



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

2012 HSC Latin Continuers 'Sample Answers'

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

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

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

The 'sample answers' or similar advice contained in this document are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

Section I — Prescribed Text

Question 3 (a) (i)

Answers could include:

repetition
alliteration

Question 3 (a) (ii)

Answers could include:

The young men prepare themselves for their task by:

- bathing themselves
- dressing in white.

Answers should not include:

- moving their hands in a religious manner (this is part of the ritual)

Question 3 (a) (iii)

Answers could include:

Among the Etruscans only a priest of a particular family performs this ritual before approaching the statue of the god.

Question 3 (b) (i)

Answers could include:

- they are wearing their most dignified clothing, worn in triumph or while leading the chariots of the gods
- they are sitting in their ivory curule chairs

Question 3 (b) (ii)

Answers could include:

- use of apparently authoritative, but unidentified sources (*sunt qui... tradant*)
- use of exemplarity, eg M Folius *pontifex maximus* as an exemplum of devotion
- focus on religion in Livy
- moral purpose of Livy's writing

FOCUS AREA: Livy's presentation of history

Question 4

Answers could include:

In the first extract:

- Camillus is compared to Rome's founder, Romulus, by the appreciative Roman audience of his triumph – Livy endorses this comparison by stating that the praises of Camillus are valid (*haud vanis laudibus*, 49.7)
- This represents Camillus as a paternal and founding figure, thus immensely important to Rome – his protection of the city is likened to a second foundation
- The descriptions of Camillus as *Romulus* and *parens patriae* represent him as prefiguring contemporary leaders, such as Caesar and Augustus
- Camillus' role as a second Romulus is emphasised by the three titles (*Romulus ... parens patriae ... conditor alter urbis*), underlying the importance and meaning of this appellation
- The focus remains on Camillus throughout this long sentence, as he remains in the nominative, subject of both active (*redit*) and passive (*appellabatur*) verbs

In the second extract:

- Livy demonstrates Camillus' appreciation of proper religious practice in order to ensure Rome's political stability
- Camillus is described as *diligentissimus religionum cultor* (NB superlative) to stress his agency and exemplary ability in restoring Rome after the invasion
- His extreme diligence in this religious restoration is demonstrated and underscored in the rest of the passage by the details of the efforts required to restore Rome
- This detailed description of all that must be done in order to restore religious order also underlines the disruption caused by the invasion and the scale of Camillus' achievements in overcoming the invaders

FOCUS AREAS: the character of Camillus; the role of religion, destiny and luck

Section II — Prescribed Text

Question 7 (a) (i)

Sample answer:

In Troy

Question 7 (a) (ii)

Answers could include:

- Liger is taunting Aeneas, implying that he will not be able to escape as he did from Troy.

Question 7 (b)

Sample answer:

dictā p̄rāt cōntrā, iācūlūm nām | tōrquēt in | hōstis^x

Question 7 (c)

Answers could include:

- The effect is ambivalent, inviting the audience to question Aeneas' behaviour:
EITHER it represents Aeneas' killing spree as justified
OR it ironically questions Aeneas' behaviour
- The description of Aeneas' speech as *amaris* is startling when he has just been called *pius*, further encouraging the audience to ponder the meaning of this loaded adjective

FOCUS AREA: *pietas* and *furor*

Question 7 (d)

Answers could include:

The naming of Italian heroes prior to this extract:

- reminds the Roman audience that the Trojans' enemies are Italian, thus their own ancestors
- is part of the epic 'catalogue' tradition
- makes Aeneas' victims human
- underlines the scale of the carnage
- enhances Aeneas' heroic stature

FOCUS AREA: heroes and heroism

Question 8

Answers could include:

In the first extract:

- Turnus appears typically heroic, cutting his way through the battle lines in his swift chariot (*volucris curru... secatur agmen*)
- his concern to save Lausus is combined with the hero's decisiveness and desire for single combat, underlined by the polyptoton (*solus ... soli / Pallanta ... Pallas*, l. 442) and *tempus desistere pugnae* (l. 441)
- the phrase *parens spectator* reveals the ruthless side of Turnus (l. 443)

In the second extract:

- the epic simile, comparing Turnus to a lion, emphasises his terrifying heroism and his almost regal stature
- Turnus looks like a lion from the point of view of Pallas, which further stresses his ferocious appearance and also foreshadows the eventual outcome of the battle
- Turnus' bravery is stressed by his swift engagement (*advolat*, l. 456) with a worthy foe (Pallas as a bull preparing for battle, l. 455)
- an accumulation of verb forms presents Turnus as an action hero

In the third extract:

- Turnus goes beyond the bounds of decency by stepping on the corpse with his left foot
- While taking spoils is not necessarily bad, Turnus takes the sword belt for himself, not to dedicate to the gods. This arrogance is suggested by *rapiens* (l. 496) and *gaudetque potitus* (l. 500)
- By taking the belt, on which a scene of *nefas* is portrayed, he associates his killing of Pallas with the slaughter of their husbands by the daughters of Danaus. Through this association Virgil foreshadows Turnus as a victim
- This extraordinary authorial comment in ll. 501–2 underlines the arrogance of individuals

Section III — Unseen Texts

Question 9 (a)

Sample answer:

Superlative

Question 9 (b)

Sample answer:

monstraverat

Question 9 (c)

Sample answer:

The head of a horse

Question 9 (d)

Sample answer:

Accusative and infinitive OR indirect statement

Question 9 (e)

Sample answer:

opulentum

Question 10 (a)

Sample answer:

Prolative or complementary infinitive, dependant on modal verb *volo*

Question 10 (b)

Sample answer:

Passive

Question 10 (c)

Sample answer:

es/eras (i.e. either ES or ERAS)

Question 10 (d)

Sample answer:

Familia and urbs