

2018 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 clear and consistent understanding of the relationships between the words and structures of the extract • Demonstrates a clear understanding of the author's meaning 	5
<ul style="list-style-type: none"> • Translates most of the extract into coherent English • Demonstrates a sound understanding of the relationships between most of the words and structures of the extract • Demonstrates a sound understanding of the author's meaning 	3–4
<ul style="list-style-type: none"> • Translates some of the extract into coherent English • Demonstrates some understanding of the relationships between the words and structures of the extract • Demonstrates some understanding of the author's meaning 	2
<ul style="list-style-type: none"> • Translates a few isolated words or structures into English 	1

Sample answer:

How many times, members of the jury, have I seen this Archias — for I am going to presume upon your kindness, since you are paying such diligent attention to me as I speak in this unconventional manner—how many times have I seen this man, although he had not written down a single letter, improvise a large number of the finest verses about those very events which were going on at the time; how often have I seen him, when called back, say the same thing over again with different words and expressions! The things which in fact he had carefully and thoughtfully written about, I have seen them so highly esteemed as to equal the praise given to the ancient writers. Should I not cherish this man, should I not admire him, should I not think that he ought to be defended by me by every means possible?

Question 2 (a) (i)

Criteria	Marks
• Explains why <i>ridiculum</i> is neuter	1

Sample answer:

ridiculum is neuter because it agrees with the infinitive verb *dicere* (the infinitive is an abstract neuter noun).

Answers could include:

- Impersonal use of *ridiculum* with *est*.
- *ridiculum* is neuter because it agrees with the infinitive verb *dicere* (the infinitive is an abstract neuter noun).

Question 2 (a) (ii)

Criteria	Marks
• Explains why the <i>amplissimi viri religionem</i> is relevant to Cicero's case	2
• Provides some relevant information	1

Sample answer:

The phrase refers to the eminent and respected L. Lucullus, who helped arrange the granting of citizenship to Archias in Heraclea. He now vouches for Archias' citizenship in this trial.

[Students need not name L. Lucullus.]

Question 2 (b) (i)

Criteria	Marks
• Identifies to what <i>haec studia</i> refers	1

Sample answer:

The study of literature.

Question 2 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Explains the effect of one stylistic device used in this passage 	2
<ul style="list-style-type: none"> Attempts to explain the effect of one stylistic device used in this passage OR <ul style="list-style-type: none"> Identifies a stylistic device used in this passage 	1

Answers could include:

- Anaphora (*quis tandem me reprehendat, aut quis mihi iure suscenseat*) stresses that there is no one who could possibly criticise Cicero for his devotion to study.
- Tricolon (*[1] quantum ceteris ad suas res obeundas, [2] quantum ad festos dies ludorum celebrandos, [3] quantum ad alias voluptates et ad ipsam requiem animi et corporis conceditur temporum*) or (*[1] quantum alii tribuunt tempestivis conviviis, [2] quantum denique alveolo, [3] quantum pilae*), or both as a double tricolon, lays emphasis on the sheer quantity of time devoted by other Romans to this wide range of leisure activities.
- Antithesis (*ceteris ... mihi*) reflects the contrast that Cicero is making between his devotion to the study of literature and the rest of society's pursuit of leisure activities.
- Hyperbaton (*si . . . sumpsero*) adds tension to Cicero's argument: the list of leisure activities pursued by society keeps building until the verb describes, in contrast, Cicero's own behaviour.

Question 2 (c) (i)

Criteria	Marks
<ul style="list-style-type: none"> Explains the mood and tense of <i>repudiasset</i> 	2
<ul style="list-style-type: none"> Identifies the mood and tense of <i>repudiasset</i> 	1

Sample answer:

Pluperfect subjunctive in a - condition in past time.

Question 2 (c) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Provides a sound explanation of how Cicero establishes a contrast between the poet of the anecdote and Archias Supports the answer with detailed reference to the extract 	5
<ul style="list-style-type: none"> Provides an explanation of how Cicero establishes a contrast between the poet of the anecdote and Archias Supports the answer with appropriate reference to the extract 	3–4
<ul style="list-style-type: none"> Attempts to explain how Cicero establishes a contrast between the poet of the anecdote and Archias Makes some reference to the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

The poet is referred to twice as a bad poet (*malus poeta ... mali poetae*) and he emerges from a crowd, as opposed to the refined and educated Archias. He peddles his works (eg *subiecisset*), whereas Archias is someone who ought to be sought out (*non expetisset*). The poet's works are described in disparaging terms: they are but epigrams contained in a *libellus*, a contemptuous diminutive, and another diminutive (*longiusculis*) hints at the poor technical skill they display. Archias, in contrast, is characterised as a poet of talent and abundant literary output, writing on themes of state importance.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive analysis of how Cicero presents the poet as reinforcing Roman values in these extracts Substantiates points clearly with detailed reference to the extracts Constructs a well-organised and coherent response, focusing on relevant points 	13–15
<ul style="list-style-type: none"> Explains how Cicero presents the poet as reinforcing Roman values in these extracts Substantiates points with reference to the extracts Constructs a structured response, focusing primarily on relevant points 	10–12
<ul style="list-style-type: none"> Attempts to explain how Cicero presents the poet as reinforcing Roman values in these extracts Makes relevant references to the extracts Demonstrates an ability to structure ideas 	7–9
<ul style="list-style-type: none"> Makes some statements about how Cicero presents the poet as reinforcing Roman values in these extracts Makes some reference to the extracts 	4–6
<ul style="list-style-type: none"> Provides some relevant information 	1–3

Answers could include:

Extract 1

- By associating poets/poetry with the development of Romans of great *auctoritas* and with positive Roman values, Cicero emphasises how a literary education, and therefore poets, play a key role in inspiring and shaping individuals into great Romans.
- He begins by saying that the addition of a literary education to natural talent can produce something quite remarkable (*nescioquid...existere*); he thus reinforces the value of *doctrina*.
- He uses historical *exempla* to demonstrate that the study of literature can foster *moderatio* (*moderatissimos...continentissimos*), *fortitudo* (*fortissimum*), *humanitas* (*doctissimum*) and *virtus* (*virtutem*).
- Cicero states that the great men listed would never have engaged in literary studies if they had not seen some benefit to themselves in the pursuit of *virtus* (*si...contulissent*).

Extract 2

- In this extract, Cicero situates the poet within the masculine Roman world of warfare: the Mithridatic War was recorded in its entirety by Archias (*totum ab hoc expressum est*).
- By dwelling on the scope, difficulty and significance of the campaign, Cicero suggests the qualities possessed by the general, such as *virtus* and *ratio* (valour, methodical planning/strategy). The poet promotes these values by writing about such military exploits.
- Recording the war glorified not only Lucullus, but also the name of the Roman people (repetition of the phrase *populus Romanus* and its variants four times). Cicero thus links the poet's commemoration of the general's achievements with the wider *laus*, *gloria* and *fama* of the Roman people.

Extract 3

- Cicero invokes the Roman values of *laus*, *gloria*, *officium*, *industria* and *pietas* in this extract by presenting himself as a beneficiary of the poet's attention. He states that Archias has already begun writing a work about his deeds.
- He confesses that he, too, is motivated by a desire for personal glory (*amore gloriae*).
- He leverages his own *auctoritas* by reminding the jurors of his own *officium* and *industria* in quelling the Catilinarian conspiracy in the previous year (*quas res...gessimus*). His *pietas* is shown as he sacrificed personal safety for the welfare of the state.
- Cicero then states that valour (*virtus*) requires no other reward than that of praise and glory (*laudis atque gloriae*), the argument being that the poet provides an incentive for valour by recording praiseworthy deeds.
- The extract ends with Cicero's deliberative question of why else men would face dangers and hardships. The argument is that the poet incentivises men to face dangers on the state's behalf by providing a medium through which praiseworthy deeds are commemorated and personal *laus* and *gloria* achieved.

Section II — Prescribed Text

Question 4

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

Sample answer:

‘I snatched myself, I admit it, from death and burst my chains, and, concealed in a muddy lake I lay hidden through the night in sedge until they should set sail, if they should happen to do so. I no longer had any hope of seeing my ancient homeland or my sweet sons or my longed-for father, from whom they will perhaps also exact punishment because of my flight, and will expiate this fault with their death, wretched ones. For this reason I beg of you, by the gods above and the divine powers aware of truth, by any faithfulness there is that still remains undefiled anywhere for mortals, pity such great hardships, pity a soul enduring what it does not deserve.’

Question 5 (a) (i)

Criteria	Marks
<ul style="list-style-type: none"> • Names the person to whom <i>regina</i> refers 	1

Sample answer:

Dido

Question 5 (a) (ii)

Criteria	Marks
<ul style="list-style-type: none"> • Explain why <i>eruerint</i> is in the subjunctive 	1

Sample answer:

Indirect question

Question 5 (a) (iii)

Criteria	Marks
<ul style="list-style-type: none"> Provides a clear explanation of how the language used in the extract evokes Aeneas' emotions Supports the answer with appropriate references to the extract 	3
<ul style="list-style-type: none"> Provides some explanation of how the language used in the extract evokes Aeneas' emotions Supports the answer with some reference to the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

The first person verbs (*vidi, fui*) and the emphatic pronoun *ipse* stress Aeneas' autopsy of and participation in the events he describes, implying a personal emotional engagement. He uses vocabulary which explicitly connects the events of his story with pain and weeping (*dolorem, lamentabile, lacrimis*) and a superlative form (*miserrima*) to evoke the extreme of pathos. He refers to the emotional difficulty of reliving events by narrating them (*infandum ... dolorem, talia fando*).

Answers could include:

- The rhetorical question (*quis ... a lacrimis?*), drawing on examples of the most brutal or battle-hardened soldiers who would also find difficulty in restraining their tears at such a tale.

Question 5 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> Scans lines 242–243 correctly in each foot Marks 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 OR <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:

m œnĭă | Dărdănĭ|dŭm! || quătĕ|r ĩps(o) ĩn | ĩmĭnĕ | pŏrtăe

sŭbstĭtĭ|t ātqu(e) ŭtĕ | rŏ || sŏnĭ|tŭm quătĕ|r ārmă dĕ | dĕrĕ;

[Alternative foot divisions are acceptable. A fourth-foot main caesura is acceptable in the second line.]

Question 5 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Provides a sound explanation of how Virgil depicts the inevitability of the destruction of Troy in this extract Supports the answer with detailed reference to the extract 	5
<ul style="list-style-type: none"> Provides an explanation of how Virgil depicts the inevitability of the destruction of Troy in this extract Supports the answer with appropriate reference to the extract 	3–4
<ul style="list-style-type: none"> Attempts to explain how Virgil depicts the inevitability of the destruction of Troy in this extract Makes some reference to the extract 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Answers could include:

- Aeneas is retelling the story in hindsight and knows the outcome: this generates irony and tension, drawing attention to the inevitability of Troy’s destruction.
- The pathos of the apostrophe accentuates the feeling of doom: the destruction of Troy has come despite its greatness.
- Further irony is generated as disaster occurs despite repeated chances to avoid it: the Trojans came so close to uncovering the trick, yet they ignored the halting of the horse and crashing armour four times (anaphora of *quater*, emphasis of *ipso in limine*); they refused to believe Cassandra’s prophecy.
- The halting at the threshold is a bad omen.
- Virgil makes an explicit statement about the Trojans’ blindness with delusion, explaining the Trojans’ insistence on bringing in the horse and the inevitable outcome.
- The negative connotations of the horse’s description as *monstrum infelix*, an accursed instrument of doom.
- The explanation that Cassandra was destined by divine will (*dei iussu*) not to be believed brings in the agency of the gods in facilitating Troy’s destruction.
- Ironic juxtaposition of Trojans’ joyful celebration and their imminent destruction, the latter indicated by *miseri* and the remark that the occasion was to be their final day (*ultimus.... dies*).

Question 6

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive analysis of Aeneas' response to the three scenes of pathos Substantiates points clearly with detailed references to the extracts Constructs a well-organised and coherent response, focusing on relevant points 	13–15
<ul style="list-style-type: none"> Explains Aeneas' response to the scenes of pathos Substantiates points with reference to the extracts Constructs a structured response, focusing primarily on relevant points 	10–12
<ul style="list-style-type: none"> Attempts to explain Aeneas' response to the scenes of pathos Makes relevant reference to the extracts Demonstrates an ability to structure ideas 	7–9
<ul style="list-style-type: none"> Makes some statements about Aeneas' response to the scenes of pathos Makes some reference to the extracts 	4–6
<ul style="list-style-type: none"> Provides some relevant information 	1–3

Answers could include:

Aeneas' responses to the three scenes of pathos vary markedly in their range of emotions (bitterness, regret, horror, pity, sadness, loss, resignation and determination), as does his role in relation to each scene (as narrator, in hindsight, and/or participant in the actual scene).

Extract 1

- Aeneas deliberately begins Sinon's tale by referring to his treachery and the huge impact it had on all subsequent events (*insidias et crimine ab uno*). He intends Sinon's tale to be understood by his audience within these terms and is at pains to demonstrate Sinon's grief as feigned.
- As narrator Aeneas imbues Sinon's tale with intense pathos and shows how he presented himself to the Trojans as a helpless victim (*turbatus, inermis*). It is this portrayal that helps to explain why the Trojans were so moved by his words (*quo gemitu...impetus*).
- Aeneas laces his depiction of the Trojans' reactions with regret for their (and his own) gullibility.

Extract 2

- Aeneas' parenthesis (*horresco referens*) reflects his own horror at the sight he witnessed as a bystander, as well as in his role as narrator, retelling the story to the audience before him.
- Aeneas' depiction of the Trojans' terrified response to the horrific deaths of Laocoon's sons include his own (note, as in Extract 1, the use of the inclusive first person plural, *diffugimus visu exsanguis*).
- In focusing on the size (*immensis orbibus angues* and *immensa...terga*), visage (*ardentisque oculos suffecti sanguine et igni*), movement and sound (*fit sonitus spumante salo* and *sibila lambebant linguis vibrantibus ora*), Aeneas constructs a horrifying image of the snakes at which the audience, as well as the Trojans, might recoil. The picture of the snakes, imbued with blood (*suffecti sanguine*), anticipates and contrasts markedly with the

appearance of the horrified Trojans whose face is drained of colour (*exsanguis*), Aeneas again amongst them.

- Aeneas' portrayal of Laocoon's sons as small and wretched (*parva...miseros*) reflects not only the scene as witnessed by Aeneas the participant, but the efforts of Aeneas the narrator to convey the pitiful and miserable fate befalling the snakes' victims, suggesting Aeneas' own sympathy, in hindsight, for their plight.

Extract 3

- This extract represents an explicit emotional response by Aeneas in Troy to the appearance and almost immediate departure of Creusa's ghost: there are tears, he is left wanting to say more, he vainly tries to grasp her fleeting image.
- There is emphasis on sense of abandonment (*deseruit*) by Aeneas as narrator.
- Intense pathos of failed embrace, conveyed through the anaphora of *ter*, and the antithesis of *conatus* and *frustra*.
- Aeneas returns to his comrades afterwards. The final *reviso* reflects his resignation and determination to take up his destiny after the tragic loss of his wife and despite his heartbreak.

Section III — Unseen Texts

Question 7 (a)

Criteria	Marks
• Identifies the dative usage of <i>voluptati</i>	1

Sample answer:

Predicative dative

Answers could include:

Double dative, dative of advantage

Question 7 (b)

Criteria	Marks
• Identifies the part of the verb of <i>mirandum</i>	1

Sample answer:

gerundive

Question 7 (c)

Criteria	Marks
• Identifies the outcome of L. Murena's games	1

Sample answer:

He gained popularity with the people.

Question 7 (d)

Criteria	Marks
<ul style="list-style-type: none"> Identifies THREE things that Cicero says about amusement in the lives of Romans like him 	3
<ul style="list-style-type: none"> Identifies TWO things that Cicero says about amusement in lives of Romans like him 	2
<ul style="list-style-type: none"> Identifies ONE thing that Cicero says about amusement in the lives of Romans like him 	1

Sample answer:

- Work keeps them away from sources of amusement.
- They find other sorts of amusement in their work.
- They are entertained by the games.

Answers could include:

- They are drawn to the games.

Question 7 (e)

Criteria	Marks
<ul style="list-style-type: none"> Quotes the Latin phrase that indicates Cicero's attitude towards the common people 	1

Sample answer:

Multitudine indocta

Question 8

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 • 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 • 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:

Lucius Otho, a brave man, an intimate friend of mine, restored to the equestrian order not only its dignity, but also its pleasure. And, therefore, this law which relates to the games is the most acceptable of all laws, because by it to that most honourable order has been restored alongside its honours also the enjoyment of its amusements. Games, then, believe me, are a delight to men, even to those who disavow it, not only to those who confess it; I noticed this in my own contest [claim / candidacy].

Question 9

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 • 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 • 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:

As often as night covers the earth with dewy shadows, as often as the burning stars rise, the troubled image of my father Anchises warns and terrifies me in my dreams: my boy Ascanius and the injustice to his dear person [affect me], – whom I cheat of the Hesperian kingdom and pre-destined fields. Now even the messenger of the gods, sent by Jupiter himself (I swear it on both our heads), has brought the command on the swift breezes: I myself saw the god in broad daylight enter the city walls and drew in his words with these – ears. Stop rousing both yourself and me with your complaints.

Question 10 (a)

Criteria	Marks
• Identifies the case of <i>talia</i>	1

Sample answer:

Accusative

Question 10 (b)

Criteria	Marks
• Identifies the noun with which <i>duris</i> agrees	1

Sample answer:

Cautibus

Question 10 (c)

Criteria	Marks
• Identifies TWO things that Dido does as Aeneas speaks	2
• Identifies ONE thing that Dido does as Aeneas speaks	1

Answers could include:

- She looked at him in a hostile fashion.
- Her eyes moved in different directions.
- Her eyes wandered over his whole form.

Question 10 (d)

Criteria	Marks
• Identifies THREE things that Dido says about Aeneas' lineage and upbringing	3
• Identifies TWO things that Dido says about Aeneas' lineage and upbringing	2
• Identifies ONE thing that Dido says about Aeneas' lineage and upbringing	1

Answers could include:

- His mother was not a goddess.
- Dardanus was not one of his ancestors.
- Caucasus fathered him.
- He was suckled by tigers.

2018 HSC Latin Continuers Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	5	Cicero, <i>Pro Archia</i>	1.1, 1.2, 1.3
2 (a) (i)	1	Cicero, <i>Pro Archia</i>	1.1, 2.1
2 (a) (ii)	2	Cicero, <i>Pro Archia</i>	1.2, 2.4, 2.5, 3.1
2 (b) (i)	1	Cicero, <i>Pro Archia</i>	1.2, 2.4, 3.1
2 (b) (ii)	2	Cicero, <i>Pro Archia</i>	2.2, 3.2
2 (c) (i)	2	Cicero, <i>Pro Archia</i>	1.1, 2.1
2 (c) (ii)	5	Cicero, <i>Pro Archia</i>	2.2, 2.4, 2.5, 3.1, 3.2
3	15	Cicero, <i>Pro Archia</i>	3.1, 3.2, 3.3

Section II — Prescribed Text

Question	Marks	Content	Syllabus outcomes
4	5	Virgil, <i>Aeneid</i> II	1.1, 1.2, 1.3
5 (a) (i)	1	Virgil, <i>Aeneid</i> II	2.4
5 (a) (ii)	1	Virgil, <i>Aeneid</i> II	2.1
5 (a) (iii)	3	Virgil, <i>Aeneid</i> II	2.2, 2.4, 3.2
5 (b) (i)	3	Virgil, <i>Aeneid</i> II	2.3
5 (b) (ii)	5	Virgil, <i>Aeneid</i> II	2.2, 2.4, 2.5, 3.2, 3.3
6	15	Virgil, <i>Aeneid</i> II	2.2, 2.5, 3.1, 3.2, 3.3

Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
7 (a)	1	Cicero, <i>Pro Murena</i> , 38–40	1.1
7 (b)	1	Cicero, <i>Pro Murena</i> , 38–40	1.1
7 (c)	1	Cicero, <i>Pro Murena</i> , 38–40	1.1, 1.2
7 (d)	3	Cicero, <i>Pro Murena</i> , 38–40	1.1, 1.2
7 (e)	1	Cicero, <i>Pro Murena</i> , 38–40	1.1, 1.2
8	10	Cicero, <i>Pro Murena</i> , 38–40	1.1, 1.2, 1.3
9	10	Virgil, <i>Aeneid</i> IV, 351–367	1.1, 1.2, 1.3
10 (a)	1	Virgil, <i>Aeneid</i> IV, 351–367	1.1
10 (b)	1	Virgil, <i>Aeneid</i> IV, 351–367	1.1
10 (c)	2	Virgil, <i>Aeneid</i> IV, 351–367	1.1, 1.2
10 (d)	3	Virgil, <i>Aeneid</i> IV, 351–367	1.1, 1.2