



B O A R D O F S T U D I E S
NEW SOUTH WALES

2010 HSC Latin Extension Sample Answers — Written Examination

This document contains ‘sample answers’, or, in the case of some questions, ‘answers could include’. These are developed by the examination committee for two purposes. The committee does this:

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

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.

Section I — Prescribed Text

Question 2 (a) (i)

Answers could include:

- a marked contrast between the extent of the loyalty of his *comites* and the total unfaithfulness of the *puella*
- the long picturesque details of Catullus' world tour with his friends contrasts with the few words he has for Lesbia, who has betrayed him
- bitter contrast between the grand images of Catullus, the world traveller, accompanied by his friends, and the image of the *puella* who has scorned him
- a contrast between the detailed sight-seeing of Catullus and his companions and the unspecified location of Lesbia's indiscriminate activities
- *comites* are named, the *puella* is not, nor are her many (indistinct) lovers.

Question 2 (a) (ii)

Sample answer:

Catullus' love for Lesbia is like a flower that has been cut down by a plough. Lesbia is likened to the plough.

Question 2 (b) (i)

Answers could include:

- personification of *diffugere nives*, a vivid image of Horace's relief at the end of winter
- emphatic position of the verbs *diffugere*, *redeunt* and *mutat* at the beginning of their clauses, puts the emphasis on movement and change
- the vivid scene of the Graces and Nymphs dancing for joy *audet ... nuda* conveys the warmth of Spring.

Question 2 (b) (ii)**Answers could include:**

- personification of the year (*annus*) warning of the inevitability of death and the hour (*hora*) that snatches time
- use of the adjective *almum* to describe life/time reflects Horace's positive view of life
- imagery of the seasons, starting with *frigora* and concluding with *bruma iners* – the cycle is completed – reinforces that life is constant change, ending in death
- the seasons personified in Horace's use of verbs (*mitescunt, proterit, interitura, effuderit, recurrit*), reinforcing the relevance of this constant cycle to our human lives
- the poet lingers on Autumn, described as *pomifer*, pouring out its fruits, a reminder of the goodness and richness of life
- the image of the waxing and waning of the moon – the moon, like the year, has a cycle of dying and returning, but this is sharply juxtaposed with the line *nos ubi decidimus*, to show that we are not the same – we will die and not return
- references to *Aeneas, Tullus dives* and *Ancus* – death lies in store for everyone, no matter how great, how rich, how noble
- juxtaposition of these noble heroes of legend with *pulvis et umbra* – rich metaphors, full of pathos, for the end of existence.

Question 3**Answers could include:***Similarities*

Both poems are an invitation to a friend to come to dinner, both are light-hearted in tone and demonstrate warm feelings for a good friend and love of food and wine. Both use colloquial language, humour and striking imagery to convey the depth of friendship.

Differences

Catullus' poem shows him to be a lover of true love and turns into a compliment to Lesbia. Horace's poem is not only a celebration of his escape from death, and hence an expression of his love of life, it also introduces the political theme of Rome's recent military victories and consequent period of peace. Praise for his friend Maecenas is implicit in the political theme.

Catullus

- how deeply Fabullus is loved – sense of intimacy is common to lyric:
 - * *mi Fabulle* – use of *mi*, use of diminutive
 - * use of *tui* in *tui Catulle*
 - * *venuste noster*
 - * use of *Fabulle* again in the last line
- lack of formality between friends is shown in Catullus' audacity in asking Fabullus to provide everything necessary for the dinner and his lack of shame in declaring his poverty
- ordinary, everyday language, with suggestions of spontaneity, typical of lyric poetry
 - * *si tibi di favent* – conversational
 - * *plenus ... araneorum* – proverbial
 - * *seu quid* – indefinite
- use of humour – common to Catullus' and Horace's lyric poetry
 - * expecting Fabullus to supply everything for the party
 - * Catullus' purse full of cobwebs (!!)

- * Fabullus becoming all nose
- invitation to dinner – common theme in lyric poetry. In Catullus’ poem the dinner seems an intimate affair, just the two of them with their girlfriends, lots of good food, and witty and humorous conversation.

Horace

- how dearly Maecenas is loved – sense of intimacy is common to lyric poetry:
 - * *docte sermones utriusque linguae* (mock pompous)
 - * colloquial turn of phrase – *quid agam ... miraris*
 - * invitation is to what seems a totally private affair – no other guests are mentioned
 - * solicitous *mitte ... curas* and the whole last stanza, showing his concern for his friend’s wellbeing and oblique praise of his services to Rome
- dinner theme:
 - * as in Catullus, good food (*dulces epulas*) and a bottle of aged wine. There will however be a goat sacrifice to celebrate Horace’s narrow escape from death on this day some years before, and hence a celebration of his being alive
 - * Horace paints a charming picture of himself and Maecenas, drinking to their hearts’ content (*cyathos amici ... centum*) all night (*et vigiles ... lucem*) in peace and harmony.
- political theme/praise of the *pax Augusta*
 - * Horace tells Maecenas to relax from his civil duties for a while, because Rome is at peace
 - * implicit praise for Augustus as well as Maecenas
- enjoy life while you can theme (*carpe diem*) – a common theme of lyric poetry
 - * charming last section enjoins Maecenas to enjoy life while he can and forget his worries (*parce ... severa*)
- humour
 - * a bachelor celebrating a festival for married women
 - * *amphorae ... institutae*
 - * *funeratus*

Section II — Non-prescribed Text

Question 4 (b)

Sample answer:

necessity/*necessitas* (decides the fates of all alike)

Question 4 (c)

Answers could include:

- the movement from *regum* to *reges* corresponds to the shift from the kings being in power, to their being under the power of Jove. This is reinforced by their position at the beginning of their respective lines.
- the use of Jupiter as holding the whole world in order, under his sway
- juxtaposition of *viro vir*, emphasising the apparent contrast of one man and another in worldly terms
- string of comparatives, again to show differences between the status of people: *latius, generosior, melior, maior*
- choice of examples reflects Roman ideas about value and worth: land/property (*sulcis*), class (*generosior petitor*), reputation (*fama*), influence/prestige/money (*turba clientium*)
- *aequa lege* makes the theme explicit – all are subject to fate
- *insignis et imos*, by emphasising that destiny governs the highest and the lowest, shows no one can escape
- use of the adjectives *omne* and *capax* emphasises the point that no one can escape
- delay of *nomen* to the end of the line makes for a definitive conclusion.

Question 5 (b)

Sample answer:

Horatius Maecenati diviti Octaviani amici artumque patroni primum carminum librum dedit. dicit Maecenatem esse viresque gloriam et non modo hominum naturam esse singularem verum etiam virtutem eadem esse in homine ac in deo. utrum cupidi militum aut agricolarum constant annon?