NSW Education Standards Authority

2024 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 tense of *iactabit*	1

Sample answer:

Future tense

Question 2 (a) (ii)

Criteria	Marks
• Identifies the noun with which *munitissimus* agrees	1

Sample answer:

locus

Question 2 (a) (iii)

Criteria	Marks
• Provides a thorough explanation of how Cicero's word choices convey TWO distinct aspects of Catiline's character	4
• Provides an explanation of how Cicero's word choices convey TWO distinct aspects of Catiline's character	3
• Attempts to provide an explanation of how Cicero's word choices convey TWO distinct aspects of Catiline's character OR • Provides an explanation of how Cicero's word choices convey ONE distinct aspect of Catiline's character	2
• Provides some relevant information	1

Sample answer:

The verbs *abutere* and *eludet* indicate that Catiline is actively disrespectful of his peers and of the authoritative body of the Senate. He is taking advantage of their forbearance and making a mockery of them as he shamelessly perseveres with his conspiracy plans and insists on attending the Senate.

The word *furor* conveys his mental frenzy in his desire for the destruction of Rome and the slaughter of the senators. In his instability and readiness to commit acts of violence he poses a real threat to the Republic.

Answers could include:

- His disrespect for the Senate shows a disregard for the Roman values of *dignitas* and *auctoritas*, the antithesis of an upstanding Roman citizen.
- *effrenata iactabit audacia* indicates his unbridled audacity, recklessly flaunting itself. It conveys his insolent lack of restraint in his continued attempts to plot against Cicero and the Republic.
- Adding the adjective *effrenata* to *audacia* emphasises through the horse metaphor the unrestrained nature of Catiline's rashness.
- Cicero's use of sensory verbs *non sentis, non vides* portrays Catiline as an ineffectual schemer as he does not realise that his nefarious plans have become public knowledge. At best these verbs indicate that Catiline is aware of this but is stubbornly refusing to accept it.

Question 2 (b) (i)

Criteria	Marks
• Demonstrates an understanding of the significance of *Ioui Statori* to the speech	2
• Provides some relevant information	1

Sample answer:

The speech is being delivered in the temple of Jupiter Stator/the Stayer.

Answers could include:

Jupiter Stator, in his role as the stayer and protector of Rome, is here being thanked by Cicero for enabling him to escape Catiline's plots.

Question 2 (b) (ii)

Criteria	Marks
• Provides a thorough explanation of how Cicero uses THREE rhetorical devices to encourage Catiline to leave the city	5
• Provides an explanation of how Cicero uses at least TWO rhetorical devices to encourage Catiline to leave the city	4
• Provides some explanation of how Cicero uses at least TWO rhetorical devices to encourage Catiline to leave the city	3
• Attempts to explain how Cicero uses at least ONE rhetorical device to encourage Catiline to leave the city OR • Identifies at least TWO rhetorical devices in the extract	2
• Provides some relevant information	1

Sample answer:

The repeated imperatives *perge*, *egredere*, *proficiscere* directing Catiline to depart the city creates the impression of a chorus of voices urging him to leave. The inclusion of *quo coepisti* and *aliquando* among these imperatives suggests that he was already desiring to leave, and Cicero is merely urging him to fulfil his own wishes.

Cicero uses a tricolon in asyndeton of *non feram … non sinam* to emphasise that he will not permit Catiline to participate in civil life any longer, suggesting that there is no place for Catiline in Rome and no incentive for him to stay.

In acknowledging the gratitude the Romans owe to Jupiter Stator, Cicero uses a triple anaphora of *tam* to describe the foul plague upon the city that is Catiline (*tam taetram … totiens*). He conveys the notion that one of the guardian deities of the city has in the past ensured that Rome is protected from such dangers, indicating to Catiline that the gods themselves desire his departure.

Answers could include:

• Alliteration in *patent portae* emphasises that the gates are wide open, so there is no impediment to him leaving.
• With *castra desiderant* Cicero personifies the camp under Manlius as pining for its general, providing Catiline with an incentive to join his troops.
• Students could also identify the rhetorical devices used in the last sentence (*tam taetram … pestem*) as tricolon, listing, climax and alliteration, all used with the same effect as the triple anaphora.

Question 3

Criteria	Marks
• Provides a perceptive explanation of how Cicero uses rhetorical strategies in these extracts to demonstrate Catiline's isolation • Supports points clearly with detailed reference to the extracts • Constructs a logical and cohesive response, focusing on relevant points	13–15
• Provides an explanation of how Cicero uses rhetorical strategies in these extracts to demonstrate Catiline's isolation • Supports points with reference to the extracts • Constructs a logical response, focusing primarily on relevant points	10–12
• Attempts to explain how Cicero uses rhetorical strategies in these extracts to demonstrate Catiline's isolation • Makes some references to the extracts • Attempts to structure ideas	7–9
• Makes some general statements about how Cicero uses rhetorical strategies in these extracts to demonstrate Catiline's isolation • Makes some references to the text	4–6
• Provides some relevant information	1–3

Answers could include:

Extract 1

- Cicero's rhetorical question asking Catiline what sort of life he is leading (*Nunc uero… uita?*) indicates the intolerable and pitiful nature of Catiline's current existence which has been ruined by social rejection.
- Cicero comments that he is addressing Catiline with pity rather than with the hatred that he deserves. Catiline's isolated state is such that even Cicero is moved to compassion. This is emphasised by the parallelism of *non ut odio… quo debeo, sed ut misericordia… quae tibi nulla debetur*.
- He uses a rhetorical question asking who of the men present greeted him. The repeated use of adverbs of extent assists in creating a contrast between the lonely figure of Catiline and the crowds of attendees and alleged friends who are now shunning him (*tanta frequentia, tot… necessariis*).
- The hyperbolic statement that this behaviour has been accorded to no one in living memory (*hoc post… nemini*) allows Cicero to isolate Catiline from his contemporaries and their ancestors.
- He describes the different forms this isolation takes: one, the hostile silence of the Senate (with the weighty polysyllabic *taciturnitatis*), which he interprets as their condemnation of Catiline through aural isolation. He then details the physical isolation of Catiline, contrasting him taking his seat (*assedisti*) with the simultaneous act of the Senators abandoning him, emphasised with the repeated words of the vacated benches around him (*uacuefacta sunt, nudam, inanem*).

Extract 2

- As in Chapter 16, Cicero interprets the Senate's silence as acceptance that Catiline should go into exile; the verbs in asyndeton *patiuntur*, *tacent* punctuate this. The parallelism between *auctoritatem loquentium* and *uoluntatem tacitorum*, contrasting spoken authority with silent expression, insinuates that the Senate is expressing acquiescence through their silence.

- He continues to interpret the Senate's silence as support for his arguments and disapproval for Catiline, using a series of oxymorons (*cum quiescunt… clamant*) to suggest that they approve of Catiline's exile. Catiline should interpret the audience's silence as equally hostile to vociferous outcry.

- Cicero makes specific reference to their contemporaries P. Sestius and M. Marcellus, reputable men, to contrast hypothetically the Senatorial response to the suggestion that these men go into exile. It would have been justifiable for violent hands to be laid upon him (*iure… intulisset*), despite them being in a temple. In Catiline's case, the suggestion is met with silence. These examples indicate that the Senate has ability to restrain the consul from sending men into exile, but in the case of Catiline they are not willing to.

- He draws on the support of different classes of Roman citizens. Multiple superlatives describe the hordes of other men outside in the audience, *equites* and citizens (*honestissimi, optimi, fortissimi*), showing the breadth and excellence of men apart from the Senate who support Cicero against Catiline.

- He states he can easily have this external audience escort Catiline to the gates, as would occur if a citizen were exiled (*eosdem… prosequantur*); there is physical support for Cicero, utterly lacking for Catiline.

Section II — Prescribed Text

Question 4

Criteria	Marks
• Translates the extract into fluent and coherent English • Demonstrates a clear and consistent understanding of 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 specific location to which *urbe* refers	1

Sample answer:

Carthage

Question 5 (a) (ii)

Criteria	Marks
• Outlines the comparison to Dido that Virgil is making in this extract	2
• Provides some relevant information	1

Sample answer:

Dido is compared to a deer that has been fatally shot with an arrow, as Dido has been wounded by love.

Question 5 (a) (iii)

Criteria	Marks
• Scans lines 70 and 71 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:

‾‾‾   ᵛ ᵛ |‾ ‾| ‾‖ ᵛ   ᵛ|‾ ‾| ‾ ᵛ ᵛ|‾×
quam procul incautam nemora inter Cresia fixit

‾ ᵛ ᵛ |‾   ‾|‾‖‾| ‾   ᵛ ᵛ|‾ᵛᵛ |‾ ×
pastor agens telis liquitque volatile ferrum

Question 5 (b) (i)

Criteria	Marks
• Identifies the case and usage of *cui*	2
• Identifies the case OR usage of *cui*	1

Sample answer:

Dative case, possession

Question 5 (b) (ii)

Criteria	Marks
• Provides a thorough explanation of THREE ways in which Virgil creates a powerful description of Fama	5
• Provides an explanation of at least TWO ways in which Virgil creates a powerful description of Fama	4
• Provides some explanation of at least TWO ways in which Virgil creates a powerful description of Fama	3
• Attempts to explain at least ONE way in which Virgil creates a powerful description of Fama OR • Identifies at least TWO ways in which Virgil creates a powerful description of Fama	2
• Provides some relevant information	1

Sample answer:

Virgil describes how she grows large enough to conceal her head in the heavens while her feet remain on the ground (*sese attollit… condit*), portraying *Fama's* immense and looming size. Her presence in both sky and earth indicates the huge impact that a small rumour can have once it gains momentum.

Alliteration of 'p' in *progenuit pedibus… pernicibus* draws attention to her feet and wings, indicating her ability to move quickly, bounded by neither earth nor air.

The repetition of *tot* describing that she has as many eyes, tongues, mouths and ears as feathers creates a grotesque image and conveys the uncountable number of sense organs and different sensory means of receiving and spreading the rumours she brings.

Answers could include:

- Virgil states that no ill can move faster than her (*malum… ullum*), creating an alarming impression of her ability and speed. She presents a particularly dangerous threat because of this speed.
- Mother Earth gave birth to Fama to avenge her brothers, Titan and Giant Coeus and Enceladus, who were destroyed by the gods. Virgil is exploiting Fama's horrible associations with the potent forces of primal, vengeful beings.

Question 6

Criteria	Marks
• Provides a clear analysis of Virgil's characterisation of Aeneas in these extracts • Supports points clearly with detailed references to the extracts • Constructs a logical and cohesive response, focusing on relevant points	13–15
• Provides an analysis of Virgil's characterisation of Aeneas in these extracts • Supports points with references to the extracts • Constructs a logical response, focusing primarily on relevant points	10–12
• Attempts to analyse Virgil's characterisation of Aeneas in these extracts • Makes some reference to the extracts • Attempts to structure ideas	7–9
• Makes some general statements on Virgil's characterisation of Aeneas in these extracts • Makes some references to the text	4–6
• Provides some relevant information	1–3

Answers could include:

Extract 1

- Virgil states that Aeneas is aghast at the god Mercury needing to remind him that he's neglecting his fated duty to build his own city, not Carthage: his hair stands on end (*arrectaeque horrore comae*), his voice sticks in his throat (*vox faucibus haesit*) and he burns to flee Carthage (*ardet abire*). The use of *ardet* is ironic as it has been used to describe Dido's passion. Aeneas' physical and emotional reaction indicate how deeply embedded his *pietas* is in his character.
- The juxtaposition of *fuga* and *dulcisque* suggests that Aeneas considers leaving Carthage to be fleeing sweet lands; he would prefer to stay, but he is struck by the divine warning and order (*attonitus tanto monitu imperioque deorum*). His compliance with this command shows that he will obey the gods despite his personal sacrifices.
- The tricolon of rhetorical questions indicates he's unsure of how to approach this situation with Dido (*quid agat… sumat*); *heu* gives an insight into his difficult position. He shows awareness of her passion for him (*furentem*) and is concerned about minimising her negative reaction to the pending difficult conversation.
- He wavers over how to broach the conversation with Dido (*alternanti*), his mind immediately exploring multiple possibilities, weighing up different options and eventually settling on one (*animum… visa est*). Though his mind is in turmoil, he is able to be decisive.
- He summons Mnestheus and Sergestus and in a series of concise clauses Virgil reveals the orders he gives them (*classem… dissimulent*); in front of his men he appears as a resolved and organised leader. He further asks them to hide their preparations (*taciti, dissimulent*); he is not above concealing his actions and motives when it suits him.
- He takes advantage of Dido's ignorance (*nesciat*) and her passion (*tantos… amores*) to find the best time to speak to her. Yet he also feels a sense of responsibility for telling Dido himself (*temptaturum… modus*).
- Once he is resolved, his men obey him as readily as he has obeyed Mercury (*ocius omnes… facessunt*), submitting to his *auctoritas* and *imperium*.

Extract 2

- *pro re pauca loquar*: This rhetorical introduction presents as a defence speech, in which Aeneas appears to distance himself from Dido. He appears objective and rational, with an absence of emotion. There is a strong contrast with Dido's emotional and verbose depiction throughout the book. This heightens his objectivity and shows he is consciously making a distinction between himself and Dido.

- He seems cold and detached in his strict definition of how he sees their relationship, and expressly states that he did not consider them married or allied, specifying both *taedas* (the marriage torch) and *foedera* (contract). He blames Dido for this, abnegating responsibility. The use of this technical vocabulary reminds Dido they are both leaders with duties beyond their personal desires; he's a responsible leader.

- He lingers over the description of Troy: the city (*Troianam*), the remnants of Troy (*dulcisque… reliquias*), the lofty halls of Priam (*Priami tecta alta*). The tone is wistful, betraying his real love for his homeland. Aeneas acknowledges that it would have been his wish to remain, if he could. He is conflicted by the fact that he has had to make so many sacrifices that he has not fulfilled his role as his people's defender and could not save them. Aeneas is here portrayed as a complex character who is at the mercy of the gods' will, his own personal leanings and his ethos as an honourable leader.

- Adherence to the fates and oracles (*fata, sortes*), specifying Apollo, demonstrates his *pietas*; through the repetition of *Italiam* he reconfigures his *pietas* as focused on Italy instead of Troy, emphasised by *nunc* in contrast to the conditional *si fata… paterentur*, which focuses on the past.

- He asks Dido how she begrudges Aeneas' vision for a new city when she as a Phoenician (*Phoenissam*) has created new roots in Carthage. He reveals a manipulative side to his character; maintaining loyalty to his *patria* comes at a cost.

- He defines love, ie the fulfilment of the gods' expressed wishes, and loyalty to *patria*. In doing this he rejects Dido's love and even her conceptualisation of love; his earlier rational stance appears heartless.

- States that divine law determines that he seek these foreign lands (*fas… regna*); this reconfirms his *pietas*, at the expense of his relationships.

Section III — Unseen Texts

Question 7

Criteria	Marks
• Translates the extract into fluent English • Demonstrates a clear understanding of the relationships between most words and structures of the extract • Demonstrates a clear understanding of the overall sense of the extract	9–10
• Translates most of the extract into fluent English • Demonstrates understanding of the relationships between most words and structures of the extract • Demonstrates understanding of the overall sense of the extract	7–8
• Translates some of the extract into English • Demonstrates understanding of the relationships between some words and structures of the extract • Demonstrates understanding of some of the content of the extract	5–6
• Translates parts of the extract into English • Demonstrates a 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 THREE places where Cicero states the Romans are no longer afraid	3
• Identifies TWO places where Cicero states the Romans are no longer afraid	2
• Identifies ONE place where Cicero states the Romans are no longer afraid	1

Sample answer:

campo, foro, curia

Answers could include:

- plain, forum, senate house
- *domesticos parietes*
- the walls of our homes

Question 8 (b)

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

Sample answer:

Conjunction

Question 8 (c)

Criteria	Marks
• Identifies TWO ways in which Cicero says a war is being waged	2
• Identifies ONE way in which Cicero says a war is being waged	1

Sample answer:

Openly, without any impediment

Answers could include:

Justly

Question 8 (d)

Criteria	Marks
• Quotes the Latin that states from which activities Cicero says they have driven Catiline	1

Sample answer:

(ex) occultis insidiis

Question 9

Criteria	Marks
• Translates the extract into fluent English • Demonstrates a clear understanding of the relationships between most words and structures of the extract • Demonstrates a clear understanding of the overall sense of the extract	9–10
• Translates most of the extract into fluent English • Demonstrates understanding of the relationships between most words and structures of the extract • Demonstrates understanding of the overall sense of the extract	7–8
• Translates some of the extract into English • Demonstrates understanding of the relationships between some words and structures of the extract • Demonstrates understanding of some of the content of the extract	5–6
• Translates parts of the extract into English • Demonstrates a 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
• Identifies TWO concerns that Juno has about how she is worshipped	2
• Identifies ONE concern that Juno has about how she is worshipped	1

Sample answer:

No one will worship her or place offerings on her altar.

Question 10 (b)

Criteria	Marks
• Identifies the case of *Talia*	1

Sample answer:

Accusative

Question 10 (c)

Criteria	Marks
• Identifies the part of the verb of *volutans*	1

Sample answer:

(Present) participle

Question 10 (d)

Criteria	Marks
• Identifies THREE nouns that indicate what Aeolus uses to contain the winds	3
• Identifies TWO nouns that indicate what Aeolus uses to contain the winds	2
• Identifies ONE noun that indicates what Aeolus uses to contain the winds	1

Sample answer:

antro, imperio, vinclis

Answers could include:

- cave, authority, chains
- *carcere*
- imprisonment

2024 HSC Latin Continuers Mapping Grid

Section I — Prescribed Text

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

Section II — Prescribed Text

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

Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
7	10	Cicero, *In Catilinam II*	H1.1, H1.2, H1.3
8 (a)	3	Cicero, *In Catilinam II*	H1.1, H1.2, H1.3
8 (b)	1	Cicero, *In Catilinam II*	H1.1
8 (c)	2	Cicero, *In Catilinam II*	H1.1
8 (d)	1	Cicero, *In Catilinam II*	H1.1, H1.2
9	10	Virgil, *Aeneid I*	H1.1, H1.2, H1.3
10 (a)	2	Virgil, *Aeneid I*	H1.1, H1.2, H1.3
10 (b)	1	Virgil, *Aeneid I*	H1.1
10 (c)	1	Virgil, *Aeneid I*	H1.1
10 (d)	3	Virgil, *Aeneid I*	H1.1, H1.3