2016 HSC Latin Extension Marking Guidelines

Section I — Prescribed Text

Question 1

Criteria	Marks
• Translates the extract into fluent and idiomatic English • Consistently and accurately interprets the relationships between the words and structures of the extract • Demonstrates an understanding of the elegiac genre and of the intention and style of the author	7–8
• Translates most of the extract into fluent and idiomatic English • Accurately interprets the relationships between most words and structures of the extract • Demonstrates an awareness of the elegiac genre and of the intention and style of the author	5–6
• Translates some of the extract into coherent English • Demonstrates an understanding of the relationships between some words and structures of the extract • Demonstrates a general grasp of the elegiac genre and of the content and style of the author	3–4
• Translates parts of the extract into English • Demonstrates a limited understanding of the relationships between the words and structures of the extract	1–2

Question 2 (a)

Criteria	Marks
• Demonstrates how Ovid uses language in this extract to express remorse	3
• Identifies language Ovid uses in this extract to express remorse	2
• Provides some relevant information	1

Sample answer:

Ovid asks for his hands to be chained, the imperative *adde* conveying a note of desperation, and the interjection *meruere catenas* ('they have deserved chains') picking up on *vincla*, reinforcing his cry for punishment. He repeatedly uses diction associated with lack of restraint to characterise his behaviour: *furor* is used twice, his arms are reckless (*temeraria*) and his hands are raving mad (*uesana*). He puts his crime on the same scale as a violation of *pietas* against the gods and parents, the hyperbole sharpened by anaphora (*uel … uel …*), and by the pathos of *caros … parentes* ('dear parents').

Question 2 (b)

Criteria	Marks
• Provides a perceptive explanation of how mythology serves Ovid's purpose in this extract • Supports the answer with relevant detail from the extract	4
• Provides some explanation of how mythology serves Ovid's purpose in this extract • Supports the answer with appropriate references to the extract	3
• Identifies either the mythological references or Ovid's purpose in this extract, and attempts an explanation • Supports the answer with some reference to the extract	2
• Provides some relevant information	1

Sample answer:

Ovid addresses Aurora, the dawn, and tells her not to hurry so he can enjoy more time with his lover.
- In line 43 he alludes to the myth that the moon conferred everlasting sleep on Endymion so that she could kiss him each night unnoticed.
    - Aurora should imitate Luna because her beauty is not inferior to Aurora's (44)
- In line 44–5 he alludes to the myth that Jupiter once doubled the length of the night in order to spend more time with his lover Alcmene (the wife of Amphitryon).
    - Aurora should not be ashamed to imitate the father of the gods (*ipse genitor deum*)

Question 2 (c)

Criteria	Marks
• Provides a perceptive explanation of how Propertius conveys the immortality of his genius in the extract • Supports the explanation with detailed reference to the poem	5
• Provides a sound explanation of how Propertius conveys the immortality of his genius in the extract • Supports the explanation with appropriate reference to the poem	4
• Provides some explanation of how Propertius conveys the immortality of his genius in the extract • Supports the answer with some appropriate reference to the poem	3
• Attempts to explain how Propertius conveys the immortality of his genius in the extract • Makes some reference to the poem	2
• Provides some relevant information	1

Sample answer:

Propertius compares his genius to the lasting nature of famous structures, which are described in hyperbolic terms:

- The Pyramids are drawn up to the stars (19)
- The Temple of Jupiter imitates heaven itself (20)
- A rich fortune is attributed to the Mausoleum (*diues fortuna*, 21).

Even so, these famous monuments are not exempt from the eventual finality of death. This finality is then underscored by lines 23–4 where an ascending tricolon amplified by anaphora of *aut* answers the tricolon of monuments in lines 19–21 to list the various means of destruction, diminishment or erosion. Propertius sets *honores* in contrast to *decus*: the glories of physical monuments are perishable, whereas the glory of the intellect is undiminished over time. The clinching argument is put as a simple truism: 'the glory genius wins stands immortal' (*ingenio stat sine morte decus*). The use of *stat* (stands) looks back to the architectural examples of the first four lines: whereas the buildings will fall, fame won by intellect will not.

In this extract, Propertius leaves the connection to his own poetry unexpressed (it is plainly stated earlier in this poem) but the implication is that his beloved will win immortal fame via the agency of Propertius' poetic genius.

Question 3

Criteria	Marks
• Provides a perceptive analysis of how these two prayers reflect the differing approaches of Catullus and Ovid to love • Supports the analysis with detailed evidence from the extracts • Composes a logical and cohesive response encompassing both authors	9–10
• Provides a sound analysis of how these two prayers reflect the differing approaches of Catullus and Ovid to love • Supports the analysis with appropriate references to the extracts • Composes a cohesive response encompassing both authors	7–8
• Provides an explanation of how one or both of these prayers reflects the differing approaches of Catullus and Ovid to love • Supports the answer with some reference to the extracts • Demonstrates ability to structure ideas and information with clarity	5–6
• Describes the two prayers or the approaches of Catullus or Ovid to love • Supports the description with some reference to the extracts • Demonstrates some ability to structure ideas and information	3–4
• Provides some relevant information • Demonstrates limited ability to structure ideas and information	1–2

Sample answer:

Catullus' presentation of being in love is emotionally intense; it conveys a strong impression of sincerity. Catullus idealises the love relationship, expecting it to be a long-lasting commitment based on mutual trust and loyalty. When the love affair is going well (in other poems) he is overjoyed, but when, as here, it has gone wrong, he is emotionally destroyed. In this poem he is lamenting the infidelity of his lover, and he is invoking the gods to take pity on him and to assist him in overcoming the heartbreak. This love has now deprived him of any joy and he characterises himself as wretched (17 *misereri*, 19 *me miserum*). Using an extended metaphor he now portrays the love as a disease from which he needs to be cured (20 *pestem perniciemque …*, 21 *subrepens imos … torpor in artus*; 25 *taetrum … morbum*).

His prayer, therefore, comes across as a sincere invocation. It takes the formulaic structure of a petition to the gods to heal him and is characterised by simple, yet emotionally charged syntax (direct, repeated imperatives, mainly indicative statements, short clauses, repetition (*o di …, o di …, si … si …, misereri … miserum*).

Catullus expresses the earnest belief that he deserves help because he has lived ethically and been virtuous (19 *vitam puriter egi …*, 26 *pro pietate mea*). He has kept his side of the covenant, and this allows him to draw some confidence before the gods and to derive some comfort when facing the reality that Lesbia will never be chaste (24 *non potis est … pudica*).

Ovid's version of love, on the other hand, is much less emotionally intense and appears to be less sincere; he seems more playful, ironic, and concerned with showing his own poetic skills and erudition. He is interested in the regular set pieces of the genre of elegy in order to treat them in his own original manner.

In this poem he appears to be in the arms of his lover just before dawn, but he never makes this explicitly clear: the poem may be a general observation on the inconvenience of Aurora for lovers. Ovid presents love as the insatiable enjoyment of physical pleasure, with little

concern for fidelity: he never wants it to end. His prayer reflects this approach to love through its playful inversion of the expected norms of invoking the gods.

He impertinently addresses the goddess as jealous of his pleasure, as *inuida* (31); rather than flattering her, asking for her presence and beseeching her for her help, Ovid is more concerned with keeping her away. We see this in the almost blasphemous treatment of lines 31–2 where he accuses her of having a black heart, and lines 35–6 where he accuses her of adultery against her husband Tithonus and thus hypocrisy in her cutting short earthly love affairs by her appearance. Ovid reduces her behaviour – appearing at dawn and cutting short love affairs – to a reaction to her unattractively elderly husband. She should, in his view, take a young lover (Cephalus) and then she would arise more slowly: an ironic paradox reinforced by the oxymoron in line 40 *lente currite,* and made even more ironic by the outrageous suggestion that a god should be adulterous.

The prayer is also a vehicle for showcasing Ovid's erudition: he can point to minor figures of mythology and shape their stories to suit his own rhetorical purposes. Whereas Catullus seeks justice based upon his own virtue, Ovid playfully seeks it on the grounds that Aurora is not attracted to her husband.

Section II — Non-prescribed Text

Question 4 (a)

Criteria	Marks
• Translates the extract into fluent English, selecting vocabulary most appropriate to the extract • Demonstrates a consistent and perceptive understanding of the relationships between the words and structures of the extract • Demonstrates a sensitivity to the elegiac genre and to the intention and style of the author	9–10
• Translates most of the extract into fluent English, selecting vocabulary appropriate to the extract • Demonstrates an understanding of the relationships between most words and structures of the extract • Demonstrates an awareness of the elegiac genre and of the intention and style of the author	7–8
• Translates some of the extract into fluent English • Demonstrates an understanding of the relationships between some words and structures of the extract • Demonstrates a general grasp of the elegiac genre and of the content and style of the author	5–6
• Translates parts of the extract into coherent English • Demonstrates a basic understanding of the relationships between words and structures of the extract	3–4
• Translates some phrases and individual words into English	1–2

Sample answer:

She was looking at the ground – looking at the ground suited her; she was sorrowful in her face – she was suitably sorrowful. I had an urge to tear her hair, just as it was (and it was elegantly arranged) and to attack her tender cheeks – when I saw her face, my strong arms fell; our girl was defended by her own armour. I who was just now wild, asked her as a suppliant and of my own accord not to give me worse kisses. She laughed and sincerely gave me excellent kisses – such as could shake the three-forked weapons from angry Jupiter's hand.

Question 4 (b)

Criteria	Marks
• Provides a perceptive explanation of how the extract is typical of Ovid's elegiac poetry • Supports the explanation with relevant detail from the extract	5
• Provides a sound explanation of how the extract is typical of Ovid's elegiac poetry • Supports the explanation with mostly relevant detail from the extract	4
• Provides some explanation of how the extract is typical of Ovid's elegiac poetry • Supports the explanation with relevant detail from the extract	3
• Attempts to explain how the extract is typical of Ovid's elegiac poetry • Supports the explanation with some detail from the extract	2
• Provides some relevant information	1

Sample answer:

Throughout this extract, Ovid uses parody, irony and hyperbole to undercut elegiac norms. The extract begins with Ovid in the dominant role and his lover submissive; by the end of the extract Ovid and his lover have swapped traditional gender roles: he is the suppliant and she is the one with the upper hand. Ovid describes the appearance of his unhappy lover in typical elegiac fashion, focusing on the details of her face, her hair, her cheeks. He uses self-praise in traditional Roman masculine terms (line 47 *fortes lacerti*), only to be undercut with irony by debasement of himself before his beloved (line 49): his strong arms give way to her defences. He thus employs a military metaphor to describe the effect love has on him (line 48). At the end he continues with the military analogy as he resorts to a mythological example to service his agenda (lines 51–2).

Question 5 (a)

Criteria	Marks
• Translates the extract into fluent English, selecting vocabulary most appropriate to the extract • Demonstrates a consistent and perceptive understanding of the relationships between the words and structures • Demonstrates a sensitivity to the intention and style of the author	5
• Translates most of the extract into fluent English, selecting vocabulary appropriate to the extract • Demonstrates an understanding of the relationships between most words and structures • Demonstrates an awareness of the intention and style of the author	4
• Translates some of the extract into fluent English • Demonstrates an understanding of the relationships between some words and structures • Demonstrates a general grasp of the content and style of the author	3
• Translates parts of the extract into coherent English • Demonstrates a basic understanding of the relationships between some words and structures	2
• Translates some phrases and individual words into English	1

Sample answer:

You were born the one glory for Roman girls: you will be the first Roman girl to recline next to Jupiter, nor will you always visit human beds with us; this beauty, second after Helen, is returning to the earth. Should I now wonder that our youth burns because of this?

Question 5 (b)

Criteria	Marks
• Translates the passage into grammatically accurate Latin • Selects vocabulary most appropriate to the context • Demonstrates a consistent and perceptive understanding of the relationships between words and structures	5
• Translates most of the passage into grammatically accurate Latin • Selects vocabulary appropriate to the context • Demonstrates an understanding of the relationships between most words and structures	4
• Translates some of the passage into grammatically accurate Latin • Demonstrates an 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 phrases and individual words into Latin	1

Sample answer:

Cupido me sagittis suis vicit; nunc miles sum in exercitu Amoris. dominam meam carminibus obsidebam; tandem illa dixit se mihi oscula daturam esse, quod ipsa meis verbis flagraret sicut urbs flammis.

2016 HSC Latin Extension
Mapping Grid

Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	8	Ovid, *Amores* I.3.5–26	H1.1, H1.2, H1.3
2 (a)	3	Ovid, *Amores* I.7.1–6	H2.1, H2.3
2 (b)	4	Ovid, *Amores* I.13.43–46	H2.1, H2.3, H2.4
2 (c)	5	Propertius III.2.19–26	H2.1, H2.2, H2.3, H2.4
3	10	Catullus 76.17–26 Ovid, *Amores* I.13.31–42	H3.1

Section II — Non-prescribed Text

Question	Marks	Content	Syllabus outcomes
4 (a)	10	Ovid, *Amores* II.5.43–52	H3.1
4 (b)	5	Ovid, *Amores* II.5.43–52	H3.1
5 (a)	5	Propertius II.3.29–33	H3.1
5 (b)	5	Prose composition	H3.1