

## 2021 HSC Latin Continuers Marking Guidelines

### Section I — Prescribed Text

#### Question 1

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

### Question 2 (a) (i)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies the form of the verb</li> </ul>	1

**Sample answer:**

The verb is an infinitive.

### Question 2 (a) (ii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies the use of the ablative</li> </ul>	1

**Sample answer:**

Ablative of time.

**Answers could include:**

Point in time.

### Question 2 (a) (iii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly outlines Cicero's version of events on all the dates referred to in the extract</li> </ul>	4
<ul style="list-style-type: none"> <li>Correctly outlines Cicero's version of events on most of the dates referred to in the extract</li> </ul>	3
<ul style="list-style-type: none"> <li>Correctly outlines some of the dates and events which Cicero refers to in the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

Cicero says that on 21 October he predicted that Catiline's henchman Manlius would take up arms on the 27 October. Cicero said that Catiline had fixed the massacre of the leading men of the state for the 28 October. Cicero also said that Catiline planned to attack the town of Praeneste on 1 November.

**Answers could include:**

28 October – Cicero's preventive measures had stopped Catiline from killing the leading men of the state

1 November – When Catiline had planned the attack on Praeneste, he did not realise that Cicero had fortified the town.

### Question 2 (b) (i)

Criteria	Marks
• Explains the relevance of the phrase	2
• Provides some relevant information	1

**Sample answer:**

The mention of C. Gracchus' noble ancestors is a reminder that nobility of birth will not save anyone from the serious consequences of seditious behaviour.

### Question 2 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Identifies THREE stylistic features used in this passage</li> <li>Clearly explains how each device operates to demonstrate the impotence of the consuls in the management of Catiline</li> </ul>	5
<ul style="list-style-type: none"> <li>Identifies TWO stylistic features used in this passage</li> <li>Explains how each feature operates to demonstrate the impotence of the consuls in the management of Catiline</li> </ul>	4
<ul style="list-style-type: none"> <li>Identifies TWO stylistic features in this passage</li> <li>Attempts to explain how each feature operates</li> </ul>	3
<ul style="list-style-type: none"> <li>Identifies ONE feature and explains its effect</li> </ul> OR	2
<ul style="list-style-type: none"> <li>Identifies TWO features</li> </ul>	
• Provides some relevant information	1

**Sample answer:**

Cicero makes reference to several historical precedents where the consuls at the time did not hesitate to act swiftly to remove any threat to the state from seditious activity: this is in contrast with the current consuls who are unwilling or unable to act against Catiline. Cicero's use of word placement (or hyperbaton) in recalling these historical precedents with *decrevit* and *interfectum est* as first position in their clauses draws attention to the decisiveness of these consuls: they removed the threat the same day as the issuing of the decree which gave them the authority to do so. The fact that the consuls did not let time pass before taking action is also emphasised by the use of strong negatives in the paralleled time phrases *nox nulla intercessit* and *num unum diem postea*. In contrast, the hesitation of the current authorities is conveyed with the metaphor of a sword's edge being allowed to grow blunt (*hebescere aciem*): they too have a powerful weapon in the form of a similar decree but are powerless to use it against Catiline.

**Answers could include:**

- The use of simile (*tamquam in uagina*) to describe the locking away or burying of the decree like a sword in its sheath emphasises 'the consuls' lack of action
- The repetition of *uiuis* conveys the outrage Cicero feels that the consuls have allowed Catiline to go unpunished.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a clear analysis of Cicero's portrayal in these extracts of Catiline as a threat to the state's stability</li> <li>Supports points clearly with specific reference to the extracts</li> <li>Constructs a well-organised and coherent response, focusing on relevant points</li> </ul>	13–15
<ul style="list-style-type: none"> <li>Provides an analysis of Cicero's portrayal in these extracts of Catiline as a threat to the state's stability</li> <li>Supports points with reference to the extracts</li> <li>Constructs a structured response, focusing primarily on relevant points</li> </ul>	10–12
<ul style="list-style-type: none"> <li>Attempts to analyse Cicero's portrayal in these extracts of Catiline as a threat to the state's stability</li> <li>Makes some reference to the extracts</li> <li>Demonstrates an ability to structure ideas</li> </ul>	7–9
<ul style="list-style-type: none"> <li>Makes some general statements about Cicero's portrayal of Catiline as a threat to the state's stability</li> <li>Makes some reference to the text</li> </ul>	4–6
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1–3

**Answers could include:**

- The use of historical precedent provided as a parallel exemplum for managing an internal enemy e.g. Ahala slays Sp. Maelius. The repetition of *fuit* indicates that such a threat was dealt with promptly in earlier times
- Catiline is presented as even worse than this example and thus is portrayed as a serious threat to the state and worthy of immediate execution/expulsion
- First person pronouns and verbs – Cicero repeats *nos* with *desumus* and uses *dico* to emphasise his own role and implicitly the senators' in not addressing Catiline in a more forceful and decisive manner
- Second person direct address of Catiline: Cicero uses an accumulation of strong verbal forms such as imperatives *perge*, *egredere*, *proficiscere*, *educ*, *purga* to emphasise that Catiline is behaving as an open enemy of the state and a threat to the constitutional stability and as such should leave the city
- Statements about a military camp and supporters portray him as a military threat and characterise him as a proponent of civil war
- The tricolon *non feram, non patiar, non sinam* indicates Cicero's determination to deal with the threat of Catiline by segregating him from the city
- Cicero focuses in the third extract on the alleged personal vices of Catiline, suggesting he is a poor moral model, seducing the youth with his charisma and loose behaviour and goes so far as to allude to wife-murdering for personal gain. The incredulity of the rhetorical questions highlights the corrupting threat posed by Catiline.

## Section II — Prescribed Text

### Question 4

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

### Question 5 (a) (i)

Criteria	Marks
<ul style="list-style-type: none"> <li>• Correctly identifies why <i>conderet</i> is in the subjunctive mood</li> </ul>	1

**Sample answer:**

The subjunctive mood is dependent upon *dum*.

### Question 5 (a) (ii)

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explains the phrase <i>inferretque deos Latio</i></li> </ul>	1

**Sample answer:**

Aeneas is bringing the gods of Troy (the Penates) to Italy.

### Question 5 (a) (iii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Identifies THREE language devices used in this extract</li> <li>Clearly explains how each device helps to create a strong opening to the <i>Aeneid</i></li> </ul>	5
<ul style="list-style-type: none"> <li>Identifies TWO language devices used in this extract</li> <li>Explains how each device helps to create a strong opening to the <i>Aeneid</i></li> </ul>	4
<ul style="list-style-type: none"> <li>Identifies TWO language devices used in this extract</li> <li>Attempts to explain how each device helps to create a strong opening to the <i>Aeneid</i></li> </ul>	3
<ul style="list-style-type: none"> <li>Identifies ONE language device in this extract and explains its effect</li> </ul> OR <ul style="list-style-type: none"> <li>Identifies TWO language devices in this extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

The deliberate choice and placement of *arma virumque cano*, an allusion to the *Iliad* and *Odyssey*, associate Virgil’s poem with the serious Homeric themes of war and heroes, fate and the gods, thus creating a powerful opening.

Ring composition, found in the placing of *Troiae* and *Romae* in positions of emphasis at the beginning and end of this opening sentence, draws attention to them. This feature mimics the journey of Aeneas which is the theme of Virgil’s work.

The final tricolon *genus unde Latinum Albanique patres atque altae moenia Romae* creates a climax and ends this first sentence in a suitably high-sounding register. It clearly signals the kind of patriotic poem Virgil has written and his pride.

### Question 5 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> <li>Scans lines 687 and 688 correctly in each foot</li> <li>Marks position of the main caesura in at least one line</li> </ul>	3
<ul style="list-style-type: none"> <li>Scans one line correctly</li> </ul> OR <ul style="list-style-type: none"> <li>Scans most feet in both lines correctly</li> </ul>	2
<ul style="list-style-type: none"> <li>Scans some feet correctly</li> </ul>	1

**Sample answer:**

- v v / - - / - || - / - v v / - vv / - x  
 cum dabit amplexus atqu(e) oscula dulcia figet

- - / - - / - || - / - v v / - x  
 occult(um) inspires ignem fallasque veneno

**Answers could include:**

In line 688, the caesura could be placed in the third foot.

### Question 5 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains the ways in which the events of the extract are typical of the role of the gods in <i>Aeneid I</i></li> </ul>	3
<ul style="list-style-type: none"> <li>Explains one way in which the events of the extract are typical of the role of the gods in <i>Aeneid I</i></li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

In this extract we see Venus and Cupid conspiring to cause Dido to fall in love with Aeneas. This is typical of the actions of the gods in *Aeneid I* in two ways. First, this is an example of the gods acting to protect their favourites. Venus hopes that by delaying Aeneas in Carthage she will keep him safe from the dangers that await him in Italy.

Secondly, although the gods' actions cause collateral damage (i.e. Dido's life), they are unable to change fate. Venus' plot to have Aeneas fall in love with Dido cannot detain him in Carthage long-term and prevent him ultimately from fulfilling his destiny.

**Answers could also include:**

The gods typically relate to mortals through disguise: here Venus is asking Cupid to deceive Dido by taking on the appearance of Aeneas' son Iulus.

The gods are indifferent to the collateral damage their actions cause: Venus does not care about Dido whose life she destroys.

## Question 6

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a clear analysis of the portrayal of Aeneas' character in the extracts</li> <li>Supports points clearly with specific reference to the extracts</li> <li>Constructs a well-organised and coherent response, focusing on relevant points</li> </ul>	13–15
<ul style="list-style-type: none"> <li>Provides an analysis of Aeneas' character in the extracts</li> <li>Supports points with reference to the extracts</li> <li>Constructs a structured response, focusing primarily on relevant points</li> </ul>	10–12
<ul style="list-style-type: none"> <li>Attempts to analyse the portrayal of Aeneas' character in the extracts</li> <li>Makes some reference to the extracts</li> <li>Demonstrates an ability to structure ideas</li> </ul>	7–9
<ul style="list-style-type: none"> <li>Makes some general statements about the portrayal of Aeneas' character in the extracts</li> <li>Makes some reference to the text</li> </ul>	4–6
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1–3

### Answers could include:

Aeneas is a character in the Homeric mould:

- Allusions to Diomedes, Achilles, Hector, Sarpedon associate Aeneas with Homeric heroes and their typical characteristics
- He expresses the 'death wish' of a traditional Homeric hero (*tuaque animam hanc effundere dextra*).

Aeneas is a suffering and emotional hero:

- He groans (*ingemit*) and stretches out his hands in despair (*tendens ad sidera palmas*); it is significant that this is Aeneas' first appearance in the poem
- The exclamation and hyperbole *o terque quaterque beati* emphasises the depth of his despair, as does the rhetorical question
- Reminder of great heroes who have died (*Hector, Sarpedon*) adds pathos; Aeneas' character is one for whom we feel pity
- A sense of his exhaustion comes from his request of Venus (in disguise) to take away his suffering (*nostrumque leves ... laborem*)
- He is portrayed as a victim of external forces he does not quite understand (*ignari ... acti*).

Aeneas is dutiful *pius*:

- He recognises Venus as a goddess in disguise (note the poetic vocative *o dea certe*) and is very respectful towards her (eg his concern to address her in the proper fashion *o quam te memorem, virgo* in 327; the use of the polite jussive subjunctives *sis, leves* and *doceas*)
- Without knowing her precise identity, he offers to make sacrifices in her honour (*tibi ante aras*)
- Describes himself *explicitly as pius; he is acting out of duty towards his ancestral gods: penatis ... veho mecum*
- Shows concern for those under his leadership, the ships he has lost and those which remain (*vix septem ... supersunt*).

Aeneas is conscious of and obedient to his destiny:

- Searching for a homeland: *Italiam quaero patriam*
- Believes his quest has a divine origin and guidance: *genus ab love, matre dea monstrante*
- He is pursuing his destiny, even at great cost: *data fata secutus, bis denis ... vix septem.*

## Section III — Unseen Texts

### Question 7 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies the positive leader</li> </ul>	1

**Sample answer:**

M. Antonius' own grandfather.

### Question 7 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies the part of the verb</li> </ul>	1

**Sample answer:**

Gerundive.

### Question 7 (c)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides TWO ways in which the positive leader measured the success of his own life and fortune from the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides ONE way in which the positive leader measured the success of his own life and fortune from the extract</li> </ul>	1
OR	
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	

**Sample answer:**

He regarded himself to have been a success by being equal to others in freedom and a leader in worth/dignity.

### Question 7 (d)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies THREE second person singular verbs from the extract</li> </ul>	3
<ul style="list-style-type: none"> <li>Correctly identifies TWO second person singular verbs from the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Correctly identifies ONE second person singular verb from the extract</li> </ul>	1

**Sample answer:**

*meminisses, audisti, putas.*

## Question 8

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

## Question 9

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

### Question 10 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies the type of clause introduced by <i>ut</i></li> </ul>	1

**Sample answer:**

Temporal.

### Question 10 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies the verb form of <i>adlabi</i></li> </ul>	1

**Sample answer:**

Infinitive.

### Question 10 (c)

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains how ONE technique conveys the Arcadians' surprise</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

The description of the quiet, peaceful journey through the grove (*opacum ... nemus* and the *tacitos ... remis*) is dramatically interrupted by the contrast of the sudden sight (*visu subito*).

### Question 10 (d)

Criteria	Marks
<ul style="list-style-type: none"> <li>Identifies THREE actions taken by Pallas</li> </ul>	3
<ul style="list-style-type: none"> <li>Identifies TWO actions taken by Pallas</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

Pallas forbids the Arcadians to stop their sacrifice (*quos rumpere ... vetat*)

He snatches up his spear (*raptoque ... telo*)

He rushes to meet the Trojans (*volat ... obvius*).

# 2021 HSC Latin Continuers Mapping Grid

## Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	5	Cicero, <i>In Catilinam I</i>	H1.1, H1.3
2 (a) (i)	1	Cicero, <i>In Catilinam I</i>	H2.1
2 (a) (ii)	1	Cicero, <i>In Catilinam I</i>	H2.1
2 (a) (iii)	4	Cicero, <i>In Catilinam I</i>	H2.4
2 (b) (i)	2	Cicero, <i>In Catilinam I</i>	H2.4, H2.5
2 (b) (ii)	5	Cicero, <i>In Catilinam I</i>	H2.2, H3.2
3	15	Cicero, <i>In Catilinam I</i>	H2.2, H2.4, H3.1, H3.3

## Section II — Prescribed Text

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

## Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
7 (a)	1	Cicero, <i>Philippic I</i>	H1.1, H1.2
7 (b)	1	Cicero, <i>Philippic I</i>	H1.1
7 (c)	2	Cicero, <i>Philippic I</i>	H1.1, H1.2
7 (d)	3	Cicero, <i>Philippic I</i>	H1.1
8	10	Cicero, <i>Philippic I</i>	H.1.1, H1.2, H1.3
9	10	Virgil, <i>Aeneid VIII</i>	H1.1, H1.2, H1.3
10 (a)	1	Virgil, <i>Aeneid VIII</i>	H1.1
10 (b)	1	Virgil, <i>Aeneid VIII</i>	H1.1
10 (c)	2	Virgil, <i>Aeneid VIII</i>	H1.1, H1.2
10 (d)	3	Virgil, <i>Aeneid VIII</i>	H1.1, H1.2