NSW Education Standards Authority

2019 HSC Latin Continuers Marking Guidelines

Section I — Prescribed Text

Question 1

Criteria	Marks
• 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
• Translates most of the extract into fluent and 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	4
• Translates most of the extract into coherent English • Demonstrates understanding of the relationships between some of the words and structures of the extract • Demonstrates some understanding of the author's meaning	3
• Translates some of the extract into English • Demonstrates limited understanding of the relationships between some of the words and structures of the extract	2
• Translates a few isolated words and structures into English	1

Question 2 (a) (i)

Criteria	Marks
• Identifies the part of speech of **Hic**	1

Sample answer:

Adverb

Question 2 (a) (ii)

Criteria	Marks
• Identifies significant placement of words in the extract • Outlines how Cicero uses word placement to make Grattius' expectations appear absurd	3
• Identifies examples of word placement in the extract • Attempts to outline how Cicero uses word placement to make Grattius' expectations appear absurd	2
• Provides some relevant information	1

Sample answer:

When Cicero places *omnes* after the verb *scimus* he is reminding the judges that they <u>all</u> know already that the documents expected by Grattius were destroyed. His placement of *est ridiculum* at the start of the sentence draws attention to the scathing implications of *ridiculum*. The superlatives placed before nouns stress the reliability of the testimony of Lucullus and the Heraclean townspeople and therefore the further absurdity of Grattius expecting other evidence.

Answers could include:

- six infinitive clauses, arranged in a tricolon of antithetical pairs – 1st chiastic, 2nd and 3rd parallel
- chiastic arrangement of the first two points (where the relative clauses surround the infinitives) stresses the antithetical nature of those points, ie that
  – he is asking for what Cicero can *not* present
  – he is keeping silent about people's recollection of what did happen
- four infinitives placed at the end of their clauses make his points more forceful (periodic placement, ie suspension of word that is syntactically necessary)
  – to keep silent about people's recollection of what did happen
  – to demand the recollection of documents [written records] as evidence
  – to reject those proofs which can in no way be corrupted
  – to demand documentary evidence, which even *he* says is probably corrupted.

Question 2 (b) (i)

Criteria	Marks
• Identifies the form of *noluisse* • Identifies the type of clause in which it is being used	2
• Provides some relevant information	1

Sample answer:

- Infinitive
- Indirect statement

Question 2 (b) (ii)

Criteria	Marks
• Explains what made the Papian law the basis of the prosecution of Archias	2
• Provides some relevant information	1

Sample answer:

The Papian law called for the expulsion of those without Roman citizenship; the prosecution argued that Archias' claim to citizenship was false.

Question 2 (b) (iii)

Criteria	Marks
• Identifies THREE rhetorical techniques in the extract • Provides a thorough explanation of how they strengthen Cicero's assertion that his client is entitled to Roman citizenship	5
• Identifies at least TWO rhetorical techniques in the extract • Explains how they strengthen Cicero's assertion that his client is entitled to Roman citizenship	4
• Identifies at least TWO rhetorical techniques in the extract • Provides some explanation of how they strengthen Cicero's assertion that his client is entitled to Roman citizenship	3
• Identifies at least ONE rhetorical technique in the extract and attempts to explain how it strengthens Cicero's assertion that his client is entitled to Roman citizenship OR • Identifies at least TWO rhetorical techniques in the extract	2
• Provides some relevant information	1

Sample answer:

Rhetorical questions frame the extract. The first establishes a tone of incredulity that Archias' Roman citizenship could be questioned, given that it is not only his Heraclean citizenship that makes him eligible, while the final question strengthens his assertion by contrasting Archias to those who have falsely claimed citizenship of a town, whereas Archias has claimed only one of the many to which he is entitled.

Cicero's **listing** of examples of peoples in Magna Graecia (*Reginos… Tarentinos*) who have bestowed citizenship on many rather ordinary recipients *(mediocribus multis)*, men with no talent, or with only some insignificant talent (*aut nulla aut humili aliqua arte*) strengthens Cicero's assertion by pointing out the unlikeliness of these peoples rejecting the much more talented Archias.

Diction of *largiri* implies that giving citizenship to mimes, singers, actors, dancers etc *(scaenicis artificibus)* is unusually generous, strengthening the assertion that Archias, as a creator of what these people merely perform, is superior and thus would have received citizenship in preference to them.

Answers could include:

- **Irony** highlighted by *credo* to point up the ridiculousness of the idea that Archias would not have received these towns' citizenship, thus strengthening his entitlement to Roman citizenship
- **Contrast** between Archias' talent (*summa ingeni … gloria*) and that of the others (*mediocribus … praeditis*), including the **contemptuous epithet** *aliqua*, effectively supports his case by reinforcing his assertion that Archias is more deserving because he is endowed with much more impressive talent
- **Interjection** (*Quid?*) suggesting surprise or scorn draws attention to his final example, and creates a link between the contrast of Archias' talent and those who received citizenship in spite of lacking talent, and the contrast between those who falsify documents for towns where they do not have citizenship and Archias. Archias was so honest that he did not even consider using his legitimate documents from the many towns where he did have citizenship. These both strengthen Cicero's assertion that Archias is

entitled to Roman citizenship by pointing out that he is entitled via his citizenship of towns other than Heraclea.

- Rhetorically effective **word choice and sentence structuring** (**periodicity**) – *non modo post … sed etiam post …* : even after the Papian law had been passed, others used devious means to sneak into the citizenship (*aliquo modo … inrepserunt* where again the indefiniteness of the epithet *aliquo* reveals Cicero's contempt and his verb choice emphasises **contrast** of their deviousness which his client did *not* exploit, thus implying that his honesty makes him worthy of Roman citizenship).

Question 3

Criteria	Marks
• Provides a perceptive explanation of how, in the extract, Cicero reinforces his arguments about men's attitudes towards the portrayal of their characters and achievements • Supports points clearly with detailed reference to the extract • Constructs a well-organised and coherent response, focusing on relevant points	13–15
• Explains how, in the extract, Cicero reinforces his arguments about men's attitudes towards the portrayal of their characters and achievements • Supports points with reference to the extract • Constructs a structured response, focusing primarily on relevant points	10–12
• Attempts to explain how, in the extract, Cicero reinforces his arguments about men's attitudes towards the portrayal of their characters and achievements • Makes relevant references to the extract • Demonstrates an ability to structure ideas	7–9
• Makes some general statements about how Cicero reinforces his arguments about men's attitudes towards the portrayal of their characters and achievements • Makes some reference to the extract	4–6
• Provides some relevant information	1–3

Answers could include:

[Note: students may wish to refer to arguments made earlier in the speech and how they are reinforced and/or revisited in this extract – this is valid but not obligatory, and the response should focus on the extract provided]

Cicero doesn't mention Archias in this extract, because he has now managed to expand the scope of the case to be about poetry in general. He is attempting to persuade the judges to acknowledge the necessity of a poet like Archias, with his consummate talent (*summum ingenium*), to represent their own natural concerns – recognised, by this point in the speech, as normal/expected – about leaving a fine record of themselves for posterity to admire.

He **carefully arranges and embellishes his points in this extract**, using his own literary skills in an *expolitio* (elaboration on a previously-introduced theme), to effectively reinforce his arguments.

- Persuasive **word choice –** *Certe; nonne … ?*
- *Certe* **+ 2x conditional clauses** – to give appearance of logic re men's <u>natural desire</u> to be well remembered
- **Tricolon of negatives** (*nec … neque … nec …*) emphasising how powerful the desire to be remembered is, since without this stimulus, men would not work for the better
- **Roman values** (*gloria; virtus*) **–** positive presentation of ideal man (*in optimo quoque*) with an innate desire to strive for glory
- **Two persuasive questions** that represent deprecated alternatives (*An … An …*) to reinforce the **attitudes** he and his peers share (the inclusive 1st person verb *arbitremur*)
- **First question:** use of a deliberative subjunctive (*tam parvi animi videamur esse*) goads his fellow politicians to consider how they are seen now, as well as how they will be remembered

- **Hyperbole** flatters his fellow politicians by exaggerating the danger and stress of their work for the state (*his … periculis laboribusque; nullum … spiritum*), implying that they <u>deserve</u> to be remembered

- **Use of *nonne* and the inclusive 1st person verb** (<u>*nonne*</u> *multo …* <u>*debemus*</u>) in his second question is designed to be even more convincing

- **Metaphors from visual arts** – physical representations (*statuas et imagines; effigiem; expressam et politam*) of men as in §10, but extended here to written representations (*summis ingeniis* – like Archias') of character/intellect/qualities/achievements, which are presented as superior

- Cicero **normalises a desire to be well-remembered** with his reference to precedents – the physical likenesses that many excellent men have favoured (*studiose*). This allows him to persuasively suggest (*non … sed …*) that they all now consider a more significant and lasting representation (*effigiem*) of their ideas and their qualities (*consiliorum …virtutum*), composed, of course, by the best writers (*summis ingeniis expressam et politam*)

- Having posed the questions as a rhetorical technique, Cicero is able to respond personally to them himself (*Ego … gerebam … arbitrabar*), revealing in an agricultural metaphor his own concern about the portrayal of *his* character and accomplishments, again normalising his peers' concerns and even referring ambitiously to a widespread (*orbis terrae*) and eternal recollection (*memoria sempiterna*)

- **Personal opinion** (*Ego vero*) – uses the credibility he has built up to reinforce his argument

- **Final sentence of the *confirmatio* of his speech** (where he confirms the value of literature in a civilised society): though interrupted by some uncertainty (*sive … sive …*) Cicero is able to end on a <u>positive</u> note about his personal reputation (*cogitatione … delector*).

Section II — Prescribed Text

Question 4

Criteria	Marks
• 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
• Translates most of the extract into fluent and 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	4
• Translates most of the extract into coherent English • Demonstrates understanding of the relationships between some of the words and structures of the extract • Demonstrates some understanding of the author's meaning	3
• Translates some of the extract into English • Demonstrates limited understanding of the relationships between some of the words and structures of the extract	2
• Translates a few isolated words and structures into English	1

Question 5 (a) (i)

Criteria	Marks
• Names the character to whom **regina** refers	1

Sample answer:

Juno

Question 5 (a) (ii)

Criteria	Marks
• Identifies and explains the case of **regni**	2
• Identifies the case of **regni**	1

Sample answer:

Partitive genitive

Question 5 (a) (iii)

Criteria	Marks
• Outlines how TWO stylistic devices express Aeolus' subservience in the extract	2
• Provides some relevant information	1

Sample answer:

Aeolus' subservience is expressed by contrasting Juno's power with his own duty of obedience *(tuus … labor / mihi … fas est)* and by the repetition of *tu* to build Juno up as the one to whom he owes everything.

Answers could include:

- Antithesis of *tuus … mihi* and/or *tu mihi* contrasts Juno's high with Aeolus' low status
- Anaphora of *tu* emphasises Juno's relative power and influence
- Tricolon of clauses introduced by *tu* emphasises Juno's relative power and influence
- Listing of favours bestowed emphasises Aeolus' indebtedness to Juno.

Question 5 (b) (i)

Criteria	Marks
• Scans lines 94 and 98 correctly in each foot • Marks position of the main caesura in at least one line	3
• Scans one line correctly OR • Scans most feet in both lines correctly	2
• Scans some feet correctly	1

Sample answer:

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

Question 5 (b) (ii)

Criteria	Marks
• Identifies THREE literary techniques in the extract • Provides a thorough explanation of how they convey Aeneas' emotions	5
• Identifies at least TWO literary techniques in the extract • Explains how they convey Aeneas' emotions	4
• Identifies at least TWO literary techniques in the extract • Provides some explanation of how they convey Aeneas' emotions	3
• Identifies at least ONE literary technique in the extract and attempts to explain how it conveys Aeneas' emotions OR • Identifies at least TWO literary techniques in the extract	2
• Provides some relevant information	1

Sample answer:

Virgil uses physical description to convey the fear that Aeneas feels by showing its physical effect on him (*solvuntur frigore membra*); Aeneas cries out in an apostrophe (*o … oppetere!*) to his dead comrades, conveying his wretchedness when he calls them lucky in comparison to himself; the anaphora of *ubi* shows how much he misses his homeland, even though he also associates it with the deaths of many loved ones.

Answers could include:

- Multi-sensory imagery
  - Physical depiction of Aeneas' fear through loosening of his limbs
  - Chill (*frigore*) of fear
  - Misery expressed aurally by groans
  - Despair expressed visually by stretching out hands
- Despairing inversion of the idea that dying before a father's eyes is the worst fate
- Anaphora of *ubi* with tricolon crescendo (despair, self-pity)
- Use of direct speech
- Emotive apostrophe
- Allusion to Odysseus' speech in Homer's *Odyssey*, but more self-pitying
- Sobbing elision in line 98
- Nostalgic naming of Trojan warriors and places.

Question 6

Criteria	Marks
• Provides a perceptive analysis of Virgil's portrayal of the gods in the extracts • Supports points clearly with detailed reference to the extracts • Constructs a well-organised and coherent response, focusing on relevant points	13–15
• Explains how Virgil portrays the gods in the extracts • Supports points with reference to the extracts • Constructs a structured response, focusing primarily on relevant points	10–12
• Attempts to explain how Virgil portrays the gods in the extracts • Makes relevant references to the extracts • Demonstrates an ability to structure ideas	7–9
• Makes some general statements about Virgil's portrayal of the gods in the extracts • Makes some reference to the Latin	4–6
• Provides some relevant information	1–3

Answers could include:

Extract 1:
- Juno's monologue as opening direct speech of poem
- Emphasis on her anger (addressing the question raised in the proem)
- Juno is preoccupied with her own dignity and status, and especially with threats to them
- The fact that Pallas was allowed to punish her enemy Ajax with the thunderbolt contrasts with her inability to destroy the Trojans
    - Sadistic and envious lingering on details of Ajax's destruction
- Her failure to destroy the Trojans is contrasted with her lofty status (esp. 46-7)
- Also brought out stylistically
    - Archaising *ast*
    - Emphatic, contrastive *ego*
    - Antithesis of *una … tot*
    - Tricolon of statuses: *regina … et soror et coniunx*
    - Enjambment of *bella gero*
- Anxiety over the possibility that mortals will cease to worship her if her status is diminished.

Extract 2:
- Neptune angrily rebuking the winds for causing the storm
- Angry gods again
    - Indignant rhetorical questions
    - Self-control expressed by breaking off mid-sentence in line 135 (aposiopesis)
- Similar preoccupation with trespasses on his sphere of influence
- Multiple levels of hierarchy
    - Neptune sends winds to take message to Aeolus
    - Stresses his superiority to both

- – Antitheses of first-person and third-person pronouns contrasting Neptune's and Aeolus' powers and spheres
  - – Ironic use of *regi … vestro* and *regnet*
- Repetition of forms of *ille.*

Extract 3:
- Venus persuading Cupid to make Dido fall in love with Aeneas
- Use of flattery to manipulate an underling
- Emphasis on family connections
  - – Anaphora of *nate*, both times at start of the line
  - – *Frater … Aeneas … tuus*
- Also identification of interests between the two
  - – Shared power 664–5
  - – Shared anguish 669
- Mock-modesty actually emphasises her own power (*meae vires, mea magna potentia*)
- Devotion to favourites and family (*Aeneas*) rather than the general good
- Another mention of Juno's hatred for the Trojans
- Hostility to other gods (as with Juno and Neptune).

Section III — Unseen Texts

Question 7

Criteria	Marks
• Translates the extract into 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	9–10
• 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	7–8
• 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
• Translates parts of the extract into English • Conveys basic understanding of some of the content of the extract	3–4
• Translates some individual words and phrases into English	1–2

Question 8 (a)

Criteria	Marks
• Identifies what part of speech *legis* is	1

Sample answer:

Noun

Question 8 (b)

Criteria	Marks
• Quotes the Latin word that is the subject of *deponitur*	1

Sample answer:

Civitas

Question 8 (c)

Criteria	Marks
• Quotes THREE subjunctive verbs from this part of the extract in Latin	3
• Quotes TWO subjunctive verbs from this part of the extract in Latin	2
• Quotes ONE subjunctive verb from this part of the extract in Latin	1

Sample answer:

Vellent, amitterent, possit

Question 8 (d)

Criteria	Marks
• Explains why and when, according to the extract, a man who has fled justice loses his citizenship under Roman law	2
• Provides some relevant information	1

Sample answer:

No-one can be a citizen of two states. So, when a man is granted citizenship of another state, he loses his Roman citizenship.

Question 9

Criteria	Marks
• Translates the extract into 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	9–10
• 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	7–8
• 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
• Translates parts of the extract into English • Conveys basic understanding of some of the content of the extract	3–4
• Translates some individual words and phrases into English	1–2

Question 10 (a)

Criteria	Marks
• Quotes the Latin word with which *primas* agrees	1

Sample answer:

Sedes

Question 10 (b)

Criteria	Marks
• Quotes the Latin word that is the object of *emensi*	1

Sample answer:

iter

Question 10 (c)

Criteria	Marks
• Identifies TWO of the defences of Aeneas' camp	2
• Identifies ONE of the defences of Aeneas' camp	1

Answers could include:

- Walls
- Ditch
- Battlements
- Rampart

Question 10 (d)

Criteria	Marks
• Identifies the THREE features of the Latins' city that Virgil mentions	3
• Identifies TWO of the features of the Latins' city that Virgil mentions	2
• Identifies ONE of the features of the Latins' city that Virgil mentions	1

Sample answer:

- Towers
- Roofs/houses
- Wall

2019 HSC Latin Continuers Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	5	Cicero, *Pro Archia*	H1.1, H1.3
2 (a) (i)	1	Cicero, *Pro Archia*	H2.1
2 (a) (ii)	3	Cicero, *Pro Archia*	H2.2
2 (b) (i)	2	Cicero, *Pro Archia*	H2.1
2 (b) (ii)	2	Cicero, *Pro Archia*	H2.4, H2.5
2 (b) (iii)	5	Cicero, *Pro Archia*	H2.2, H3.1, H3.2, H3.3
3	15	Cicero, *Pro Archia*	H2.5, H3.1, H3.2, H3.3

Section II — Prescribed Text

Question	Marks	Content	Syllabus outcomes
4	5	Virgil, *Aeneid I*	H1.1, H1.3
5 (a) (i)	1	Virgil, *Aeneid I*	H2.4
5 (a) (ii)	2	Virgil, *Aeneid I*	H2.1
5 (a) (iii)	2	Virgil, *Aeneid I*	H2.2
5 (b) (i)	3	Virgil, *Aeneid I*	H2.3
5 (b) (ii)	5	Virgil, *Aeneid I*	H2.2, H2.5, H3.3
6	15	Virgil, *Aeneid I*	H2.4, H2.5, H3.1, H3.2, H3.3

Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
7	10	Cicero, *Pro Caecina*	H1.1, H1.2, H1.3
8 (a)	1	Cicero, *Pro Caecina*	H1.1, H1.2
8 (b)	1	Cicero, *Pro Caecina*	H1.1
8 (c)	3	Cicero, *Pro Caecina*	H1.1
8 (d)	2	Cicero, *Pro Caecina*	H1.1, H1.2
9	10	Virgil, *Aeneid VII*	H1.1, H1.2, H1.3
10 (a)	1	Virgil, *Aeneid VII*	H1.1
10 (b)	1	Virgil, *Aeneid VII*	H1.1
10 (c)	2	Virgil, *Aeneid VII*	H1.1, H1.2
10 (d)	3	Virgil, *Aeneid VII*	H1.1, H1.2