

**2002 HSC Notes from  
the Marking Centre  
Latin**

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# 2002 HSC NOTES FROM THE MARKING CENTRE

## LATIN

### General

In all seen translation questions, candidates should ensure that their translations are fluent and coherent. They should ensure that they are providing a translation of the Latin passage and that they are not merely paraphrasing the content. They should also seek to provide the most appropriate meaning for individual words, particularly those with a wide range of possible meanings, and not merely seek to provide an English cognate.

In responding to questions worth only one or two marks, candidates need to provide the relevant information succinctly without providing unnecessary detail or seeking to present a mini-essay. Extended responses should contain only apposite information presented in a logical sequence. All information presented should be relevant to the question.

In unseen translation questions, candidates should use the explanatory title as a guide, use all vocabulary provided and ensure that the translation which they have written makes some sense. An absolutely literal translation is not required; a translation should be fluent and an effort should be made not to leave blanks in the final version.

### Continuers

#### Section I – Prescribed Text – Cicero, *In Catilinam I*

##### Question 1

- (a) Most candidates appeared to be familiar with this extract, which is found early in the prescription, and were able to produce a fluent, coherent and accurate translation. The better versions provided more appropriate translations for words such as *inertiae* and *nequitiae* and demonstrated a sensitivity to the tone and style of the author. Candidates should seek to present translations which are not too literal and remember that the English cognate is not usually the best way of rendering a Latin word. *Inertia*, for example, can, in the context of this passage, be rendered far more effectively than by the English word ‘inertia’.

The distinction between singular and plural nouns should be recognised and the translation appropriate; cf: *periculi, faucibus, castra*.

Some translations omitted or mistranslated such significant words as *singulos, eorum* and *adeo*.

- (b) This rather more complex extract was selected from near the end of the prescription and, although most candidates provided a fluent, coherent and accurate translation, it presented a number of challenges. Those candidates who knew the passage well were able to demonstrate an understanding of the content and there were some fine translations which displayed a mature sensitivity to tone and style of the Latin. Some answers, however, did not display a clear understanding of the meaning of the Latin. Some comprised a fluent paraphrase rather than a correct translation.

Common errors included the mistranslation of *penitus*, *venis* and *quoddam*. It was important to recognise that *ut* did not introduce a verb in the subjunctive mood. There was a wide range of effective translations of *improbus*, including ‘wicked’ and ‘villainous’; ‘improper’ is not an appropriate rendering.

### Question 2 – Multiple Choice

Question	Correct Response
2a	C
2b	D
2c	B
2d	A
2e	B

Question	Correct Response
2f	D
2g	A
2h	B
2i	D
2j	B

### Question 3

- (a) (i) Most candidates were able to give a clear account of what was discussed at the meeting. Items listed as discussed could include: two Roman knights promised to kill Cicero before the next morning; the killing of members of nobility and the destruction of the city; who of the conspirators should go to the camp of Manlius with Catiline, and who should remain in Rome; which parts of the city should be burned.
- (ii) Most candidates demonstrated an excellent recollection of the circumstances of the meeting and were able to provide a number of relevant facts, including that the meeting took place at the house of Marcus Laeca in the scythe-maker quarter on the night of November 6th.
- (iii) Most candidates were able to describe what occurred in the custom known as *salutatio*.
- (iv) Candidates were able to provide a variety of valid reasons. These could include that : Cicero wants the city to be free of the followers of Catiline and that, if he flees the city, they are likely to flee with him; Cicero has had to argue that it is right for citizens guilty of sedition to be executed, but may not have as much support in the Senate as he suggests elsewhere in the speech; Cicero wishes Catiline to demonstrate his guilt clearly and feels that leaving the city would serve as an admission of guilt.
- (b) (i) Most candidates were able to point out that Cicero would expect to experience *invidia* if he ordered Catiline to leave Rome, because such an order could exceed his authority to do so, the rules governing the exile of Roman citizens being very strict. Some referred to the fact that Catiline had some support in the Senate or referred to the fact that, if Catiline left the city when ordered to do so, he would not be fleeing and would, therefore, not be admitting his guilt.
- (ii) There was a diversity of responses to this question. It was necessary to do more than simply translate or summarise Cicero's portrayal. The better responses clearly linked the portrayal of Catiline in this passage with portrayals of him elsewhere in the speech

and linked the portrayals appropriately to Cicero's attack. It was also important to link character portrayal to Cicero's purpose. It was important not to refer too widely to Cicero's attack on Catiline generally, at the expense of the content of the passage. Some candidates talked generally of Cicero's attack and character portrayal without any reference to the passage.

- (ii) Most candidates were able to recognise a range of rhetorical techniques. The better responses provided an analysis of their use. A number of candidates listed every rhetorical device which they could identify in the passage or recall from the list provided in the Syllabus. It is not sufficient in a question requiring analysis merely to list devices and claim that they have some effect. The passage contained many rhetorical devices. It was necessary to identify a range of different examples and to dissect and explain the purpose and effectiveness of each.

## Section II – Prescribed Text – Virgil, *Aeneid II*

### Question 4

- (a) Most candidates translated the extract into fluent, coherent and accurate English. Most were able to demonstrate a consistent and perceptive understanding of the relationship between words and structures. Common errors included not recognising *corripuer* as a contracted perfect tense form and not linking *cruentis* to the correct noun. Candidates also need to be more attentive to the correct rendering of proper nouns such as *Palla* and *Tydeus*.
- (b) Most candidates translated the extract into fluent, coherent and accurate English. The quality of some translations suggested that not all candidates were familiar with that portion of the text. Although they knew the meanings of individual words and could correctly link them with the associated structures, their translations did not convey a clear meaning of the overall sense of the passage and did not demonstrate sensitivity to the tone and style of the author.

### Question 5 – Multiple Choice

Question	Correct Response
5a	A
5b	D
5c	B
5d	B
5e	D

Question	Correct Response
5f	A
5g	C
5h	C
5i	A
5j	B

## Question 6

- (a) (i) 1. Nearly all candidates were able to indicate why Aeneas was asleep.
2. All candidates displayed an awareness of the context of the passage and correctly related what had occurred.
- (ii) 1. Most candidates correctly identified Hector.
2. Although most candidates were able to explain how Hector came to be disfigured, some were clearly not familiar with the exact circumstances or provided inadequate detail. The better answers gave a clear and succinct description of Achilles' degradation of Hector's corpse.
- (iii) Most candidates were able to identify the contrast between Aeneas's and Hector's states of mind and to comment on the blunt urgency of one and the confusion of the other. The better responses explained how Virgil's language communicated that contrast. The best answers displayed an awareness of how the language used heightened that contrast, drawing on a range of examples such as Aeneas's emotive language, repeated questions and exclamations, on the one hand, and Hector's directness with his use of imperatives and short sentences on the other. Recognition of, for example, the contrast in line 287, the alliteration in line 298 and the ellipses employed in Hector's speech needed to be supported by explanation.
- (b) (i) 1. Many candidates experienced difficulty in scanning both lines correctly. Although most could divide each line into 6 feet and could mark the quantity of most syllables, many did not recognise '*Iulus*' as trisyllabic or '*implicuit*' as tetrasyllabic. Most candidates, however, recognised the elision in the second foot of line 723.
2. Many candidates noted that the spondaic rhythm of line 723 complemented the action of Aeneas lifting up his father and that the predominantly dactylic line 724 complemented the action of little Iulus struggling to keep up with his father. Not one candidate made mention of the effect of the weak caesura in the third foot of line 724 and of how its jerky rhythm effectively describes little Iulus trying to keep pace with the longer strides of his father.
- (ii) The best responses made a clear statement of the specific responsibilities of Aeneas alluded to in this extract and gave a lucid explanation of how Virgil's use of language and narrative technique emphasised them. Many candidates demonstrated their depth of understanding by citing a wide range of relevant examples and explaining how those examples added emphasis. A number of candidates appreciated the symbolism conveyed through contrast of such religious words as *sacra*, *patrios penates* and *abluero* with such pollutant-suggesting words as *nefas* and *caede recenti*. The significance of such words as *subiecta*, *succedo* and *oneri* was referred to by many. Many noticed the attention to detail within the narrative and commented how these were suggestive of Aeneas's new responsibilities.



### Question 7

- (a) Most candidates were able to translate this extract into fluent English and to demonstrate an understanding of the relationship between most words and structures. The better responses displayed a recognition that *qua* is adverbial and not relative. Many candidates did not realise that *luna* is in the nominative case. While most candidates demonstrated a clear understanding of the overall sense of the Latin, some could have produced a better translation with a more judicious use of vocabulary and selected meanings more appropriate to the context.
- (b) Most candidates revealed at least a general understanding of the overall sense of the extract and, in particular, effectively translated *unum ... alterum ... tertium ... quartum*, making good use of the English introduction. There were some fine idiomatic renderings of the phrase *per simulationem* and the superlative *inimicissimi* was well translated. Common errors included: not recognising the different tenses of the verbs used (especially *violarunt*); confusing the meanings of *inviderunt* and *viderunt*, *omnino* and *omnes*, *salutem* and *salutationem*, *quod* (causal) and *quod* (relative); not knowing the meaning of *quoniam* and *ipsis invitis*. It is important that candidates re-read their final version to ensure that the English version actually makes sense.

## Extension Paper

### Section I – Prescribed Text

#### Question 1

- (a) Most candidates successfully translated the passage. Some were able to produce a nice turn of idiom such as: ‘I am an intellectual’ for *docti sumus* and ‘to be taken out of your way’ for *circumagi*. Common errors included rendering *noris nos* as ‘you know me’, mis-translation of the historic infinitives *ire* and *consistere*, taking *vicos* as the direct object of *garriret*, the rendering of *interdum* as ‘meanwhile’ and not recognising that *pluris* is in the comparative degree. Small but significant omissions from translations included the words : *modo* (line 9), *hoc* (line 8), *hinc* (line 16), *ut* (line 13).

The better translations were able to maintain consistency of tense and conversational tone. Many candidates were willing to couch their translation in a less literal style to produce a more fluent and idiomatic version.

- (b) The majority of candidates translated the passage very well, producing idiomatic and fluent versions which demonstrated an understanding of the satiric genre and of the intention and style of the author.
- Candidates needed to render verbs in an appropriate tense (eg *invenit* is not in the future tense) and to manage carefully the sequence in *procubuit. . . fudit. . . supersesit*.
  - *Omne* was frequently incorrectly linked.
  - The words *bucca foveolam excitat* were translated in a variety of ways, with many referring to ‘flapping’ or ‘puffed up cheeks’.
  - The better versions avoided the literal translation ‘a boat of the muddy water’ for *caenosi gurgitis alnum* with such renderings as ‘a boat across the muddy water’.
  - Some appropriate idiomatic phraseology included ‘unwitting’ for *secura* and ‘crushed indiscriminately’ for *obritum*.

#### Question 2

- (a) (i) Most candidates answered this question correctly, indicating that Juvenal was complaining that the influx of Greek immigrants was subverting the patron/client relationship.
- (ii) Many candidates did not address their responses specifically to the requirements of this question. A number gave a stylistic analysis instead of identifying the Roman values and attitudes to which Juvenal was appealing. It was necessary to identify those values and attitudes and to explain how Juvenal used them to make his point. Many candidates made mention of anaphora which is not, in itself, a Roman value.
- (b) (i) Most candidates displayed a familiarity with the content of this passage. A few overlooked the words ‘at this point in the conversation’ and included superfluous material in their responses.
- (ii) Most candidates were able to identify the mock-epic tone of the prophecy, selecting appropriate examples to explain how this tone is achieved. Most also recognised the change of tone following the prophecy, with pertinent comments on sentence structure,

diction and legal terminology. Some also successfully identified changes of tone in the prophecy itself.

### Question 3

There were many excellent responses to this question and most candidates clearly had a good understanding of the poems. Most candidates were able to state the differences between Horace and Juvenal in their use of humour, generally finding Horace easier to write about. The best responses demonstrated those differences by selecting and discussing pertinent examples from throughout both poems. A number of candidates, however, did not appear to have read the whole question. Their responses discussed the given extracts very thoroughly but made no mention of the use of humour in the poems as a whole. Candidates must address the entire question in order to demonstrate achievement at the highest level.

Some candidates wrote a stylistic analysis of the given extracts, making only tenuous links between these stylistic features and humour, although the question asks about the use of humour and not about the use of stylistic features. Reference to enjambment and anaphora was widespread, yet neither can be considered to be, in themselves, a humorous element. Candidates should use technical terms to support their arguments, not as a substitute for them. A number of candidates demonstrated thorough knowledge and perceptive understanding of the satires they read.

### Section II – Non-prescribed Text

- (a) This passage was translated with varying degrees of success. Some candidates were not able to make effective use of the vocabulary provided; some, for example, translated the deponent verb *luctari* as active or assumed the nouns *sus* and *canis* to be in the ablative case.

The better responses comprised a fluent English translation and used the most appropriate vocabulary for the context.

Vocabulary items which presented particular difficulties included:

- *calidus* rendered variously as ‘hob-nailed’, ‘cold’ and ‘clever’;
  - *mulis gerulisque* often rendered as genitive singular, even though the declension of each word was provided in the vocabulary list;
  - confusion over the grammatical context of *torquet*, *redemptor* and *tignum*;
  - *meditare* taken as the infinitive;
  - *scriptorum* not correctly linked with chorus;
  - *nemus* taken as *nemo*; *omnis* rendered as ‘everyone’;
  - *sequi* taken as first person, perfect tense, indicative mood, active voice.
- (b) In answering this question, candidates were expected to be able to identify Bacchus as the god of wine and to indicate that a ‘client of Bacchus’ would be a follower or devotee of the god or of his product. Some candidates appeared not to know who Bacchus was or sought to discuss aspects of the client/patron relationship of Rome or to identify Bacchus incorrectly as a friend of the poet. The better responses conveyed the necessary information precisely and succinctly.
- (c) Candidates' ability to respond effectively to this question was largely dependent upon their understanding of the content of the passage.

The better responses made valid comments about an appropriate selection of features, showed an understanding of the geography of Rome, identified the changes of tone in the passage and explained the effect of the rhetorical questions at the beginning and end of the passage.

Some candidates made mention of a large number of stylistic devices evident in the passage without making any comment about their use. Candidates should also avoid making far-fetched claims about the effect of alliteration, assonance and word-order.

### **Question 5**

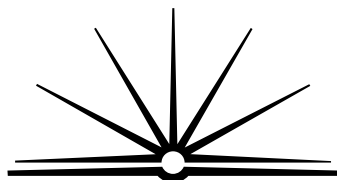
Very few candidates attempted this question. The versions submitted revealed a recollection of relevant vocabulary, grammatical forms and structures.

Candidates should avoid the use of invented forms and seek continuity and consistency in sentence structure. The correct formation of the future infinitive and the pluperfect subjunctive presented difficulties.

# Latin Continuers

## 2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Section I — Prescribed Text – Cicero, <i>In Catilinam I</i></b>			
1	15	Cicero, <i>In Catilinam I</i>	H1.1, H1.3
2	5	Cicero, <i>In Catilinam I</i>	H2.1
3 (a) (i)	1	Cicero, <i>In Catilinam I</i>	H2.4
3 (a) (ii)	1	Cicero, <i>In Catilinam I</i>	H2.4
3 (a) (iii)	1	Cicero, <i>In Catilinam I</i>	H2.5
3 (a) (iv)	2	Cicero, <i>In Catilinam I</i>	H2.4, H2.5
3 (b) (i)	2	Cicero, <i>In Catilinam I</i>	H2.4, H3.1
3 (b) (ii)	5	Cicero, <i>In Catilinam I</i>	H2.4, H3.1, H3.3
3 (c)	8	Cicero, <i>In Catilinam I</i>	H2.2, H3.2, H3.3
<b>Section II — Prescribed Text – Virgil, <i>Aeneid II</i></b>			
4	15	Virgil, <i>Aeneid II</i>	H1.1, H1.3
5	5	Virgil, <i>Aeneid II</i>	H2.1
6 (a) (i) 1	1	Virgil, <i>Aeneid II</i>	H2.4
6 (a) (i) 2	1	Virgil, <i>Aeneid II</i>	H2.4
6 (a) (ii) 1	1	Virgil, <i>Aeneid II</i>	H2.4
6 (a) (ii) 2	2	Virgil, <i>Aeneid II</i>	H2.5
6 (a) (iii)	5	Virgil, <i>Aeneid II</i>	H2.2, H3.1
6 (b) (i) 1	2	Virgil, <i>Aeneid II</i>	H2.3
6 (b) (i) 2	1	Virgil, <i>Aeneid II</i>	H2.2, H2.3
6 (b) (ii)	7	Virgil, <i>Aeneid II</i>	H2.2, H2.5, H3.1, H3.2, H3.3
<b>Section III — Unseen Texts</b>			
7 (a)	8	Unseen translation	H1.1, H1.2, H1.3
7 (b)	12	Unseen translation	H1.1, H1.2, H1.3



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## 2002 HSC Latin Continuers Marking Guidelines — Written Examination

### Section I — Prescribed Text – Cicero, *In Catilinam I*

#### Question 1 (a)

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some of the extract into accurate English</li><li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates some structures into accurate English</li><li>• Demonstrates a limited understanding of the intent of the author</li></ul>	1–2

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	7–9
<ul style="list-style-type: none"><li>• Translates some of the extract into accurate English</li><li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	4–6
<ul style="list-style-type: none"><li>• Translates some structures into accurate English</li><li>• Demonstrates a limited understanding of the intent of the author</li></ul>	1–3

**Question 2***Outcomes assessed: H2.1***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Answers 9 or 10 multiple choice questions correctly	5
• Answers 7 or 8 multiple choice questions correctly	4
• Answers 5 or 6 multiple choice questions correctly	3
• Answers 3 or 4 multiple choice questions correctly	2
• Answers 1 or 2 multiple choice questions correctly	1

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

<b>Criteria</b>	<b>Marks</b>
• Briefly identifies what was discussed at the meeting	1

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

<b>Criteria</b>	<b>Marks</b>
• States the circumstances of the meeting	1

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

<b>Criteria</b>	<b>Marks</b>
• Explains the custom Cicero is referring to	1

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

<b>Criteria</b>	<b>Marks</b>
• Explains why Cicero is inviting Catiline to leave the city, instead of calling for his execution	2
• Offers a range of reasons, or treats one reason in depth	
• Briefly explains why Cicero is inviting Catiline to leave the city	1



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

<b>Criteria</b>	<b>Marks</b>
• Explains why Cicero risks unpopularity if he orders Catiline to leave the city, giving some detail	2
• Attempts to explain why Cicero is inviting Catiline to leave the city	1

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

<b>Criteria</b>	<b>Marks</b>
• Identifies a range of examples of Cicero's portrayal of Catiline's character and explains in detail how they contribute to his attack on Catiline	4–5
• Identifies some examples of Cicero's portrayal of Catiline's character and explains how they contribute to his attack on Catiline	2–3
• Identifies one or two relevant examples and attempts an explanation	1

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

<b>Criteria</b>	<b>Marks</b>
• Identifies a range of appropriate examples • Analyses in detail their use	6–8
• Identifies some appropriate examples • Attempts an analysis of their use	3–5
• Identifies one or two appropriate examples • Attempts an explanation of their use	1–2

**Section II — Prescribed Text – Virgil, *Aeneid II*****Question 4 (a)***Outcomes assessed: H1.1, H1.3***MARKING GUIDELINES**

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

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	7–9
<ul style="list-style-type: none"><li>• Translates some of the extract into accurate English</li><li>• Demonstrates an understanding of the relationship between the words and structures of most of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	4–6
<ul style="list-style-type: none"><li>• Translates some structures into accurate English</li><li>• Demonstrates a limited understanding of the intent of the author</li></ul>	1–3

**Question 5***Outcomes assessed: H2.1***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Answers 9 or 10 multiple choice questions correctly	5
• Answers 7 or 8 multiple choice questions correctly	4
• Answers 5 or 6 multiple choice questions correctly	3
• Answers 3 or 4 multiple choice questions correctly	2
• Answers 1 or 2 multiple choice questions correctly	1

**Question 6 (a) (i) 1***Outcomes assessed: H2.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• States reason	1

**Question 6 (a) (i) 2***Outcomes assessed: H2.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• States what has happened while Aeneas slept	1

**Question 6 (a) (ii) 1***Outcomes assessed: H2.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Identifies Hector	1

**Question 6 (a) (ii) 2***Outcomes assessed: H2.5***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Explains how Hector came to be disfigured, giving some detail	2
• Briefly states how he was disfigured	1

**Question 6 (a) (iii)***Outcomes assessed: H2.2, H3.1***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Identifies a range of examples and explains them in detail, connecting them to the contrast between Aeneas' and Hector's state of mind	4–5
• Identifies some examples and attempts to explain them and to connect them to the contrast between Aeneas' and Hector's state of mind	3–2
• Identifies one or two relevant language features and attempts an explanation	1

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

<b>Criteria</b>	<b>Marks</b>
• Scans both lines, dividing them into six feet and marking a main caesura	2
• Correctly marks the quantity of most syllables	
• Attempts to scan the lines correctly identifying some feet and syllables	1

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

<b>Criteria</b>	<b>Marks</b>
• Identifies a feature of the rhythm of the lines that complements their meaning	1

**Question 6 (b) (ii)**

*Outcomes assessed: H2.2, H2.5, H3.1, H3.2, H3.3*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates both depth and breadth of treatment through the selection of a range of appropriate examples from within the passage</li><li>• Explains the examples in detail, commenting on how they emphasise Aeneas's new responsibilities</li></ul>	5–7
<ul style="list-style-type: none"><li>• Demonstrates breadth of treatment through the selection of appropriate examples from within the passage</li><li>• Explains the examples, commenting on how they emphasise Aeneas's new responsibilities</li></ul>	3–4
<ul style="list-style-type: none"><li>• Selects one or two appropriate examples and attempts some explanation of their effect</li></ul>	1–2

### Section III — Unseen Texts

#### Question 7 (a)

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Translates the Latin into fluent and accurate English</li><li>• Shows 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 Latin</li></ul>	7–8
<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 Latin</li></ul>	5–6
<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 some understanding 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 content of the passage</li></ul>	1–2

**Question 7 (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 Latin into fluent and accurate English</li><li>• Shows 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 Latin</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 Latin</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 some understanding 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 content of the passage</li></ul>	1–3

# Latin Extension

## 2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Section I — Prescribed Text</b>			
1 (a)	6	Horace	H1.2, H1.3
1 (b)	9	Juvenal	H1.2, H1.3
2 (a) (i)	2	Juvenal	H1.2, H2.1, H2.4
2 (a) (ii)	3	Juvenal	H1.2, H2.1, H2.4
2 (b) (i)	1	Horace	H1.2, H2.1, H2.5
2 (b) (ii)	4	Horace	H1.3, H2.3
3	10	Horace, Juvenal	H2.2, H2.3, H2.5
<b>Section II — Non-prescribed Text</b>			
4 (a)	10	Horace/unseen translation	H1.1, H3.1
4 (b)	1	Horace	H1.1, H3.1
4 (c)	4	Horace	H1.1, H3.1
5	15	Horace/prose composition	H1.3, H3.1



## 2002 HSC Latin Extension Marking Guidelines — Written Examination

### Section I — Prescribed Text

#### Question 1 (a)

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

#### MARKING GUIDELINES

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

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, idiomatic English</li><li>• Interprets with consistent accuracy the relationships between the words and grammatical structures</li><li>• Demonstrates an understanding of the satiric genre and of the intention and style of the author</li></ul>	7–9
<ul style="list-style-type: none"><li>• Translates most of the extract into fluent, idiomatic English</li><li>• Accurately interprets the relationships between most words and structures</li><li>• Demonstrates an awareness of the satiric genre and of the intention and style of the author</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some of the extract into fluent, idiomatic English</li><li>• Demonstrates an understanding of the relationships between some words and structures</li><li>• Demonstrates a general grasp of the satiric genre and of the content and style of the author</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates parts of the extract into acceptable English</li><li>• Demonstrates a limited understanding of the relationships between the words and structures of the extract</li></ul>	1–2

**Question 2 (a) (i)***Outcomes assessed: H1.2, H2.1, H2.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Identifies the problem addressed in the passage and offers an explanation, including some detail.</li></ul>	2
<ul style="list-style-type: none"><li>• Briefly identifies the problem addressed in this passage.</li></ul>	1

**Question 2 (a) (ii)***Outcomes assessed: H1.2, H2.1, H2.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Identifies a number of values or attitudes</li><li>Fully explains how Juvenal exploits each of them to make his point</li></ul>	3
<ul style="list-style-type: none"><li>Identifies a number of values or attitudes</li><li>Explains how Juvenal exploits them to make his point</li></ul>	2
<ul style="list-style-type: none"><li>Identifies one or two values or attitudes, and attempts to explain how Juvenal exploits them</li></ul>	1

**Question 2 (b) (i)***Outcomes assessed: H1.2, H2.1, H2.5***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Accounts for Horace's mention of the prophecy</li></ul>	1

**Question 2 (b) (ii)***Outcomes assessed: H1.3, H2.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Identifies some instances of stylistic variation in the extract</li><li>Analyses these instances, providing some detail</li></ul>	4
<ul style="list-style-type: none"><li>Identifies some instances of stylistic variation in the extract, and attempts some analysis</li></ul>	2–3
<ul style="list-style-type: none"><li>Identifies some stylistic variation in the extract.</li></ul>	1

**Question 3***Outcomes assessed: H2.2, H2.3, H2.5***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates an excellent understanding of the humour in the poems</li><li>• Demonstrates an excellent understanding of the differences between Horace and Juvenal in their use of humour</li><li>• Constructs a discerning, well-structured response, using appropriate critical terminology</li><li>• Supports the response with appropriate references to the text</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates a substantial understanding of the humour in the poems</li><li>• Demonstrates a substantial understanding of the differences between Horace and Juvenal in their use of humour</li><li>• Constructs a competent, organised response, using appropriate terminology</li><li>• Supports the response with appropriate references to the text</li></ul>	7–8
<ul style="list-style-type: none"><li>• Comments on the types of humour in the poems and the differences between Horace and Juvenal</li><li>• Makes some use of appropriate terminology</li><li>• Presents a limited discussion</li><li>• Supports the response with some references to the text</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides some relevant comments on the use of humour in the poems</li><li>• Makes some use of appropriate terminology</li><li>• Supports the response with some references to the text</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates a limited understanding of the question and the content of the prescribed text</li><li>• Demonstrates a limited ability to structure and sequence ideas</li></ul>	1–2

## Section II — Non-prescribed Text

### Question 4 (a)

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

#### MARKING GUIDELINES

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

### Question 4 (b)

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Explains the phrase <i>Cliens Bacchi</i></li></ul>	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates a perceptive understanding of how Horace expresses his frustration in the extract</li><li>• Supports the argument by citing two or more relevant examples</li></ul>	4
<ul style="list-style-type: none"><li>• Demonstrates some understanding of how Horace expresses his frustration in the extract</li><li>• Attempts to support the argument by citing two or more relevant examples</li></ul>	2–3
<ul style="list-style-type: none"><li>• Identifies and explains at least one way Horace expresses his frustration</li></ul>	1

**Question 5***Outcomes assessed: H1.3, H3.1***MARKING GUIDELINES**

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