

Assessment Schedule – 2010**Scholarship Latin (93008)****QUESTION ONE: TRANSLATION OF PASSAGE ONE**

The candidate translates the passage accurately with respect to vocabulary, grammar, and fluency.

Latin Text	Sample Translation
nihil illo carcere longius,	Nothing was longer than that prison,
nihil illis facibus obscurius, quae nobis praestant	nothing dimmer than those torches, which provided us with assistance
non ut per tenebras videamus, sed ut ipsas.	not to see through the darkness, but (to see) the darkness itself.
ceterum etiam si locus haberet lucem,	But even if the place were to have light,
pulvis auferret;	the dust would be removing it,
in aperto quoque res gravis et molesta:	a serious and troublesome matter, in the open (air) too:
quid illic, ubi in se volutatur	how much more so there, where it (was) tumbled about upon itself
et, cum sine ullo spiramento sit inclusus,	and since it was confined without any ventilation passage,
in ipsos, a quibus excitatus est, recidit?	it fell back onto the very people by whom it had been stirred up?
duo incommoda inter se contraria simul pertulimus:	We put up with two uncomfortable things, quite different from one another, at the same time:
eadem via, eodem die et luto et pulvere laboravimus.	on the same road and on the same day we struggled with both mud and dust.
aliquid tamen mihi illa obscuritas quod cogitare dedit:	However that darkness gave me something (which I was) to think about:
sensi quendam ictum animi et sine metu mutationem,	I felt a certain thrill and, without fear, a transformation
quam insolitae rei novitas simul ac foeditas effecerat.	which the novelty and at the same time the foulness of this unaccustomed experience had brought about.
non de me nunc tecum loquor,	It is not about myself that I speak with you now,
qui multum ab homine tolerabili, nedum a perfecto absum,	(myself) who am far from being a reasonable man, still more from being a perfect one,
sed de illo in quem fortuna ius perdidit:	but about that man over whom fortune has lost its power to rule:
huius quoque ferietur animus, mutabitur color.	the mind of this man too will be thrilled, his colour will be changed / will change.
quaedam enim nulla effugere virtus potest;	For there are certain things which no courage can escape;
monet illam natura mortalitatis suae.	nature reminds it (courage) of its own mortality.
itaque et vultum adducet ad tristitia	And so both in the face of unfortunate experiences he will furrow his brow
et inhorrescet ad subita:	and before unexpected ones he will start to shudder:
non est hoc timor.	It is not the case that this is fear.

QUESTION TWO: CRITICAL APPRECIATION OF PASSAGE ONE

Q	Evidence
(a)	<p><i>Identifies and explains in detail the elements of contrast in the first paragraph of the passage.</i></p> <p><u>Elements of contrast</u></p> <p><i>Space and confinement</i></p> <ul style="list-style-type: none"> • <i>carcere longius</i> – a prison would be expected to be close and confined, and it is not expected to be the case that ‘nothing is longer than the prison’ (oxymoron) <p><i>Light and darkness</i></p> <ul style="list-style-type: none"> • <i>facibus obscurius</i> – torches are expected to be bright, not dim (oxymoron) • <i>nobis praestant</i> – the torches were not of much help, except to emphasise the darkness; Seneca and fellow travellers see the darkness itself, as opposed to ‘through’ it <p><i>Light and heavy air (literally, and as a problem)</i></p> <ul style="list-style-type: none"> • <i>pulvis ... res gravis</i> – dust would normally be expected to be a ‘light’ substance, yet in the confines of the tunnel it becomes a ‘heavy’ or ‘serious’ problem <p><i>Clean and dusty air</i></p> <ul style="list-style-type: none"> • <i>in ipsos ... recidit</i> – the dust falls back on the very people who would have expected it to fall behind them <p><i>(Wet) mud and (dry) dust</i></p> <ul style="list-style-type: none"> • <i>incommoda ... contraria</i> – quite different sources of discomfort for a traveller are experienced: <i>et luto et pulvere</i>, thrown into particularly sharp contrast as unusually, they are experienced on the same journey and the same day <i>eadem via, eodem die</i>. <p><i>Other responses are possible.</i></p> <p><i>Provides aspects of Seneca’s description which convey his impression of this part of his journey.</i></p> <p>The elements of contrast identified above emphasise the surprises which Seneca experienced on travelling through a tunnel, which although it was a confined space (<i>carcere</i>), yet it went on and on (<i>nihil longius</i>). The provided lighting (<i>facibus</i>) served merely to emphasise the darkness (<i>tenebras</i>). The glow from the torches presumably afforded some guidance for getting through the tunnel, but for Seneca, it was insufficient for him to see the detail of his surroundings.</p> <p>Dust might have been particularly troublesome for Seneca, if he was affected by asthma. Whereas dust kicked up during a journey usually falls behind travellers, in the tunnel it met them in the face, to the extent that it became a serious problem (Seneca believes it is a problem even in the open air (<i>in aperto</i>)).</p> <p>Seneca uses the historic present tense to convey the experience vividly (<i>praestant</i>, line 1; <i>volutatur</i>, line 3; <i>recidit</i>, line 4). (Explanation of the practice of using the vivid historic present needs to be included.)</p> <p>While it seems that Seneca’s impression of travelling through the tunnel was less than enjoyable, the contrasts which he presents are factual. His own reactions are somewhat understated. In this first paragraph it is effectively left to the reader to draw conclusions about Seneca’s feelings.</p> <p><i>Other responses are possible.</i></p>

QUESTION TWO cont'd

Q	Evidence
(b)	<p><i>Using detailed evidence from the second paragraph, analyses the author's style.</i></p> <p>This is an extract from a letter to a friend; the style is semi-formal and comparatively simple, in that the main clauses and subordinate clauses are short, most finite verbs are at the end of their clauses and there is use of the first and second persons as subjects. There are no periodic sentences and rare usage of the subjunctive (only in the relative clause of purpose – <i>quod cogitare</i>).</p> <p>The style is reflective, not rhetorical. Point after point is made. The sentences are short and pithy. While there is some subordination of ideas, there are no rhetorical questions.</p> <p><i>Emphatic use of words is made:</i></p> <p>Often pronouns begin their clauses:</p> <ul style="list-style-type: none"> • <i>aliquid</i> – there was something that the darkness made me think about • <i>non de me</i> – it was not about myself • <i>sed de illo</i> – but about that man • <i>huius quoque</i> – of this man too • <i>quaedam</i> – there are certain things <p>Most emphatically because it is so unusual, twice, finite verbs start their clauses:</p> <ul style="list-style-type: none"> • <i>sensi</i> – I felt • <i>monet</i> – (Nature) warns <p><i>itaque</i> – therefore (emphasises that the evidence previously presented is compelling)</p> <p><i>Listing of reactions</i></p> <ul style="list-style-type: none"> • <i>ferietur animus, mutabitur color</i> • <i>et ... adducet ... et inhorrescet</i> <p><i>Parataxis</i></p> <ul style="list-style-type: none"> • <i>potest; monet</i> <p><i>Strong epigram to finish the paragraph</i></p> <ul style="list-style-type: none"> • <i>non est hoc timor</i> <p><i>Other responses are possible.</i></p>
	<p><i>Comments on the extent to which the author's style is emotive</i></p> <p>The style is not particularly emotive, although emotion is described. Seneca narrates his feelings in a detached, scientific way. He describes feeling a certain thrill (<i>ictum animi</i>) and a transformation (<i>mutationem</i>), but denies that he feels any fear (<i>sine metu</i>). He does not explain exactly what he means by 'transformation', although there is a hint at the end of the paragraph that it includes at least a frowning of the brow on meeting unfortunate circumstances, and the beginnings of a shudder on meeting unexpected circumstances (though these are said to be the reactions of a hypothetical person).</p> <p>So while Seneca talks about reactions to a new experience (<i>insolitae rei novitas</i>) which includes contact with dust and dirt (<i>foeditas</i>) and (<i>pulvis</i>) and concepts of luck (<i>fortuna</i>), courage (<i>virtus</i>) and fear (<i>metus</i> and <i>timor</i>), his style of writing remains detached rather than being of itself emotive. It is the writing to be expected of a man holding a Stoic view of life.</p> <p>Seneca speculates that even a man whose actions are not governed by a consciousness of luck being with him or alternatively not with him (one of the descriptions which could be ascribed to a Stoic) would feel a certain thrill in such a place as this tunnel and his complexion would change colour. He makes it clear however that he believes that it is nature that causes such reactions, not the emotion of fear.</p> <p><i>The perceptive candidate will pick up on the Stoic attitude – talking about emotional response unemotionally and in a considered, detached manner.</i></p>

QUESTION THREE: TRANSLATION OF PASSAGE TWO

The candidate translates the passage accurately with respect to vocabulary, grammar, and fluency.

Latin Text	Sample Translation
isque ubi se nullo iam cursu evadere pugnae posse ... cernit,	And when he sees that now he is not able to escape the fight by any course/running
neque instantem reginam avertere	nor to turn the menacing queen away
incipit haec: "quid tam egregium,	he begins with these words: "What is so special
si femina forti fidis equo?	if you, a woman, put trust in a brave horse?
dimitte fugam et te comminus ... mecum crede	Dismiss flight and entrust yourself hand to hand with me
aequo solo pugnaeque accinge pedestri."	on level ground and get ready for a fight on foot."
dixit, at illa furens acrique accensa dolore	He finished speaking, but she in a rage and inflamed with a keen hurt
tradit equum comiti	hands her horse over to a companion
paribusque resistit in armis	and offers resistance with equal weapons
ense pedes nudo puraque interrita parma.	as a foot soldier with bared sword and unafraid with plain shield.
at iuvenis vicisse dolo ratus avolat ipse	But thinking that he has won with his trickery the young man himself hurries away,
(haud mora), conversisque ... habenis	(there is no delay), and having pulled on the reins
fugax aufertur	fleeing, he is carried away
quadripedemque citum ferrata calce fatigat.	and he harasses his speedy, four-legged steed with heel armed with iron spur.
haec fatur virgo	The maiden says these words
et pernicibus ignea plantis	and incensed, with agile feet,
transit equum cursu	she gets in front of his horse with her running
frenisque adversa prehensis	and facing him, having seized the (his) horse's bridle
congregatur poenasque inimico ex sanguine sumit:	she accosts him and she exacts punishment from his enemy blood:
quam ... accipiter saxo sacer ales ab alto	as a sacred falcon on wing from a lofty rock
facile ... consequitur pennis sublimem in nube columbam	easily pursues with its wings the dove aloft in the cloud
comprehensamque tenet	and seizes and holds it
pedibusque eviscerat uncis;	and tears it to pieces with its clawed feet;
tum cruor et vulsae ... plumae	then blood and torn-out feathers
labuntur ab aethere	drift down from the air/sky.

QUESTION FOUR: CRITICAL APPRECIATION OF PASSAGE TWO

Q	Evidence
(a) (i)	<p><i>Explains in detail how language has been used effectively in lines 3–8 to offer provocation.</i></p> <p><i>Rhetorical question used for scorn</i> The enemy warrior offers Camilla two taunts introduced by the rhetorical question “what is so special...?” – <i>quid tam egregium</i>:</p> <ul style="list-style-type: none"> • <i>femina forti fidis</i> – as a woman she is being cowardly in relying on a strong horse • <i>dimitte fugam</i> – she might be thinking of running away <p>These taunts amount to a dare to dismount.</p> <p><i>Three imperatives used in an attempt to bully Camilla</i></p> <ul style="list-style-type: none"> • <i>dimitte</i> – dismiss • <i>te crede</i> – entrust yourself • <i>accinge</i> – get ready for <p>He thus openly challenges her to a hand-to-hand fight with him on foot on level ground (<i>et te ... pedestri</i>), probably believing that his male strength will get the better of her that way.</p> <p><i>Words with emotive connotations</i> Some words which he has chosen to use here tug at the emotions and are therefore provocative:</p> <ul style="list-style-type: none"> • <i>tam egregium</i> – so special • <i>femina</i> – (you are) a woman • <i>fidis</i> – you are relying • <i>fugam</i> – running away • <i>crede te</i> – entrust yourself <p><i>Pervasiveness of alliteration</i> Many words throughout his speech are alliterative, which draws attention to his scorn, adding to the provocation:</p> <ul style="list-style-type: none"> • <i>femina forti fidis ... fugam</i> • <i>comminus ... mecum crede ... accinge</i> • <i>pugnaeque ... pedestri</i> <p><i>Other responses are possible.</i></p>

QUESTION FOUR cont'd

Q	Evidence
	<p><i>Explains how language has been used effectively to demonstrate the effect of this provocation.</i></p> <p>Five strong and emotive words have been used to emphasise the fierce reactions of Camilla, indicating that she has indeed been provoked:</p> <ul style="list-style-type: none"> • <i>furens</i> – she is enraged • <i>accensa</i> – she is inflamed / set alight / afire ... • ... <i>acriq̄ue dolore</i> – by his sharp hurt / taunt • <i>resistit</i> – she offers resistance • <i>interrita</i> – she is unafraid <p>She does as challenged (and two words describing this, match those from the warrior's speech):</p> <ul style="list-style-type: none"> • <i>pedes</i> – foot-soldier (<i>pedestrī</i>) • <i>equum</i> – her horse (<i>equo</i>) <p>The sound of the language (alliteration / assonance of <i>paribusque</i> ... <i>pedes</i> ... <i>puraque</i> ... <i>parma</i>) heightens the effect.</p> <p>One example of effective chiasmic word order (<i>ense</i> ... <i>nudo puraque</i> ... <i>parma</i>) heightens the effect and stresses the concept of conflict.</p> <p><i>Other responses are possible.</i></p>
(a) (ii)	<p><i>Explains in detail how the metre in lines 9–11 heightens the portrayal of what is happening.</i></p> <p><i>Line 9</i> āṭ iūvē nīs vī cīssē dō lō rātū s āvōlā t īpsē</p> <p>A caesura after 'iuvenis' draws our attention to the male warrior once he sees Camilla has committed to dismounting. Three words in this line – <i>iuvenis</i>, <i>dolo</i>, and <i>ratus</i> – demonstrate conflict of verse ictus and word accent, emphasising through disjointedness that perhaps the enemy warrior is making an incorrect assumption in thinking that he has overcome Camilla with his trickery. The line is principally dactylic, emphasizing his haste to ride away, in order to escape.</p> <p><i>Line 10</i> (hāud mōrā), cōnvēr sīsquē fū gāx āu fērtūr hā bēnīs</p> <p>Alternate feet of dactyls and spondees mark the rhythm of his horse starting to gallop away, having been given free rein – there is little conflict of ictus and accent, only in <i>fugax</i>. Ellipsis of a verb such as <i>est</i> with <i>haud mora</i> emphasises no delay. Weak caesura in 3rd foot, strong in 4th, though these split the meaning of the abl. abs.</p> <p><i>Line 11</i> quādrīpē dēmquē cī tūm fēr rātā cālcē fā tīgāt</p> <p>Again there is little conflict of ictus and accent only in <i>citum</i>, and this, together with two dactyls at the start of the line, assists the communication of determined haste on a horse set to gallop. The five-syllabic <i>quadripedemque</i> (rather than the prosaic <i>equum</i>) contributes to the galloping rhythm. The caesura after <i>citum</i> (the more common position) marks the shift of emphasis from the galloping to the warrior's use of spurs, emphasised by a succession of long syllables in the second half of the line. These bring out the force of the blows of iron spurs being applied repeatedly to the horse.</p> <p><i>Other responses are possible.</i></p>

QUESTION FOUR cont'd

Q	Evidence
(b)	<p><i>Analyses the mood of the episode narrated in lines 12–14, with detailed reference to these lines.</i></p> <p>The mood of the episode described in these lines is angry, punitive and relentlessly violent. Camilla is emotionally incensed (<i>igneae</i>), but her actions are physically controlled (<i>pernicibus ... plantis</i>), with agile feet.</p> <p>The clause <i>pernicibus ignea plantis</i> (alliteration of 'p') <i>transit equum</i> indicates at the start the extent to which her anger has been aroused – she has the adrenalin to run and get in front of his horse, even as it starts to gallop away. The spondees in lines 12–13 emphasise her determination as she leaps into action.</p> <p>Camilla's deliberate and determined actions:</p> <ul style="list-style-type: none"> • <i>haec fatur</i> – she tells him (that he is descended from a trickster father, to whom he will never return alive) • <i>transit</i> – she gets in front of his horse • <i>adversa</i> – she faces him • <i>frenis prehensis</i> – she seizes the bridle of his horse • <i>congregitur</i> – she accosts him • <i>poenas sumit</i> – she punishes him <p>Two elisions in line 14 underscore the relentlessness of her attack.</p> <p><i>inimico ex sanguine</i> (from his enemy blood) could be said to be an example of hypallage (transferred epithet) to heighten the imagery of angry combat.</p> <p><i>Other responses are possible.</i></p>
	<p><i>Discusses how effectively the simile in lines 15–18 heightens the intensity of the mood established in lines 12–14.</i></p> <p>This epic simile is effective in that it illustrates vividly the mood of relentless violence of Camilla's attack on the enemy warrior. The various parallels between fact and simile emphasise the intensity of the conflict.</p> <p>Camilla's attack is compared with that of a falcon on a dove and the initial, almost dactylic line 15 suggests the speed of the predator attacking its victim.</p> <p><i>Further parallels between the simile and actual events:</i></p> <ul style="list-style-type: none"> • <i>accipiter sacer</i> (sacred falcon) – Camilla is a predatory woman and <i>sacer</i> - therefore her actions are justified • <i>ales ab alto saxo</i> (winged/on wing, from a lofty crag) – Camilla starts from a superior fighting position, attacking after overtaking from behind • <i>facile consequitur</i> (it easily catches up) – Camilla's speed, the strength of her determination and skill exceed those of her foe, as do those of a falcon over those of a dove. The victim in each case is easily caught • <i>columbam</i> (dove) – the enemy foe is tender and weak by comparison with her • <i>sublimem in nube</i> (aloft in the cloud) – the foe feels that he is 'on top' and safe, and is unaware of the force about to hit him • <i>comprehensamque tenet</i> (seizes and holds it) – Camilla is not only strong and quick enough to catch up with him, she has the ability to hold onto him when she has caught him • <i>eviscerat pedibus uncis</i> (tears it to pieces with its hooked feet) – Camilla attacks with <i>nudo ense</i>, a weapon as natural to her as hooked feet are to a falcon • <i>cruror et vulsae plumae labuntur ab aethere</i> (blood and torn-out feathers glide down from the sky) – this description of the injury done to the dove serves as a vivid picture of the enemy foe. <p><i>Other responses are possible.</i></p>

QUESTION FOUR cont'd

Q	Evidence
	<p>In the narrative of events before the simile, there are prosaic links for most of the concepts contained in the simile, but there is none for the physical appearance of the enemy foe's body, once Camilla has dealt to him.</p> <p>It is probably a more effective image in not having such a link so that the reader for a moment forgets that it was largely owing to his provocative taunts that the man has suffered from the maid. Greater sympathy for the male warrior may thereby be aroused in the reader, for a dove has no chance against a falcon.</p> <p>The taunt of the dove to a falcon is innocent enough – it is just flying about, as is its nature. The warrior's taunt however came from his deliberate use of cutting and provocative words.</p> <p>The simile is effective in distracting the reader from the cause of the fight, arousing some sympathy for this, one of Aeneas' allies.</p> <p>The effectiveness of this writing lies in the imagery provided by a simile rather than a factually detailed and horrific description of the man's injuries.</p> <p>It is imagery used in this way (as well as the use of dactylic hexameter) that helps to make the Aeneid poetry rather than prose.</p> <p><i>Other responses are possible.</i></p>

Mark Allocation**PASSAGE ONE**

Question One: Translation

Evidence	Mark
No more than 10 vocab (V), grammar (G), fluency (F) errors in total with no more than 4 in any category.	8
No more than 12 errors in total, with no more than 5 in any category.	7
No more than 14 errors in total, with no more than 6 in any category.	6
No more than 16 errors in total, with no more than 7 in any category.	5
No more than 20 errors in total, with no more than 9 in any category.	4
No more than 24 errors in total, with no more than 11 in any category.	3
No more than 28 errors in total, with no more than 13 in any category.	2
No more than 32 errors in total, with no more than 15 in any category.	1
More than 32 errors in total, or more than 15 errors in any category.	0

Question Two: Critical Appreciation

Evidence	Mark
2 valid answers 2 × 2 points made with full supporting detail 2 perception	8
2 valid answers 2 × 2 points made with full supporting detail 1 perception	7
2 valid answers 2 × 2 points made with full supporting detail	6
1 valid answer 2 points made with full supporting detail 1 perception	5
1 valid answer 1 × 2 points made and 1 extra relevant point with supporting detail	4
1 valid answer making 2 points with supporting detail	3
Any 2 relevant points	2
One relevant point	1
No meaningful answer	0

PASSAGE TWO

Question Three: Translation

Evidence	Mark
No more than 10 vocab (V), grammar (G), fluency (F) errors in total with no more than 4 in any category.	8
No more than 12 errors in total, with no more than 5 in any category.	7
No more than 14 errors in total, with no more than 6 in any category.	6
No more than 16 errors in total, with no more than 7 in any category.	5
No more than 20 errors in total, with no more than 9 in any category.	4
No more than 24 errors in total, with no more than 11 in any category.	3
No more than 28 errors in total, with no more than 13 in any category.	2
No more than 32 errors in total, with no more than 15 in any category.	1
More than 32 errors in total, or more than 15 errors in any category.	0

Question Four: Critical Appreciation

Evidence	Mark
2 valid answers 2 × 2 points made with full supporting detail 2 perception	8
2 valid answers 2 × 2 points made with full supporting detail 1 perception	7
2 valid answers 2 × 2 points made with full supporting detail	6
1 valid answer 2 points made with full supporting detail 1 perception	5
1 valid answer 1 × 2 points made and 1 extra relevant point with supporting detail	4
1 valid answer making 2 points with supporting detail	3
Any 2 relevant points	2
One relevant point	1
No meaningful answer	0