

**2005 HSC Notes from
the Marking Centre
Latin**

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2005 HSC NOTES FROM THE MARKING CENTRE

LATIN

Introduction

General comments

Overall, the responses of most candidates revealed a solid familiarity with the prescribed texts. There were many clear and fluent translations, succinct and correct responses to questions which required a knowledge of context, and detailed responses to questions which required explanation, discussion or analysis.

In the unseen translation questions many candidates displayed sufficient grasp of the vocabulary and syntax to be able to provide reasonably fluent and accurate translations.

It was apparent that some candidates had studied prescribed text editions other than the one specified with the prescribed text information. This resulted in some candidates, in some questions, translating or commenting on words or phrases which did not actually appear in the examination paper.

In questions requiring technical or linguistic analysis it was important for candidates to ensure that they knew the meaning of the technical terms which they chose to name. It is not sufficient, in a question requiring language analysis, to produce a long list of technical terms without discussing or analysing their effects or the reasons for their use.

For some extended response questions a few candidates produced long and detailed responses which, although they contained much erudite material, did not actually address the question. It was important for candidates always to direct their responses specifically to the question and not to produce a lengthy but irrelevant pre-prepared essay.

Some candidates appeared not to be fully familiar with some portions of the set texts; they produced translations which were haphazard or misunderstood or omitted certain crucial phrases.

Candidates should remember to write all translations on alternate lines.

Continuers

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

Question 1

- (a) This passage, from early in the prescription, was generally translated accurately, with many responses clearly demonstrating a sensitivity to the style and tone of the passage and an understanding of the relationship between the words and structures. There were many effective translations of such words as *deliciarum*, *disputatio*, *atrocitas*. Some of the better responses also captured the flavour of *frustra* with a range of suitable renderings. The wording of a few translations suggested that candidates were familiar

with texts other than the one prescribed for quotation in the examination paper.

- (b) Overall, most translations of this passage were accurate. The better responses captured the flavour and tone of the embedded quotations and recognised that *Caecilianumne* is an adjective. Better translations included a range of appropriate translations for such words as *meretriciam*, *mulierem*. The two short sentences in the passage gave candidates the opportunity to employ a range of effective, idiomatic expressions.

Question 2 – (Multiple Choice)

Question	Correct Reponse
a	D
b	D
c	B
d	A
e	C
f	D
g	A
h	D
i	B
j	C

Question 3

- (a) (i) Most candidates provided sufficient detail to identify correctly the ‘*consilium*’.
- (a) (ii) Most candidates provided sufficient details about the plan and both its evil and reckless nature.
- (a) (iii) This question required candidates to display some knowledge of material from outside the extract. The better responses explained the argument which refuted the possibility of such a plot.
- (b) (i) Nearly all candidates provided a correct response to this question. It was important to explain the contribution of the extract to the defence of Caelius and not merely deal with the stylistic devices evident in the first sentence. The better responses referred to the life of an orator and explained the argument that, since Caelius was an orator, he would not have had the time to live the type of life which the prosecution accused him of leading.
- (b) (ii) Most candidates recognised some of the linguistic and rhetorical devices used in this passage and were able to comment on their use. Better responses included a range of different types of devices and specifically explained how they made Cicero's argument more persuasive. This question did not require a lengthy response; some of the best responses took a page or less of writing.
- (c) Most candidates selected some *exempla* and successfully linked them with the assassination of the character of Clodia. There was plenty of material in the extract from which students could make a selection. Appius Claudius, in particular, was skilfully examined in many responses. The better responses made a distinction between Claudius and the Vestal Claudia, and made appropriate comments. Some responses appeared to confuse Clodia and Claudia; others placed considerable emphasis on some analysis of language, although the question clearly did not require this. The best responses selected a

range of examples and made insightful comments on them.

Section II — Prescribed Text – Virgil, *Aeneid VI*

Question 4

- (a) Most candidates translated this passage into fluent, coherent and accurate English, displaying a perceptive understanding of the language as well as a sensitivity to the tone and style of the author. The better responses directly linked *egere* to *iussa* and recognised that it was a contracted perfect tense and not an infinitive.
- (b) Although this passage was longer and more complex than the previous one, many translations displayed a sensitive appreciation of the author's language and style. The better responses captured the powerful emotion felt by both father and son, as well as the frustration of Aeneas as he tried to embrace his father's ghost. Many candidates made a commendable attempt to move beyond a literal translation; it was, however, necessary to avoid writing a loose paraphrase of the Latin. There were some perceptive renderings of some words difficult to translate, such as 'yearning' or 'anxious hope' for *cura*. The parallel exclamatory adjectives *quas* and *quantas* were skilfully handled by a number of candidates.

Question 5 (Multiple Choice)

a	D
b	D
c	A
d	C
e	C
f	D
g	A
h	B
i	C
j	D

Question 6

- (a) (i) Nearly all candidates correctly identified the speaker as Anchises; it was also acceptable to identify the speaker as the father of Aeneas.
- (a) (ii) Nearly all candidates correctly identified Alba as the town first settled/founded by Aeneas.
- (a) (iii) Many candidates were able to state that Lavinia became Aeneas' wife and bore him a son. The better responses provided appropriate information about her contribution to the founding of Rome. There were several different but equally valid versions which could be given.
- (b) (i) Many candidates divided the two lines of hexameter into six feet and identified at least one principal caesura. The better responses identified all elisions.

- (b) (ii) This question required candidates not only to recognise the metrical pattern of each line but also to be able to make some meaningful comment on it. A number of candidates successfully identified the spondaic or dactylic pattern of each line and its effect on the poetic imagery.
- (b) (iii) Most candidates identified two similes in this passage; there was a wide variety of responses revealing original thought and insight. Many candidates made meaningful comments on the effectiveness of the similes. Some responses focused on the images of the migrating birds and the falling leaves; others focused more on the literary features of the similes themselves, citing a range of literary, stylistic and other devices. Some of the better responses made a comment on how Roman readers might have been affected by the similes. There was a wide range of equally valid responses to this question.
- (c) Many responses gave an analysis of the pathos and fantasy in the extract and of how these contributed to the overall atmosphere of Virgil's underworld. The better responses were supported by an examination of a varied range of elements. Some insightful and imaginative ideas were presented. The better responses also included an appropriate linking of pathos and fantasy to the overall atmosphere and sequenced ideas in a logical rather than random pattern.

Section III — Unseen Texts

Question 7

- (a) A significant number of candidates displayed a clear understanding of the relationships between most words and structures and a comprehension of the overall sense of the passage. The better responses gave an effective rendering of the significant syntactical challenges to be found in lines 636-637. Many candidates successfully identified the passive infinitive *agi*. The shorter sentences were a challenge for a number of candidates, with *Troia*, *mora*, *faces* all commonly mistranslated. Many translations were couched in fluent and readable English.
- (b) All candidates attempted to translate the entire passage, but many struggled to find the most appropriate meanings of a number of key items of vocabulary. It was difficult to understand all the passage without a knowledge of such significant military and political words as *regem*, *exercitum*, *copias*, *imperatoribus*; the better responses demonstrated that *finis* is an alternative spelling for *fines* and that *quibus* introduced a series of purpose clauses. The verb *tueri* occurred twice in the passage and needed to be translated differently in each case.

Extension

Section 1 – Prescribed Text

Question 1

- (a) Most candidates translated this passage accurately, demonstrating an understanding of elegy and of the intent and style of the author. Some responses revealed uncertainty about

some vocabulary, grammatical links between words, and structures. Not all candidates appeared to be as familiar with this poem as might be expected in a seen translation question.

- (b) Most candidates translated this passage accurately, demonstrating an understanding of elegy and of the intent and style of the author. Most grammatical relationships were recognised, although some responses omitted important words such as *qua* and *tot* in the first couplet. A few responses translated *ictu* as if it were *tacito*.
- (c) Most candidates produced an excellent and idiomatic English translation of this extract, interpreting with consistent accuracy the relationships between the words and grammatical structures and demonstrating an understanding of elegy. In some responses *siqua recordanti*, *foedere nullo*, and *divum* were omitted or mistranslated. Some words needed to be translated with words or phrases other than the English cognates of the Latin words, for example, *abusum* and *credita*. It was important to translate *perierunt* as a perfect tense but to retain a rendering of *cogitat* in the present tense. Conjunctions such as *quin* and *quare* needed to be translated with care in order to maintain an appropriate rendering of the sentences in which they occurred.

Question 2

- (a) (i) All candidates successfully identified the person addressed by the poet.
- (a) (ii) There was a range of ways in which this question could be approached, and candidates successfully used a number of these. The better responses convincingly demonstrated links between, and references to, aspects of a Roman triumph within the extract and effectively explained how Ovid used and adapted the imagery of the triumph to present his theme.

It was important, in responding to this question, to make a number of direct references to the text provided in order to display a clear understanding of Ovid's adaptation of the triumph in his poetry. It was also important to select examples from throughout the passage; some candidates focused exclusively on the opening lines and ignored the rest of the text. A small number of candidates appeared to have confused this poem with another poem in the prescription.

- (b) Nearly all candidates were able to identify the tone of the poem succinctly. Most candidates could demonstrate how language and style contributed to that tone. Some of the best responses also discussed the underlying tone of anxiety or incredulity resident within the overall exhilaration.

Question 3

Most responses revealed that, generally, candidates could display a solid familiarity with the prescribed texts. For some candidates, however, the requirement to discuss the concept of *persona* proved challenging. The better responses demonstrated a clear understanding of it and were supported by relevant references from the prescribed poems. Some candidates wrote at length about the poets and their poetry, with little consideration of the specific nature of the topic. The better responses displayed a discerning and deep understanding and were presented in a clear and logical fashion.

Section II — Non-prescribed Text

Question 4

- (a) All candidates attempted to translate the entire extract, with a majority translating most of the extract into fluent English. The better responses provided an accurate translation of lines 15 and 16; these lines were challenging for many candidates. Some candidates did not make judicious use of the vocabulary provided, not always providing the most appropriate meaning. The last line of the extract was also challenging for many candidates, but most were able to demonstrate a general understanding of its overall sense.
- (b) Most candidates indicated the purpose of the allusions. It was necessary to link them in some way to Propertius' message and not merely refer to more general factors such as grandeur or added interest.
- (c) Most candidates provided some relevant examples of beauty, either natural (such as the red dawn or the cloudless sky), or physical (such as hair or flowers). The better responses demonstrated how these examples of beauty were expressed in the poem.

Question 5

The few candidates who attempted this question demonstrated a familiarity with the structure of the Latin language and were able to select vocabulary appropriate to the context. It was important to form the more complex constructions accurately in order not to detract from the fluency of the composition.

Latin Continuers

2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Prescribed Text – Cicero pro Caelio			
1(a)	6	Cicero pro Caelio	H1.1, H1.3
1(b)	9	Cicero pro Caelio	H1.1, H1.3
2	5	Cicero pro Caelio	H2.1
3(a)(i)	1	Cicero pro Caelio	H2.4
3(a)(ii)	2	Cicero pro Caelio	H2.4, H2.5
3(a)(iii)	2	Cicero pro Caelio	H2.4, H3.2
3(b)(i)	2	Cicero pro Caelio	H2.5, H3.1
3(b)(ii)	5	Cicero pro Caelio	H2.2, H2.4, H3.3
3(c)	8	Cicero pro Caelio	H2.2, H3.1, H3.2, H3.3
Section II — Prescribed Text – Virgil Aeneid VI			
4(a)	6	Virgil Aeneid VI	H1.1, H1.3
4(b)	9	Virgil Aeneid VI	H1.1, H1.3
5	5	Virgil Aeneid VI	H2.1
6(a)(i)	1	Virgil Aeneid VI	H2.4
6(a)(ii)	1	Virgil Aeneid VI	H2.5
6(a)(iii)	2	Virgil Aeneid VI	H2.4, H2.5
6(b)(i)	1	Virgil Aeneid VI	H2.3
6(b)(ii)	2	Virgil Aeneid VI	H2.2, H2.3
6(b)(iii)	5	Virgil Aeneid VI	H2.2, H3.1, H3.2
6(c)	8	Virgil Aeneid VI	H2.2, H2.5, 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 Extension

2005 HSC Examination Mapping Grid

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

2005 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: H2.3***MARKING GUIDELINES**

Criteria	Marks
• Identifies correctly the addressee of the extract	1

Question 2 (a) (ii)*Outcomes assessed: H2.1, H2.4, H2.5***MARKING GUIDELINES**

Criteria	Marks
• Identifies a range of references to the Roman triumph • Shows how Ovid uses and adapts the triumph to his theme	3–4
• Identifies some references to the Roman triumph • Attempts to show Ovid uses and adapts the triumph and his theme	2
• Attempts to identify references to the Roman triumph	1

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

Criteria	Marks
• Identifies the tone of the poem	1

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

Criteria	Marks
• Identifies the connections between language and style and the tone of the poem	3–4
• Identifies a few features of language and style • Attempts to make connections between language and style and the tone of the poem	2
• Identifies a few features of language and style	1

Question 3*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 how Catullus and Ovid use their personae in their poetry• Makes a range of appropriate comparisons• Constructs a discerning, well-structured response, using appropriate critical terminology• Supports the response with appropriate references to the texts	9–10
<ul style="list-style-type: none">• Demonstrates a substantial understanding of how Catullus and Ovid use their personae in their poetry• Makes some appropriate comparisons• Constructs a competent, structured response, using appropriate critical terminology• Supports the response with appropriate references to the texts	7–8
<ul style="list-style-type: none">• Comments on the role of the persona in the poetry of Catullus and Ovid• Makes limited comparisons• Provides a structured response using some appropriate terminology• Supports the response with some references to the texts	5–6
<ul style="list-style-type: none">• Provides some relevant comments on the persona in the poetry of Catullus and Ovid• Makes some use of appropriate terminology• Supports the response with limited references to the texts	3–4
<ul style="list-style-type: none">• Demonstrates a limited understanding of the question and the content of the prescribed texts• Demonstrates a limited ability to structure and sequence ideas	1–2

Section II — Non-prescribed Text

Question 4 (a)

Outcomes assessed: H1.1, H1.3, 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 an understanding of the conventions of elegy and of 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: H1.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explains the purpose of the mythological allusions in these lines 	2
<ul style="list-style-type: none"> • Provides some relevant information 	1

Question 4 (c)*Outcomes assessed: H1.2, H1.3, H3.1***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Provides some relevant examples of beauty• Shows how they are expressed in the poem	3
<ul style="list-style-type: none">• Provides some relevant examples of beauty	2
<ul style="list-style-type: none">• Provides some relevant information	1

Question 5*Outcomes assessed: H3.1***MARKING GUIDELINES**

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

2005 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 	5–6
<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 	3–4
<ul style="list-style-type: none"> • Translates parts of the extract into accurate English 	1–2

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	8–9
<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	6–7
<ul style="list-style-type: none">• Translates some 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	4–5
<ul style="list-style-type: none">• Translates parts of the extract into accurate English• Demonstrates a limited understanding of some of the relationships between the words and structures of the extract	2–3
<ul style="list-style-type: none">• Translates parts of the extract into accurate English	1

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

Criteria	Marks
• Identifies what the <i>consilium</i> is	1

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

Criteria	Marks
• Identifies the reasons for <i>plenum sceleris...plenum audaciae</i>	2
• Makes general remarks about the wickedness of the plan	1

Question 3 (a) (iii)*Outcomes assessed: H2.4, H3.2***MARKING GUIDELINES**

Criteria	Marks
• Explains how Cicero uses Luceius in the trial	2
• Provides some relevant information about Luceius	1

Question 3 (b) (i)*Outcomes assessed: H2.5, H3.1***MARKING GUIDELINES**

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

Question 3 (b) (ii)*Outcomes assessed: H2.2, H2.4, H3.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Identifies a range of appropriate rhetorical techniques and uses of language• Analyses their persuasiveness in detail	4–5
<ul style="list-style-type: none">• Identifies some appropriate rhetorical techniques and/or uses of language• Attempts to analyse their persuasiveness	2–3
<ul style="list-style-type: none">• Identifies one or two examples	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 some characters used by Cicero as examples• Discusses their connection with Clodia's character• Discusses in detail the reasons for their inclusion in the extract	7–8
<ul style="list-style-type: none">• Identifies some characters used by Cicero as examples• Identifies their connection with Clodia's character• Discusses some reasons for their inclusion in the extract	5–6
<ul style="list-style-type: none">• Identifies one or two characters used by Cicero• Makes some appropriate connections with Clodia's character	3–4
<ul style="list-style-type: none">• Identifies some relevant information	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 	5–6
<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 	3–4
<ul style="list-style-type: none"> • Translates some of the extract into accurate English 	1–2

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 	8–9
<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 	6–7
<ul style="list-style-type: none"> • Translates some 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 	4–5
<ul style="list-style-type: none"> • Translates parts of the extract into accurate English • Demonstrates a limited understanding of some of the relationships between the words and structures of the extract 	2–3
<ul style="list-style-type: none"> • Translates parts of the extract into accurate English 	1

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

Criteria	Marks
• Identifies the speaker	1

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

Criteria	Marks
• Identifies what Alba is	1

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

Criteria	Marks
• Identifies Lavinia's contribution to the foundation of Rome	2
• Briefly identifies Lavinia	1

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

Criteria	Marks
• Scans the lines, dividing them into the correct number of feet and marking a main caesura	1

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

Criteria	Marks
• Accurately connects metrical effect(s) with Virgil's imagery in lines 309–310	2
• Identifies metrical feature(s) in lines 309–310	1

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

Criteria	Marks
<ul style="list-style-type: none">Identifies the similesDiscusses in detail ways in which the similes are effective	4–5
<ul style="list-style-type: none">Identifies the similesDiscusses ways in which the similes are effective	2–3
<ul style="list-style-type: none">Identifies at least one simile	1

Question 6 (c)*Outcomes assessed: H2.2, H2.5, H3.1, H3.2, H3.3***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">Identifies a range of appropriate features of pathos and fantasyAnalyses in detail how they contribute to the atmosphere of Virgil's underworld	7–8
<ul style="list-style-type: none">Identifies some appropriate features of pathos and fantasyProvides some analysis of how they contribute to the atmosphere of Virgil's underworld	5–6
<ul style="list-style-type: none">Identifies some appropriate features of pathos and fantasyDescribes their effect in some detail within the context of this extract	3–4
<ul style="list-style-type: none">Identifies some relevant information	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