NSW Education Standards Authority

2020 HSC Latin Extension Marking Guidelines

Section I — Prescribed Text

Question 1

Criteria	Marks
• Translates the extract into fluent and coherent English • Consistently and accurately interprets the relationships between the words and structures of the extract • Demonstrates a clear understanding of the author's meaning	7–8
• Translates most of the extract into coherent English • Accurately interprets the relationships between most words and structures of the extract • Demonstrates a sound understanding of the author's meaning	5–6
• Translates some of the extract into fluent English • Demonstrates understanding of the relationships between some of the words and structures of the extract • Demonstrates some understanding of the content of the extract	3–4
• Translates parts of the extract into English • Demonstrates limited understanding of the relationships between some of the words and structures of the extract	1–2

Question 2 (a) (i)

Criteria	Marks
• Identifies the subject matter of Cornelius' work	1

Sample answer:

A universal history.

Answers could include:

A history of all time.

Question 2 (a) (ii)

Criteria	Marks
• Outlines TWO ways in which Catullus is self-deprecating about his own poems in the poem	2
• Provides some relevant information	1

Sample answer:

Catullus calls his poems 'trifles' (*nugas*).

He belittles the book's importance by referring to 'whatever and whatever kind of book' (*quidquid libelli…qualecumque*).

Answers could include:

• He uses the diminutive form *libellus,* 'little book'.

Question 2 (a) (iii)

Criteria	Marks
• Explains THREE ways in which Catullus asserts the high quality of his poems in the poem	3
• Explains TWO ways in which Catullus asserts the high quality of his poems in the poem	2
• Provides some relevant information	1

Sample answer:

Catullus asserts the high quality of his poems by using diction that reflects the qualities which were highly valued by the *novi poetae*, such as *lepidum* (charming), *novum* (new) and *expolitum* (polished both literally and figuratively).

The repeated diminutive *libellum* also expresses the fondness with which Catullus regards his poetry, as well as reflecting the [Callimachean] value of small scale, yet elegant, poetry.

Catullus' wish that his poetry might be handed down to posterity (*plus uno maneat perenne saeclo*) also indicates the high quality which he believes his poetry has.

Question 2 (b) (i)

Criteria	Marks
• Outlines TWO ways in which Horace evokes pathos in his depiction of the young goat	2
• Provides some relevant information	1

Sample answer:

The young goat will never fulfil its potential in love and fighting.

It is depicted as the 'offspring of the playful herd' in contrast to the grimness of death.

Answers could include:

- Its youth is stressed by the horns just beginning to sprout (*cornibus primis*).
- The enjambed *frustra* emphasises the futility of its hopes.
- Horace gives a vivid description of its sacrifice.

Question 2 (b) (ii)

Criteria	Marks
• Explains FOUR ways in which Horace depicts the spring as a pleasant location	4
• Explains THREE ways in which Horace depicts the spring as a pleasant location	3
• Explains TWO ways in which Horace depicts the spring as a pleasant location OR • Identifies at least THREE ways in which Horace depicts the spring as a pleasant location	2
• Provides some relevant information	1

Sample answer:

Horace describes the cleanness/brightness of the water as greater than that of glass, which suggests purity and cleanliness.

He says it is unaffected by the harmful summer heat of the Dog Star, which suggests refuge from unpleasant heat.

He says it offers cool refreshment to tired cattle, which indicates its provision of physical needs and comfort.

He evokes the pleasant sound of its 'babbling waters' (*loquaces lymphae*), which adds an auditory dimension to those appealing to other senses and mildly personifies the waters as a congenial companion.

Answers could include:

- It is worthy of libations and garlands, and therefore comparable to the gods in beauty and status.
- It has a tree and a cave, both implying shade and hence refuge from the oppressive heat of the sun.

Question 3

Criteria	Marks
• Provides a perceptive analysis of how Catullus and Horace depict the lovers' relationships in the poems • Supports the analysis with specific reference to the poems • Composes a logical and cohesive response	9–10
• Provides an analysis of how Catullus and Horace depict the lovers' relationships in the poems • Supports the analysis with appropriate reference to the poems • Composes a cohesive response	7–8
• Attempts to analyse how Catullus and Horace depict the lovers' relationships in the poems • Supports points with some reference to the poems • Demonstrates an ability to structure ideas and information	5–6
• Makes general statements about how Catullus and/or Horace depicts the lovers' relationship(s) in the poem(s) • Makes some reference to at least one poem • Demonstrates some ability to structure ideas and information	3–4
• Provides some relevant information • Demonstrates limited ability to structure ideas and information	1–2

Answers could include:

Various attitudes to love relationships are depicted:
• Catullus presents an intensely passionate relationship where feelings and devotion are expected to be mutual.
• The relationship between Lydia and her lover is tempestuous and not exclusive. The lovers boast about their new relationships, but in a final, humorous twist, they acknowledge the strength of their underlying relationship and suggest getting back together again.

The responsive (amoebaean) structure allows the writers to express many aspects of the lovers' relationships as they reply to, echo and cap each other:
• Catullus' lovers compete as to which loves the other more.
• Horace's compete as to which has the superior new lover.
• Verbal echoes bring this out, eg *donec...donec…; me…me…; pro qua non metuam mori…pro quo bis patiar mori; si parcent animae fata superstiti… si parcent puero fata superstiti; mea Acme* capped by *mea vita Septimille* (note affectionate diminutive).
• The content also shows mirroring and capping, eg Horace is ruled by Chloe, but Lydia's love for Calais is mutual.
• The verbal echoes and parallelism also emphasise that the love is reciprocal and mutual:
  – Amor's sneeze is described in identical words after Septimius' and Acme's speeches
  – Acme's and Septimius' separate declarations of love lead to a statement about the mutuality of their relationship (*Nunc… amantur*).
  – the structure of lines 21–22 on Septimius' love is mirrored in lines 23–24 on Acme's love
  – the use of active and passive, masculine and feminine of same words (polyptoton) with asyndeton: *amant amantur, unam…uno…*

The lovers' attitudes to their relationship are subtly differentiated along gender lines:

- Acme's and Septimius' love is mutual but each lover expresses it differently.
- The protective and possessive stance of Septimius as he holds Acme is contrasted to Acme's devotion as she looks to him.
- Septimius would adventurously go abroad to dangerous places and fight, while Acme focuses on her inward, personal emotions.
- Septimius prefers Acme to imperial conquest in Syria and Britain, but Acme loves him to the exclusion of other lovers.
- Horace makes a comparison with a wealthy foreign king, while Lydia focuses on a Roman heroine's reputation.

Many stylistic features reinforce aspects of the lovers' relationships:

- Metaphorical language of love is used throughout, possibly to mock its cliched nature in the mouths of these lovers eg fire and torches, the body and sickness, slavery and mastery.
- Allusion eggeographical, divine
- Imagery egdeath
- Rhetorical questions.

Students may make comparisons between the two poems but this is not required by the question.

Section II — Non-prescribed Text

Question 4 (a)

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 of the extract	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 of the extract	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 phrases and individual words into English	1–2

Question 4 (b)

Criteria	Marks
• Identifies an example of metonymy from the extract	1

Sample answer:

Bacchus

Answers could include:

vellera

Question 4 (c)

Criteria	Marks
• Outlines FOUR ways in which the extract is typical of Horace's lyric poetry	4
• Outlines THREE ways in which the extract is typical of Horace's lyric poetry	3
• Outlines TWO ways in which the extract is typical of Horace's lyric poetry	2
• Provides some relevant information	1

Sample answer:

The extract reveals Horace's contentment with a simple way of life and his rejection of luxury.

The extract is rich in religious and mythological allusions (Bacchus, *Laestrygonia*).

Horace also conveys his fondness for the Italian countryside through references to *Calabrae* and *Laestrygonia*.

The extract reflects his personal friendship with Maecenas, to whom Horace addresses multiple poems.

Answers could include:

• References to wine
• References to familiar legendary figures or places.

Question 5 (a)

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 of the extract	5
• 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	4
• 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	3
• Translates parts of the extract into English • Conveys basic understanding of some of the content of the extract	2
• Translates some phrases and individual words into English	1

Question 5 (b)

Criteria	Marks
• Translates the passage into grammatically accurate Latin • Demonstrates a clear understanding of the relationships between most words and structures	5
• Translates most of the passage into grammatically accurate Latin • Demonstrates understanding of the relationships between most words and structures	4
• Translates some of the passage into grammatically accurate Latin • Demonstrates understanding of the relationships between some words and structures	3
• Translates some of the passage into Latin • Demonstrates a basic understanding of the relationships between words and structures	2
• Translates some individual words and phrases into Latin	1

Sample answer:

poeta puellam rogavit ut sibi mille basia daret. tum respondit solem occidere. tamen severi seniores eis invidere non poterant.

2020 HSC Latin Extension Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	8	Horace, *Odes* II.14	H1.2, H1.3
2 (a) (i)	1	Catullus, *Poem* 1	H1.2
2 (a) (ii)	2	Catullus, *Poem* 1	H2.1, H2.3
2 (a) (iii)	3	Catullus, *Poem* 1	H2.1, H2.3, H2.5
2 (b) (i)	2	Horace, *Odes* III.13	H2.1, H2.3
2 (b) (ii)	4	Horace, *Odes* III.13	H2.1, H2.3, H2.4
3	10	Catullus, *Poem* 45, Horace, *Odes* III.9	H1.2, H2.1, H2.2, H2.3, H2.4, H2.5

Section II — Non-prescribed Text

Question	Marks	Content	Syllabus outcomes
4 (a)	10	Horace, *Odes* III.16.33–42	H1.1, H1.2, H1.3, H3.1
4 (b)	1	Horace, *Odes* III.16.33–42	H1.3, H3.1
4 (c)	4	Horace, *Odes* III.16.33–42	H1.2, H1.3, H3.1
5 (a)	5	Catullus, *Poem* 9.1–5	H1.1, H1.2, H1.3, H3.1
5 (b)	5	Prose composition	H3.1