

2017 HSC Latin Continuers Marking Guidelines

Section I — Prescribed Text

Question 1

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Translates the extract into fluent and coherent English • Demonstrates a perceptive understanding of the relationships between the words and structures of the extract • Demonstrates a sensitivity to the author's intended meaning | 5 |
| <ul style="list-style-type: none"> • Translates most of the extract into coherent English • Demonstrates a clear understanding of the relationships between most of the words and structures of the extract • Demonstrates an awareness of some of the author's intended meaning | 3–4 |
| <ul style="list-style-type: none"> • Translates some of the extract into coherent English • Demonstrates an understanding of the relationships between the words and structures of the extract • Demonstrates an understanding of the author's intended meaning | 2 |
| <ul style="list-style-type: none"> • Translates a few isolated words or structures into English | 1 |

Sample answer:

Firstly I ask from Chrysogonus that he be content with our money and fortunes, that he not seek our blood and life; then from you, judges, that you resist bold men's villainy, that you lighten the plight of the innocent and that you drive away in the case of Sextus Roscius the danger which is being aimed at all men. But if either grounds for an accusation or a suspicion of [his having done] the deed or finally any fact, even the smallest, will be found, on account of which those men may seem to have been guided by some sort of evidence in naming him as a defendant, lastly if, apart from that plunder which I have talked about, you find any other sort of grounds, I do not protest against the life of Sextus Roscius being given up to the pleasure of those men.

Question 2 (a)

| Criteria | Marks |
|--|-------|
| • Identifies what Cicero says in this extract about Roscius Senior's political actions | 3 |
| • Identifies some of what Cicero says in this extract about Roscius Senior's political actions | 2 |
| • Provides some relevant information | 1 |

Answers could include:

- he was a supporter of the nobility / the aristocracy / Sulla's party
- his support was unwavering
- he was a supporter specifically in the recent war between Marius and Sulla
- he defended the nobility in his region.

Question 2 (b) (i)

| Criteria | Marks |
|---|-------|
| • Identifies the correct form of the verb <i>ulciscendi</i> | 1 |

Sample answer:

It is a gerundive.

Question 2 (b) (ii)

| Criteria | Marks |
|--|-------|
| • Explains why <i>iussis</i> is in the ablative case | 1 |

Sample answer:

Ablative of cause.

Question 2 (b) (iii)

| Criteria | Marks |
|---|-------|
| • Describes how Cicero uses mythology to emphasise the inexcusable nature of parricide | 3 |
| • Attempts to describe how Cicero uses mythology to emphasise the inexcusable nature of parricide | 2 |
| • Provides some relevant information | 1 |

Sample answer:

Cicero presents the punishments of well-known figures from mythology (eg Orestes and Alcmaeon) as proof of the idea that parricide is inexcusable. There is absolutely no excuse for parricide, even when avenging the killing of one's father, as proven by the fact that the Furies torment parricides in myth. If parricide ordered by the gods and oracles is punished by the Furies, any other parricide is even less excusable.

Answers could include:

- The Furies never stop hounding the parricide: this emphasises the guilty conscience of the parricide
- *Pietas* – one of the major virtues – is no excuse: there is no wiping away sin with good deeds.

Question 2 (c)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Provides a sound explanation of how Cicero’s rhetorical style intensifies his description of the <i>poena cullei</i> Provides clear examples of Cicero’s rhetoric to illustrate the explanation | 5 |
| <ul style="list-style-type: none"> Provides an explanation of how Cicero’s rhetorical style intensifies his description of the <i>poena cullei</i> Provides relevant examples of Cicero’s rhetoric to illustrate the explanation | 3–4 |
| <ul style="list-style-type: none"> Attempts to explain how Cicero’s rhetorical style intensifies his description of the <i>poena cullei</i> Makes some reference to the extract | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Answers could include:

- The *poena cullei* involves completely removing the parricide from the sensory world: the tetracolon *caelum, solem, aquam terramque* itemises its elements.
- The play on *ipse natus esset / ex quibus omnia nata esse* is a fitting twist: the parricide as murderer of the one who gave him life is himself removed from every life-giving element.
- The listing of reasons for not choosing other methods of punishment (*noluerunt ... reliquerint*), with its emphatic proliferation of negatives (*noluerunt ... ne, non sic ... ne, nihil ... neque*) highlights the monstrous and unique nature of the crime that stains everything with which it comes into contact, including the sea, traditionally a cleanser of sin (irony and hyperbole).
- The use of diction associated with religion (*polluerent, violata, expiari*) reminds us of the ritual implications of the *poena cullei*.
- Two further tetracola (*spiritus vivis ... litus eiectis*, and *Ita vivunt ... conquiescant*), one elaborating on the other, set out systematically how the parricide is deprived of breath in life, earth (burial) in death, of the sea while floating and of the shore when shipwrecked. Their close parallelism reinforces the aptness of the punishment which removes from nature the one who has committed an unnatural act.

Question 3

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Provides a perceptive discussion of whether the extracts support the claim that the <i>Pro Roscio Amerino</i> was an attack on Sulla Considers evidence for and against the claim Substantiates points clearly with detailed reference to the extracts Constructs a well-organised and coherent response, focusing primarily on relevant points | 13–15 |
| <ul style="list-style-type: none"> Provides a sound discussion of whether the extracts support the claim that the <i>Pro Roscio Amerino</i> was an attack on Sulla Substantiates points clearly with appropriate references to the extracts Constructs a structured response, focusing mostly on relevant points | 10–12 |
| <ul style="list-style-type: none"> Provides some discussion of whether the extracts support the claim that the <i>Pro Roscio Amerino</i> was an attack on Sulla Offers some support with reference to the extracts Demonstrates an ability to structure ideas | 7–9 |
| <ul style="list-style-type: none"> Identifies some aspects relevant to the issue of whether the <i>Pro Roscio Amerino</i> was an attack on Sulla Makes some reference to the extracts | 4–6 |
| <ul style="list-style-type: none"> Provides some relevant information | 1–3 |

Answers could include:

YES it's an attack:

- The compliments to Sulla in section 6 are too exaggerated to be real: the superlatives *clarissimo et fortissimo* and the phrase *quem honoris causa nomino* must surely be taken as irony.
- The property was bought from Sulla – how could he be innocent in the matter?
- Direct accusation of Chrysogonus, Sulla's freedman and servant, as profiting from the Roscius murder by buying the property cheaply.
- The exaggerated praise of Sulla in sections 21–22 is too overstated to be sincere: he's looking after the past, present and future! he's in charge of peace and war! he's the lone steersman of the state! he can't even breathe freely! no wonder he missed this!
- Cicero says that new proscriptions would be much more cruel, thereby implying the cruelty of Sulla's earlier proscription.
- The senate refused to pass the proscriptions into law: that was done by Sulla, who bears responsibility for all those deaths.

NO it's not an attack:

- Sulla is complimented to make it clear that Cicero is not attacking him but Chrysogonus; in fact, Cicero explains that he only mentions Sulla's name to honour him.
- Chrysogonus has illegitimately and deceitfully taken power from Sulla, the rightful ruler, by acting corruptly behind his back.
- Cicero explicitly and repeatedly exonerates Sulla from any suspicion: (a) he didn't know about it because he was too busy; (b) even if he hadn't been so busy, many people were just waiting for him to look away so they could take advantage of his momentary inattention; (c) and finally, everyone who has lots of slaves is bound to have at least one bad one.

Section II — Prescribed Text

Question 4

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Translates the extract into fluent and coherent English • Demonstrates a perceptive understanding of the relationships between the words and structures of the extract • Demonstrates a sensitivity to the author’s intended meaning | 5 |
| <ul style="list-style-type: none"> • Translates most of the extract into coherent English • Demonstrates a clear understanding of the relationships between most of the words and structures of the extract • Demonstrates an awareness of some of the author’s intended meaning | 3–4 |
| <ul style="list-style-type: none"> • Translates some of the extract into coherent English • Demonstrates an understanding of the relationships between the words and structures of the extract • Demonstrates an understanding of the author’s intended meaning | 2 |
| <ul style="list-style-type: none"> • Translates a few isolated words or structures into English | 1 |

Sample answer:

Alas, was it by fate that my wife Creusa was torn from me in my wretchedness and stopped, whether she wandered from the way or sat down weary, it is unclear; nor was she afterwards restored to my eyes. Nor did I look back and see her lost, or turn my thoughts back to her before we came to the mound of ancient Ceres and her holy seat: here at last, once everyone was gathered, she alone was missing, and she slipped away from her companions and her son and her husband. Whom both of men and of gods did I not reproach, out of my mind, or what did I see in the razed city that was more cruel? I entrust Acanius and my father Anchises and the Trojan Penates to my companions and I hide them away in a winding valley; I myself make for the city again and I gird myself with my shining armour.

Question 5 (a) (i)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Thoroughly explains how Virgil uses language to evoke pathos in the description of Hector Provides clear examples to support the explanation | 4 |
| <ul style="list-style-type: none"> Explains how Virgil uses language to evoke pathos in the description of Hector Provides relevant examples to support the explanation | 3 |
| <ul style="list-style-type: none"> Attempts to explain how Virgil uses language to evoke pathos in the description of Hector Makes some reference to the extract | 2 |
| <ul style="list-style-type: none"> Gives some relevant information | 1 |

Answers could include:

- ei mihi*: a pathetic interjection, reveals Aeneas' reaction to Hector's appearance.
- qualis erat, quantum mutatus ... ignis*: with the exclamatory *quails ... quantum*, these lines convey a tone of lament and arouse pity in the audience since Hector was changed so much in comparison to his former appearance and stature in Troy.
- squalentem barbam et concretos sanguine crinis*: each element of the tricolon, the filthy beard, the hair matted with blood, adds an extra piteous detail to the description.
- quae ... patrios*: a reminder of Hector's former service, how important he had once been to Troy and hence how far he had been diminished.
- vulnera gerens*: bearing/wearing wounds rather than armour or weaponry.
- flens*: signals a return to Aeneas' emotional reaction to the pitiful change he sees in Hector.

Question 5 (a) (ii)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Scans lines 281–282 correctly in each foot Marks the position of the main caesura in each line | 3 |
| <ul style="list-style-type: none"> Scans one line correctly, marking the position of the main caesura <p>OR</p> <ul style="list-style-type: none"> Scans most feet in both lines correctly | 2 |
| <ul style="list-style-type: none"> Scans some feet correctly | 1 |

Sample answer:

ō lūx |Dār-dā-nī-|āē, || spē-|s ō fī-|dīs-sī-mā |Teū-crūm,

quāē tān-|tā tē-nū-|ē-rē mō-|rāē? || quī-bū-|s (H)ēc-tō-r ā-|b ō-rīs

Question 5 (a) (iii)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Correctly identifies the case of <i>exspectate</i> | 1 |

Sample answer:

exspectate is in the vocative case.

Question 5 (b)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Provides a sound explanation of the significance of Hector's reply to Aeneas Provides clear examples to support the explanation | 5 |
| <ul style="list-style-type: none"> Provides an explanation of the significance of Hector's reply to Aeneas Provides relevant examples to support the explanation | 3–4 |
| <ul style="list-style-type: none"> Attempts to explain the significance of Hector's reply to Aeneas Makes some reference to the extract | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Sample answer:

Hector's reply to Aeneas is a turning point in the narrative, since it is the noble Hector who advises Aeneas to flee from the city so that he can do this without feeling shame or guilt (*fuge ... eripe flammis*). Hector is the first one to tell Aeneas that Troy is lost (*ruit ... datum*), and that no feats of valour will save it. Aeneas' destined role (*fatorum*) now is to establish a new homeland; in fact Hector suggests that Troy itself is entrusting its gods to Aeneas as the new leader. The reply prepares Aeneas, and Virgil's audience, for the difficulties that lie ahead with the long journey over the seas, but also implies success for his mission with the establishment of a great settlement (*moenia ... magna*).

Question 6

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Provides a perceptive analysis of how Aeneas' knowledge of later events influences his presentation of Sinon Substantiates points clearly with detailed reference to the extracts Constructs a well-organised and coherent response focusing primarily on relevant points | 13–15 |
| <ul style="list-style-type: none"> Provides an analysis of how Aeneas' knowledge of later events influences his presentation of Sinon Supports points with appropriate references to the extracts Constructs a structured response, focusing mostly on relevant points | 10–12 |
| <ul style="list-style-type: none"> Provides an explanation of how Aeneas' knowledge of later events influences his presentation of Sinon Offers some support with reference to the extracts Demonstrates ability to structure ideas | 7–9 |
| <ul style="list-style-type: none"> Identifies some aspects of how Aeneas' knowledge of later events influences his presentation of Sinon Makes some reference to the extracts | 4–6 |
| <ul style="list-style-type: none"> Provides some relevant information | 1–3 |

Answers could include:

- At lines 65–6 Aeneas characterises Sinon as being the epitome of the deceit of all Greeks, based on his knowledge that Sinon opened the gates for the Trojan horse, the trick by which Troy falls, leading to the destruction of Troy by the Greeks.
- Aeneas' repeated references to Sinon's treachery become a motif throughout his narrative (eg *insidias* 65, *insidiis* 195, *artis Pelasgae* 106, *arte Pelasga* 152, *arte* 195; *dolis* 152, 196; *ficto pectore* 107). He acknowledges that the Trojans were gullible, naïve and helpless in the face of Sinon's lying skill.
- Sinon's speech illustrates this skill and cunning, his oath and affirmation deceive the Trojans. Aeneas reports Sinon using highly charged religious language in affirming the abandonment of his country and commitment to Troy, demonstrating his awareness of what would convince the Trojans and his ruthless, almost sacrilegious manipulation.
- The dramatic irony of the conclusion of this episode brings out Aeneas' regret and sorrow at how easily Troy was defeated by one apparently insignificant man, Sinon, rather than by heroes and armies.

Section III — Unseen Texts

Question 7

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Translates the extract into clear and fluent English • Shows a clear understanding of the relationships between most words and structures of the extract • Uses vocabulary most appropriate to the context • Conveys a clear understanding of the overall sense of the extract | 9–10 |
| <ul style="list-style-type: none"> • Translates most of the extract into fluent English • Shows understanding of the relationships between most words and structures of the extract • Uses vocabulary appropriate to the context • Conveys understanding of the overall sense of the extract | 7–8 |
| <ul style="list-style-type: none"> • Translates some of the extract into English • Shows understanding of the relationships between some words and structures of the extract • Conveys understanding of some of the content of the extract | 5–6 |
| <ul style="list-style-type: none"> • Translates parts of the extract into English • Conveys basic understanding of some of the content of the extract | 3–4 |
| <ul style="list-style-type: none"> • Translates some individual words and phrases into English | 1–2 |

Sample answer:

If any of you, judges, or of those who are present, by chance wonders that I, who have acted for so many years in law-cases and in public courts in such a way that I have defended many and attacked nobody, am suddenly, with a change of heart, now descending to prosecuting, he will (if he learns the reason and logic of my plan), both approve what I am doing, and think that nobody is to be preferred to me as lawyer in this case. [Since I had been a quaestor in Sicily, judges, and had departed from that province in such a way that I left to all the Sicilians a pleasant and enduring memory of my quaestorship and my name, it happened that they judged that there existed some defence for their fortunes not only in their old patrons, but also in me.]

Question 8 (a)

| Criteria | Marks |
|--|-------|
| • Identifies the word that causes <i>decessissem</i> to be in the subjunctive mood | 1 |

Sample answer:

cum.

Question 8 (b)

| Criteria | Marks |
|--|-------|
| • Identifies the type of clause <i>relinquerem</i> is in | 1 |

Sample answer:

Result (or consecutive) clause.

Question 8 (c)

| Criteria | Marks |
|--|-------|
| • Explains what Cicero says about his own earlier success as a quaestor in Sicily | 3 |
| • Attempts to explain what Cicero says about his own earlier success as a quaestor in Sicily | 2 |
| • Provides some relevant information | 1 |

Sample answer:

- He left the province such that all had a pleasant and lasting memory of his term of office and his own good name (this could be two individual points: name and office)
- After his quaestorship, the Sicilians saw him as the same kind of defence for their fortunes as their existing patrons.

Question 8 (d)

| Criteria | Marks |
|--|-------|
| • Identifies what comparison Cicero makes | 2 |
| • Identifies part of the comparison Cicero makes | 1 |

Sample answer:

He compares himself to the Sicilians' older patrons.

Answers could include:

He compares his ability to defend the Sicilians' fortunes

Question 9 (a)

| Criteria | Marks |
|--|-------|
| • Identifies the noun with which <i>patriis</i> agrees | 1 |

Sample answer:

armis.

Question 9 (b)

| Criteria | Marks |
|---|-------|
| • Identifies the case of <i>habitus</i> | 1 |

Sample answer:

Accusative.

Question 9 (c)

| Criteria | Marks |
|---|-------|
| • Describes how the stranger reacts to the sight of the Trojans | 2 |
| • Provides a partial description of how the stranger reacts to the sight of the Trojans | 1 |

Sample answer:

He briefly halted,
Was terrified by the sight.

Answers could include:

- He checked his step;
- He then moved to the shore with weeping and prayers;
- He makes a prayer by the stars etc.

Question 9 (d)

| Criteria | Marks |
|---|-------|
| • Explains how Virgil creates a sense of pathos in his depiction of the stranger | 3 |
| • Partly explains how Virgil creates a sense of pathos in his depiction of the stranger | 2 |
| • Provides some relevant information | 1 |

Answers could include:

- A tricolon describing his pitiable appearance and clothes held together with thorns (*dira inluvies | immissaque barba, | consertum tegimen spinis*)
- It adds pathos that we can see through all of the filth and squalor that he is still a civilised Greek (*at cetera Graius*)
- Pathos from the memory of the Greeks in their battle-glory (*et quondam ... in armis*)
- His fearful reaction is pathetic.

Question 10

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Translates the extract into clear and fluent English • Shows a clear understanding of the relationships between most words and structures of the extract • Uses vocabulary most appropriate to the context • Conveys a clear understanding of the overall sense of the extract | 9–10 |
| <ul style="list-style-type: none"> • Translates most of the extract into fluent English • Shows understanding of the relationships between most words and structures of the extract • Uses vocabulary appropriate to the context • Conveys understanding of the overall sense of the extract | 7–8 |
| <ul style="list-style-type: none"> • Translates some of the extract into English • Shows understanding of the relationships between some words and structures of the extract • Conveys understanding of some of the content of the extract | 5–6 |
| <ul style="list-style-type: none"> • Translates parts of the extract into English • Conveys basic understanding of some of the content of the extract | 3–4 |
| <ul style="list-style-type: none"> • Translates some individual words and phrases into English | 1–2 |

Sample answer:

We looked back. Dreadful his filth and unshaven his beard,
his coverings stitched together by thorns: but in other respects a Greek,
and once sent to Troy in his ancestral armour.
And he, when he saw Dardanian garments and Trojan
armour from afar, briefly halted, terrified by the sight
and checked his step; soon headlong to the shore
he bore himself with weeping and prayers: ‘By the stars I pray,
by those above and this life-giving light of heaven,
**take me on board, Trojans. Lead me away to whatever lands [you wish]:
this will be enough. I know that I am one from the Greek fleets
and I admit that I attacked the Trojan Penates in war.
In return for which, if the injury of our crime is so great,
scatter me in the waves and drown me in the huge sea;
if I die, it will be pleasant to have died by the hands of humans.’**
He had spoken and grasping our knees and grovelling on his knees
he clung. We urge him to say who he is, born from what blood,
to admit then what fortune is driving him.

2017 HSC Latin Continuers Mapping Grid

Section I — Prescribed Text

| Question | Marks | Content | Syllabus outcomes |
|-------------|-------|-----------------------------------|---|
| 1 | 5 | Cicero, <i>Pro Roscio Amerino</i> | H1.1, H1.3 |
| 2 (a) | 3 | Cicero, <i>Pro Roscio Amerino</i> | H1.1, H1.2 |
| 2 (b) (i) | 1 | Cicero, <i>Pro Roscio Amerino</i> | H1.1, H2.1 |
| 2 (b) (ii) | 1 | Cicero, <i>Pro Roscio Amerino</i> | H1.1, H2.1 |
| 2 (b) (iii) | 3 | Cicero, <i>Pro Roscio Amerino</i> | H1.1, H2.2, H2.5, H3.1, H3.3 |
| 2 (c) | 5 | Cicero, <i>Pro Roscio Amerino</i> | H1.1, H2.2, H 2.4, H2.5, H3.1, H3.2, H3.3 |
| 3 | 15 | Cicero, <i>Pro Roscio Amerino</i> | H2.2, H2.4, H2.5, H.3.1, H3.2, H3.3 |

Section II — Prescribed Text

| Question | Marks | Content | Syllabus outcomes |
|-------------|-------|--------------------------|-------------------------------------|
| 4 | 5 | Virgil, <i>Aeneid II</i> | H1.1, H1.2, H1.3 |
| 5 (a) (i) | 4 | Virgil, <i>Aeneid II</i> | H1.1, H2.2, H2.4, H2.5, H3.2, H.3.3 |
| 5 (a) (ii) | 3 | Virgil, <i>Aeneid II</i> | H2.3 |
| 5 (a) (iii) | 1 | Virgil, <i>Aeneid II</i> | H1.1, H2.1 |
| 5 (b) | 5 | Virgil, <i>Aeneid II</i> | H2.4, H2.5, H3.1, H3.2, H3.3 |
| 6 | 15 | Virgil, <i>Aeneid II</i> | H2.2, H2.4, H2.5, H.3.1, H3.2, H3.3 |

Section III — Unseen Texts

| Question | Marks | Content | Syllabus outcomes |
|----------|-------|--|-------------------------|
| 7 | 10 | Cicero, <i>Divinatio in Q. Caecilius</i> | H.1.1, H1.2, H1.3 |
| 8 (a) | 1 | Cicero, <i>Divinatio in Q. Caecilius</i> | H.1.1, H1.2, H2.1 |
| 8 (b) | 1 | Cicero, <i>Divinatio in Q. Caecilius</i> | H.1.1, H1.2, H2.1 |
| 8 (c) | 3 | Cicero, <i>Divinatio in Q. Caecilius</i> | H.1.1, H1.2, H2.2, H2.4 |
| 8 (d) | 2 | Cicero, <i>Divinatio in Q. Caecilius</i> | H.1.1, H1.2, H2.4 |
| 9 (a) | 1 | Virgil, <i>Aeneid III</i> , 593–609 | H.1.1, H1.2, H2.1 |
| 9 (b) | 1 | Virgil, <i>Aeneid III</i> , 593–609 | H.1.1, H1.2, H2.1 |
| 9 (c) | 2 | Virgil, <i>Aeneid III</i> , 593–609 | H.1.1, H1.2, H2.4 |
| 9 (d) | 3 | Virgil, <i>Aeneid III</i> , 593–609 | H.1.1, H1.2, H2.2, H2.4 |
| 10 | 10 | Virgil, <i>Aeneid III</i> , 593–609 | H.1.1, H1.2, H1.3 |