

**2004 HSC Notes from
the Marking Centre
Latin**

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2004 HSC NOTES FROM THE MARKING CENTRE LATIN

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course Latin. It provides comments with regard to responses to the 2004 Higher School Certificate Examination, indicating the quality of candidate responses, and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2004 Higher School Certificate examination, 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 translation questions candidates need to ensure - in both seen and unseen passages - that they select, for each word, a meaning most appropriate to the context. Similarly, care should be taken to ensure that words, which are grammatically linked, are correctly linked in an English translation. While a strictly literal translation is not required in any translation question, candidates should ensure that translations of all passages are accurate, and not merely a loosely-worded paraphrasing. The inclusion of all words in the translation, translations of all active verbs as active and retention of clause-order are desirable. At the same time, candidates should always avoid translations which are clumsy or stilted. Some candidates appeared to have memorised published English translations; although no penalty is attached to this practice, there is a risk that candidates might not engage the original Latin and, therefore, struggle to provide detailed responses to questions on style or analysis.

When attempting shorter-response questions, candidates should seek to couch their responses in a manner combining succinctness and detail. It is important to read such questions carefully in order to confine responses to the strict parameters of the question. For example, some questions may require some contextualisation, while others refer specifically, and only, to the extract quoted.

Extended-response questions, while requiring more detailed comment, discussion or analysis, should also be addressed with care. Candidates should ensure that all parts of each response specifically address the question. It is pleasing to note the familiarity of many candidates with the technical terminology of literary analysis. Many candidates quoted widely from a range of terms learned not only from the syllabus but also from various scholarly commentaries. Care should be taken to ensure that such terms are used only when relevant and correct. It is also important not to list terms without explaining, commenting on or analysing their use.

Candidates should clearly number each question, when several questions are all answered in one booklet.

Candidates should also seek to familiarise themselves with the correct English meaning and spelling of technical terms and proper nouns. Although a complete response containing misspelling can certainly be awarded the full allocation of marks, it is disappointing to read a few scripts in which inaccurate English occurs.

Continuers

Section I – Prescribed Text – Cicero, Pro Caelio

Question 1

- (a) This passage, from early in the prescription, was competently translated by most candidates. Better responses reflected such points as the emphasis in the word *egomet*, the balance of *tam*. . . *tam* and the significance of the frequentative verb *ventitasse*. This allowed candidates to display sensitivity to Cicero's tone and style. A majority of candidates rendered *studuisse praeturae* fluently and accurately, thereby demonstrating an understanding of the Roman political system. Most responses dealt well with the complex string of indirect statements in *fuisse*. . . *cenasse*. . . *ventitasse*.
- (b) Overall, most candidates translated this long and complex extract competently. The better responses gave a more fluent rendering of the positive and negative jussive subjunctives throughout the passage. Better responses also accounted for fine points of grammatical detail in the passage, indicating, for example, the distinction between transitive and intransitive verbs and appropriately translating adverbs. Some translations appeared to have been learned verbatim from well-known published English versions. Unfortunately, such translations are not always based upon the prescribed edition. The word *familiam* was, by several candidates, translated as if it were *famam*. Although translation of this textual variation did not, per se, necessarily affect the marks awarded, candidates should always ensure that they are familiar with the text of the prescribed edition; it is from that edition that extracts in the examination are quoted for translation and comment and candidates could be confused or misled if they are only familiar with another, non-prescribed edition. As well as displaying a good comprehension of the overall sense of the passage, many candidates produced fluent translations of key words and phrases.

Question 2 (Multiple Choice)

Question	Correct Response
a	C
b	B
c	B
d	B
e	C

Question	Correct Response
f	B
g	A
h	B
i	A
j	C or D

Question 3

- (a) (i) Most candidates correctly answered this question. Although some referred to other parts of the speech in their response, most referred specifically to the extract and explained the charges well.
- (ii) Candidates provided a variety of responses to this question, most of them displaying a good understanding of how Roman trials were conducted. The better responses linked the accusations to possible outcomes of the trial. Many candidates displayed a clear knowledge and understanding of Roman values and of their significance. Some responses effectively explained and contrasted the differences between a modern court and a Roman court.
- (b) (i) Most candidates responded effectively to this question. The better responses were focused on the words of the questions posed in the extract and drew an effective comparison between this passage and the preceding prosopopoeia. There was a stark contrast to be made between the characters of Appius and Clodius. It was important for candidates to make specific links between this extract and its place in Cicero's argument at this point in the speech, not just a summary of his overall argument.
- (ii) Most candidates were aware that Cicero was speaking in the persona of Clodius and effectively discussed the use of the prosopopeia and aspects of Clodius' character. The better responses provided some depth of discussion and supported this with detailed references to the text. A range of valid responses was possible. Some concentrated on a well-developed discussion of attributes of Clodius' character and others presented a full discussion of Cicero's use of the persona to infer aspects of Clodius' character by referring to the content of his remarks to Clodia. A number of candidates showed that they understood that Clodius was not condemning his sister on moral grounds, but, rather, on pragmatic grounds. Quite a number of candidates confined their response to the character of Clodia, although the question quite clearly did not ask for this. Responses which did not specifically address the character of Clodius could not be awarded the full allocation of marks.
- (c) The better responses to this question identified a range of relevant techniques in turn and explained the use of each. There were many rhetorical devices to discuss and many candidates were able to identify a number of them. It was, however, necessary also to be able to link specifically the likely or intended effect of Cicero's use of them to his attempt to persuade the jury. The better responses not only explained the intended effect of the rhetorical questions, but also displayed a clear understanding of their use. It was important for candidates to construct their answers with care and to make the links clear.

Section II – Prescribed Text – Virgil, Aeneid IV**Question 4**

- (a) A majority of candidates translated this passage clearly and accurately. Some candidates misunderstood the sense of line 16 and their translations did not address the crucial point which Dido was making - that she intended to remain loyal to her late husband. Some candidates did not grasp the full significance of *culpae* (line 19) and its importance in the passage.
- (b) Most candidates fluently and correctly translated this passage, displaying a clear comprehension of its overall sense. Some translations omitted vital words and phrases such as: *iubare exorto* (line 130), *ferox* (line 135), *alios* (line 141) and *se socium* (line 142). There was some confusion over proper nouns (eg *Poeni*, *Phrygii*), technical terms (such as *agmina* in line 142) and details of clothing and equipment - translations of the quiver, brooch and embroidery were sometimes vague.

It should be noted that the word for ‘feathers’ does not appear in the passage. A small number of candidates had only a vague knowledge of the passage and produced a paraphrase rather than a translation.

Question 5 (Multiple Choice)

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

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

Question 6

- (a) (i) Most candidates correctly indicated that Dido had discovered that Aeneas was preparing to leave. More detailed responses referred to Rumour and to the secrecy of Aeneas' preparations.
- (ii) There were some very thorough and detailed responses to this question. Most candidates mentioned a number of significant arguments from throughout the extract.
- (iii) To receive the full allocation of marks for this question it was necessary to do more than merely make a general statement based on Book 4 as a whole without any particular reference to this extract. Some responses referred to the anger of Dido and made some mention of the language of the extract in support of their comments. Such responses did not, however, always acknowledge the variation in her state of mind. The best responses displayed a perceptive understanding of the range of Dido's emotions, well supported throughout by relevant references to the extract.

- (b) (i) Most candidates were able to give an account of the events which caused Aeneas' reaction; these were the sudden appearance of Mercury and the command to cease dallying and to leave Carthage. It was important for candidates to give a succinct response and not to comment in detail on why, *inter alia*, the manifestation of a god was terrifying.
- (ii) (1) Many candidates did not correctly scan both lines. The elisions were often overlooked, particularly those in the second foot of each line. Consequently, syllables were incorrectly marked in both lines. Nearly all candidates correctly indicated the strong caesura in each line.
- (ii) (2) Most candidates correctly identified the line as spondaic, or at least predominantly spondaic, and correctly connected the metrical pattern to the meaning. Those candidates who did not correctly scan the line were unable to appreciate the connection between metre and meaning.
- (iii) Many candidates appeared to experience some difficulty in responding to this question. Some confusion was evident over the precise nature of the conflict which Aeneas was experiencing. Many responses indicated that Aeneas was racked by turmoil over whether or not he should leave Carthage. Such responses did not acknowledge the significance of the words *ardet abire fuga* (line 281). Better responses recognised that Aeneas' decision had already been made and that the conflict referred to by the question consisted of how to break the news to Dido. Key words and phrases were identified by many, but not all analysed the way in which they illustrated the conflict. Some responses offered little more than a translation or paraphrase of the events. Some responses analysed the language with insight and perception and, in some cases, displayed both depth of understanding and original thought.

Section III – Unseen Texts

Question 7

- (a) Most candidates displayed an understanding of the overall sense of the content of this passage. The word *extremus* was commonly translated as 'first'; although it usually means 'last', it also has the sense of 'at the edge of' and here referred to the fact that Iulus was at the head of the final troop of cavalry. In this context it was acceptable to translate *extremus* as 'first', as the introductory heading to the passage implied. Some candidates had some trouble linking certain words, such as *monumentum* to 'sui'. It was disappointing that some candidates did not make better use of the vocabulary provided; a closer examination of the declension of *Trinacriis* clearly shows that it needed to be linked with *equis* and not with *pubes*. Some candidates appeared not to be familiar with vocabulary from the syllabus, with such words as *pavidos*, *tuentes* and *veterum ora parentum* clearly posing a challenge. Nevertheless, it is pleasing to note that many candidates were able to produce a fluent and accurate translation.
- (b) Most candidates demonstrated a good general understanding of the sense of this extract and provided a translation rather than a paraphrase. The opening sentence was short and mostly translated with confidence, although candidates did need to consider the most appropriate way in which to render the word *videte*. In the more complex parts of the passage some

vocabulary items and grammatical structures proved challenging, among these *ortum, alius . . . complexus sum, testor, integra re causaque, duriolem. . . . quam* and *statuatis*. The word *ordo* was important for understanding the passage and not all candidates made full use of the clue provided in the English introduction.

Extension

Section I – Prescribed Text

Question 1

- (a) The majority of candidates produced fluent and accurate translations, reflecting the tone and style of Ovid. Some candidates overlooked the significance of *quamlibet* (line 66) and some translations of that line were a little vague, but, overall, most translations were of a high standard.
- (b) Most candidates demonstrated a clear understanding of Catullus' intentions in their translations; most translations were fluent and idiomatic. The general level of comprehension of the extract was high, with some very readable translations produced, but the force of some phrases - such as *si vestrum est misereri* (line 19) - was not always fully brought out.
- (c) The majority of candidates produced fluent and idiomatic English translations which were very readable and were couched in turns of phrase most appropriate to the elegy of Ovid. Better translations identified the importance of *at* (line 11) and rendered it as 'yet', displaying an understanding and appreciation of the tetracolon of nominatives in lines 13 and 14.

Question 2

- (a) Most candidates clearly understood and appreciated this poem. Consequently, both parts (i) and (ii) were answered in a competent and well-supported manner.
 - (i) Almost every candidate described the impression which Catullus created with the choice of such words as *vilior* and *levior*.
 - (ii) The power of verbs was well acknowledged by those candidates who traced the movement through both time and emotion. The passage contained a wide range of verbs from which to choose.
- (b) (i) Nearly all candidates responded to this question clearly and accurately.
 - (ii) This question did not require a lengthy response incorporating every possible allusion and every literary device evident in the passage; the best responses made a critical selection and gave a concise explanation, detailing the relevance of each to the theme. Most candidates competently discussed the allusions in the text, although few demonstrated the same degree of familiarity with the literary devices.

Question 3

Nearly all candidates indicated that both Ovid and Catullus used paradoxes in their poetry to explore the experience of love. The better responses gave an outline of the intended analysis in the opening paragraph. Such an introduction facilitated a well-structured, discerning analysis which demonstrated an excellent understanding of both the role of paradox in elegy and how Catullus and Ovid used paradox in their own experiences of love. Appropriate references to the text were made to support arguments. The better responses went beyond the obvious paradoxes in the opening words of each poem and discussed the underlying contradictions and subtleties of the poems.

Section II – Non-prescribed Text

Question 4

- (a) Many candidates were able to demonstrate an understanding of the text and to produce fluent translations. Despite some problems with recognition of vocabulary and some mistranslations arising from errors in the identification of grammatical relationships between words, most translations revealed a sensitivity to the conventions of elegy. Mistranslations included: mistaking *didicit* (line 12) for *dicit*, and *docuit* (line 16) for *discit*. Line 14 presented particular challenges because many candidates did not correctly link key words together.
- (b) Most responses to this question reflected considerable sensitivity of candidates to the elegiac genre. Even those candidates whose translations were not very accurate were able, in many instances, to respond accurately to this question.
- (c) A clear majority of candidates responded well to this question, providing appropriate and relevant examples in support of their argument. It should be noted that a lengthy response is not required to this section of the paper; candidates should seek to provide a succinct response which directly addresses the question.

Question 5

The tiny number of candidates who attempted to answer this question demonstrated an ability to select vocabulary appropriate to the context and to attempt an idiomatic translation. A range of grammatical constructions was needed to translate the passage; not all candidates were sufficiently familiar with all the constructions to be able to generate fluent, grammatically correct Latin.

Latin Continuers

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text – Cicero, <i>pro Caelio</i>			
1 (a)	5	Cicero, <i>pro Caelio</i>	H1.1, H1.3
1 (b)	10	Cicero, <i>pro Caelio</i>	H1.1, H1.3
2	5	Cicero, <i>pro Caelio</i>	H2.1
3 (a) (i)	2	Cicero, <i>pro Caelio</i>	H2.4, H2.5
3 (a) (ii)	3	Cicero, <i>pro Caelio</i>	H2.4, H2.5
3 (b) (i)	3	Cicero, <i>pro Caelio</i>	H2.4, H2.5
3 (b) (ii)	4	Cicero, <i>pro Caelio</i>	H2.4, H2.5
3 (c)	8	Cicero, <i>pro Caelio</i>	H2.2, H3.1, H3.2, H3.3
Section II — Prescribed Text – Virgil, <i>Aeneid IV</i>			
4 (a)	5	Virgil, <i>Aeneid IV</i>	H1.1, H1.3
4 (b)	10	Virgil, <i>Aeneid IV</i>	H1.1, H1.3
5	5	Virgil, <i>Aeneid IV</i>	H2.1
6 (a) (i)	1	Virgil, <i>Aeneid IV</i>	H2.4, H2.5
6 (a) (ii)	2	Virgil, <i>Aeneid IV</i>	H2.4, H2.5
6 (a) (iii)	4	Virgil, <i>Aeneid IV</i>	H2.4, H2.5
6 (b) (i)	2	Virgil, <i>Aeneid IV</i>	H2.2, H2.3
6 (b) (ii) (1)	2	Virgil, <i>Aeneid IV</i>	H2.2, H2.3
6 (b) (ii) (2)	1	Virgil, <i>Aeneid IV</i>	H2.2, H2.3
6 (b) (iii)	8	Virgil, <i>Aeneid IV</i>	H3.1, H3.2, H3.3
Section III — Unseen Texts			
7 (a)	8	Unseen: Virgil	H1.1, H1.2, H1.3
7 (b)	12	Unseen: Cicero	H1.1, H1.2, H1.3

Latin Continuers

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text – Cicero, <i>pro Caelio</i>			
1 (a)	5	Cicero, <i>pro Caelio</i>	H1.1, H1.3
1 (b)	10	Cicero, <i>pro Caelio</i>	H1.1, H1.3
2	5	Cicero, <i>pro Caelio</i>	H2.1
3 (a) (i)	2	Cicero, <i>pro Caelio</i>	H2.4, H2.5
3 (a) (ii)	3	Cicero, <i>pro Caelio</i>	H2.4, H2.5
3 (b) (i)	3	Cicero, <i>pro Caelio</i>	H2.4, H2.5
3 (b) (ii)	4	Cicero, <i>pro Caelio</i>	H2.4, H2.5
3 (c)	8	Cicero, <i>pro Caelio</i>	H2.2, H3.1, H3.2, H3.3
Section II — Prescribed Text – Virgil, <i>Aeneid IV</i>			
4 (a)	5	Virgil, <i>Aeneid IV</i>	H1.1, H1.3
4 (b)	10	Virgil, <i>Aeneid IV</i>	H1.1, H1.3
5	5	Virgil, <i>Aeneid IV</i>	H2.1
6 (a) (i)	1	Virgil, <i>Aeneid IV</i>	H2.4, H2.5
6 (a) (ii)	2	Virgil, <i>Aeneid IV</i>	H2.4, H2.5
6 (a) (iii)	4	Virgil, <i>Aeneid IV</i>	H2.4, H2.5
6 (b) (i)	2	Virgil, <i>Aeneid IV</i>	H2.2, H2.3
6 (b) (ii) (1)	2	Virgil, <i>Aeneid IV</i>	H2.2, H2.3
6 (b) (ii) (2)	1	Virgil, <i>Aeneid IV</i>	H2.2, H2.3
6 (b) (iii)	8	Virgil, <i>Aeneid IV</i>	H3.1, H3.2, H3.3
Section III — Unseen Texts			
7 (a)	8	Unseen: Virgil	H1.1, H1.2, H1.3
7 (b)	12	Unseen: Cicero	H1.1, H1.2, H1.3



2004 HSC Latin Continuers Marking Guidelines — Written Examination

Section I — Prescribed Text – Cicero, *pro Caelio*

Question 1 (a)

Outcomes assessed: H1.1, H1.3

MARKING GUIDELINES

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

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

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent, coherent and accurate English• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract• Demonstrates a sensitivity to the tone and style of the author	9–10
<ul style="list-style-type: none">• Translates most of the extract into accurate English• Demonstrates an understanding of the relationships between most of the words and structures of the extract• Demonstrates an understanding of the tone and style of the author	7–8
<ul style="list-style-type: none">• Translates most of the extract into accurate English• Demonstrates an understanding of the relationships between some of the words and structures of the extract• Demonstrates an awareness of the tone and style of the author	5–6
<ul style="list-style-type: none">• Translates some of the extract into accurate English• Demonstrates a limited understanding of some of the relationships between the words and structures of the extract	3–4
<ul style="list-style-type: none">• Translates parts of the extract into accurate English	1–2

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

Criteria	Marks
<ul style="list-style-type: none">• Explains the charges summarised by the words <i>auri et veneni</i>	2
<ul style="list-style-type: none">• Briefly identifies some features of these charges	1

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

Criteria	Marks
• Explains the effectiveness of the accusations in a Roman court of law	3
• Makes general remarks about the effectiveness of the accusations in a Roman court of law	2
• Makes general remarks about the accusations	1

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

Criteria	Marks
• Explains Cicero's argument at this point in the speech	3
• Explains the contribution of this extract to that argument	
• Identifies some features of Cicero's argument at this point in the speech	2
• Identifies some features of this extract relevant to the argument	
• Identifies some features of this extract relevant to the argument	1

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

Criteria	Marks
<ul style="list-style-type: none">• Describes aspects of Clodius's character found in the extract• Discusses Cicero's portrayal of these aspects of Clodius's character	4
<ul style="list-style-type: none">• Identifies aspects of Clodius's character found in the extract• Explains Cicero's methods of portraying these aspects of Clodius's character	2–3
<ul style="list-style-type: none">• Identifies some aspects of Clodius's character found in the extract	1

Question 3 (c)*Outcomes assessed: H2.2, H3.1, H3.2, H3.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Identifies a range of appropriate rhetorical techniques• Explains their persuasiveness in detail	7–8
<ul style="list-style-type: none">• Identifies some appropriate rhetorical techniques• Explains their persuasiveness in some detail	5–6
<ul style="list-style-type: none">• Identifies some appropriate rhetorical techniques• Makes some reference to their persuasiveness	3–4
<ul style="list-style-type: none">• Identifies one or two examples, briefly describing their effect	1–2

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

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

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

Criteria	Marks
<ul style="list-style-type: none">• Translates the extract into fluent, coherent and accurate English• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract• Demonstrates a sensitivity to the tone and style of the author	9–10
<ul style="list-style-type: none">• Translates most of the extract into accurate English• Demonstrates an understanding of the relationships between most of the words and structures of the extract• Demonstrates an understanding of the tone and style of the author	7–8
<ul style="list-style-type: none">• Translates most of the extract into accurate English• Demonstrates an understanding of the relationships between some of the words and structures of the extract• Demonstrates an awareness of the tone and style of the author	5–6
<ul style="list-style-type: none">• Translates some of the extract into accurate English• Demonstrates a limited understanding of some of the relationships between the words and structures of the extract	3–4
<ul style="list-style-type: none">• Translates parts of the extract into accurate English	1–2

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

Criteria	Marks
• Identifies what has prompted Dido to make this speech	1

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

Criteria	Marks
• Outlines Dido's arguments	2
• Briefly refers to a number of individual points	1

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

Criteria	Marks
• Explains in detail how the extract reveals Dido's emotional state	4
• Identifies some relevant details in the extract and comments on Dido's emotional state	2–3
• Identifies some relevant details	1

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

Criteria	Marks
• Explains in some detail the events that have prompted Aeneas's reaction	2
• Identifies some events that have prompted Aeneas's reaction	1

Question 6 (b) (ii) (1)*Outcomes assessed: H2.2, H2.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Scans the lines, dividing them into the correct number of feet and marking a main caesura• Correctly marks the boundaries of the metrical feet	2
<ul style="list-style-type: none">• Scans the lines, dividing them into the correct number of feet• Correctly marks the boundaries of most metrical feet	1

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

Criteria	Marks
<ul style="list-style-type: none">Identifies a feature of the metre of the line and links it to its meaning	1

Question 6 (b) (iii)*Outcomes assessed: H3.1, H3.2, H3.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">Identifies a range of appropriate language featuresAnalyses in detail how they illustrate the conflict Aeneas is experiencing	7–8
<ul style="list-style-type: none">Identifies some appropriate language featuresProvides some analysis of how they illustrate the conflict Aeneas is experiencing	5–6
<ul style="list-style-type: none">Identifies some appropriate language featuresExplains how they illustrate the conflict Aeneas is experiencing	3–4
<ul style="list-style-type: none">Identifies one or two language features, briefly describing their effect	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">• Translates the Latin into fluent and accurate English• Shows a clear understanding of the relationships between most words and structures• Uses vocabulary most appropriate to the context• Conveys a clear understanding of the overall sense of the Latin	7–8
<ul style="list-style-type: none">• Translates most of the Latin into fluent and accurate English• Shows understanding of the relationships between most words and structures• Conveys some understanding of the overall sense of the Latin	5–6
<ul style="list-style-type: none">• Translates some of the Latin into accurate English• Shows understanding of the relationships between some words and structures• Conveys some understanding of the content of the passage	3–4
<ul style="list-style-type: none">• Translates a few individual words and phrases into English• Conveys little understanding of the content of the passage	1–2

Question 7 (b)*Outcomes assessed: H1.1, H1.2, H1.3***MARKING GUIDELINES**

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

Latin Extension

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text			
1 (a)	4	Ovid	H1.2, H1.3
1 (b)	5	Catullus	H1.2, H1.3
1 (c)	6	Ovid	H1.2, H1.3
2 (a) (i)	2	Catullus	H2.1, H2.2, H2.5
2 (a) (ii)	3	Catullus	H2.1, H2.2, H2.5
2 (b) (i)	1	Propertius	H2.3, H2.4
2 (b) (ii)	4	Propertius	H2.3, H2.4
3	10	Catullus/Ovid	H2.1, H2.2, H2.3
Section II — Non-prescribed Text			
4 (a)	10	Non-prescribed text (Tibullus)	H1.1, H3.1
4 (b)	2	Non-prescribed text (Tibullus)	H1.1, H3.1
4 (c)	3	Non-prescribed text (Tibullus)	H1.1, H3.1
5	15	(Ovid)	H1.1, H3.2



2004 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">• Translates the extract into fluent, idiomatic English• Interprets with consistent accuracy the relationships between the words and grammatical structures• Demonstrates an understanding of the elegy and of the intention and style of the author	4
<ul style="list-style-type: none">• Translates most of the extract into fluent, idiomatic English• Accurately interprets the relationships between most words and structures• Demonstrates an awareness of the elegy and of the intention and style of the author	3
<ul style="list-style-type: none">• Translates some of the extract into fluent, idiomatic English• Demonstrates an understanding of the relationships between some words and structures• Demonstrates a general grasp of the elegy and of the content and style of the author	2
<ul style="list-style-type: none">• Translates parts of the extract into accurate English• Demonstrates a limited understanding of the relationships between the words and structures of the extract	1

Question 1 (b)*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 grammatical structures• Demonstrates an understanding of elegy and of the intention and style of the author	4–5
<ul style="list-style-type: none">• Translates most of the extract into fluent, idiomatic English• Accurately interprets the relationships between most words and structures• Demonstrates an awareness of elegy and of the intention and style of the author	3
<ul style="list-style-type: none">• Translates some of the extract into fluent, idiomatic English• Demonstrates an understanding of the relationships between some words and structures• Demonstrates a general grasp of elegy and of the content and style of the author	2
<ul style="list-style-type: none">• Translates parts of the extract into accurate English• Demonstrates a limited understanding of the relationships between the words and structures of the extract	1

Question 1 (c)

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 grammatical structures • Demonstrates an understanding of elegy and of the intention and style of the author 	5–6
<ul style="list-style-type: none"> • Translates most of the extract into fluent, idiomatic English • Accurately interprets the relationships between most words and structures • Demonstrates an awareness of elegy and of the intention and style of the author 	3–4
<ul style="list-style-type: none"> • Translates some of the extract into fluent, idiomatic English • Demonstrates an understanding of the relationships between some words and structures • Demonstrates a general grasp of elegy and of the content and style of the author 	2
<ul style="list-style-type: none"> • Translates parts of the extract into accurate English • Demonstrates a limited understanding of the relationships between the words and structures of the extract 	1

Question 2 (a) (i)

Outcomes assessed: H2.1, H2.2, H2.5

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Describes the impression Catullus gives of Lesbia, supported by references from the text. 	2
<ul style="list-style-type: none"> • Identifies some of Lesbia’s relevant qualities. 	1

Question 2 (a) (ii)

Outcomes assessed: H2.1, H2.2, H2.5

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Identifies a number of references to time in the extract • Explains their effectiveness 	3
<ul style="list-style-type: none"> • Identifies a some references to time in the extract • Gives a limited explanation of their effectiveness 	2
<ul style="list-style-type: none"> • Identifies one or two references to time in the extract 	1

Question 2 (b) (i)*Outcomes assessed: H2.2, H2.4***MARKING GUIDELINES**

Criteria	Marks
• Identifies the theme of the extract.	1

Question 2 (b) (ii)*Outcomes assessed: H2.3, H2.4***MARKING GUIDELINES**

Criteria	Marks
• Identifies a range of allusions and literary devices. • Explains in detail their relevance to the theme.	4
• Identifies some allusions and literary devices. • Briefly explains their relevance to the theme.	2–3
• Identifies one or two allusions or literary devices	1

Question 3

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an excellent understanding of the role of the paradox in elegy • Demonstrates an excellent understanding of how Catullus and Ovid use paradox to explore the experience of love • Constructs a discerning, well-structured analysis, using appropriate critical terminology • Supports the response with appropriate references to the text 	9–10
<ul style="list-style-type: none"> • Demonstrates a substantial understanding of the role of the paradox in elegy • Demonstrates a substantial understanding of how Catullus and Ovid use paradox to explore the experience of love • Constructs a competent, structured analysis, using appropriate terminology • Supports the response with appropriate references to the text 	7–8
<ul style="list-style-type: none"> • Comments on the role of paradox in the poets' exploration of love. • Makes some use of appropriate terminology • Presents a limited analysis • Supports the response with some references to the text 	5–6
<ul style="list-style-type: none"> • Provides some relevant comments on paradox in the 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

Section II — Non-prescribed Text

Question 4 (a)

Outcomes assessed: H1.1, 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 conventions of elegy 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 conventions of elegy and to the intention and style of the author	7–8
<ul style="list-style-type: none">• Translates some of the extract into fluent English• Demonstrates an understanding of the relationship between some words and between some structures• Demonstrates a general grasp of the conventions of elegy and of 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

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

Criteria	Marks
• Identifies and explains how the lover's sense of betrayal is expressed in this extract.	2
• Identifies some expression of the lover's sense of betrayal.	1

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

Criteria	Marks
• Demonstrates a perceptive understanding of how the elegiac couplet is used to express the poet's thought neatly and forcefully. • Supports the argument by citing at least two relevant examples.	3
• Demonstrates some understanding of how the elegiac couplet is used to express the poet's thought neatly and forcefully. • Gives limited support to the argument by citing at least two relevant examples.	2
• Identifies or explains at least one way the elegiac couplet is used to express the poet's thought neatly and forcefully.	1

Question 5*Outcomes assessed: H1.1, H3.2***MARKING GUIDELINES**

Criteria	Marks
• Translates the extract into fluent, grammatically accurate Latin, selecting vocabulary most appropriate to the passage	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