

2022 HSC Latin Extension Marking Guidelines

Section I — Prescribed Text

Question 1 (a)

| 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 | 3 |
| <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 | 2 |
| <ul style="list-style-type: none">• Translates some of the extract into coherent English• Demonstrates an understanding of the relationships between some words and structures of the extract | 1 |

Question 1 (b)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Translates the extract into fluent English • Consistently and accurately interprets the relationships between most 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 English • Accurately interprets the relationships between most words and structures of the extract • Demonstrates a sound understanding of the author's meaning | 4 |
| <ul style="list-style-type: none"> • Translates some of the extract into English • Demonstrates understanding of the relationships between some words and structures of the extract • Demonstrates some understanding of the author's meaning | 3 |
| <ul style="list-style-type: none"> • Translates parts of the extract into coherent 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 some individual words and phrases into English | 1 |

Question 2 (a) (i)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Identifies the implication of <i>unda . . . omnibus . . . enaviganda</i> | 1 |

Sample answer:

Everyone must die one day.

Answers could include:

Everyone must sail the waters of the Underworld.

Question 2 (a) (ii)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Explains how Horace uses antithesis to convey his message in this extract | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Sample answer:

sive reges . . . sive . . . coloni; the antithesis between wealthy kings and poor farmers reveals that death does not discriminate, regardless of one's status in life.

Question 2 (b)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Provides a clear explanation of how the poet conveys his perspective on love in this extract Supports the answer with specific reference to the extract | 4 |
| <ul style="list-style-type: none"> Provides some explanation of how the poet conveys his perspective on love in this extract Supports the answer with appropriate reference to the extract | 3 |
| <ul style="list-style-type: none"> Makes general statements about how the poet conveys his perspective on love in this extract Makes some reference to the extract | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Sample answer:

The poet writes about his love experience using the love/warfare metaphor. For the poet, love is a military campaign, and the lover is a soldier. His weapons of war (*arma*) are his tools for wooing women and writing poetry (*barbiton*). This soldier now proclaims with a sense of self-satisfaction that his service is over after a successful career wooing women (*idoneus... non sine gloria*) and he is ready to retire. The reference to *marinae... Veneris* also implies that he has been shipwrecked in love at some point and like a rescued sailor he is now showing his gratitude to the goddess of love.

Answers could include:

- militavi* – figurative language of the lover as a soldier
- In the concluding lines the poet suggests that a lover may retire from the role of lover and dedicate the tools of his craft to the deity.

Question 2 (c)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Clearly explains THREE ways in which Catullus achieves humour in this poem Supports the response with specific reference to the poem | 5 |
| <ul style="list-style-type: none"> Explains at least TWO ways in which Catullus achieves humour in this poem Supports the response with appropriate reference to the poem | 4 |
| <ul style="list-style-type: none"> Attempts to explain TWO ways in which Catullus achieves humour in this poem Makes reference to the poem | 3 |
| <ul style="list-style-type: none"> Attempts to explain ONE way in which Catullus achieves humour in this poem <p>OR</p> <ul style="list-style-type: none"> Identifies TWO ways in which Catullus achieves humour in this poem | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Sample answer:

The long list of items the guest must bring with the litotes and polysyndeton adds cheek as it subverts the invitation to dinner: the guest must supply the banquet and entertainment. The hyperbaton of *aranearum* and the hyperbole that his purse is full of cobwebs contribute to the vivid comic image of the impoverished Catullus. The grotesque imagery of the punchline at the expense of Fabullus creates humour: he is envisaged as becoming all nose as he loses himself in the heavenly fragrance

Answers could include:

The second repetition of *cenabis bene* takes on new meaning, subverting the expectations of the reader, as new terms and conditions have been added to the initial promise of a fine dinner.

The last two lines of the poem create humour through the use of bathos: the highly sensory, allusive and mysterious tone of the lines describing love's fragrance abruptly gives way to the grotesque image of Fabullus transforming into a nose.

Question 3

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Provides a perceptive analysis of how each poet uses his poem to celebrate his own literary achievement Supports the analysis clearly with specific reference to the poems Constructs a well organised and coherent response | 9–10 |
| <ul style="list-style-type: none"> Provides an analysis of how each poet uses his poem to celebrate his own literary achievement Supports the analysis with appropriate reference to the poems Constructs a cohesive response | 7–8 |
| <ul style="list-style-type: none"> Attempts to analyse how each poet uses his poem to celebrate his own literary achievement 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 how each poet uses his poem to celebrate his own literary achievement 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’ celebration of his literary achievement is seen through the subtle comments that he makes in this dedicatory poem presented with mock humility:

- Choice of words such as *novum*, *libellum* and *expolitum* hint at the high quality of Catullus’ work, influenced by Neoteric ideals of poetry
- Catullus’ praise of Cornelius’ literary achievements in turn suggests that his poems are worthy of so accomplished a dedicatee
- Catullus’ description of Cornelius’ work, whilst seemingly complimentary at surface level, are actually ironic and portray him as a rather traditional, possibly outdated and stuffy poet; this is in contrast with the light elegance and innovation of Catullus’ poetry
- Catullus strikes a contrast between his apparently dismissive comments about his poems (*meas... nugas; quidquid hoc libelli*) and his appeal for their immortality (*plus uno maneat perenne saeclo*)
- Catullus’ wishful appeal to the Muse at the end of his dedicatory poem indicates his expectation that his works are worthy of fame and immortality (*o patrona virgo, plus uno maneat perenne saeclo*).

Horace’s celebration of his own lyric achievement is overt and almost entirely unqualified. Horace writes proudly with dignified self-assuredness, bordering on outright boastfulness:

- His use of unambiguous language asserts his accomplishments and the certainty of his claim to greatness (*exegi; non... moriar; vitabit; crescam; dicar*)
- Horace boasts about the enduring nature of his literary achievement which nothing can erode, not even time, comparing it to the greatest memorials of all time such as the royal pyramids
- By extension, Horace’s poetry will bestow immortality on him (*non omnis moriar multaque pars mei vitabit Libitinam*)
- Horace’s poetry has won him widespread fame, despite his humble origins (*dicar qua... qua...)*
- Horace links the eternity of his fame with the eternity of Rome itself, represented by the continuity of worship on the Capitol

- Horace celebrates his status as the master of Latin lyric poetry, being the first to refine the lyric meters in Latin
- Horace concedes that his literary achievement has been divinely inspired, an admission which only further serves to elevate the status of his work.

Section II — Non-prescribed Text

Question 4 (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 | 9–10 |
| <ul style="list-style-type: none"> • Translates most of the extract into coherent English • Shows an understanding of the relationships between most words and structures of the extract • Conveys an understanding of the overall sense of the extract | 7–8 |
| <ul style="list-style-type: none"> • Translates some of the extract into English • Shows an understanding of the relationships between some words and structures of the extract • Conveys understanding of some of the extract | 5–6 |
| <ul style="list-style-type: none"> • Translates parts of the extract into coherent English • Conveys a 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 4 (b)

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> Identifies what is implied by <i>cadit haedus</i> | 1 |

Sample answer:

A goat will be sacrificed.

Question 4 (c)

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> Outlines FOUR ways in which this poem is typical of Lyric hymns | 4 |
| <ul style="list-style-type: none"> Outlines THREE ways in which this poem is typical of Lyric hymns | 3 |
| <ul style="list-style-type: none"> Outlines TWO ways in which this poem is typical of Lyric hymns | 2 |
| <ul style="list-style-type: none"> Provides some relevant information | 1 |

Sample answer:

The hymn features a divine addressee who is referred to consistently in the second person. The attributes and spheres of influence of the deity are mentioned. The promise of sacrifice and libation is made in exchange for the god's support. There is an appeal to the god's support and benevolence.

Answers could include:

There is a reverent tone which is conjured through the jussive subjunctives.

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 coherent English • Shows an understanding of the relationships between most words and structures of the extract • Conveys an understanding of the overall sense of the extract | 4 |
| <ul style="list-style-type: none"> • Translates some of the extract into English • Shows an understanding of the relationships between some words and structures of the extract • Conveys understanding of some of the extract | 3 |
| <ul style="list-style-type: none"> • Translates parts of the extract into coherent English • Conveys a basic understanding of some of the content of the extract | 2 |
| <ul style="list-style-type: none"> • Translates some individual words and phrases 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 relationships between some words and structures | 2 |
| <ul style="list-style-type: none"> • Translates some individual words and phrases into Latin | 1 |

Sample answer:

te rogavi, Furi, ut nonnulla dura dicta tuae puellae nuntiares: 'vivat omnibus cum suis moechis!' O miser amicule, nunc vinum nobis bibendum est.

2022 HSC Latin Extension Mapping Grid

Section I — Prescribed Text

| Question | Marks | Content | Syllabus outcomes |
|------------|-------|--|------------------------------------|
| 1 (a) | 3 | Catullus, <i>Poem</i> 5 | H1.2, H1.3 |
| 1 (b) | 5 | Horace, <i>Odes</i> I.5 | H1.2, H1.3 |
| 2 (a) (i) | 1 | Horace, <i>Odes</i> II.14 | H2.1, H2.3 |
| 2 (a) (ii) | 2 | Horace, <i>Odes</i> II.14 | H2.1, H2.3, H2.5 |
| 2 (b) | 4 | Horace, <i>Odes</i> III.26 | H2.1, H2.3 |
| 2 (c) | 5 | Catullus, <i>Carmen</i> 13 | H2.1, 2.3, 2.4 |
| 3 | 10 | Catullus, <i>Poem</i> 1, Horace <i>Odes</i> III.30 | 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, <i>Odes</i> III.18 (unseen) | H1.1, H1.2, H1.3, H3.1 |
| 4 (b) | 1 | Horace, <i>Odes</i> III.18 (unseen) | H1.3, H3.1 |
| 4 (c) | 4 | Horace, <i>Odes</i> III.18 (unseen) | H1.2, H1.3, H3.1 |
| 5 (a) | 5 | Horace, <i>Odes</i> IV.15 (unseen) | H1.1, H1.2, H1.3, H3.1 |
| 5 (b) | 5 | Prose composition | H3.1 |