

**2003 HSC Notes from  
the Marking Centre  
Latin**

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# 2003 HSC NOTES FROM THE MARKING CENTRE LATIN

## General Comments

In all seen translation questions, candidates should ensure that their translations are fluent and coherent. They should ensure that they are providing a translation of the Latin passage and that they are not merely paraphrasing the content. They should also seek to provide the most appropriate meaning for individual words, particularly those with a wide range of possible meanings, and not merely seek to provide an English cognate.

In responding to questions worth only one or two marks, candidates need to provide the relevant information succinctly, without including unnecessary detail or seeking to present a mini-essay. Extended responses should contain only apposite information presented in a logical sequence. All information presented should be relevant to the question.

In unseen translation questions, candidates should use the explanatory title as a guide, use all vocabulary provided and ensure that the translation which they have written makes some sense. An absolutely literal translation is not required; a translation should be fluent and an effort should be made not to leave blanks in the final version.

## Continuers

### Section I – Prescribed Text – Cicero, In Catilinam I

#### Question 1 (a)

The majority of candidates translated this extract into fluent, coherent and accurate English. They recognised *recognosce* as an imperative and, consequently, demonstrated a sensitivity to the tone and style of the author, with, inter alia, a forceful translation of *tandem*. The better versions acknowledged the adverbs *multo* and *acrius*, and effectively translated the multiple indirect statements introduced by the future tense *intelleges* and present tense *dico* and *video*. A few confused the present tense of *audes* with the future tense *intelleges* and *convincam*.

#### Question 1 (b)

Despite the complexity of the interrelated clauses within this extract, many candidates were able to produce a fluent translation which captured the tone of the author. The relationship between the structures within *quorum . . . dicerent* presented the greatest challenge. The best translations effectively addressed the balanced statement and displayed a clear understanding of the sense. Many candidates demonstrated a perceptive understanding of the relationships between the words and structures and produced a coherent translation of the section from *neminem* to . . . *fateatur*.

**Question 2 (Multiple Choice)**

Question	Correct Response
a	B
b	C
c	A
d	A
e	B

Question	Correct Response
f	D
g	C
h	D
i	C
j	D

**Question 3 (a) (i)**

Most candidates answered this question well, demonstrating their familiarity with the meaning of the text, summarising the extract and considering the accusations contained throughout the extract. The best candidates were able to provide a pithy response in about half a dozen lines.

**Question 3 (a) (ii)**

The better responses to this question provided a range of appropriate reasons to account for Cicero's reference to Catiline's admirable qualities. They explained or developed the reasons in a way which revealed a clear understanding of the passage and of Cicero's purpose. These answers were supported by references to the text. Less proficient responses dealt superficially with the question, misunderstanding the content of the passage or discussing the effect of linguistic devices.

**Question 3 (b)**

This question was well answered by nearly all candidates. They could identify Cicero's purpose at this point in the speech and could link the references to historical examples to his purpose. It was not necessary to outline the careers of the cited historical characters, but, rather, to explain why Cicero had chosen these examples. Some candidates made very perceptive comments on the purpose of the illustrations.

**Question 3 (c)**

Overall, most candidates displayed a sound knowledge of rhetorical techniques and linguistic devices and were able to identify appropriate examples from the extract. The personification was also dealt with to some degree by most candidates. Although there were some excellent responses, many candidates did not provide the analysis required by the question. The best responses were able to elaborate on Cicero's use of language and rhetorical techniques, outlining in detail the impact which these would have had on his audience. Candidates should not merely list a series of features; they should also link them to the extract and to Cicero's aim to persuade. Candidates should also avoid extensive quoting from the Latin if they do not clearly understand its meaning.

## Section II – Prescribed Text – Virgil, Aeneid IV

### Question 4 (a)

The majority of candidates handled this translation well, producing a fluent, coherent and accurate version. The better attempts not only successfully translated all the elements of *optem prius*, but also recognised the jussive subjunctives *habeat* and *servet*. The noun *pudor* was effectively translated in a number of ways. A few candidates were confused by the exact nature of the wish expressed in line 29 and some struggled to provide a coherent translation of the phrase *lacrimis obortis*. Insightful translations of such words as *profundam*, *umbras*, *adigat*, *abstulit* and *violo* demonstrated a sensitivity to the tone and style of the author. A few translations did not effectively link *meos* to *amores*.

### Question 4 (b)

Most candidates produced a fluent and coherent translation of this extract. Some candidates linked *ipse* incorrectly with *deum* instead of with *vidi*. It was important to find an appropriate and not too literal translation for *hausi*. The rendering of the participial phrase and other sense units in lines 363–365 was sometimes clumsy and *tigres* was treated as singular by some candidates. The rhetorical questions in lines 369–370 caused problems for some candidates and *maiora* was sometimes translated as ancestors. The phrase *duris cautibus* was usually recognised as ablative, but was sometimes incorrectly translated. There was also some confusion over the tenses of verbs.

### Question 5 (Multiple Choice)

Question	Correct Response
a	C
b	C
c	C
d	A
e	B

Question	Correct Response
f	C
g	C
h	A
i	B
j	D

### Question 6 (a) (i)

This question was, with very few exceptions, answered accurately.

### Question 6 (a) (ii)

This question was, on the whole, answered correctly. A few candidates wrote that Aeneas was returning to Troy or that he was going to found Rome. Such responses revealed a lack of familiarity with the content of Book II of the Aeneid as a whole.

### **Question 6 (a) (iii)**

The vast majority of candidates answered this question very well. Many responses revealed a pleasing understanding of the passage and many relevant words and phrases were quoted. A few candidates focused on the obedience of Aeneas' followers in preparing to leave rather than on their eagerness to do so.

### **Question 6 (b) (i)**

The first line of the scansion caused problems for some students who missed one or both elisions. Almost the entire candidature correctly scanned the second line. Generally, candidates were able to divide each line into six feet, mark long and short quantities and indicate the principal caesura.

### **Question 6 (b) (ii)**

Most candidates were able to identify the spondaic nature of the first line and to indicate how it reinforced the monstrosity of Fama. It was important to explain how the slow, heavy rhythm of the line achieved this, not merely to refer to it.

### **Question 6 (b) (iii)**

The better responses contained a selected range of appropriate examples with a perceptive explanation of how they reinforced the nature and description of Fama and made her terrifying. It was important to do more than merely list a selection of stylistic devices, such as anaphora, without commenting on the effect. The better responses successfully linked stylistic devices, word order and other features of language to the content of the extract.

### **Question 6 (c)**

Responses to this analysis question clearly indicated which students were able to respond directly to the question and which merely provided a general commentary on some of the language features.

Many candidates provided a perceptive general analysis of the whole extract, without referring to the question at all, while others referred to many interesting aspects of the extract, but only described, rather than analysed, those which made a contribution to Dido's emotional state and the foreshadowing of her death. Students must understand that, however deeply perceptive their answers may be, in order to receive the highest marks possible they must specifically address the set question.

## **Section III – Unseen Texts**

### **Question 7 (a)**

In this question some candidates used prior knowledge of the outline of the story and made better sense of the extract than those who did not. The reference in the heading to a beekeeper confused some candidates who subsequently sought to make



references to a beekeeper in their translations. Some candidates mistook the gender of *illa* and did not realise that the subject of the verbs in the second part of the extract was not Orpheus. The opening sentence of the extract presented considerable difficulties for some students, with *miserabilis* frequently being connected to *poenas* and frequent mis-translations of the words *haudquaquam* and *ob meritum*. The meanings of these words were provided in the glossary. Candidates should always ensure that they make full use of the vocabulary list provided. *Fata*, although generally correctly translated, was frequently mistaken for an accusative. Some candidates translated the phrase *pro coniuge* as ‘in front of his wife’ and the adverb *graviter* was sometimes erroneously linked to the participle *rapta*. Those students who correctly identified *illa* as a new subject generally displayed a better comprehension of the extract. Words such as *praeceps*, *quidem*, *immanem*, *ripas*, *alta* and *moritura* were generally recognised, although an incorrect link was often made between *ripas* and *alta*. The conjunction *dum*, followed by the subjunctive mood in this passage, was not infrequently translated as ‘while’ and the phrase *ante pedes* was sometimes linked to the snake rather than to the girl. There were some excellent translations of the phrase *servantem ripas*, although the participle *servantem* was mistranslated by some candidates. Generally, most translations displayed a fair comprehension of the gist of the extract, with many making a laudable attempt to use knowledge of grammar and vocabulary to produce a fluent translation.

### Question 7(b)

This extract was translated very competently by those candidates who paid close attention to the interrelated subordinate clauses, especially in the sentence *Fateor . . . fuissent*. In the first sentence, the better responses displayed a recognition of the two nominative case subjects and of the pluperfect subjunctive. The verb *egeres* was not always recognised as the imperfect subjunctive of *egeo*.

The second sentence presented the greatest challenge. Many candidates, however, showed a good understanding of the relationship of the clauses if they successfully identified the key role of the initial verb *fateor* in the formation of the accusative and infinitive construction.

The final sentence was well translated, with a majority of candidates recognising that the two adjectives *vestris* and *meis* qualified the noun *consiliis* and that *rem publicam* was linked to both *conservatam* and *esse perituram*.

It was pleasing to note that, despite the grammatical challenges of this extract, most candidates were able to provide an intelligible rendering of the sense of the interlinked subordinate clauses.

## Extension

### Section I – Prescribed Text

#### Question 1 (a)

The vast majority of candidates translated this extract fluently and idiomatically, reflecting the tone and style of the author. A good variety of pejorative expressions was used for *turpissime* and translations of *oppono auriculam* showed an understanding of the satiric genre. Some evidence of confusion in vocabulary and tenses did not detract from the overall high quality of responses in this question.

### **Question 1 (b)**

This extract presented more challenges than the first extract. The majority of candidates rose to the challenge of producing a fluent translation and it was pleasing to see some candidates having the confidence to capture the characteristics of this genre, despite the grammatical complexity of the extract. The better translations employed a consistent selection of the most appropriate vocabulary in order to convey not only the meaning but also the spirit of the text. The translation of line 306 as "whenever there is a security crackdown" was particularly felicitous. Candidates should ensure that all elements of the Latin text are accounted for in their translations. The moods and tense of verbs, such as *metuas* and *spoliet* in line 309, required special care. Some confusion over adverbs arose in line 308. The adjective *graves* was commonly omitted; it was, therefore, clear that many candidates had overlooked its relationship with the noun *catenae*.

### **Question 2 (a) (i)**

Most candidates were able to provide a satisfactory response to this question, although it was disappointing that many did not produce answers in a way which displayed a full comprehension of the satiric intention of the remark. The best responses made cogent comments on the implication of the use of the words *mater*, *cognati* and *salvo*. Many answers were limited to general comments and did not address specific references within the question.

### **Question 2 (a) (ii)**

This question was handled well by almost all candidates, with responses showing an appreciation of the means by which Horace creates humour in the extract. Most candidates used critical terminology appropriately to identify the sources of humour in the extract; moreover, the better responses explained the effectiveness of Horace's techniques. Many candidates also used their knowledge of Horace's likes and dislikes to good effect in their responses.

### **Question 2 (b)**

The majority of candidates showed familiarity with Juvenal's use of stylistic features and cultural references. Only the better responses, however, successfully integrated these two areas into one cogent response which offered the analysis required by the question. Many candidates limited their responses to identification of stylistic features and cultural references, without exploring or explaining their significance or effectiveness.

### Question 3

Although most candidates were able to respond effectively to these extracts and to display some knowledge of patronage in Rome, only the better responses offered a cogent analysis which synthesised the attitude of the authors through their respective *personas*. In general, candidates tended to show greater care in their discussion of Horace and greater familiarity with his poetry than with that of Juvenal. Many were able to identify more closely with Horace and his positive support of the system of patronage than with Umbricius and his negative attitude towards the corruption of the system. The better responses went beyond the mere identification and description of the relevant parts of the extracts to present an appropriate analysis.

## Section II – Non-prescribed Text

### Question 4 (a)

This passage proved challenging for many candidates and only some were able to demonstrate a consistent and perceptive understanding of the relationship between the words and phrases and to produce a translation. Key words were often omitted from the translation and some misconstruing of basic structures occurred. Some candidates experienced difficulty in clearly identifying the function and meaning of words and the structure of the sentences. It was important not to be misled by the word order. In lines 12–14, in particular, there was considerable confusion between subject and object. In lines 15–17, many candidates did not recognise *ne ... recuses* as a negative command, *quamvis* was frequently ignored and *missis* was sometimes translated as a second person present tense. Adjectives and nouns were sometimes incorrectly linked and *dives* was sometimes mistaken for *divitiae*. Nevertheless, some responses were impressive and demonstrated a high level of translation skills.

### Question 4 (b)

Most candidates were able to identify an appropriate example of a contrast made by Horace. Fewer, however, were able to offer a clear explanation of how the contrast created humour. Candidates who had mistranslated key lines of the Latin struggled to identify the contrasts in the extract.

### Question 4 (c)

Some candidates produced disappointing responses to this question and had not adequately considered the extract as a whole in formulating their responses. Many were able to identify some words in the extract, such as *periurus*, *cruentus* and *sanguine fraterno*, which suggested questionable morality, but were unable to link them effectively to Horace's purpose. It was important to read the title carefully and to use the translated portion of the extract to assist in the answering of the question. The translation portion contained a considerable amount of relevant material and candidates would have been advised to have taken better advantage of it.

**Question 5**

The small number of candidates who attempted this question could recall appropriate vocabulary but sometimes struggled to provide correct forms of words, particularly past tense forms and participles.

# Latin Continuers

## 2003 HSC Examination Mapping Grid

Question	Marks	Content (Theme/Topic — text type)	Syllabus outcomes
<b>Section I — Prescribed Text – Cicero, <i>In Catilinam I</i></b>			
1 (a)	5	Prescribed Texts — Cicero In Catilinam I	H1.1, H1.3
1 (b)	10	Prescribed Texts — Cicero In Catilinam I	H1.1, H1.3
2	5	Prescribed Texts — Cicero In Catilinam I	H2.1
3 (a) (i)	3	Prescribed Texts — Cicero In Catilinam I	H2.4, H2.5
3 (a) (ii)	5	Prescribed Texts — Cicero In Catilinam I	H2.2, H3.1, H3.2
3 (b)	4	Prescribed Texts — Cicero In Catilinam I	H2.4, H2.5
3 (c)	8	Prescribed Texts — Cicero In Catilinam I	H2.2, H3.1, H3.2
<b>Section II — Prescribed Text – Virgil, <i>Aeneid IV</i></b>			
4 (a)	6	Prescribed Texts — Virgil Aeneid IV	H1.1, H3.1
4 (b)	9	Prescribed Texts — Virgil Aeneid IV	H1.1, H1.3
5	5	Prescribed Texts — Virgil Aeneid IV	H2.1
6 (a) (i)	1	Prescribed Texts — Virgil Aeneid IV	H2.4, H2.5
6 (a) (ii)	1	Prescribed Texts — Virgil Aeneid IV	H2.4, H2.5
6 (a) (iii)	3	Prescribed Texts — Virgil Aeneid IV	H2.4, H2.5
6 (b) (i)	2	Prescribed Texts — Virgil Aeneid IV	H2.2, H2.3
6 (b) (ii)	1	Prescribed Texts — Virgil Aeneid IV	H2.2, H2.3
6 (b) (iii)	4	Prescribed Texts — Virgil Aeneid IV	H2.2
6 (c)	8	Prescribed Texts — Virgil Aeneid IV	H3.1, H3.2, H3.3
<b>Section III — Unseen Texts</b>			
7 (a)	8	Unseen Texts	H1.1, H1.2, H1.3
7 (b)	12	Unseen Texts	H1.1, H1.2, H1.3

## 2003 HSC Latin Continuers Marking Guidelines — Written Examination

### Section I — Prescribed Text – Cicero, *In Catilinam I*

#### Question 1 (a)

*Outcomes assessed: H1.1, H1.3*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent, coherent and accurate English</li> <li>• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract</li> <li>• Demonstrates a sensitivity to the tone and style of the author</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• Translates most of the extract into accurate English</li> <li>• Demonstrates an understanding of the relationships between the words and structures of some of the extract</li> <li>• Demonstrates an awareness of the tone and style of the author</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• Translates parts of the extract into accurate English</li> </ul>	1

**Question 1 (b)***Outcomes assessed: H1.1, H1.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	9–10
<ul style="list-style-type: none"><li>• Translates most of the extract into accurate English</li><li>• Demonstrates an understanding of the relationships between most of the words and structures of the extract</li><li>• Demonstrates an understanding of the tone and style of the author</li></ul>	7–8
<ul style="list-style-type: none"><li>• Translates most of the extract into accurate English</li><li>• Demonstrates an understanding of the relationships between some of the words and structures of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some of the extract into accurate English</li><li>• Demonstrates a limited understanding of some of the relationships between the words and structures of the extract</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates parts of the extract into accurate English</li></ul>	1–2

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Clearly expresses the relevant features of the accusations in this extract</li></ul>	3
<ul style="list-style-type: none"><li>• Identifies some accusations in this extract</li></ul>	2
<ul style="list-style-type: none"><li>• Identifies an accusation</li></ul>	1

**Question 3 (a) (ii)***Outcomes assessed: H2.2, H3.1, H3.2***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Explains at least one reason for Cicero's reference to these qualities</li><li>• Demonstrates a perceptive understanding of the content and purpose of the extract</li></ul>	4–5
<ul style="list-style-type: none"><li>• Explains at least one reason for Cicero's reference to these qualities</li></ul>	2–3
<ul style="list-style-type: none"><li>• Attempts an explanation of Cicero's reference to these qualities</li></ul>	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Identifies Cicero's purpose at this point in the speech</li><li>• Explains the relevance of the historical examples to this purpose</li></ul>	4
<ul style="list-style-type: none"><li>• Identifies Cicero's purpose at this point in the speech</li><li>• Identifies some relevant features of the historical examples</li></ul>	2–3
<ul style="list-style-type: none"><li>• Identifies the overall purpose of the speech</li></ul> OR <ul style="list-style-type: none"><li>• Identifies some features of the historical examples</li></ul>	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Identifies a range of appropriate examples, including diction, personification and other rhetorical techniques</li><li>• Analyses in detail their persuasive effect</li></ul>	7–8
<ul style="list-style-type: none"><li>• Identifies some appropriate examples, including diction, personification and other rhetorical techniques</li><li>• Analyses in detail their persuasive effect</li></ul>	5–6
<ul style="list-style-type: none"><li>• Identifies some appropriate examples</li><li>• Explains their persuasive effect</li></ul>	3–4
<ul style="list-style-type: none"><li>• Identifies one or two examples, briefly describing their effect</li></ul>	1–2



**Section II — Prescribed Text – Virgil, *Aeneid IV*****Question 4 (a)***Outcomes assessed: H1.1, H3.1***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates most of the extract into accurate English</li><li>• Demonstrates an understanding of the relationships between the words and structures of most of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates some of the extract into accurate English</li></ul>	1–2

**Question 4 (b)***Outcomes assessed: H1.1, H1.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, coherent and accurate English</li><li>• Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract</li><li>• Demonstrates a sensitivity to the tone and style of the author</li></ul>	8–9
<ul style="list-style-type: none"><li>• Translates most of the extract into accurate English</li><li>• Demonstrates an understanding of the relationships between most of the words and structures of the extract</li><li>• Demonstrates an understanding of the tone and style of the author</li></ul>	6–7
<ul style="list-style-type: none"><li>• Translates most of the extract into accurate English</li><li>• Demonstrates an understanding of the relationships between some of the words and structures of the extract</li><li>• Demonstrates an awareness of the tone and style of the author</li></ul>	4–5
<ul style="list-style-type: none"><li>• Translates some of the extract into accurate English</li><li>• Demonstrates a limited understanding of some of the relationships between the words and structures of the extract</li></ul>	2–3
<ul style="list-style-type: none"><li>• Translates parts of the extract into accurate English</li></ul>	1

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

Criteria	Marks
• Names Dido	1

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

Criteria	Marks
• Identifies the gods' commands	1

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

Criteria	Marks
• Explains how the narrative details in the extract reveal the emotional reaction of the characters	3
• Identifies some relevant narrative details in the extract and comments on the emotional reaction of the characters	2
• Identifies some relevant narrative details	1

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

Criteria	Marks
• Scans the lines, dividing them into the correct number of feet and marking the main caesura in each line • Correctly marks the quantity of the syllables	2
• Scans the lines, dividing them into the correct number of feet and marking a main caesura • Correctly marks the quantity of most syllables	1

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

Criteria	Marks
• Identifies a feature of the metre of the line and links it to its meaning	1

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

Criteria	Marks
• Selects a range of appropriate examples • Explains the examples in detail, commenting perceptively on how they make Fama terrifying	4
• Selects some appropriate examples • Explains the examples, commenting on how they make Fama terrifying	2–3
• Refers to one or two examples	1

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

Criteria	Marks
• Identifies a range of appropriate features • Analyses in detail their contribution to the portrayal of Dido's emotional state and the foreshadowing of her death	7–8
• Identifies some appropriate features • Analyses their contribution to the portrayal of Dido's emotional state and the foreshadowing of her death	5–6
• Identifies some appropriate features • Explains their contribution to the portrayal of Dido's emotional state and the foreshadowing of her death	3–4
• Identifies one or two literary features, briefly describing their effect	1–2

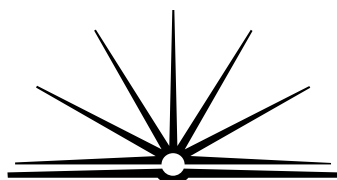
**Section III — Unseen Texts****Question 7 (a)***Outcomes assessed: H1.1, H1.2, H1.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the Latin into fluent and accurate English</li><li>• Shows understanding of the relationships between most words and structures</li><li>• Uses vocabulary most appropriate to the context</li><li>• Conveys a clear understanding of the overall sense of the Latin</li></ul>	7–8
<ul style="list-style-type: none"><li>• Translates most of the Latin into fluent and accurate English</li><li>• Shows understanding of the relationships between most words and structures</li><li>• Conveys some understanding of the overall sense of the Latin</li></ul>	5–6
<ul style="list-style-type: none"><li>• Translates some of the Latin into accurate English</li><li>• Shows understanding of the relationships between some words and structures</li><li>• Conveys some understanding of the content of the passage</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates a few individual words and phrases into English</li><li>• Conveys little understanding of the content of the passage</li></ul>	1–2

**Question 7 (b)***Outcomes assessed: H1.1, H1.2, H1.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the Latin into fluent and accurate English</li><li>• Shows understanding of the relationships between most words and structures</li><li>• Uses vocabulary most appropriate to the context</li><li>• Conveys a clear understanding of the overall sense of the Latin</li></ul>	10–12
<ul style="list-style-type: none"><li>• Translates most of the Latin into fluent and accurate English</li><li>• Shows understanding of the relationships between most words and structures</li><li>• Conveys some understanding of the overall sense of the Latin</li></ul>	7–9
<ul style="list-style-type: none"><li>• Translates some of the Latin into accurate English</li><li>• Shows understanding of the relationships between some words and structures</li><li>• Conveys some understanding of the content of the passage</li></ul>	4–6
<ul style="list-style-type: none"><li>• Translates a few individual words and phrases into English</li><li>• Conveys little understanding of the content of the passage</li></ul>	1–3





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

## **2003 HSC Latin Extension Marking Guidelines — Written Examination**

### **Section I — Prescribed Text**

#### **Question 1 (a)**

*Outcomes assessed: H1.2, H1.3*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, idiomatic English</li><li>• Interprets with consistent accuracy the relationships between the words and grammatical structures</li><li>• Demonstrates an understanding of the satiric genre and of the intention and style of the author</li></ul>	4–5
<ul style="list-style-type: none"><li>• Translates most of the extract into fluent, idiomatic English</li><li>• Accurately interprets the relationships between most words and structures</li><li>• Demonstrates an awareness of the satiric genre and of the intention and style of the author</li></ul>	3
<ul style="list-style-type: none"><li>• Translates some of the extract into fluent, idiomatic English</li><li>• Demonstrates an understanding of the relationships between some words and structures</li><li>• Demonstrates a general grasp of the satiric genre and of the content and style of the author</li></ul>	2
<ul style="list-style-type: none"><li>• Translates parts of the extract into accurate English</li><li>• Demonstrates a limited understanding of the relationships between the words and structures of the extract</li></ul>	1

**Question 1 (b)***Outcomes assessed: H1.2, H1.3***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent, idiomatic English</li><li>• Interprets with consistent accuracy the relationships between the words and grammatical structures</li><li>• Demonstrates an understanding of the satiric genre and of the intention and style of the author</li></ul>	8–10
<ul style="list-style-type: none"><li>• Translates most of the extract into fluent, idiomatic English</li><li>• Accurately interprets the relationships between most words and structures</li><li>• Demonstrates an awareness of the satiric genre and of the intention and style of the author</li></ul>	5–7
<ul style="list-style-type: none"><li>• Translates some of the extract into fluent, idiomatic English</li><li>• Demonstrates an understanding of the relationships between some words and structures</li><li>• Demonstrates a general grasp of the satiric genre and of the content and style of the author</li></ul>	3–4
<ul style="list-style-type: none"><li>• Translates parts of the extract into accurate English</li><li>• Demonstrates a limited understanding of the relationships between the words and structures of the extract</li></ul>	1–2



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

<b>Criteria</b>	<b>Marks</b>
• Explains more than one reason Horace might have for asking this question	2
• Gives a limited explanation of one or more reasons	1

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

<b>Criteria</b>	<b>Marks</b>
• Identifies a number of sources of humour in the extract • Explains their effectiveness	3
• Identifies a number of sources of humour in the extract • Gives a limited explanation of their effectiveness	2
• Identifies one or two sources of humour in the extract	1

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

<b>Criteria</b>	<b>Marks</b>
• Identifies a range of stylistic features and cultural references • Analyses them in detail, explaining their effect	4–5
• Identifies a number of stylistic features and cultural references • Explains their effect	2–3
• Identifies one or two stylistic features or cultural references, giving a limited explanation	1

**Question 3***Outcomes assessed: H2.1, H2.2, H2.3, H2.4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates an excellent understanding of the role of the persona in satire</li><li>• Demonstrates an excellent understanding of the differences between Horace and Juvenal in their exploration of contemporary Roman life</li><li>• Constructs a discerning, well-structured analysis, using appropriate critical terminology</li><li>• Supports the response with appropriate references to the text</li></ul>	9–10
<ul style="list-style-type: none"><li>• Demonstrates a substantial understanding of the role of the persona in satire</li><li>• Demonstrates a substantial understanding of the differences between Horace and Juvenal in their exploration of contemporary Roman life</li><li>• Constructs a competent, organised analysis, using appropriate terminology</li><li>• Supports the response with appropriate references to the text</li></ul>	7–8
<ul style="list-style-type: none"><li>• Comments on the role of the personas in the poems and the differences between Horace and Juvenal</li><li>• Makes some use of appropriate terminology</li><li>• Presents a limited analysis</li><li>• Supports the response with some references to the text</li></ul>	5–6
<ul style="list-style-type: none"><li>• Provides some relevant comments on the roles of the personas in the poems</li><li>• Makes some use of appropriate terminology</li><li>• Supports the response with some references to the text</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates a limited understanding of the question and the content of the prescribed text</li><li>• Demonstrates a limited ability to structure and sequence ideas</li></ul>	1–2

**Section II — Non-prescribed Text****Question 4 (a)***Outcomes assessed: H1.1, H3.1***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Translates the extract into fluent English, selecting vocabulary most appropriate to the poem</li><li>• Demonstrates a consistent and perceptive understanding of the relationship between the words and between the structures of the Latin text</li><li>• Demonstrates a sensitivity to the satiric genre and to the intention and style of the author</li></ul>	8–9
<ul style="list-style-type: none"><li>• Translates most of the extract into fluent English</li><li>• Accurately interprets the relationship between most words and between most structures</li><li>• Demonstrates an awareness of the satiric genre and to the intention and style of the author</li></ul>	6–7
<ul style="list-style-type: none"><li>• Translates some of the extract into fluent English</li><li>• Demonstrates an understanding of the relationship between some words and between some structures</li><li>• Demonstrates a general grasp of the satiric genre and to the content and style of the author</li></ul>	4–5
<ul style="list-style-type: none"><li>• Translates parts of the extract into acceptable English</li><li>• Demonstrates a limited understanding of the relationship between the words and the structures of the extract</li></ul>	2–3
<ul style="list-style-type: none"><li>• Translates some phrases and some individual words into English</li></ul>	1

**Question 4 (b)***Outcomes assessed: H1.1, H3.1***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Identifies and explains a humorous contrast from the extract	2
• Identifies a humorous contrast and attempts an explanation	1

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

<b>Criteria</b>	<b>Marks</b>
• Demonstrates a perceptive understanding of how Horace makes the strategy seem morally questionable • Supports the argument by citing relevant examples	4
• Demonstrates some understanding of how Horace makes the strategy seem morally questionable • Gives limited support to the argument by citing one or more examples	2–3
• Identifies or explains at least one way Horace makes the strategy seem morally questionable	1

**Question 5***Outcomes assessed: H1.3, H3.1***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Translates the extract into fluent, grammatically accurate Latin, selecting vocabulary most appropriate to the passage	13–15
• Translates most of the extract into fluent, grammatically accurate Latin, selecting vocabulary most appropriate to the passage	10–12
• Translates most of the extract into acceptable Latin	7–9
• Translates some of the extract into acceptable Latin	4–6
• Translates some phrases and some individual words into Latin	1–3