2000 HSC Notes from the Examination Centre
Latin

Latin

2/3 Unit (Common)

Section 1

Question 1

(a) Most candidates produced a fluent and generally correct translation of the passage. Most displayed a clear understanding of such grammatical structures as the oratio obliqua *nihil aliud dici* after *intellegetis*. The technical term *iure iurando* was translated by a variety of words and phrases. Some candidates made a little or no attempt to translate the passage.

(b) (i) This passage was well translated by nearly all candidates. Common errors included confusion over the *ita .. arbitrarentur* result clause and the meanings of *causis* (reasons) and *causae* (case). Most candidates demonstrated an understanding of the values and related terms *amicitia*, *beneficiis*, *benevolentiam*, *auctoritatem* and *voluntatem*.

(b) (ii) Virtually all candidates demonstrated some understanding of the various reasons behind Cicero's decision to take the case.

(c) (i) Most candidates identified Chrysogonus and Cicero's attitude towards him and the reasons for it. Some thought that the passage was referring to Magnus.

(d) (i) Most candidates could identify Sulla as the person referred to as *felix*.

(d)(ii) Most candidates could comment on Sulla's adoption of the name Felix. The best answers explained that even Sulla was not lucky enough to have a household free of unreliable slaves. Few candidates identified the connection between *felix* and *felictatem*.

(d)(iii) While most candidates could comment on the immense power of Sulla and on Cicero's fear of it, they often did not explain the connection between the case and Chrysogonus.

(e) (i) Most candidates handled the translation well. The better translations revealed a recognition of the use of the prefix in *permultas* and the use of the subjunctive mood in *impellerent* and *videamus*. The final sentence allowed candidates to acknowledge the balance between *agatur* and *quaeratur*. Some candidates became confused by *occisus ... occisum* and left out parts of this sentence. A common error was the use of the pluperfect tense to translate *accesserit*.

(e)(ii) The better answers commented on Cicero's shifting from defence to attack. Candidates needed to clarify that Magnus was the one most likely responsible for the murder of the older Sextus Roscius because he had the best opportunity for committing the murder. He was constantly in Rome, in contrast to the accused who was not in Rome at all but remained at Ameria.

(f) (i) Overall, responses to this question were disappointing. Comments all too often indicated that are candidates could not to translate this passage or that they did not understand their translation. Few candidates could explain the use of *lemniscatam*; some described it as "be-ribboned", but did not recognise this as a special prize. Better answers recognised that Capito was given three farms as a special prize.

(f) (ii) This question proved very challenging for many candidates. They were confused by the reference to what the Romans supposedly had a tradition of doing with people over the age of 60. Just using the words *mos maiorum* was not sufficient. Few candidates could comment on Cicero's purpose in using the proverb and linking it to the crimes of Capito.

Question 2

(a) (i) Most candidates produced a fluent translation which revealed a clear comprehension of the passage. Some candidates did not correctly translate *numen* as "divinity"; others did not appreciate the importance of the superlative *certissima*. There was confusion in some answers about the precise case and grammatical relationships in the clause *quos vehit unda* ("whom the wave conveys").

(a) (ii) Nearly all candidates correctly identified the context of the passage.

(b) Most candidates translated this passage well. Common errors were: translating *iuxta* as an adverb and omitting *hos*; omitting the translation of *hae* from the phrase *hae sedes*; not recognizing *silentum* as genitive plural; translating *insontes* as an adverb and incorrectly linking it to *peperere*; translating *quam vellent* as indicative mood; not rendering *et ... et* as "both. . . and" in line 437.

(c) (i) Most candidates produced an accurate and readable translation of lines 644-650. Common areas included: mistranslation of *choreas*, *obliquitur. . . vocum*; taking *eadem* as ablative case; translating *hic* as this; misspelling of *Thracian*.

(c) (ii) Scansion was generally well done. Few candidates overlooked the elision of *defixae hastae*.

(c) (iii) Those candidates who did not scan lines 644 and 652 correctly experienced some difficulty in commenting on metrical effects. Most candidates were able to identify at least one sound or metrical effect in each line. Some, however, did not explain how their examples related to the meaning of each line. The best answers explained the meaning of each line and gave a relevant example of both a metrical effect and of a sound effect.

(d) Many candidates did not fully address the question. It was necessary to compare the two similes and to show how each is especially appropriate to the mood and atmosphere of its context. Some candidates only compared the similes, others related the similes only to either atmosphere or context. Some well-prepared answers contained knowledgeable discussion of the features of each simile without reference to atmosphere. Few candidates addressed all these points. It was important to note that, while each simile had a water-based, river-side setting, the context and atmosphere of each were very different. The best answers identified the gloom and melancholy of the first simile and, compared it with the purposeful

activity of the bees amidst the flowers in the second. Details were then provided of how effectively these details portrayed the atmosphere.

(e) This question was generally handled well, although few candidates managed to score full marks. The concept of *pietas* was generally well understood, although it was important for candidates to explain how Aeneas' *pietas* is revealed. For the first it was essential to mention the suppression of Aeneas' love for Dido as he fulfilled the wishes of the gods. Few candidates fully expressed the idea of the second passage that Aeneas' pietas is revealed in his obedience to his father's previous urgings to visit him in the Underworld. A reading of other books of the Aeneid would have enhanced the quality of many candidates' answers. For the third passage it was important to demonstrate an understanding of the context by mentioning Brutus and the fact that he had his sons executed – not just punished –because they were guilty of treason against Rome. Few candidates correctly identified this aspect of pietas – duty to one's country. Simply translating certain expressions or phrases from the Latin was not sufficient. The context needed to be fully explained and this was done only by the best candidates. The best answers outlined clearly the different aspects of pietas (duty to gods, country and family) in each passage and illustrated them fully.

(f) Very few candidates received full marks. Most could identify one example from each passage of Aeneas' destiny, but did not read the Latin carefully enough to look for secondary examples. Many candidates did not correctly identify Romulus or Numa. Many of those who did identify Numa thought that he was the first king of Rome. Some candidates revealed a vague understanding of the historical details of these passages. The best answers explained the Latin references and then drew the necessary conclusions from them.

Question 3

(a) This question attracted a range of responses, although, generally, most candidates were able to answer most questions correctly. Questions posing the most difficulty were:

> 3(II) Some candidates did not recognize that the subjunctive mood of *intellegatur* arose from the link to *quare*. Many candidates assumed that this was an indirect question. Although this answer was accepted, the use of *quare* in this context is actually relative; potential, relative clause of tendency, generic and relative consecutive were all acceptable responses.

> 12. Some candidates did not recognize that the *ne* clause was dependent upon the verb of fearing *vereor*.

> 13. Many candidates incorrectly linked *subita* to Aeneas.
> 15. Many candidates did not recognize *diverberet* as present subjunctive. It was widely thought to be in perfect.

(b) This question attracted few candidates. The prose contained a number of subordinate clauses requiring the use of both the indicative and subjunctive moods, participial phrases and instances of adjectival and participial agreement. There was apparent difficulty in constructing the accusative plus infinitive in *oratio obliqua*. There were some disappointing errors in grammatical terminations. Other avoidable errors included the use of *ad* with *Ameriam* and confusion of

gender. There was correct use of *non modo ... sed etiam* and formation of a result course. Words and phrases used by Cicero in the speech could have been borrowed more effectively. *Clientis mei* was frequently used instead of *huius* and *procurator* was not used for "agent ".

Question 4

(a) This passage proved to be quite challenging for many candidates. Those who read the title carefully were best able to deduce that "his" referred to the Romans. These candidates could then give a readable rendering of line 278 and distinguish between the sense of *rerum* in line 270 and in 282. Most candidates translated *imperium dedi* but many attempted to link *quin* to *aspera* rather than to *Juno. . . referet. Mare* was frequently translated as if in the ablative case and incorrectly given a parallel structure with *metu*. The phrase presenting the greatest difficulty was *consilia in melius*, while some candidates thought that *Juno* was in the vocative case.

(b) Many candidates were not able to produce a fluent and accurate translation of the passage. Common errors included: mistranslation or omission of *paene*; translation of *interfectus essem* with an active verb; confusion over *utrum* and not recognising that it introduced an indirect question; translation of *cetera* as *bloody, docui* as "I learned" and not recognising the tricolon of indirect questions dependent upon *dixi. Ratio* was often translated as an ablative and many candidates did not link *totius* to *belli.* It was disappointing to note that *Catiline* was often misspelled.

3 Unit (Additional)

Question 1

(a) (i) Most candidates were able to use appropriate vocabulary to identify the tone of the poem.

(a) (ii) The best answers to this question not only identified the humour but also explained its use and related it to the context.

(a) (iii) Most candidates were able to identify Horace's version of Epicureanism as revealed in this poem and to point out to various aspects of it, particularly by citing specific examples from the final lines of the poem.

(b) (i) All candidates produced a fluent and accurate translation. There were few errors; common areas included the omission of a translation for such words as *parvis, tener* and *vetus.*

(b) (ii) All translations were very accurate, with many candidates seeking to capture the style and tone of the original. The few common errors included: translation of *audet* as if it were *ardet*; making *ver* rather than *aestas* the subject of *proterit*; translation of *diffugere* with the present tense.

(c) This question gave candidates an excellent opportunity to explore one of Horace's poems in depth, and the majority of candidates responded commendably to the challenge. The theme of the poem - that we are all mortal and therefore should make the most of life - was easily recognisable and there were some excellent explanations of the ways in which Horace treated this theme in structure, word choice and placement and poetic techniques. Some candidates were determined to list as many technical terms as possible (anaphora, chiasmus and the like) without relating them to the poem; others merely analysed the poem line by line without considering the structure of the first three quatrains counterbalanced by the last three, with the fourth assuming a pivotal role. The best answers addressed all such points and drew attention to the sheer simplicity of the poem with its delightful combination of balance and contrasts. The interpretation of metre and its appropriateness received much consideration, with a great variety of interpretations of the Alcaic provided - ranged from the view that it is heavy and sombre to one that it is a light and playful. There was also a wide variety of interpretations of the nature images in the third quatrain. It was important for candidates to interpret sound words and images without becoming lost in a plethora of multiple layers and making inappropriate connections. At all times it is important to bear in mind the unity of theme and a variety of methods by which this theme is treated. These aspects notwithstanding, the poetic appreciation and scholarship displayed by candidates were most impressive.

uestion 2

Most candidates produced a fairly fluent translation of the passage. A few
mistranslated *hic,* as "this" and *victus,* as "victorious". The shorter sentences and
simpler syntax of the opening lines presented few difficulties. In the following lines a
number of candidates incorrectly linked *nec* to *cedo* rather than to *recuso.* Some did
not identify *ignis* as the subject of *auditur.* The correct sense and meaning of
propiusque aestus incendia volvunt eluded most candidates. The passive imperative
imponere was translated a variety of ways and, despite some clumsiness of
expression, most candidates recognized that Aeneas was offering to carry his father
on his shoulders.