



2012 HSC Latin Extension '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 1 (a)

Answers could include:

NA

Question 1 (b)

Answers could include:

NA

Question 2 (a) (i)

Answers could include:

Calling the old woman **Sabella** identifies her as a member of an old Italian tribe, associated with prophecy. This gives a mock-epic tone to her prophecy.

Question 2 (a) (ii)

Answers could include:

- epic diction (eg *dira* and *ensis*, line 31)
- catalogue effect of potential causes of death (lines 31–32) suggestive of high, epic style
- elevated tone also conveyed through polysyndeton (*neque ... nec ... nec ... nec...*, lines 31–32)
- synonyms, noun (*garrulus*) and adjective (*loquaces*), frame line 33 emphatically
- tmesis of *quando ... cumque* (line 33) also high style
- sustained alliteration in line 33 (*quando consumet cumque: loquaces*) and line 34 (*atque adoleverit aetas*)
- the high style and flowing periods of lines 31–34 are in strong contrast to the everyday language and staccato dialogue of the rest of the satire.

Question 2 (a) (iii)***Answers could include:***

- This humorously undercuts the persona of the satirist, who himself becomes the butt of the joke. The ridiculous idea that a talkative man *might* be more of a threat than human foe or disease is apparently all too real a possibility for him.

Question 2 (b)***Answers could include:***

- The alliterative and forceful opening *quid quod* (l. 147) suggests that what is to follow is an indignant addition to a list of complaints.
- The threefold repetition of conditionals (*si foeda ... si toga ... vel si consuto ...* ll. 148–51) reinforces the impression of an indignant speaker working himself up to fever pitch by recounting a list of offences.
- Negative adjectives like *foeda* (l. 148) and *sordidula* (l. 149) underline the contempt with which the poor man is held in Rome.
- Alliteration draws attention to the pathetic nature of the poor man's poverty (*pelle patet ... consuto ... crassum*, l. 150) which is strengthened by the metaphor of the many 'scars' of the mending of his clothes and footwear (*non una cicatrix*, l. 151).
- The long rhetorical question (ll. 147–51) stresses the speaker's indignation.
- The final two lines sum up the horrors of being poor – the worst thing (according to the satirist) is to be laughed at by one's fellow men (ll. 152–53). This last sentence is authoritative and forceful (*nil habet* makes a strong statement of fact, l. 152; *quam quod* (l. 153) echoes the indignant *quid quod* which opened the extract).
- The use of synonyms *materiam...causas* and the placement of *omnibus* (l.148) reinforce Umbricius' outrage that the poor are an object of ridicule to everyone.

Question 3

Answers could include:

HORACE

- The extract intensifies the sense of frustration that has built throughout *Satire* 1.9, as the satiric persona (henceforth called ‘Horace’) attempts in vain to escape the Boor – in this way it is an effective conclusion to the satire, while paradoxically being marked by a definite lack of satisfaction on Horace’s part.
- Frustration builds as:
 - Horace’s friend, Fuscus Aristius, ignores his appeals to save him from the Boor.
 - As Horace says he is left beneath the death-threat of the Boor’s attentions (l. 74) his fear and frustration appear to be at a climax.
- We then have an apparent reprieve as the Boor’s legal opponent (whom he had earlier abandoned in order to hassle Horace (ll. 38–42)) turns up. This is the first sign that the satire is coming to an end, as an earlier theme is picked up again.
- The reader believes that the satirist may escape after all, as the opponent drags the Boor off to court (ll. 77–78), appearing to find him as obnoxious as Horace does (*turpissime*, l. 75).
- However, Horace has been called as a witness to the Boor’s arrest and has willingly agreed (ll. 76–77), holding out his ear (*auriculam*, l. 77) to be ritually touched by the opponent as he is tagged as a witness – note that this is one of the *auriculae* he earlier laid back in protest at the Boor’s refusal to be shaken off (l. 20) – another instance of ring composition that suggests that an effective end is nigh.
- This means that Horace has to go off to court with the Boor – at the end he is saved by the god Apollo (acting as *deus ex machina* to his farcical tragedy) but also condemned by him to a further prolonged encounter, as it moves from the streets of Rome to the court, overlooked by the god, where cases are heard.
- A satire about an endless, inescapable and horrendous social encounter thus ends with an apparent, longed-for escape which proves instead to be a continuation of torture.

JUVENAL

- By contrast, Juvenal’s ending appears much more final (and perhaps therefore more effective), as Umbricius cuts short (at 300 + lines) his complaints about Rome and prepares to depart.
- Continuation is, however, also a theme here – though Umbricius leaves, he also promises the satirist that he will return, not as someone saying satiric things in (and about) Rome, but as an audience for satire in Aquinum, when the satirist himself has retired to the country (ll. 321–22).
- There is a sense that the end is rather abrupt and arbitrary – Umbricius says he could have gone on but has stopped because the oxen harnessed to his cart are lowing and the sun is setting (ll. 315–16) – a lengthy satire has thus been interrupted by the passing of time and the impatience of a lowly mule-driver (ll. 317–18).
- There is a similar undercutting of Umbricius’ farewell (l. 318) which is immediately followed by the prospect of further meetings (ll. 319 ff.).

- The end of Juvenal III thus also plays jokingly with the theme of unending-ness, as Horace did, despite apparently giving a much greater sense of finality as Umbricius departs into the setting sun.
- Parallels between this epilogue to Umbricius' rant about Rome and Juvenal's prologue provide a satisfying ring composition to draw the satire to a close.

Section II — Non-prescribed Text

Question 4 (a)

Answers could include:

NA

Question 4 (b)

Answers could include:

Typical satiric features of this extract are:

- apparently elevated beginning, referring impressively to myth and lofty in tone and detail, undercut when the satirist comes down to earth to criticise human behaviour.
- asyndetic laundry list of vices, suggests an angry and disappointed view of the world (ll. 85–6).
- barrage of leading, ever more indignant questions and escalating hyperbole as the satirist becomes more and more outraged (ll. 87 ff.).
- mock epic detail presents sordid gambling as heroic battle (ll. 91 ff.).
- Roman values represented in decline and even upended, as a gambler is prepared to gamble away a fortune but not clothe a slave (ll. 92–3).
- final image suggests that Rome as a whole has degenerated, with the toga-wearing crowd clutching rapaciously at the *sportula* which ought to be for the deserving (ll. 95–6).
- attack directed at greed, seen as one of the key elements in Rome’s moral decline.

Question 5 (a)

Answers could include:

NA

Question 5 (b)

Sample answer:

Horatius amico suo in Via Appia occurrit, et “Quo vadis, Fusce Aristi?” inquit, “abisne Roma quod vis vel mala urbana vitare vel amicum aegrum visitare?” Respondit ille insulam suam paene collapsam esse atque se apud amicos hibernaturum esse, fabris eam reficientibus. Horatius “Fabri laborem suum celeriter perficiant, ut te mox iterum videam!”