

2011 Latin Extension HSC Examination

‘Sample Answers’

When examination committees develop questions for the examination, they may write ‘sample answers’ or, in the case of some questions, ‘answers could include’. The committees do this to ensure that the questions will effectively assess students’ knowledge and skills.

This material is also provided to the Supervisor of Marking, to give some guidance about the nature and scope of the responses the committee expected students would produce. How sample answers are used at marking centres varies. Sample answers may be used extensively and even modified at the marking centre OR they may be considered only briefly at the beginning of marking. In a few cases, the sample answers may not be used at all at marking.

The Board publishes this information to assist in understanding how the marking guidelines were implemented.

The ‘sample answers’ or similar advice contained in this document 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 1 (a)

Sample answer:

Translation

“You’re getting me excited; that is why I want even more to be close to him.” “Just you wish it, that’s your strong suit, you’ll conquer. He’s the sort who can be won over – that’s why he has difficult first approaches.” “I’ll leave no stone unturned: I’ll bribe his slaves with gifts! I won’t stop if I’m shut out today. I’ll look for opportunities, I’ll accost him at the crossroads, I’ll escort him! Life has given mortals nothing without great effort.”

Question 1 (b)

Sample answer:

Translation

Your drunken bully, who has by chance not slain his man, suffers – he passes a night of torture like that of Achilles when he bemoaned his friend, lying now upon his face, and now upon his back; he will get no rest in any other way, since some men can only sleep after a brawl. Yet however reckless the fellow may be, however hot with wine and young blood, he gives a wide berth to one whose scarlet cloak and long retinue of attendants, with torches and brass lamps in their hands, bid him keep his distance. But to me, who am wont to be escorted home by the moon, or by the scant light of a candle whose wick I regulate and trim, he pays no respect. Hear how the wretched fray begins – if fray it can be called when you keep hitting and I am flogged only.

Question 2 (a) (i)

Answers could include:

- Because Umbricius will not be dishonest and an accessory to crime, no proconsul or propraetor will want him on his staff in a province. Governors selected their own staff and the implication is that governors only wanted those who would turn a blind eye to their thefts.
- Umbricius describes himself as a ‘cripple’, because his integrity is a disability in contemporary Rome.

Question 2 (a) (ii)

Answers could include:

- Verres was a governor of Sicily infamous for his extortion. He is used as an exemplum of an avaricious provincial governor, a type of robber who promoted those who had information with which they could blackmail him. The relationship is based on fear of betrayal.

- Umbricius cannot engage in such relationships because he does not know any secrets about others. Since this is the only way to get on in Rome, he has to leave.
- The example was a recognised part of the rhetorician's equipment and is found in all Roman literature with a moralising flavour. For Juvenal, the exemplum from history as a pattern of moral behaviour is of fundamental importance.

Question 2 (b) (i)

Answers could include:

- To rid himself of the Boor, Horace pretends that he is going across the Tiber, a great distance away. He hopes that this would be too much out of the way for the Boor.
- Horace says that the purpose of the trip is to visit a sick friend who is unknown to the Boor. This may expose the Boor to infection, and also it would be inappropriate for the Boor to visit a sick person whom he does not know.

Question 2 (b) (ii)

Answers could include:

- *Amicitia* exists between people who know each other.
- Horace does not name the Boor, suggesting that they are not *amici*, and states explicitly that the person he is going to visit is unknown to the Boor (*non notus*).
- The Boor does not take this hint and instead acts as though he and Horace are close friends, promising to accompany him wherever he goes (*usque sequar te*).

Question 2 (c)

Answers could include:

- Juvenal uses bathetic mock-epic detail in the incident in which a man is killed in a street accident and ends up sitting on the banks of the river Styx while his household, oblivious to his demise, makes preparations for his return home.
- The disappearance of the soul at death is normal, but in this case the body disappears too. This is an exaggerated moment that also recalls the total dismemberment of epic heroes in battle.
- The result of this is that the victim has no hope of entry into the underworld because he has not been properly buried, a common theme in epic poetry.
- The victim needs, but does not have, a coin to pay the ferryman (line 267) – a Greek tradition that had become common among Romans.
- There is an analogy to the battlefield: the city presents pedestrians with unexpected dangers – instead of weapons, danger comes from construction materials; instead of the battlefield, bodies are strewn on the streets.
- Mock-epic detail contrasts with a domestic scene in which the slaves are making preparations for their master's return home for his bath and dinner.

- Our 'hero' is now the centre of the mock-epic vignette set in the underworld, but as a newcomer he is out of place in this 'epic' world.
- Even in the underworld, the victim can't escape the Greeks – *taetrumque ... porthmea*, with *porthmea* being a Greek word for Charon.

Question 3

Answers could include:

- Both poems are related to a journey; both critique the city of Rome; both are like dramas, with quick-paced and colloquial language; and both use the rhetorical technique *enargeia*, a cinematic quality that engages and persuades the audience.

Horace

- Horace's narrative is descriptive, straightforward and colloquial (eg *misere*, line 8; *cerebri*, line 11; *garriret*, line 13; *suaviter, ut nunc est ... et cupio omnia quae vis*, line 5; and *num quid vis?*, line 6).
- The emphasis is on the persona's response to an increasingly uncomfortable situation. Horace uses irony at his own expense.
- Horace's narrative is light hearted – miniature comedy aimed at the Boor and at himself.
- There are multiple contrasts of tone and pace in the extract:
 - *ibam* (line 1) and *nescio quid ... nugarum* (line 2) form a casual introduction, while *meus ... mos* (line 1) suggests a friendly relationship between the satiric speaker and the audience
 - the Boor's language is more abrasive and inappropriately intimate: *quid agis, dulcissime rerum?* (line 4)
 - a rapid pace is fostered by asyndeton and ellipsis; historic infinitive and historic present; and accelerating dactyls as Horace hastens his pace and then comes to a halt with *consistere* (line 9). This gives the impression of a rapid exchange between the two speakers, reflecting Horace's hasty attempts to escape and the Boor's insistence on pursuing him
 - tension between the appalling and the trivial.

Juvenal

- In a 20-line prologue, the poet tells of his friend's decision to leave Rome. The poet regrets this, but understands it. He introduces his departing friend, Umbricius, who, in the guise of explaining his motives for departure, will spend the rest of the poem in an invective against the city of Rome. The style resembles a farewell speech, with one-sided views of town versus country life.
- The tone is angry, with indignant questions, omission of verbs, repetition, extreme terms and exaggeration.
- Umbricius makes his tirade outside the walls of Rome in the valley of Egeria, a *locus amoenus* that has been taken over and corrupted – transformed from a place of leisure to a place of business. Indignation is not only the feeling of the speaker, but also a rhetorical procedure for arousing the same emotion in the reader.

- The poem develops logically and thematically from the prologue. The first nine lines set in motion a series of antitheses that can be linked with all the ideas in the poem. One basic antithesis is country versus city. The prologue foreshadows what is to come:
 - *digressu* (line 1) parenthetically indicates the poem's form – one long digression
 - overcrowding in Rome – contrasts to *vacuis ... Cumis* (line 2) and continues with *unum civem* (line 3) and *secessus* (line 5), reinforcing by enjambment
 - rhetorical question, anaphora and asyndeton highlight the exaggeration – *tam miserum* and *tam solum* describe the horrors of Rome (line 6)
 - dangers of falling buildings and fires (lines 7–8)
 - alliteration – mocking tone of 's' alliteration in *lapsus ... poetas* (lines 7–9)
 - rhetorical exaggeration of *adsiduos* and *mille* indicate annoyance (line 8)
 - antithesis emphasised in *tota ... una* (line 10)
 - hendiadys in *veteres arcus madidamque Capenam* (line 11)
 - humour in:
 - *recitantes ... poetas* (line 9) – an incongruous anticlimax with the use of bathos in *Augusto ... mense*
 - reference to Numa and his *nocturnae ... amicae* (line 12) – less reverent than one might expect.

Section II — Non-prescribed Text

Question 4 (a)

Sample answer:

Translation

Whoever comes across me, seeks my opinion: "Dear fellow, you ought to know, you see, because you're in closer contact with the gods, have you heard anything about the Dacians?" "Nothing at all." "What a joker you will always be!" "May all the gods drive me mad if I've heard anything!" "Tell me, the farms he has promised to the veterans, is Caesar going to give them from Sicily or Italy?" When I swear I know nothing they marvel at me as if I am, can you believe, the one and only mortal of uncommonly deep silence (trans F Muecke).

Question 4 (b)**Answers could include:**

- Horace aims his satire at various targets, such as rumour-mongers, those who jump to conclusions based on rumours, social climbers, and his own inability to shake off pests.
- The stresses of city life are too much for the satiric persona, who longs for the country and suffers acutely through his association with Maecenas.
- Horace uses various satiric techniques, including:
 - exaggeration of:
 - his suffering (*per totum hoc tempus*, line 47)
 - the frequency with which he is accosted (*quicumque ... me consulit*, line 51)
 - popular reaction to his claims of ignorance (*mirantur ... silenti*, lines 57–58)
 - his suffering, again (*perditur ... lux*, line 59)
 - understatement of his association with Maecenas, to show how people overestimate his intimacy with the great man (*ludos ... Campo*, lines 48–49)
 - wordplay to suggest both the horrifying and the stultifying nature of his predicament (*frigidus ... rumor*, line 50)
 - fast back-and-forth exchanges, showing how he is badgered and creating an impression of a day-to-day encounter
 - colloquialisms underpin this impression of down-to-earth, everyday speech (eg *o bone*, line 51; *deos*, line 52; *nil equidem*, line 53; and *di exagitent*, line 54)
 - contemporary reference (eg Dacians, line 53; and land grants to soldiers, line 55)
 - bathetic apostrophe (*o rus*, line 60)
 - mock prayer (lines 60 ff).

Question 5 (a)**Sample answer:****Translation**

Purple clothing sells a lawyer; it is useful to him to live with both the noise and the appearance of greater wealth, but wasteful Rome does not set limits on spending. Do we trust in eloquence? Nobody now would give two hundred coins to Cicero unless a huge ring shone out.

Question 5 (b)**Sample answer:**

amicus Iuvenalis, Umbricius, Roma discedere voluit. dicebat vitam rusticam multo esse meliorem; sibi tantum opus esse parva casa, sine ignibus, sine ebriis. querebatur Romam plenam esse Graecis, qui patronis mentirentur, id quod ipse facere recusaret. itaque se abire quia pauper numquam Romae laetus esse posset.