 1.1, H1.2, H1.3
1 (b)	8	Horace	H 1.1, H1.2, H1.3
2 (a) (i)	2	Catullus	H1.2, H 2.1, H 2.4
2 (a) (ii)	3	Catullus	H1.2, H2.1, H2.3
2 (b) (i)	2	Horace	H1.2, H1.3, H 2.1, H 2.3, H 2.4
2 (b) (ii)	3	Horace	H 1.2, H 2.1, H2.2, H2.3
3	10	Catullus and Horace	H2.1, H2.2, H2.3, H 2.4, H2.5
<b>Section II — Non-prescribed Text</b>			
4 (a)	10	Non-prescribed text (Horace)	H1.1, H1.2, H1.3, H3.1
4 (b)	2	Non-prescribed text (Horace)	H2.3, H3.1
4 (c)	3	Non-prescribed text (Horace)	H2.3, H3.1
5	15	English prose	H3.1



## **2008 HSC Latin Continuers Marking Guidelines**

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in Latin Continuers, and were used at the marking centre in marking student responses. For each question the marking guidelines are contained in a table showing the criteria associated with each mark or mark range. For some questions, 'Sample Answers' or 'Answers may include' sections are included. These are developed by the examination committee for two purposes. The committee does this:

- (1) as part of the development of the examination paper to ensure the questions will effectively assess students' knowledge and skills, and
- (2) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The examination committee develops the marking guidelines concurrently with the examination paper. The 'Sample Answers' or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

The information in the marking guidelines is further supplemented as required by the Supervisor of Marking and the senior markers at the marking centre.

A range of different organisations produce booklets of sample answers for HSC examinations, and other notes for students and teachers. The Board of Studies does not attest to the correctness or suitability of the answers, sample responses or explanations provided. Nevertheless, many students and teachers have found such publications to be useful in their preparation for the HSC examinations.

A copy of the Mapping Grid, which maps each question in the examination to course outcomes and content as detailed in the syllabus, is also included.

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**Section I — Prescribed Text – Livy, *Ab Urbe Condita*, Book I****Question 1 (a)**

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

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent and coherent English</li><li>• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the author's intended meaning</li></ul>	7
<ul style="list-style-type: none"><li>• Translates most of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between most of the words and structures of the extract</li><li>• Demonstrates an understanding of the author's intended meaning</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between some of the words and structures of the extract</li><li>• Demonstrates an awareness of the author's intended meaning</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates some words and phrases into coherent English</li></ul>	1–2

**Question 1 (b)**

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

**MARKING GUIDELINES**

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

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

Criteria	Marks
• Identifies TWO acts	2
• Identifies one act	1

**Sample answer:**

Hercules killed Cacus because Cacus has stolen his cattle.

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

Criteria	Marks
• Identifies THREE features typical of Livy's approach • Clearly relates the features to the extract	3
• Identifies at least TWO features typical of Livy's approach • Attempts to relate the features to the extract	2
• Identifies at least ONE feature typical of Livy's approach	1

**Answers could include:**

- Interest in personality of the characters
- Use of direct speech
- Glorification of Rome
- Dramatisation of events
- Importance of religious observance

**Question 3 (b) (i)***Outcomes assessed: H2.4, H2.5, H3.1***MARKING GUIDELINES**

Criteria	Marks
• Identifies from the extract the details of the fate of Lucretia and the current condition of the Roman people • Makes a clear connection between them	3
• Refers to the fate of Lucretia and the condition of the Roman people • Attempts to make some connection between them	2
• Gives some relevant information	1

**Question 3 (b) (i) (continued)****Sample answer:**

In this speech, Brutus exhorts the people to rebel against the tyranny of the Tarquin dynasty. He refers to the rape of Lucretia by Sextus Tarquinius and her subsequent suicide as an example of the abusive and arrogant behaviour of the Tarquins. He reminds the people also that under this tyranny they suffer as they are forced to work as labourers in tasks more suitable for slaves than for free Roman warriors.

**Question 3 (b) (ii)**

*Outcomes assessed: H2.2, H3.2*

**MARKING GUIDELINES**

Criteria	Marks
• Identifies several features of language and explains how these features make the speech moving and persuasive	5
• Identifies some features of language and makes an attempt to explain how these features make the speech moving and persuasive	3–4
• Provides some relevant information about the speech and/or the language used	1–2

**Answers could include:**

- word choice – emotive vocabulary eg *stupro infando, orbitate*
- anaphora, tricolon
- placement of words, word order
- hyperbole

**Question 3 (c)**

*Outcomes assessed: H2.4, H2.5, H3.1, H3.3*

**MARKING GUIDELINES**

Criteria	Marks
• Identifies a range of relevant characteristics of Romulus as moral exemplar • Cites relevant information from the extract • Constructs a discerning analysis focusing only on relevant points	7
• Identifies some relevant characteristics of Romulus as moral exemplar • Cites some relevant information from the extract • Attempts some analysis focusing only on relevant points	5–6
• Identifies one or two relevant characteristics of Romulus as moral exemplar • Offers support from the extract • Attempts a structured response	3–4
• Gives some relevant information about Romulus as a moral exemplar	1–2

**Question 3 (c) (continued)****Answers could include:**

- Qualities of leadership
- Statesmanship, sends envoys, uses diplomacy
- Piety – refers to support of the gods
- Respect for the senate, *ex consilio patrum*
- Patriotism
- Courage
- Resourceful planning

Other qualities derived from wider knowledge of text could include:

- Pursuit of mental and physical powers
- Sense of justice
- Simplicity and thrift
- Heroic status

**Section II — Prescribed Text – *Virgil, Aeneid VIII*****Question 4 (a)**

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

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent and coherent English</li><li>• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the author's intended meaning</li></ul>	6
<ul style="list-style-type: none"><li>• Translates most of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between most of the words and structures of the extract</li><li>• Demonstrates an awareness of the author's intended meaning</li></ul>	4–5
<ul style="list-style-type: none"><li>• Translates some of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between some of the words and structures of the extract</li><li>• Demonstrates an awareness of the author's intended meaning</li></ul>	2–3
<ul style="list-style-type: none"><li>• Translates some words and phrases into coherent English</li></ul>	1

**Question 4 (b)***Outcomes assessed: H1.1, H1.2, H1.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent and coherent English</li><li>• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the author's intended meaning</li></ul>	9
<ul style="list-style-type: none"><li>• Translates most of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between most of the words and structures of the extract</li><li>• Demonstrates an understanding of the author's intended meaning</li></ul>	7–8
<ul style="list-style-type: none"><li>• Translates some of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between some of the words and structures of the extract</li><li>• Demonstrates an awareness of the author's intended meaning</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates little of the extract into coherent English</li><li>• Demonstrates an understanding of the relationships between a few of the words and structures of the extract</li><li>• Demonstrates a limited awareness of the author's intended meaning</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates some words and phrases into coherent English</li></ul>	1–2

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Identifies Ascanius and explains his connection with Alba</li></ul>	2
<ul style="list-style-type: none"><li>• Provides some information about Ascanius and/or Alba</li></ul>	1

*Sample answer/answers could include:*

- Son of Aeneas
- Future founder of Alba

**Question 6 (a) (ii)***Outcomes assessed: H2.4, H2.5, H3.3***MARKING GUIDELINES**

Criteria	Marks
• Makes a clear connection between Pallanteum and Rome	2
• Makes a relevant comment about Pallanteum	1

**Answers could include:**

- Pallanteum is situated on the physical site of Rome
- Places in Pallanteum are seen as forerunners of places in Rome
- Simplicity of Pallanteum is contrasted with magnificence of Rome in Virgil's day
- Aeneas can be seen as the connection between Pallanteum and Rome

**Sample answer:**

He is unaware that this is the site of the Rome of the future, but this point is indicated by Virgil. The name 'Pallanteum' is described here as derived from 'Pallas' but the Romans connected it with their Palatine hill.

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

Criteria	Marks
• Scans the lines, dividing each into six metrical feet, marking the main caesura and the boundaries of most feet	2
• Attempts to scan the lines, marking the boundaries of some metrical feet	1

**Sample answer:**

īmpūlit | īmpūlsu | quō | m̄aximū | intōnāt | aēthē<sup>x</sup>  
 dissūltant rīpāē | reflūitque | exterritū | amnīs<sup>x</sup>

Alternative foot-division may be acceptable:

eg m̄aximū | s intōnāt

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

Criteria	Marks
<ul style="list-style-type: none"><li>Constructs a competent analysis focusing on relevant points</li><li>Gives at least TWO examples to show the contribution of sound</li><li>Recognises the effect of the simile comparing Cacus' abode with the underworld</li></ul>	5
<ul style="list-style-type: none"><li>Attempts analysis of sound effects and imagery</li><li>Recognises comparison between Cacus' abode and the underworld</li></ul>	3–4
<ul style="list-style-type: none"><li>Gives some information about sounds/imagery used to create dramatic effect/ horror</li></ul>	1–2

***Sample answer/answers could include:***

- Onomatopoeia – *concussit*
- Enjambment – *impulit*
- Polyptoton – *impulit / impulsu*
- Alliteration – *intonat aether*
- Accent / ictus – *exterritus, concussit*
  
- Recognition of simile
- Comparison with underworld, described as alarming
- Word choice, *dehiscens, pallida, invisus, immane barathrum*

**Question 6 (c) (i)***Outcomes assessed: H2.2, H2.4, H3.2, H3.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>Provides characteristics and features of narrative technique used</li></ul>	2
<ul style="list-style-type: none"><li>Provides some relevant information about the technique</li></ul>	1

***Sample answer/Answers could include:***

- Description of Shield and its place in the narrative of Aeneas
- Ecphrasis as a narrative technique (term 'ecphrasis' not required)
- Use of Shield as a prophetic device

**Question 6 (c) (ii)***Outcomes assessed: H2.5, H3.1, H3.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>• Demonstrates a clear understanding of Virgil's purpose in this extract</li><li>• Constructs a discerning response focusing only on relevant points</li><li>• Provides a convincing link between the individuals and Virgil's purpose</li></ul>	6–7
<ul style="list-style-type: none"><li>• Demonstrates some understanding of Virgil's purpose in this extract</li><li>• Constructs a competent response focusing only on relevant points</li><li>• Links individuals to Virgil's purpose</li></ul>	4–5
<ul style="list-style-type: none"><li>• Demonstrates an understanding of Virgil's purpose in this extract</li><li>• Attempts a competent response with some relevant points</li><li>• Refers to some individuals mentioned, showing some background knowledge</li></ul>	2–3
<ul style="list-style-type: none"><li>• Demonstrates limited understanding of Virgil's purpose in this extract</li><li>• Refers to a few individuals mentioned, showing limited background knowledge</li></ul>	1

**Question 6 (c) (ii) (continued)***Sample answer/Answers could include:*

- Tullus – military might
- Mettus (traitor) – value of *fides*
- Tarquinius eiectus – value of *libertas*
- *In ferrum ruebant* – *virtus*
- Horatius and Cloelia – *virtus*, patriotism
- Manlius – patriotism
- Romulus – simplicity
- Tarpeia – treachery

Virgil's purpose

*Answers may include:*

- to present the nature of Aeneas' destiny
- to illustrate the glorious history of Rome
- to present Roman virtues

### Section III — Unseen Text

#### Question 7

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

#### MARKING GUIDELINES

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

***Sample answer:***

And indeed to the temple and to the top of Athena's citadel the queen is conveyed with a great retinue of matrons, bearing gifts, and at her side the girl Lavinia accompanies her, the cause of such great trouble, casting down her eyes in seemly fashion. The matrons come up and smoke out the temple with incense and pour out their sad laments from the high threshold.

**Question 8***Outcomes assessed: H1.1, H1.2, H1.3***MARKING GUIDELINES**

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

***Sample answer:***

The senate not only replied in kindly fashion to the envoys but sent envoys itself as well to the king with gifts. They brought the gifts, a toga and purple tunic and an ivory chair. At once they were ordered to approach other African chiefs as well; to them also, things were carried to be given (as gifts) bordered togas and golden dishes. The envoys were even sent to Alexandria, to the rulers Ptolemy and Cleopatra, to renew the ties of friendship, and brought gifts, a toga and purple tunic for the king, and an embroidered robe with a purple cloak for the queen.



## **2008 HSC Latin Extension Marking Guidelines**

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in Latin Extension, and were used at the marking centre in marking student responses. For each question the marking guidelines are contained in a table showing the criteria associated with each mark or mark range. For some questions, 'Sample Answers' or 'Answers may include' sections are included. These are developed by the examination committee for two purposes. The committee does this:

- (1) as part of the development of the examination paper to ensure the questions will effectively assess students' knowledge and skills, and
- (2) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The examination committee develops the marking guidelines concurrently with the examination paper. The 'Sample Answers' or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

The information in the marking guidelines is further supplemented as required by the Supervisor of Marking and the senior markers at the marking centre.

A range of different organisations produce booklets of sample answers for HSC examinations, and other notes for students and teachers. The Board of Studies does not attest to the correctness or suitability of the answers, sample responses or explanations provided. Nevertheless, many students and teachers have found such publications to be useful in their preparation for the HSC examinations.

A copy of the Mapping Grid, which maps each question in the examination to course outcomes and content as detailed in the syllabus, is also included.

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## Section I — Prescribed Text

### Question 1 (a)

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Translates the extract into idiomatic and fluent English</li><li>• Interprets with consistent accuracy the relationships between the words and grammatical structures</li><li>• Demonstrates an understanding of the content and style of the author</li></ul>	7
<ul style="list-style-type: none"><li>• Translates most of the extract into idiomatic and fluent English</li><li>• Accurately interprets the relationships between most words and structures</li><li>• Demonstrates an awareness of the content and style of the author</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some of the extract into idiomatic and fluent English</li><li>• Demonstrates some understanding of the relationships between some words and structures</li><li>• Demonstrates a general grasp of the content</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates parts of the extracts into accurate English</li><li>• Demonstrates a limited understanding of the relationships between the words and structures of the extract</li></ul>	1–2

### Question 1 (b)

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Translates the extract into idiomatic and fluent English</li><li>• Interprets with consistent accuracy the relationships between the words and grammatical structures</li><li>• Demonstrates an understanding of the content and style of the author</li></ul>	8
<ul style="list-style-type: none"><li>• Translates most of the extract into idiomatic and fluent English</li><li>• Accurately interprets the relationships between most words and structures</li><li>• Demonstrates an awareness of the content and style of the author</li></ul>	6–7
<ul style="list-style-type: none"><li>• Translates some of the extract into idiomatic and fluent English</li><li>• Demonstrates some understanding of the relationships between some words and structures</li><li>• Demonstrates a general grasp of the content</li></ul>	4–5
<ul style="list-style-type: none"><li>• Translates parts of the extracts into accurate English</li><li>• Demonstrates a limited understanding of the relationships between the words and structures of the extract</li></ul>	1–3

**Question 2 (a) (i)**

Outcomes assessed: H1.2, H2.1, H 2.4

**MARKING GUIDELINES**

Criteria	Marks
• Explains the significance of <i>si fas est</i> in the context of this poem	2
• Gives correct information about <i>si fas est</i>	1

**Answers may include:**

- Meaning of phrase – *if it is lawful*
- Religious connotation of phrase
- Danger of hubris

**Sample answer:**

*Si fas est* means ‘if it is right’. *Fas* is a religious word which ties in with the poet’s claim that the man who sits opposite Lesbia surpasses the gods – presumably in good fortune. To make such a claim is *hybris* (arrogance) and so *si fas est* is a modifier to save the poet from a religious offence.

**Question 2 (a) (ii)**

Outcomes assessed: H1.2, H2.1, H2.3

**MARKING GUIDELINES**

Criteria	Marks
• Provides relevant examples of linguistic and literary features used to convey intense personal feeling	3
• Demonstrates how such examples effectively convey personal feeling	
• Provides ONE or TWO relevant examples of linguistic and literary features used to convey intense personal feeling	2
• Makes some attempt to demonstrate how such examples effectively convey personal feeling	
• Makes some relevant observations	1

**Question 2 (a) (ii) (continued)****Answers could include:**

- emphatic use of *ille* pointing out Catullus' rival
- hyperbole/ extravagant claim of being like a god
- use of *identidem* to convey the painful repetition of his anguish
- emphatic position and repetition of *te* - focuses on Lesbia
- enjambment
- use and placement of *misero* and *mihi*
- placement of *omnis* - complete annihilation of his senses
- effect on his bodily functions-
- assonance and alliteration in lines 9ff
- onomatopoeia of *tintinant aures*
- transferred epithet - *gemina teguntur lumina nocte*
- assonance of *gemina lumina*
- position of *aspexi* - only first person verb

**Sample Answer:**

The language and literary features create intensity of feeling. The lucky rival is described as surpassing the gods, while the poet experiences the conventional physical misery of the frustrated would-be lover; he is speechless and feverish with ringing ears and blurred sight. These symptoms are vividly conveyed by evocative verbs (*torpet*, *demanat*, *tintinant*), emphasised by alliteration (*torpet/tenuis*, *sonitu/suopte*) and assonance (*flamma*, *demanat*), finishing with an arresting transferred epithet *gemina nocte*

**Question 2 (b) (i)**

Outcomes assessed: H1.2, H1.3, H2.1, H2.3, H2.4

**MARKING GUIDELINES**

Criteria	Marks
• Makes a valid judgement with relevant support from lines 1-5	2
• Provides some relevant information on Horace's presentation of his achievement	1

**Answers may include:**

- Notion of permanence of Horace's poetic achievement OR
- Destructive forces of nature and time
- examples: man-made constructions  
*monumentum aere perennius*  
*pyramidum altius*  
*exegi*  
elements: rain, fire etc
- Effective literary features

**Question 2 (b) (ii)**

*Outcomes assessed: H1.2, H2.1, H2.2, H2.3*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Identifies a range of Greek and Roman references</li><li>• Explains their relevance to Horace's introduction of Greek lyric styles to Latin</li></ul>	3
<ul style="list-style-type: none"><li>• Identifies at least ONE Greek and ONE Roman reference</li><li>• Gives some explanation of these references</li></ul>	2
<ul style="list-style-type: none"><li>• Identifies at least one Greek or Roman reference with some limited explanation</li></ul>	1

*Answers could include:*

**References**

- Roman references - the Capitol – the Vestal virgins - pontifex maximus - Libitina (Roman goddess of funerals) - Aquilo
- Italian countryside i.e. Aufidus river, country of Daunus (Apulia)
- *Aeolium Carmen*= lyric poetry of Sappho and Alcaeus, Delphic laurel, Melpomene (Greek references)

**Explanations**

- Horace sets a very Roman/Italian atmosphere into which he imports Greek references just as he has introduced Greek poetry into Latin.

**Question 3**

*Outcomes assessed: H2.1, H2.2, H2.3, H2.4, H2.5*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates an excellent understanding of similar themes explored in both poems</li><li>• Constructs a discerning and well-structured analysis, using appropriate terminology and focusing only on relevant points</li><li>• Supports analysis with a range of appropriate references, including language, imagery and cultural references</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates a substantial understanding of similar themes explored in both poems</li><li>• Constructs a competent, structured analysis, using appropriate terminology and focusing on relevant points</li><li>• Supports analysis with some references, including some aspects of language, imagery and cultural references</li></ul>	7–8
<ul style="list-style-type: none"><li>• Demonstrates a competent understanding of some themes in the poems</li><li>• Attempts an analysis of the poems with some relevant points, using some appropriate terminology</li><li>• Provides some references and comments on language, imagery and/or cultural references</li></ul>	5–6
<ul style="list-style-type: none"><li>• Demonstrates a basic understanding of themes / features of lyric poetry</li><li>• Demonstrates limited ability to structure and sequence ideas but uses some descriptive terminology</li><li>• Refers in a limited way to the extracts</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates a basic understanding of the question and of content and features of the prescribed texts</li><li>• Makes little reference to the extracts</li></ul>	1–2

*Answers could include some of the following points:*

**identification of themes**

- urgency of enjoying love
- certainty of death
- shortness of life
- enjoying the pleasures of the present

**language features**

- both poems addressed to a woman
- direct discourse using jussives and imperatives
- immediacy of language
- repetition to enforce urgency

**Question 3 (continued)****imagery**

- life compared to a single day- death to an eternal night
- fear of the evil eye
- use of *invida - invidere*
- accounting imagery
- dark imagery of winter
- horticultural - *reseces, carpe diem*
- personification - *aetas invida, fugerit aetas*

**cultural references**

- superstition about evil eye and counting
- book keeping
- Babylonian astrology

**Section II — Non-prescribed Text****Question 4 (a)**

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

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the passage into fluent English, selecting vocabulary most appropriate to the poem</li><li>• Consistently demonstrates a precise and sophisticated understanding of the relationship between the words and structures of the Latin text</li><li>• Demonstrates an understanding of lyric style</li></ul>	9–10
<ul style="list-style-type: none"><li>• Translates most of the passage into fluent English</li><li>• Demonstrates a precise understanding of the relationship between most words and structures</li><li>• Demonstrates an awareness of lyric style</li></ul>	7–8
<ul style="list-style-type: none"><li>• Translates some of the passage into fluent English</li><li>• Demonstrates substantial understanding of the relationship between some words and structures</li><li>• Demonstrates a general grasp of lyric style</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates parts of the passage into acceptable English</li><li>• Demonstrates a basic understanding of the relationship between the words and structures of the passage</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates some phrases and some individual words into English</li></ul>	1–2

***Sample answers:***

Translation of lines 1–8. You have the power/are able to draw tigers and forests to accompany you and to delay swift rivers; at your soothing the huge doorkeeper of the palace/court,



Cerberus, has yielded, although a hundred snakes defend his fearful head and a foul breath and venom flow from his three-tongued mouth/face

**Question 4 (b)**

*Outcomes assessed: H2.3, H3.1*

**MARKING GUIDELINES**

Criteria	Marks
• Provides a valid reason for Horace to write in praise of the lyre	2
• Makes a relevant comment	1

***Answers could include:***

- The lyre is a symbol of lyric poetry or of Apollo, the god of poetry
- Horace, as a writer of lyric poetry, would naturally praise the lyre
- Lyric poetry was originally composed to be sung to the lyre

**Question 4 (c)**

*Outcomes assessed: H2.3, H3.1*

**MARKING GUIDELINES**

Criteria	Marks
• Identifies an appropriate literary feature and evaluates its effectiveness	3
• Identifies an appropriate literary feature and attempts to evaluate its effectiveness	2
• Identifies a literary feature	1

***Answers could include:***

- use of evocative adjectives to create memorable images e.g. *celeris, immanis, furiale, centum, taeter, (ore) trilingui, invito, sicca, grato*
- use of mythological references to create a grim picture of the Underworld and demonstrate the power of the lyre
- direct address (*tu*) and personification of the lyre to create a sense of immediacy and closeness, and convey intensity of emotion

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

<b>Criteria</b>	<b>Marks</b>
• Translates the extract into fluent, grammatically accurate Latin, selecting vocabulary most appropriate to the passage in the style of a classical Latin author	13–15
• Translates most of the extract into fluent, grammatically accurate Latin, selecting vocabulary most appropriate to the passage	10–12
• Translates most of the extract into acceptable Latin	7–9
• Translates some of the extract into acceptable Latin	4–6
• Translates some phrases and some individual words into Latin	1–3