

BOARD OF STUDIES
NEW SOUTH WALES

2001 HSC Specimen Paper

Latin Extension

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Latin Extension

Introduction

This booklet contains the specimen examination paper for the 2001 Higher School Certificate examination in Latin Extension. A mapping grid is also included, showing how each question in the examination relates to the syllabus outcomes and content, and to the performance bands.

The specimen paper shows the format of the New HSC examination. It has been printed on A4 paper and side-stapled to make it convenient for use in schools. Actual examination papers will be produced as A4 booklets. All New HSC papers will be printed on white paper.

The 2001 HSC specimen papers have been produced in accordance with the Board's *Principles for Setting HSC Examinations in a Standards-Referenced Framework*, published in Board Bulletin Volume 8 Number 9 (Nov/Dec 99). Questions are closely related to the outcomes of the course, and the paper as a whole is structured to allow for appropriate differentiation of student performance at all levels on the performance scale.

The papers have been designed so that students have a clear understanding of what they are required to do in each question and in working through the paper. Instructions have been standardised, and the demands of the questions have been made explicit. Key words in questions, such as 'discuss', 'analyse', and 'explain', have been used consistently in accordance with the glossary published in the Board's *Assessment Support Document*.

This specimen paper is an example of the type of examination that could be prepared within the examination specifications in the Latin Extension syllabus. Examinations will be based on the syllabus, and will test a representative sample of syllabus outcomes. Therefore, the range and balance of outcomes tested in HSC examinations in 2001 and subsequent years may differ from those addressed in the specimen paper.

The mapping grid is an important feature of the development of the examination. It aids in ensuring that the examination as a whole samples a range of content and outcomes, and allows all students the opportunity to demonstrate their level of achievement. Where courses have components in the examination other than written papers, the grid indicates the wider range of outcomes that are assessed by including these other components.

There are a number of points to note in considering the Latin Extension specimen paper:

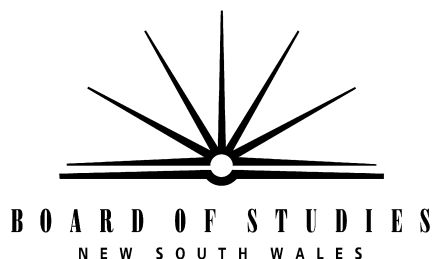
- All questions have been numbered sequentially across all sections.
- A rubric indicating general criteria for judging performance has been placed at the beginning of each section or part of the paper to clearly indicate the factors that will be used to assess responses to the question(s).
- The prescribed texts for the specimen paper are those prescribed for the 2001 HSC examination.

Latin Extension

HSC Specimen Examination Mapping Grid

For each item in the examination, the grid shows the marks allocated, the syllabus content and syllabus outcomes it relates to, and the bands on the performance scale it is targeting. The range of bands shown indicates the performance candidates may be able to demonstrate in their responses. That is, if an item is shown as targeting Bands E2 – E3, it indicates that candidates who demonstrate performance equivalent to the Band E2 descriptions should be able to score some marks on the item, while those who perform at Band E3 or above could reasonably be expected to gain high marks. In the case of one-mark items, candidates who demonstrate performance at or above the bands shown generally could be expected to answer the item correctly.

Question	Marks	Content (Prescribed author/s)	Syllabus outcomes	Targeted performance bands
1(a)	8	Catullus	H1.2, H1.3	E2 – E4
1(b)	7	Horace	H1.2, H1.3	E2 – E4
2(a)(i)	1	Catullus	H1.3	E2 – E3
2(a)(ii)	4	Catullus	H2.2, H2.3	E2 – E4
2(b)	5	Horace	H2.2, H2.3, H2.4	E2 – E4
3	10	Catullus & Horace	H2.1, H2.2, H2.3, H2.4	E2 – E4
4(a)	10	Horace	H3.1	E2 – E4
4(b)	1	Horace	H3.1	E2 – E3
4(c)	4	Horace	H3.1	E2 – E4
5	15	Prose composition	H3.1	E2 – E4



Sample marking guidelines for Latin Extension

The following marking guidelines have been developed for selected questions from the 2001 HSC Specimen Examination in Latin Extension. These guidelines indicate the approach that would be taken to marking questions.

For each question, the following are typically included:

1. The syllabus outcomes that are targeted by the question.
2. The assessment rubric from the specimen paper, where there is one, listing the set of general criteria that are used to assess responses.
3. The marking guidelines, which show the criteria to be applied to responses along with the marks to be awarded in line with the quality of the responses. For extended-response questions, performance is described at a number of levels of performance, each covering a range of marks.
4. A sample answer or some points that answers might include. Sample answers indicate the scope and depth of treatment expected, and are not intended to be prescriptive. Similarly, the points that could be included in answers are not intended to be an exhaustive list, but rather an indication of the considerations that students could include in their responses.

Marking guidelines will generally require some refinement at the Marking Centre to take account of unanticipated responses that students present. For essay-type questions, the standard described at each mark range will be made clear during pilot-marking by the selection of sample scripts.

In a standards-referenced framework, examination questions are closely linked to syllabus content and outcomes. Expectations of the question are to be clear in the wording of the question. Marking guidelines will be developed at the same time as the examination questions, by examination committees. The development of marking guidelines will be guided by the Board's *Principles for Developing Marking Guidelines in a Standards-Referenced Framework*, published in Board Bulletin Volume 9 Number 3 (May 2000).

Sample marking guidelines – Latin Extension

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Sample Marking Guidelines – Latin Extension

Question 1 (15 marks)

In your answers you will be assessed on how well you:

- demonstrate your understanding of text by translating into idiomatic and fluent English
 - demonstrate your understanding of the characteristics of the lyric genre
-

Translate both of the extracts into ENGLISH. The translations should be written on alternate lines.

Refer to extract (a) worth 8 marks on page 2 of the Specimen Paper.

Outcomes assessed: H1.2, H1.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent, idiomatic English• Interprets with consistent accuracy the relationships between the words and between the grammatical structures• Demonstrates an understanding of the lyric genre and of the intention and style of the author	7 – 8
<ul style="list-style-type: none">• Translates most of the extract into fluent, idiomatic English• Accurately interprets the relationships between most words and most structures• Demonstrates an awareness of the lyric genre and of the intention and style of the author	5 – 6
<ul style="list-style-type: none">• Translates some of the extract into fluent, idiomatic English• Demonstrates an understanding of the relationship between some words and some structures• Demonstrates a general grasp of the lyric genre and of the content and style of the author	3 – 4
<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	1 – 2

Question 2 (10 marks)

In your answers you will be assessed on how well you:

- demonstrate your understanding of the significance of the content of the text
 - analyse and evaluate the poets' use of literary features
-

Read the extracts and answer the questions that follow.

- | | Marks |
|---|--------------|
| (a) <i>Refer to the extract on page 4 of the Specimen Paper.</i> | |
| (i) Why has the poet chosen to use the diminutive form <i>Septimille</i> (line 13)? | 1 |

Outcomes assessed: H1.3

MARKING GUIDELINES

Criteria	Marks
• Identifies one reason for the use of the diminutive form	1

Sample answer:

The diminutive form is used as a term of endearment indicating Acme's affection for Septimius.

- | | |
|--|----------|
| (ii) How does the poet convey intensity of personal feeling in this extract? | 4 |
|--|----------|

Outcomes assessed: H2.2, H2.3

MARKING GUIDELINES

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

Answers could include:

- Word choice
 - descriptive words that bring out the sensuality of Acme’s declaration, eg *ebrios ocellos, purpureo ore, suaviata*
 - cumulative effect of words that indicate the extent of Septimius’ commitment, eg *perdite, assidue, plurimum*, the extravagant exaggeration of the consequence he invokes should his commitment prove false (lines 6 – 7)
 - cumulative effect of words that indicate the extent of Acme’s commitment, eg *multo, maior, acrior*
- Parallel use of vocatives (*mea Acme, mea vita Septimille*)
- Alliteration, eg *omnes sum assidue paratus annos, pote plurimum perire*
- Chiasmatic arrangement, eg *perdite amo atque amare porro*
- Word placement *Septimius* framed by *Acmen ... suos amores*
- Imagery
 - of physical intimacy, eg line 2, line 10
 - of fire, eg in line 16

Marks

(b) *Refer to the extract on page 5 of the Specimen Paper.*

How does the use of mythological references in the concluding lines of this poem contribute to the poet’s theme? **5**

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a sensitive and perceptive understanding of Horace’s theme • Demonstrates depth and breadth in the analysis of his choice of mythological allusions, and the relationship between these and the theme of the poem 	4 – 5
<ul style="list-style-type: none"> • Demonstrates some understanding of Horace’s theme • Comments on his choice of mythological allusions and the relationship between these and the theme of the poem 	2 – 3
<ul style="list-style-type: none"> • Identifies and explains at least one mythological allusion 	1

Answers could include:

- Mythological references
 - Minos – judge of the dead in the Underworld (famous for his justice when King of Crete)
 - Diana – unable to save Hippolytus who like her was dedicated to celibacy, when Venus caused his death (for spurning the advances of his stepmother Phaedra)
 - Theseus and Pirithous – dear friends who tried to carry Persephone off from the Underworld. Theseus was unable to save Pirithous when he was trapped there

- Theme
 - The mythological references reinforce the theme that Torquatus may as well enjoy his riches now, rather than leaving them for his heir, for nothing and no one can prevent the progress of the seasons of life towards inevitable death
 - The references soften the harshness of the themes by pointing out that even gods and heroes, with all their qualities and powers must accept the judgments made by Minos
 - These references link with earlier ones giving the poem a sense of unity

Question 3 (10 marks)

In your answer you will be assessed on how well you:

- analyse and evaluate Latin poems in the lyric genre
 - present a structured response supported with references to the text
-

Refer to the poems on pages 6 and 7 of the Specimen Paper.

‘What began as a simple invitation in verse gained a life or momentum of its own.’

Discuss this statement with reference to the similarities and differences you find in these two lyric poems.

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an excellent understanding of the lyric genre through an analysis and evaluation of the similarities and differences of the two invitation poems • Demonstrates an excellent understanding of what distinguishes these lyric poems from ‘simple invitations in verse’ • Synthesises these similarities and differences, linking them with the individuality of the two poems as works of literature • Constructs a discerning, well-structured response, using appropriate critical terminology • Supports the response with appropriate references to the text 	9 – 10
<ul style="list-style-type: none"> • Demonstrates substantial understanding of the lyric genre by discussing the similarities and differences of both poems and what distinguishes them from ‘simple invitations in verse’ • Relates the similarities and differences to the individuality of the two poems as works of literature • Constructs a competent, organised response, using appropriate terminology • Supports the response with appropriate references to the text 	7 – 8

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a basic understanding of the lyric genre through comments on the similarities and differences of both poems, and what distinguishes them from ‘simple invitations in verse’ • Makes some use of appropriate terminology • Presents a limited discussion • Supports the response with some references to the text 	5 – 6
<ul style="list-style-type: none"> • Provides some relevant comments on the similarities and differences of both poems • Makes some use of appropriate terminology • Supports the response with some references to the text 	3 – 4
<ul style="list-style-type: none"> • Demonstrates a limited understanding of the question and the content of the prescribed text • Demonstrates a limited ability to structure and sequence ideas 	1 – 2

Answers could include:

- Comparisons
 - Addressee, occasion, personal aspects
 - Tone, self-mockery, humour, author’s intent, allusions
- Differences that could be developed
 - Catullus is very friendly, familiar and affectionate towards his addressee – Horace’s relationship with Maecenas is different in nature
 - Catullus’ playful wit and apparent spontaneity contrasts with Horace’s erudition and the grandiloquence he employs for mock-heroic purposes
 - Catullus remains light-hearted and egocentric. Horace’s light-hearted tone at the beginning belies a more serious intent and a wider focus (references to the stability of empire)

Question 4 (15 marks)

In your answers you will be assessed on how well you:

- demonstrate your understanding of the meaning and style of an extract of text
 - use vocabulary appropriate to the context
 - demonstrate your understanding of literary features of lyric poetry
-

Refer to the extracts on pages 8 and 9 of the Specimen Paper.

- (a) Complete the translation of the extract (lines 3–11) in ENGLISH.

10

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

Marks

- (b) What is the connection between the image of the storm and Horace's theme in this extract?

1

Outcomes assessed: H3.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Links the stormy weather to inner turmoil 	1

- (c) Citing examples from the extract, explain how the poet conveys the fervour of his personal feelings.

4

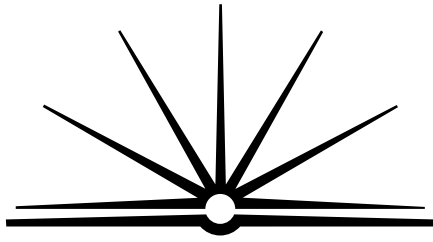
Outcomes assessed: H3.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a perceptive understanding of the use of two or more language features to convey feelings in the extract• Cites relevant examples to support the argument	4
<ul style="list-style-type: none">• Demonstrates an understanding of the use of language features to convey feelings by identifying and explaining appropriate examples	2 – 3
<ul style="list-style-type: none">• Identifies and explains at least one language feature	1

Answers could include:

- alliteration conveying the intensity of the storm experienced
- the impact of the urgent repetition of *nunc*
- alliteration in line 4 conveying the urgency of the exhortation
- imperatives conveying the urgency of the exhortation
- jussive subjunctives conveying the urgency of the exhortation
- choice of words to evoke the senses



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

2001
HIGHER SCHOOL CERTIFICATE
SPECIMEN EXAMINATION

Latin Extension

General Instructions

- Reading time – 10 minutes
- Working time – 1 hour and 50 minutes
- Write using blue or black pen

Section I Pages 2 – 7

Total marks **(35)**

- Attempt Questions 1 – 3
- Allow about 1 hour and 10 minutes for this section

Section II Pages 8 – 9

Total marks **(15)**

- Attempt either Question 4 or Question 5
- Allow about 40 minutes for this section

Question 1 (continued)

Marks

- (b) Dianam tenerae dicite virgines,
intonsum, pueri, dicite Cynthium
Latonamque supremo
dilectam penitus Iovi.
- 5 vos laetam fluviis et nemorum coma,
quaecumque aut gelido prominet Algido,
nigris aut Erymanthi
silvis aut viridis Cragi;
- 10 vos Tempe totidem tollite laudibus
natalemque, mares, Delon Apollinis
insignemque pharetra
fraternaue umerum lyra.

Horace, *Odes* I.21 (Harrison 2)

End of Question 1

Question 2 (10 marks)

Answer this question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answers you will be assessed on how well you:

- demonstrate your understanding of the significance of the content of the text
 - analyse and evaluate the poets' use of literary features
-

Mark

Read the extracts and answer the questions that follow.

- (a)
- Acmen Septimius suos amores
tenens in gremio "mea" inquit "Acme,
ni te perdit amo atque amare porro
omnes sum assidue paratus annos,
5 quantum qui pote plurimum perire,
solus in Libya Indiaque tosta
caesio veniam obvius leoni."
Hoc ut dixit, Amor sinistra ut ante
dextra sternuit approbationem.
10 At Acme leviter caput reflectens
et dulcis pueri ebrios ocellos
illo purpureo ore suaviata,
"Sic" inquit "mea vita Septimille,
huic uni domino usque serviamus,
15 ut multo mihi maior acriorque
ignis mollibus ardet in medullis."
Hoc ut dixit, Amor sinistra ut ante
dextra sternuit approbationem.

Catullus, *Poem 45*

- (i) Why has the poet chosen to use the diminutive form *Septimille* (line 13)? **1**
- (ii) How does the poet convey intensity of personal feeling in this extract? **4**

Question 2 continues on page 5

Question 2 (continued)

Marks

- (b) cum semel occideris et de te splendida Minos
fecerit arbitria,
non, Torquate, genus, non te facundia, non te
restituēt pietas:
25 infernis neque enim tenebris Diana pudicum
liberat Hippolytum,
nec Lethaea valet Theseus abrumpere caro
vincula Pirithoo.

5

Horace, IV. 7 (Harrison 11)

How does the use of mythological references in the concluding lines of this poem contribute to the poet's theme?

End of Question 2

Question 3 (10 marks)

Answer this question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- analyse and evaluate Latin poems in the lyric genre
 - present a structured response supported with references to the text
-

Read these poems and answer the question that follows.

Martiis caelebs quid agam Kalendis
quid velint flores et acerra turis
plena miraris positusque carbo in
caespite vivo,

- 5 docte sermones utriusque linguae.
voveram dulces epulas et album
Liberi caprum prope funeratus
arboris ictu.

- 10 hic dies anno redeunte festus
corticem adstrictum pice dimovebit
amphorae fumum bibere institutae
consule Tullo.

- 15 sume, Maecenas, cyathos amici
sospitis centum et vigiles lucernas
perfer in lucem; procul omnis esto
clamor et ira.

- 20 mitte civiles super urbe curas:
occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
dissidet armis,

servit Hispanae vetus hostis orae
Cantaber sera domitus catena,
iam Scythae laxo meditantur arcu
cedere campis.

- 25 neglegens, ne qua populus laboret,
parce privatus nimium cavere et
dona praesentis cape laetus horae ac
linque severa.

Horace, III. 8 (Harrison 16)

Question 3 continues on page 7

Question 3 (continued)

Cenabis bene, mi Fabulle, apud me
paucis, si tibi di favent, diebus –
si tecum attuleris bonam atque magnam
cenam, non sine candida puella
5 et vino et sale et omnibus cachinnis;
haec si, inquam, attuleris, venuste noster,
cenabis bene; nam tui Catulli
plenus sacculus est aranearum.
Sed contra accipies meros amores
10 seu quid suavius elegantiusve est:
nam unguentum dabo, quod meae puellae
donarunt Veneres Cupidinesque;
quod tu cum olfacies, deos rogabis,
totum ut te faciant, Fabulle, nasum.

Catullus, *Poem 13*

‘What began as a simple invitation in verse gained a life or momentum of its own.’

Discuss this statement with reference to the similarities and differences you find in these two lyric poems.

End of Question 3

Section II – Non-prescribed Text

Total marks (15)

Attempt either Question 4 or Question 5

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Question 4 (15 marks)

In your answers you will be assessed on how well you:

- demonstrate your understanding of the meaning and style of an extract of text
 - use vocabulary appropriate to the context
 - demonstrate your understanding of the literary features of lyric poetry
-

Read the extract and answer the questions that follow.

As the Centaur Chiron suggested to Achilles, we should banish care with wine, perfume and song, and stop discussing our troubles.

Horrida tempestas caelum contraxit, et imbres
nivesque deducunt Iovem; nunc mare, nunc silvae
Threicio Aquilone sonant. rapiamus, amici,
occasionem de die, dumque virent genua
5 et decet, obducta solvatur fronte senectus.
tu vina Torquato move consule pressa meo.
cetera mitte loqui: deus haec fortasse benigna
reducet in sedem vice. nunc et Achaemenio
perfundi nardo iuvat et fide Cyllenea
10 levare diris pectora sollicitudinibus,
nobilis ut grandi cecinit Centaurus alumno.

Horace, *Epode* XIII 1–11

Vocabulary:

Achaemenius, -a, -um

alumnus -i m

Cylleneus, -a, -um

fides, fidis f

genu, genus n

grandis, -e

nardum, -i n

obduco, obducere, obduxi, obductum

Torquatus

vireo, virere, virui

Persian

nurseling, pupil, disciple

from Mt Cyllene, of Mercury

a stringed instrument, lyre, lute

knee, limb

1. great, strong, powerful

2. of heroic stature, sublime

perfume, scented oil, unguent

1. draw over, cover over

2. contract, wrinkle, knit

Roman consul in 65 BC, the year of Horace's birth

1. be green

2. be fresh, vigorous, strong

Question 4 continues on page 9

Question 4 (continued)

Marks

Translation of lines 1–3

*A rough storm has drawn together the sky, and rain and snow bring
Jove down to earth; now the sea, now the woods roar with the
Thracian north wind.*

- (a) Complete the translation of the extract (lines 3–11) in ENGLISH. The translations should be written on alternate lines. **10**
- (b) What is the connection between the image of the storm and Horace's theme in this extract? **1**
- (c) Citing examples from the extract, explain how the poet conveys the fervour of his personal feelings. **4**

OR

Question 5 (15 marks)

In your answer you will be assessed on how well you:

- convey the essential meaning of the passage in a Latin composition
 - use vocabulary appropriate to the context
 - adopt the style and structures of Latin authors
-

Translate the following passage into Latin prose.

The golden summer is past and cold winter is hard at hand. Gone are the days of wine and roses with Pyrrha in her shady grove. But now she, faithless one, has deceived me and cast me off, and I am left in sorrow and trouble. Whom now shall I trust when she has deserted me in my wretchedness? How bitterly do I lament that I gave my soul into her trust! For she bade me trust my soul to her so that she might keep it safe. May the gods ever remember my faith; may she ever repent of her deeds.

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