

1997 HIGHER SCHOOL CERTIFICATE EXAMINATIONS

Section I Cicero, Pro Caelio

Question 1 (a)

(i) THIS question was answered well. Acceptable answers included:

- Cicero wanted to denigrate Clodia
- Cicero used Caecus as his mouthpiece to denounce Clodia, a woman, more freely and harshly
- Cicero chose Caecus because as an ancestor he could reprimand Clodia; as a distinguished citizen he could make an unfavourable contrast between her lifestyle and his achievements
- Cicero could provide entertainment for the jury

(ii) Not all students related the linguistic devices to the rhetorical device they elected to discuss. The best answers explored two uses of language fully or commented more briefly on four.

1 (b) Overall this translation was done well. The common errors were:

- translating *crimen* as ‘crime’
- not recognising the subjunctive mood in *daret* and *necaretur*
- failure to translate in full the *L.Luccei*
- translating the plural *legatis* as a singular

In the case of *una in muliere* quite a few students resorted to the literal translation ‘in one woman’ which does not reflect the true meaning of the phrase.

There was some confusion of the active and passive voices where students changed the voice of the verb although there was no need to do so.

Some students had difficulty with the relative clauses *quod dicitur ... quod criminantur* and frequently omitted the *quod* or translated it as ‘that’ introducing an indirect statement with *dicitur*.

(b) (ii) Most candidates handled this question reasonably well. Some candidates completely misunderstood the question and gave answers referring to Cicero’s exile, Di(d)o of Carthage using the poison and keeping the gold.

1997 HIGHER SCHOOL CERTIFICATE EXAMINATIONS

Question 1 (c)

(i) This question was generally answered quite satisfactorily except that a small number of candidates said no more than to state there was a contrast without developing their response to explain what was being contrasted.

(ii) The responses to this question were generally well done. Some candidates, however, failed to indicate that features of the passage were *typical* of Cicero's method of defence as a whole. Most candidates provided at least three and often four appropriate examples, such as contrast, the attack on Clodia, the credibility of her evidence, the shift in focus from Caelius to Clodia, Cicero's lack of factual evidence (innuendo), the reference to traditional values, emotional language to impress the jurors.

Quite a number of candidates either included or confined themselves to a discussion of language such as the repetition of *nemo*, or the stringing together of lists of words, such points being largely irrelevant.

Also an alarming number of candidates stated that the *domus* was that of Caelius rather than that of Lucius Luceius.

(d) (i) Although this was the longest 'seen' translation most candidates handled it well. Only a few, however, gained perfect scores since great attention to detail was required, eg to translate accurately the range of tenses used so effectively by Cicero. Many candidates had difficulty with the accusative and infinitive construction depending on *fingitis*; a few managed to convey the full impact of *se* and *per se* and *ipsa* in the final sentence.

Candidates from some centres need to be reminded to follow the instructions to write their translations on alternate lines.

d (ii) Students generally were able to identify the rhetorical devices but had some difficulty explaining how the specific device they had chosen was linked with Cicero's argument. Some students included irrelevant information on Roman values.

(e) (i) Cicero depicts the attempted ambush of Licinius on the part of Clodia's friends in military terms. His purpose is to ridicule the 'witnesses' and the entire 'bath' story through the analogy with a large scale military operation such as the Trojan War. The reference to the horse is therefore fitting as it furthers the military metaphor and, owing to the incongruity of the image, befits the mock-heroic tone of the passage, although this question was straightforward many students failed to recognise the humour and/or sarcasm behind the reference and merely outlined the more obvious points of comparison between the bath scene and the Greeks' assault on Troy.

1997 HIGHER SCHOOL CERTIFICATE EXAMINATIONS

Quite a number of students equated Clodia with Helen and thought that the reference was appropriate because in both cases ‘a woman was the cause of the war’. This is a not a valid parallel.

(e) (ii) Most students handled this well. The more common errors were:

- failure to recognise the future tense in *requiram* and *cogam*
- not accounting for the *ille* (*alveusne ille*)
- not accounting for the *illud* (*respondere illud*)

(f) (i) Most students were able to identify ‘pity’ as the effect Cicero was trying to achieve, but for full marks it was necessary to state that Cicero was seeking pity for Caelius’ father.

(ii) There are many examples of language and imagery in this passage, but only about one quarter of the candidates was able to identify the language (or image) and then state its effect. Many candidates simply paraphrased the passage, assuming that the effect was self-evident.

Section II Virgil, Aeneid XII

Question 2

(a) (i) This passage was translated very well by most candidates. The most common errors were omission of *ille* (*ille ... leo*), of either *tum* or *demum*, confusion of singular for plural and vice versa in *venantium/latronis*.

(ii) Many students had difficulty answering this question. The examiners were looking for recognition of the image (ie Tumnus is compared with a wounded lion); then an explanation of the fact that Tumnus’ pride has been wounded **at this point** since the Latins had suffered defeat and his men were looking to him; and thirdly that this emotional wound increased his desire to return to warfare just as the lion was enraged by the hunter’s spear in his body. This image sets the mood for Book XII by foreshadowing Tumnus’ tragic downfall as a result of his *furor*.

Students were not expected to give a linguistic analysis of the passage. The appropriateness of the image at this point was often ignored by candidates who did no more than list the physical/emotional characteristics of the lion/Tumnus.

1997 HIGHER SCHOOL CERTIFICATE EXAMINATIONS

2 (b) (i) In general this passage was translated very well. Common errors included:

- inconsistency with tenses, eg *prospicit, credit*
- *nulla* (1.597) translated as ‘nowhere’
- *pugnae in certamine* translated as ‘in the battle’
- *extinctum* had to have a passive sense
- *subito* translated as an adverb
- *malorum* the idea of ‘troubles, evils’ had to be expressed, not ‘sorrows’
- *moritura manu* often omitted

(ii) Four points required with an adequate explanation of their effectiveness eg images, speed, accumulation, assonance, diction, alliteration, scansion and placement, echoes of Dido, degradation of hanging.

Question 2 (c)

(i) This part was well answered by most students. A good answer included some of the following points:

- the news brought to Tumus by the wounded Saces is four-fold and tells him that:
 - the queen is dead
 - the city is attacked
 - the Latins look for Tumus’ return
 - Latinus is in doubt about whom to call his son-in-law

(ii) In answering this question candidates needed to identify the **change** in Tumus’ character — *obstipuit, obtutu tacito*.

- Most students made mention of the emotions Tumus experienced. It was, however, not adequate to simply list the various emotions. A brief explanation of the reason for each was necessary.
- Many students were also able to recognise that here Tumus becomes a tragic hero, that he has now been made aware of his responsibilities and shows a fierce determination to carry them out.

(iii) The scansion was well attempted by most candidates. Many gained full marks in this section.

2 (d) Most candidates demonstrated a perceptive understanding of Virgil’s depiction of Tumus and Aeneas in the two passages quoted and were able to comment on the contrasting images, nature and destinies of both men.

1997 HIGHER SCHOOL CERTIFICATE EXAMINATIONS

Candidates needed to explain the similes and state what aspect of their nature it showed, and specify the destinies implied (ie Tumus' uncontrolled reckless descent foreshadows his headlong progression to his death; Aeneas' elevation as *pater Appeninus* to the heavens indicating his role as founder of Rome and deification).

Students should avoid unsubstantiated quoting from the passage e.g. 'Tumus' nature is compared to that of a *saxum* which *ruit praeceps notital silvas armenta vivesque involvens secum*.

(e) For a prepared translation this question was generally not well answered. An extremely small number of candidates received full marks. Common errors included:

- failure to recognise *agnovit* as perfect tense
- significance of the positioning of *soror*
- translation of *infelix*
- expression of *morer* as deliberative subjunctive

(f) (i) The vast majority of students received full marks for this question, explaining the basic facts: the *balteus* had belonged to Pallas whom Tumus had killed and then stripped of the sword belt. When Aeneas saw it on Tumus he was overcome with rage and killed Tumus. Some students gave unnecessary additional information, such as a debate on whether or not Aeneas should have killed Tumus.

(ii) This question received a full range of answers, varying from very bad to very good. A higher than usual proportion of students did not attempt it, perhaps due to lack of time as it was the final question of the two set texts. The very good answers discussed four instances of word choice and placement and gave an insightful answer as to the effect of the stylistic device including for example, the placement of the verb *stetit* at the beginning of the sentence highlighted the image of Aeneas towering in full armour; the choice of *infelix* immediately created an ominous mood, the separation delay of *balteus* from its adjective and its enjambment created suspense and stressed its importance in the final action; the juxtaposition of *Pallantis pueri* (with alliteration) highlighted Pallas' youth and the tragedy of his death (likewise the alliteration of *victum . . . vulnere*). Very poor answers merely quoted the Latin and said its meaning created the impact or quoted alliteration and merely said that it 'gave the passage impact'. Some students stated that words 'at the beginning of lines' were *ipso facto* effective without further explanation although in same instances it was the enjambment — the 'run on' from the line before — (eg *coeperat, balteus, Pallantis, pueri*) which was the more important factor.

1997 HIGHER SCHOOL CERTIFICATE EXAMINATIONS

Section III

Question 3 Accidence and Syntax

- (a) (i) Fewer than half the candidates gave the correct *nolite conservare*
- (ii) Most knew *vestrum* or *vestri*
- (iii) Few were unable to identify correctly this phrase as dative case
- (iv) *seiunctum* is the perfect passive participle in agreement with *hunc*; *fore* is the future infinitive of *esse*. Together they make the equivalent of a future infinitive passive in an accusative and infinitive construction. This was a difficult question which some correctly identified. Some explained the form of these words separately, giving *seiunctum* as a perfect participle passive and *fore* as a future infinitive.
- (v) Most candidates knew that *nostra* is ablative agreeing with *familiaritate* governed by *fretus*
- (vi) Many were unaware that the comparative form of the adjective declines like a third declension noun, and therefore *durioribus*
- (vii) Most knew *ipsius* to be correct although several candidates gave the dative *ipsi*
- (viii) The majority of candidates correctly identified *consularem* as an adjective in the accusative describing *hominem*. Quite a few offered the first person singular imperfect subjunctive of a verb, *consulerem* perhaps.
- (ix) Most people correctly offered *violari*
- (x) Most correctly identified *cum* as introducing the temporal clause
- (xi) Not handled well. Candidates needed to identify *vocarit* as the contracted form of the perfect subjunctive *vocaverit*
- (xii) Few candidates correctly identified this as a prolativum infinitive, object of *potest*
- (xiii) This question caused some trouble. Austin's note gives this as an 'ablative of charge'. The ablative of separation was also accepted. Ablative after *absolutum* gained half marks.
- (xiv) Most correctly identified the mood as subjunctive. Less than half knew why (generic).

1997 HIGHER SCHOOL CERTIFICATE EXAMINATIONS

- (b) (i) Most knew this as an ablative of comparison
- (ii) As in Part (a) (vii) the genitive *alterius* was incorrectly given as *alteri* (dative) in many answers
- (iii) Almost all knew this was part of an ‘indirect statement’
- (iv) Few candidates gave the correct *vencentem*
- (v) Few candidates gave the correct *aspexerit*
- (vi) Most knew this as ablative dependent on *potiuntur*
- (vii) This troubled a number of candidates. They needed to identify *excindi* as ‘present infinitive passive’ and the enclitic *ne* (introducing a question)
- (viii) *deerit* was given by few candidates. There was a gross assortment of incorrect verb forms given.
- (ix) Almost every candidate knew *dextra* as the ablative form
- (x) Many candidates correctly gave the superlative *miserrimum*, although the incorrect *miserissimum* and variations were common. Few candidates understood that *miserum* is neuter and therefore *miserius* was required for the comparative form

Question 4

Prose Composition

The examiners were pleasantly surprised to see the number of candidates who attempted this question. Most candidates scored extremely well. The most challenging part was the expression ‘cared only for war’ in the penultimate sentence. This was hard to express without paraphrasing, eg *Itali tam feroces fuisse dicuntur ut nihil agerent nisi bellum.*

Section IV Unseen Translation

Question 5

(a) The verse unseen discriminated widely between the candidates. Lines 551-2 presented the greatest difficulty. Common mistakes included:

- tense of *vidit*
- meaning of *milia*, *frea* and *saepa*
- subject of *astare*
- function of *Latinas*
- case of *marti*

However, no matter how problematic the candidates found the passage, they invariably dealt triumphantly with the last sentence.

5 (b) Prose Unseen

Although most students were able to recognise individual words and phrases, many did not fully understand much of the sense of the passage. Credit was given for recognition of individual words and for recognising links between words.

Some translations, while not particularly accurate, were couched in fluent, readable English. Others, in which the candidates had recognised many words were somewhat stilted and literal. A few were a collection of scattered words, conveying little meaning.

The passage contained three complex sentences, of which the first two presented candidates with the most difficulty. The third was generally well translated.

Sections of the passage well handled by most candidates included:

- the *ut ne ... obruatis* clause (although some students treated it as a purpose clause)
- the direct object (*recentem gratulationem*) of *obruatis* linked to the ablative *nova lamentatione*
- the correct linking of the *ablatives squalore, sordidibus, morbo, maerore, lacrimis, in, confectus, perditus*

Most candidates recognised L as the initial for Lucius and correctly identified the genitive *Murenae*.

1997 HIGHER SCHOOL CERTIFICATE EXAMINATIONS

Sections of the passage presenting difficulty included:

- the linking of *idem* to *ego*
- the meaning of *defensoris* (not ‘defence’), *morbo* (not ‘death’), *modo* (many thought it the ablative of *modus* or part of a *non modo ... sed etiam* construction), *perditus* (not ‘lost’), *consulatam*; *confectus* (not ‘completed’)
- *amici* referring to Cicero, not to Murena
- *adductus* — many translated it as active and did not link it to the ablative *officio*
- the linking of *gratulationem* to the genitive *hominis miseri ... confect.*)
- the *cum ... tum* construction
- the tense of *attulisset* and the use of the subjunctive (alleged reason)
- the meaning of *quod* (not ‘which’)
- many did not recognise *obtestatur* and *intuetur* as deponent

Some candidates did not check which vocabulary items were listed with their meaning.

1996 Latin 3 Unit

Section 1

Question 1 (a)

The translation was well done by almost all the candidates. A few candidates made elementary errors with the geographical place names, confusing the adjectives and nouns. Some candidates had difficulty giving an acceptable translation of the nautical term *utrumque in pedem* (see notes in Garrison and Fordyce for an explanation).

(b) (i) Line 1 was well done

Line 2 most common errors were in the words *tenens* and *Acme*

(ii) The best answers showed convincingly that there was a unity in the contrasts drawn between the two lovers — both in the structure of the poem and the language used.

Credit was given for different interpretations of the refrain.

The best answers did not only rely on making single points about the poem’s structure and language but tied in each statement they made to the theme of unity. Credit was given for meaningful justification from the text.

1997 HIGHER SCHOOL CERTIFICATE EXAMINATIONS

Most candidates showed a clear understanding of the literary devices used and how each contributed to the overall picture being presented in the poem.

Some candidates successfully argued an ironic interpretation of the poem.

(c) There were a number of different approaches to this question. The majority of candidates judged poem 85 to be the most effective. The best responses established that each of the three poems expresses a paradox in the poet's feelings and highlighted the different approach the poet takes in each poem.

Careful analysis was made of each of the three poems, giving meaningful examples from the text. Less successful candidates simply listed a series of grammatical or literary devices without tying these into the theme of the poem.

(d) This question was very well done by almost all candidates. Common errors included the omission of a translation of *vectus* and some uncertainty over *inferias*.

Section II

Question 2

This verse unseen discriminated widely between the candidates. The lines which proved most difficult to translate were lines 40, 43-44 and 47. Incorrect identification of vocabulary rather than syntax was the cause of difficulty for some candidates. The following mistakes were common:

- *profugis* and *necem* translated as verbs
- confusion re subject of *vocat*
- *veneranda* mistaken for the verb 'to come' and *miserit* for the verb 'to pity'
- *Troica ... sacra* translated as an ablative of separation
- *illic* translated as 'from there'
- *indigitem* translated as 'indignant'
- *ratibus* translated as 'reasons'
- *superba* translated as 'above'