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QUALIFY FOR THE FUTURE WORLD  
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## Scholarship 2015 Latin

2.00 p.m. Friday 27 November 2015

Time allowed: Three hours

Total marks: 32

**OUTSTANDING SCHOLARSHIP**

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Write your answers in this booklet.

Start your answer to each question on a new page. Carefully number each question.

Check that this booklet has pages 2–12 in the correct order and that none of these pages is blank.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

1. But this incident, members [of the jury], I am inclined to think has been more useful to me than if all of them had then congratulated [me]. For after I realized that the ears of the Roman people were rather dull, their eyes however were keen and sharp, I ceased to think what they would hear about me. I contrived that afterwards each day they saw me in person, I lived in their eyes, [and] I frequented the forum; neither my door-keeper nor my sleep deterred no-one from my meeting. Shall I say anything at all about my busy hours, [I] who had not ~~even~~ did not even ever have restful leisure? //

For what you are mentioning, [Cassius], that you are accustomed to read [these] speeches, because you are at leisure, I wrote these at public games and in festival holidays, so that I would never be completely at rest. For indeed that ~~Event~~ <sup>(Cicero)</sup> of Cato, which he wrote in the beginning of his *Origins*, I always thought splendid and admirable, "that there should be no less leisure time of famous and great men than a plan of business." And so if I have any praise, how much of which there is I do not know, it was produced at Rome, sought in the forum, and so ~~my private plans at the~~ and my private plans ~~so~~ of a public event also appeared. //

I had to deal with <sup>most important</sup>  
so that even the <sup>most important</sup> matters of the state/  
at home and had to serve the city in the city //

2. Cicero elevates his prose by using techniques normally only appropriate for poetry. For instance his use of assonance in "oculos autem esse acres atque acutos" and the assonance of 'o' and 'u' along with the long drawn out 'm' sounds in 'he omnino unquam essent otiosus' is quite striking. The 'm' and 'n' sounds add severity and weight to his tone, thereby making his speech stand out more. The sound effect implicit in 'nam posteaquam', instantly followed up by 'sensu populi', essentially a rhyme, strongly begins his explanation of his initial first sentence //

Cicero repeats certain ideas in particular words for emphasis. "Autos" and "acres" in lines 2-3 reinforce the idea of keen-sightedness. In line 6, "otium otiosum", meaning restful leisure, is tautological in nature. Cicero then goes on to repeat the same word 'otiosus' twice more in the same sentence, in line 8. The polyptoton of 'urbis in urbe' is almost unnecessary. //

The allusion to Cato's book "The Origins" reinforces Cicero's argument with an external source,

which is that famous and great men ~~ought~~ ought  
not to be at leisure. The sibilance of 'script...  
sham, semper' and the alliteration of 'h'  
and 'n' in 'hagnam ... rationem' (line 10)  
make his speech more vivid.

The repetition of first person pronouns and  
adjectives reinforce the emphasise the deliverer  
of the speech, i.e. Cicero, and make him the  
central figure, e.g. "me", "meo", "meis", "meis"  
and "ego" are all within one and a half lines.

3. And of course the time will come when in that territory a farmer will turn over the soil with his curved plough and will find corroded javelins flaking with rust, or will strike empty helmets with [a] heavy rake [ ] and will marvel at the large bones after digging up the graves. Native gods, hero gods, and Penulus and the mother Vesta, at least don't prevent this young man from coming to the assistance of ~~this off~~ [this] age which has been overturned! //

For a long time now the royal house <sup>of heaven</sup> begrudges us having you, Caesar, and complains to care about the triumphs of war, certainly when what is right ~~and what~~ and what is not right is interchanged: [there are] so many wars throughout the world, so many types of crimes, not any honour <sup>[is]</sup> ~~worthy~~ of a plough. Farmers have been led away and their ~~fields~~ <sup>fields</sup> lie overgrown with neglect, and their curved sickles are melted down into [a] sword [ ]. On this side <sup>the</sup> Euphrates sets in motion war, on that side Germany. The neighbouring cities ~~join~~ with their treaties broken between themselves, carry arms; the unholly Mars rages from the whole of the world [from all over the world], just as when a four-horse chariot ~~pass itself~~ <sup>passes earth</sup> speeding from the starting gates, and speeds //

itself up on the racing track, and in vain the ~~bridle, strains~~ chariot, pulling against the halter, is carried by the horses and the chariot doesn't pay attention to the reins //

4. Virgil's choice of vocabulary in this passage is striking and exotic. ~~They~~ The words help to paint a vivid image of war and the destruction it causes, including the removal of farmers of from their fields. For instance, //

Virgil begins the passage with a striking sound effect in 'scilicet et et', where the repetition of 'et' <sup>instantly</sup> draws attention. The chiasm. of — 'agricola inermis terram molitur aratro' draws attention as well, and this line is only a part of an entire catalogue which lists what will happen to a farmer in the future. Interspersed within this catalogue, which consists of the verbs 'molitur', 'inermis', 'pulsat' and 'mirabitur', are a multitude of nouns with their corresponding adjective ~~however, these adjectives are not standard,~~ but these adjectives are rarely used and are exotic, and therefore appropriate to the poetry, for example ~~"grandis"~~ "grandique" and "inermis" which could be replaced by more common words such as 'magnus-um' and 'vacuus-um' //

The entirety of line 6 alludes to mythology, i.e. to Vesta, ~~and to Romulus~~ and to the "Indigites", and to Romulus, ~~who~~ a historical / mythological allusion to the founding of Rome. By doing this, Virgil brings into our memories the age of ~~Rome~~ the beginning of Rome, and contrasts it with "saeculo everso", the age which has been overturned, or perhaps, to state it succinctly, the end of Rome. The end of this sentence is brought to an abrupt and forceful closure with "ne prohibete!" which in itself is startling as the expected negative imperative consists of ne + perfect subjunctive or ~~ne~~ <sup>ne</sup> ~~prohibete~~ <sup>ne prohibeatis</sup> + an infinitive ~~ne~~ <sup>ne</sup> ~~prohibete~~ <sup>ne prohibeatis</sup> //

In line 9 'Caesar' is given particular emphasis by its placement at the end of the line. The use of 'quippe' in line 11 is exotic and with the two elisions of 'quippe ubi' and 'ubi atque' the first half of the line is bound closely together. The alliteration of 'm' in 'lorbem, tam multae scelerum' ~~adds~~ adds severity to the tone, which is appropriate for the context of war and crime. 'Tam multae' replaces 'tot' in line 12, ~~an interesting~~ which is very poetic. ~~atque~~ In lines 13 and 14 there is an abundance of 'c', 'x', 'b', 'l' sounds: 'colaris... curvae... falces conflantur' stand out //

vividly. Line 15 is end-stopped, which gives  
 prominence to Virgil's discussion about  
 war being set into motion. "Hinc" and "illuc"  
 balance out the line, and each word starts  
 each half of the line. Line 16 is chiasmic  
 as follows: //

— vicin<sup>a</sup>q<sup>b</sup>ue ruptis<sup>c</sup> inter<sup>b</sup> se legib<sup>a</sup>us urbes  
~~This~~ draws attention to both. This chiasm,  
 coupled with the prominence and line-framing of  
 "vicin<sup>a</sup>q<sup>b</sup>ue ... urbes" emphasise the neighbouring  
 cities whose laws/treaties have been broken. //

In line 17 'mars' and 'rupius' are placed  
 as closely together as possible, and together  
 with 'totol' and 'orbe' a chiasm is formed:

— totol<sup>b</sup> mars<sup>a</sup> rupius<sup>a</sup> orbe<sup>b</sup>

Typical of Virgilian poetry, the passage ends  
 with an epic simile to compare the uncontrollable  
 wrath of Mars, the god of war, with an  
 out-of-control chariot. The repetition of  
 't' and 's' sounds in line 19 is sibilance an  
 example of sibilance, and echoes the chaos Virgil  
 describes. //



Outstanding Scholarship exemplar for 93008 2015		Total score	27
Q	Score	Annotation	
1	8	The candidate has demonstrated sustained accuracy and fluency at a very high level. The candidate has chosen the right meaning for most of the words, by recognising their inflections and grammatical structures. The translation is communicated in a perceptive and convincing manner.	
2	4	The candidate has identified some aspects of critical appreciation, for example allusion to the work of a famous-writer of the past to reinforce Cicero's argument and the repetitive use of the first person pronoun. However, the response as a whole lacked the analysis and clarity of ideas required for a higher grade.	
3	8	The translation has demonstrated sustained accuracy and fluency at a very high level. The candidate has effectively communicated the meaning of the grammatical and poetical structures, particularly showing awareness of <i>currus</i> as the subject of <i>audit</i> . The translation is communicated in a perceptive and convincing manner.	
4	7	The candidate has selected relevant aspects of Virgil's poetic diction and grammatical forms to express ideas about war and its aftermath, showing insight and sophisticated integration of ideas at a high level. Latin from the text is used throughout in support of each point made and is explained.	