

2022 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 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
<ul style="list-style-type: none">• 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
<ul style="list-style-type: none">• Translates some of the extract into English• Demonstrates limited understanding of the relationships between some of the words and structures of the extract	2
<ul style="list-style-type: none">• Translates a few isolated words and structures into English	1

Question 2 (a) (i)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the tense of <i>confirmasti</i> 	1

Sample answer:

Perfect.

Question 2 (a) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the word to which <i>morae</i> is linked 	1

Sample answer:

paulum.

Question 2 (a) (iii)

Criteria	Marks
<ul style="list-style-type: none"> Provides a thorough explanation of how Cicero uses THREE language techniques in this extract to appeal to his audience 	5
<ul style="list-style-type: none"> Explains how Cicero uses at least TWO language techniques in the extract to appeal to his audience 	4
<ul style="list-style-type: none"> Provides some explanation of how Cicero uses at least TWO language techniques in the extract to appeal to his audience 	3
<ul style="list-style-type: none"> Attempts to explain how Cicero uses at least ONE language technique in the extract to appeal to his audience 	2
OR <ul style="list-style-type: none"> Identifies at least TWO language techniques in the extract 	
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

His use of the apostrophe to the gods ‘*o di immortales*’ immediately captures the attention of the senators. It highlights the serious nature of what he will present, that is, the threat against the senate and city that comes from within.

Cicero challenges the audience to reflect on the significance of where they find themselves (*ubinam gentium sumus? quam rem publicam habemus? and in qua urbe uiuimus?*). The inclusivity of the first person plural verbs ensures the audience is struck by the immediacy and proximity of the matters at hand to themselves.

Cicero outlines Catiline’s treacherous actions through a series of second person verbs in asyndeton (*fuisti, distribuisti, statuisti, delegisti, discripsisti, confirmasti, dixisti*). The cumulative effect of this list is designed to leave the audience in no doubt as to Catiline’s culpability.

Answers could include:

The repetition of ‘*hic*’ creates a sense of immediacy and provokes outrage in the audience as Cicero reveals that the threat is right in their midst.

Through the hyperbole of *de nostro omnium interitu... de orbis terrarum exitio* Cicero presents Catiline as having criminal designs on a global scale. This intensifies the threat and is more likely to spur the audience to take action.

Question 2 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> Identifies with which noun <i>debitum</i> agrees 	1

Sample answer:

odium.

Question 2 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Identifies what tense <i>uerebere</i> is 	1

Sample answer:

Future.

Question 2 (b) (iii)

Criteria	Marks
<ul style="list-style-type: none"> Provides a thorough explanation of the ways in which Cicero uses the sense of sight 	4
<ul style="list-style-type: none"> Provides an explanation of the ways in which Cicero uses the sense of sight 	3
<ul style="list-style-type: none"> Attempts to explain how Cicero uses the sense of sight 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

In this extract Cicero repeatedly chooses vocabulary related to sight as a reminder of Catiline’s audacity in remaining brazenly in Rome before everyone’s eyes, in the full knowledge of his criminality and of the hatred he has incurred. (*si...suspectum... viderem, infestis oculis*). Unlike Cicero, who hypothetically has placed himself in Catiline’s shoes, he ironically refuses to leave (*conspici malle, dubitas... aspectum... vitare*). Cicero then invites Catiline to consider, also hypothetically, how much distress it would bring Catiline’s parents to see a child whom they both hated and feared. He again uses the sense of sight (*ab eorum oculis*) to suggest that the sight of Catiline in the senate and in Rome (*patria*) should similarly bring everyone present pain and constitutes a convincing reason for his removal from Rome.

Answers could include:

Cicero is highlighting that Catiline is actually within the senate chamber during this speech. Because Cicero finds it extraordinary that Catiline would dare to attend the senate while plotting to kill key members of the senate, he uses the appeal to sight repeatedly as a reminder of Catiline's audacity and how dangerous he is.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a thorough explanation of how the extract introduces the major themes of the speech Supports points clearly with specific reference to the extract Constructs a well-organised and coherent response, focusing on relevant points 	13–15
<ul style="list-style-type: none"> Explains how the extract introduces the major themes of the speech Supports points with reference to the extract Constructs a structured response, focusing primarily on relevant points 	10–12
<ul style="list-style-type: none"> Attempts to explain how the extract introduces the major themes of the speech Makes relevant reference to the extract Demonstrates an ability to structure ideas 	7–9
<ul style="list-style-type: none"> Makes some general statements about how the extract introduces the major themes of the speech Makes some reference to the text 	4–6
<ul style="list-style-type: none"> Provides some relevant information 	1–3

Answers could include:

The extract establishes Catiline’s character, the threat he poses to the state, Cicero’s role in thwarting him, the senate’s lack of action and the desperate need for them to take charge in this time of crisis.

- Catiline’s character:
 - a man of unbridled audacity, frenzied lack of restraint, out of control
 - a complete antithesis to Roman values: he exemplifies, rather, furor and audacia
 - he is single-minded and determined in his criminality, relentlessly pursuing his plans, completely undeterred by the opinion of the people, clear opposition and the defensive measures put in place against him
 - he is choosing to ignore the fact that his plans have been discovered
 - he is a threat to the state, a criminal that needs to be removed: his reckless persistence makes him more dangerous and unpredictable
- Cicero’s role
 - a man of unbridled audacity, frenzied lack of restraint, out of control
 - Cicero presents himself as fully cognisant of Catiline’s plans: in this extract and in other parts of the speech he outlines the specific details of the plot and his own knowledge of the plot’s future events
 - Cicero sets himself up as the authority to whom the senators must look for guidance in this crisis, as well as the guardian of Roman values; his indignation is part of his persona in this speech, establishing the moral compass
 - Cicero speaks with a sense of urgency, outrage and indignation, making impassioned pleas: sustained use of rhetorical questions, forceful anaphora (*nihil...quid*), the exclamation *o tempora o mores*, use of hyperbole
- The Senate’s lack of action and the desperate urgency that they take charge
 - The senate’s lack of action is evidenced by Catiline’s brazen presence and behaviour in the senate

- Cicero uses emotive and inclusive language as he anticipates the brutal actions of Catiline, wishing to shock the senate into action
- Cicero also leverages the ironic contrast between the senate described as *fortes viri* and their inadequate efforts in merely trying to sidestep Catiline rather than making a decisive attack against him
- Through the use of inclusive language (first person plural verbs and pronouns) Cicero creates a powerful alliance between himself and other senators in an effort to convince them that Catiline must be removed for the safety and welfare of the whole state

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 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
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • Translates some of the extract into English • Demonstrates limited understanding of the relationships between some of the words and structures of the extract 	2
<ul style="list-style-type: none"> • Translates a few isolated words and structures into English 	1

Question 5 (a) (i)

Criteria	Marks
<ul style="list-style-type: none"> Identifies to whom the word <i>corpus</i> refers 	1

Sample answer:

Aeneas.

Question 5 (a) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Explains the meaning of the phrase 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Dido means that her attack upon Aeneas, his men and his son, might have turned out either well or poorly for her.

Question 5 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the historical event and figure referred to 	2
<ul style="list-style-type: none"> Identifies either the historical event or the figure referred to 	1

Sample answer:

The Punic Wars and Hannibal.

Answers could include:

The Second Punic War.

Question 5 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Scans lines 623 and 624 correctly in each foot Marks position of the main caesura in at least one line 	3
<ul style="list-style-type: none"> Scans one line correctly OR	2
<ul style="list-style-type: none"> Scans most feet in both lines correctly 	1
<ul style="list-style-type: none"> Scans some feet correctly 	

Sample answer:

Ēxēr| cēt(e) ôdî | īs, // cînê | rīqu(e) hāec | mīttītê | nōstrō

mūnêrâ. | nūllūs â | mōr pôpû | līs // nēc | fōedêrâ | sūntō

Question 5 (b) (iii)

Criteria	Marks
<ul style="list-style-type: none"> Provides a thorough explanation of how Dido's language adds a sense of grandeur to her curse Supports the response with a range of examples 	5
<ul style="list-style-type: none"> Explains how Dido's language adds a sense of grandeur to her curse Supports the response with appropriate examples of language 	4
<ul style="list-style-type: none"> Provides some explanation of how Dido's language adds a sense of grandeur to her curse Supports the response with some examples of language 	3
<ul style="list-style-type: none"> Attempts to explain how Dido's language adds a a sense of grandeur to her curse Supports the response with at least one example of language 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

- The direct apostrophe to the future Carthaginians (*vos, o Tyrii*) creates the impression of Dido speaking through time to future generations.
- The lexical choice *munera* describing Carthage's revenge upon Rome as a gift offering to Dido's dead shade provides a vivid and solemn image for her curse.
- The tricolon of time phrases *nunc, olim, quocumque... tempore* projects the curse onto an almost limitless temporal scale.
- The polyptotons '*litora litoribus*', '*arma armis*' as well as the variation '*fluctibus undas*' convey the relentlessness of Carthage's vengeance against Rome, representing the geographical as well as temporal scale of the wars to come.

Answers could include:

- The periphrasis '*Dardanios ... colonos*' for '*Romanos*' raises the register of the language.
- The double imperative '*exercete ... mittite*' elevates Dido's status, and gives her speech further authority.

Question 6

Criteria	Marks
<ul style="list-style-type: none"> Provides a clear analysis of Virgil's presentation of a tragic situation in the extracts Supports points clearly with specific reference to the extracts Constructs a well-organised and coherent response, focusing on relevant points 	13–15
<ul style="list-style-type: none"> Provides an analysis of Virgil's presentation of a tragic situation in the extracts Supports 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 analyse how Virgil presents a tragic situation in the extracts Makes relevant reference to the extracts Demonstrates an ability to structure ideas 	7–9
<ul style="list-style-type: none"> Makes some general statements about Virgil's presentation of a tragic situation in the text Makes some reference to the text 	4–6
<ul style="list-style-type: none"> Provides some relevant information 	1–3

Answers could include:

- Aeneas is leaving Dido's Carthage because he is compelled to go by the gods and his larger historical destiny, but he loves Dido and she desperately loves him.
- Dido sees the choice to stay or leave as personal, whereas Aeneas knows he is compelled by fate and responsibility to leave.
- There is no argument that Dido could make to convince Aeneas, since he has been ordered to leave by the gods.
- In Dido's speech (extract one)
 - She believes that she will lose everything when Aeneas leaves
 - She believes that Aeneas is leaving her because of personal dissatisfaction (*'mene fugis?'*)
 - She believes she is lawfully married to Aeneas
 - Her speech is laden with pathos (316–17)
 - She casts her abandonment as a destruction of her entire house (318)
 - She will be hated by the suitors she spurned for Aeneas (320–1), and resented by her own people (321)
 - She has betrayed her fidelity to her dead husband (322)
- In Aeneas' response (extracts two and three)
 - It is clear that Aeneas cannot be persuaded by any of Dido's arguments because he is ordered by the gods and feels the weight of destiny
 - He is not permitted to follow his own inclinations (340–1, 361)
 - It is clear that Aeneas feels a deep affection for his old fatherland Troy (342–4), but he has had to put that love aside: he knows what self-sacrifice means
 - Whereas Dido loves Aeneas, Aeneas loves his future fatherland (347); Aeneas may also love Dido, but his greater obligation is to his destiny
 - He must leave because he does not wish to defraud his son of his destiny

- He is compelled to go by his father and by Jupiter and he is torn between love and his strong sense of duty (*pietas*); the ghostly image of his father haunting him regularly represents the psychological conflict he is experiencing.

Section III — Unseen Texts

Question 7

Criteria	Marks
<ul style="list-style-type: none"> • 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 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

Question 8 (a)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the case of <i>nemini</i> 	1

Sample answer:

Dative.

Question 8 (b)

Criteria	Marks
<ul style="list-style-type: none"> Relays how Cicero describes Cn. Pompeius 	1

Sample answer:

A man of outstanding virtue.

Question 8 (c)

Criteria	Marks
<ul style="list-style-type: none"> Identifies part of speech of <i>difficilius</i> 	1

Sample answer:

Adjective.

Question 8 (d)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the form of the verb <i>dicendo</i> 	1

Sample answer:

Gerund.

Question 8 (e)

Criteria	Marks
<ul style="list-style-type: none"> Cites THREE things Cicero says about his own speech 	3
<ul style="list-style-type: none"> Cites TWO things Cicero says about his own speech 	2
<ul style="list-style-type: none"> Cites ONE thing Cicero says about his own speech 	1

Sample answer:

The act of speaking on this occasion brings him great joy; it is more difficult to find an end than a beginning to his speech on Pompey; he will need to vary his mode rather than focus on the abundance of material about Pompey.

Question 9

Criteria	Marks
<ul style="list-style-type: none"> • 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 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 part 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

Question 10 (a)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the word that <i>duo</i> agrees with 	1

Sample answer:

corpora.

Question 10 (b)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the detail that shows the scale of the Cyclops in comparison to the human crew 	1

Sample answer:

Duo . . . corpora . . . prensa manu: 'their two bodies, picked up in his hand'

Question 10 (c)

Criteria	Marks
<ul style="list-style-type: none"> Identifies THREE gory details described after the crew is killed 	3
<ul style="list-style-type: none"> Identifies TWO of the gory details described after the crew is killed 	2
<ul style="list-style-type: none"> Identifies ONE of the gory details described after the crew is killed 	1

Sample answer:

His threshold is spattered with gore, the limbs of the bodies are dripping with black blood, their joints quivered under his teeth.

Question 10 (d)

Criteria	Marks
<ul style="list-style-type: none"> Identifies TWO of the things said about Ulysses' response 	2
<ul style="list-style-type: none"> Identifies ONE of the things said about Ulysses' response 	1

Sample answer:

He neither suffered such things to happen, nor was he forgetful of himself.

2022 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	H2.2
2 (a) (iii)	5	Cicero, <i>In Catilinam</i> I	H2.1
2 (b) (i)	1	Cicero, <i>In Catilinam</i> I	H2.1
2 (b) (ii)	1	Cicero, <i>In Catilinam</i> I	H2.1
2 (b) (iii)	4	Cicero, <i>In Catilinam</i> I	H2.2, H2.4, H2.5
3	15	Cicero, <i>In Catilinam</i> I	H2.5, H3.1, H3.2, H3.3

Section II — Prescribed Text

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

Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
7	10	Cicero, <i>Pro Lege Manilia</i>	H1.1, H1.2, H1.3
8 (a)	1	Cicero, <i>Pro Lege Manilia</i>	H1.1
8 (b)	1	Cicero, <i>Pro Lege Manilia</i>	H1.2
8 (c)	1	Cicero, <i>Pro Lege Manilia</i>	H1.1
8 (d)	1	Cicero, <i>Pro Lege Manilia</i>	H1.1
8 (e)	3	Cicero, <i>Pro Lege Manilia</i>	H1.1, H1.2
9	10	Virgil, <i>Aeneid</i> III	H1.1, H1.2, H1.3
10 (a)	1	Virgil, <i>Aeneid</i> III	H1.2
10 (b)	1	Virgil, <i>Aeneid</i> III	H1.2
10 (c)	3	Virgil, <i>Aeneid</i> III	H1.1, H1.2
10 (d)	2	Virgil, <i>Aeneid</i> III	H1.1, H1.2