

2021 HSC Latin Extension

Marking Guidelines

Section I — Prescribed Text

Question 1

Criteria	Marks
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • Identifies what <i>damna . . . caelestia</i> refers to 	1

Sample answer:

The waning of the moon.

Question 2 (a) (ii)

Criteria	Marks
<ul style="list-style-type: none"> Provides a clear explanation of how Horace effectively illustrates his advice to Torquatus in the extract Supports the explanation with appropriate reference to the extract 	4
<ul style="list-style-type: none"> Provides some explanation of how Horace effectively illustrates his advice to Torquatus in the extract Makes relevant reference to the extract 	3
<ul style="list-style-type: none"> Describes the examples Horace uses in this passage 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Horace's advice is 'do not hope for immortality' (*immortalia ne speres*), that is, accept that life is finite. Horace effectively illustrates this initially through the personification of *annus* and *hora* as agents that warn us. He then contrasts the cyclical nature of the seasons and natural phenomena like the moon with human mortality. Finally, he cites famous mythological and historical figures who, despite their status, have not escaped the finality of death.

Answers could include:

- pathos-laden imagery such as *decidimus* ('we fall', a verb used of leaves falling from a tree or of a setting sun), and *pulvis et umbra* ('dust and shade')
- the contrast of *annus* ('year') and *hora* ('hour') as units of time: each show that time is slipping away from us
- the progression of seasons, interspersed with time phrases (*interitura, simul, mox*) points to the endless cycle of time
- the repetition of the prefix re- (*recurrit, reparant*) suggests the inevitable progress of time and the recurring nature of the seasons.

Question 2 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> Identifies an example of hyperbole in the poem's first stanza 	1

Sample answer:

That the man seems 'to surpass the gods' (*superare divos*, line 2).

Question 2 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> • Outlines how Catullus uses metaphor to convey the symptoms of love 	2
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

Line 9–10 *tenuis sub artus | flamma demanat*: the metaphor is from fire (*flamma*) it conveys Catullus' flagrant passions (fire).

Answers could include:

- Line 9–10 *tenuis sub artus | flamma demanat*: *demanat* is a metaphor from liquid and it represents the depth of his feelings like water 'running down' beneath his limbs.

Question 2 (b) (iii)

Criteria	Marks
<ul style="list-style-type: none"> • Provides a clear explanation of how Catullus uses language in the final stanza to rebuke himself • Supports the explanation with appropriate reference to the extract 	4
<ul style="list-style-type: none"> • Provides some explanation of how Catullus uses language in the final stanza to rebuke himself • Makes relevant reference to the extract 	3
<ul style="list-style-type: none"> • Attempts to provide an explanation of how Catullus uses language in the final stanza to rebuke himself 	2
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

Catullus is critical of his singular focus on love and excessive introspection. He attributes this to having too much leisure or idleness (*otium*). The (self-)apostrophe, *Catulle*, suddenly personalises and makes vivid the final rebuke. The anaphora of *otium*, *otio*, *otium* emphasises the pernicious effect of idle time upon Catullus. The hyperbole of Catullus' unrestrained pleasure and desire (*exultare*, *nimum gestis*) shows the danger of his excessive indulgence in romantic obsession.

Answers could include:

- The comparison of *otium*'s destructive effect upon kings and wealthy cities leaves no room to doubt its destructive impact upon the individual Catullus.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a perceptive analysis of the treatment of friendship in these two poems Supports the analysis with specific reference to the poems Composes a logical and cohesive response 	9–10
<ul style="list-style-type: none"> Provides an analysis of the treatment of friendship in these two poems Supports the analysis with appropriate reference to the poems Composes a cohesive response 	7–8
<ul style="list-style-type: none"> Attempts to analyse the treatment of friendship in these two poems Makes relevant reference to the poems Demonstrates an ability to structure ideas and information 	5–6
<ul style="list-style-type: none"> Makes general statements about the treatment of friendship in at least one poem Makes some reference to the text 	3–4
<ul style="list-style-type: none"> Provides some relevant information Demonstrates limited ability to structure ideas and information 	1–2

Answers could include:

CATULLUS

- It is likely that the address to Furius and Aurelius as *comites* ('companions') is sarcastic: they may not actually be Catullus' friends. They are thus appropriate 'friends' to deliver the insulting final farewell message to Catullus' treacherous girlfriend
- Catullus' reference to himself in the third person (*Catulli*) could be interpreted as an attempt to remain detached
- The poet exploits for his own purposes a typical motif whereby friends declare the lengths to which they will go to prove their friendship and loyalty. Catullus takes up no less than three stanzas to outline how Furius and Aurelius are prepared to travel beyond the Roman world with him (India, the Hyrcani on the Caspian Sea, Arabia, Iran, Parthia). After the long list of geographical places, the extent of the friends' commitment is summarised by *omnia* and the indefinite relative clause *quaecumque* (lines 13-14), a typically exuberant hyperbole. This may help drive home the sarcasm of calling them 'companions'
- The description of the geographical places is couched in very colourful and bombastic language (note, for example, the use of compound words *sagittiferos*, *septemgeminus*), heightening the grandiloquence and empty pretentiousness of the friends' alleged claim
- The contrast of *omnia*, reflecting the extent of the friends' alleged loyalty, with *pauca*, representing the brief insulting message, is anti-climactic and further enhances the sarcasm
- Just as the friends' superficial claims of loyalty are not to be trusted, Catullus' girl has been found to be deceitful. The hyperbole of their claims finds its counterpart in Catullus' vulgar description of the 300 lovers
- Catullus' bitterness and sense of loss are conveyed by the forceful negatives *non bona dicta*, *nullum amans vere* (ugly words for one who does not love truly) and the contrasting possessives: once 'my girl' (*meae puellae*), now embracing 'her adulterers' *suis* ... *moechis*.

HORACE

- In Horace 2.6, Septimius is a genuine friend. Because of this, he is chosen as Horace's companion to go with him to a most inviting part of the world (Tarentum, lines 13–14) to share his retirement
- Horace also exploits the distant journeys and friendship motif; the geographical locations are dangerous and reflect Septimius' loyalty to Horace. Ultimately, however, it is the even closer location of Italy to which the two friends will retire
- Horace ironically gives two geographical options for his retirement: both descriptions are highly evocative and fittingly counterbalance the distant places of the first stanza. What Horace is offering his friend may be closer to home, but it is no less alluring
- In the last stanza, the close companionship between Horace and Septimius is reflected in the juxtaposition of *te mecum*, and the poignant anticipation that Septimius will mourn his friend Horace faithfully upon his death (*tu ... vatis amici*).

Section II — Non-prescribed Text

Question 4 (a)

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

Question 4 (b)

Criteria	Marks
<ul style="list-style-type: none"> • Identifies an example of personification in the poem 	1

Sample answer:

The sky (weather): it is in a frenzy (*furor*).

Answers could include:

The sky (line 2): it is starting to calm down (*silesceit*)

Catullus' mind (line 7): it is anxious and yearns to travel

Catullus' feet (line 8): they are happy (*laeti*), and they 'come alive' (*vigescunt*) with enthusiasm.

Question 4 (c)

Criteria	Marks
• Describes FOUR ways in which this poem is typical of Latin lyric poetry	4
• Describes THREE ways in which this poem is typical of Latin lyric poetry	3
• Describes TWO ways in which this poem is typical of Latin lyric poetry	2
• Provides some relevant information	1

Sample answer:

Four ways in which the poem is typical of Latin lyric poetry are that:

- (a) it depicts the natural world, in this case the weather
- (b) it makes erudite geographical references
- (c) it features an addressee
- (d) it celebrates friendship.

Answers could include:

- It uses changes in the seasons to reflect on changes that should occur in one's life
- It expresses strong emotion (mens praetrepidans, laeti stuio pedes)
- It is written in a deliberately concise but carefully structured style.

Question 5 (a)

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 	5
<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 	4
<ul style="list-style-type: none"> • Translates some of the extract into fluent 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
<ul style="list-style-type: none"> • Translates parts of the extract into English • Conveys basic understanding of some of the content of the extract 	2
<ul style="list-style-type: none"> • Translates some phrases and individual words into English 	1

Question 5 (b)

Criteria	Marks
<ul style="list-style-type: none"> • Translates the passage into grammatically accurate Latin • Demonstrates a clear understanding of the relationships between most words and structures 	5
<ul style="list-style-type: none"> • Translates most of the passage into grammatically accurate Latin • Demonstrates understanding of the relationships between most words and structures 	4
<ul style="list-style-type: none"> • Translates some of the passage into grammatically accurate Latin • Demonstrates understanding of the relationships between some words and structures 	3
<ul style="list-style-type: none"> • Translates some of the passage into Latin • Demonstrates a basic understanding of the relationship between words and structures 	2
<ul style="list-style-type: none"> • Translates some individual words and phrases into Latin 	1

Sample answer:

Cenabitur bene apud me, sodales, si meum lepidum libellum carminum laudaveritis. Si vobis placeat, cenabimus bene et tum Venerem canemus.

2021 HSC Latin Extension Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	8	Catullus <i>Poem</i> 34	H1.2, H1.3
2 (a) (i)	1	Horace <i>Odes</i> IV.7	H1.2, H2.1
2 (a) (ii)	4	Horace <i>Odes</i> IV.7	H2.1, H2.2, H2.4
2 (b) (i)	1	Catullus <i>Poem</i> 51	H2.3
2 (b) (ii)	2	Catullus <i>Poem</i> 51	H2.1, H2.3
2 (b) (iii)	4	Catullus <i>Poem</i> 51	H2.1, H2.3
3	10	Catullus <i>Poem</i> 11, Horace <i>Odes</i> II.6	H1.2, H2.1, H2.2, H2.3, H2.4

Section II — Non-prescribed Text

Question	Marks	Content	Syllabus outcomes
4 (a)	10	Catullus <i>Poem</i> 46	H1.1, H1.2, H1.3, H3.1
4 (b)	1	Catullus <i>Poem</i> 46	H1.3, H3.1
4 (c)	4	Catullus <i>Poem</i> 46	H1.2, H3.1
5 (a)	5	Horace <i>Odes</i> II.10	H1.1, H1.2, H1.3, H3.1
5 (b)	5	Prose composition	H3.1