Assessment Schedule – 2012

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
"rem haud sane difficilem, Scipio et Laeli, admirari videmini.	Scipio and Laelius, you seem to be marvelling at a matter which is clearly not at all difficult.
enim … eis omnis aetas gravis est	For every age is hard to bear for those
quibus … nihil est in ipsis opis ad bene beateque vivendum;	who do not have the means within themselves to live virtuously and happily;
eis … qui autem omnia bona a se ipsi petunt,	on the other hand to those who themselves seek all good things from themselves
nihil malum potest videri quod naturae necessitas afferat.	nothing that the constraints of nature bring to them can seem evil.
quo in genere est in primis senectus,	Within this category / type, old age especially belongs,
quam ut adipiscantur omnes optant, eandem accusant adeptam;	which all men desire to attain, and yet they reproach the same thing once it has been attained;
tanta est stultitiae inconstantia atque perversitas.	so great is the inconsistency and unreasonableness of folly.
obrepere aiunt eam citius, quam putassent.	They say that it was creeping up on them more quickly than they had thought.
primum quis coegit eos falsum putare?	In the first place, who has forced them to think something false?
qui enim citius adulescentiae senectus quam pueritiae adulescentia obrepit?	For what old age creeps up more quickly on youth than youth does on childhood?
deinde qui minus gravis esset eis senectus,	Next, what old age would be less troublesome for them
si octingentesimum annum agerent quam si octogesimum?	if they were in their eight-hundredth year rather than if they were in their eightieth year?
praeterita enim aetas quamvis longa cum effluxisset,	For when a period of time once past, however long, had slipped away,
nulla consolatio permulcere posset stultam senectutem.	no consolation could soothe a foolish old age.
quocirca si sapientiam meam admirari soletis	In consequence if you are accustomed to marvel at my wisdom
(quae utinam digna esset opinione vestra nostroque cognomine!),	(and would that it were worthy of your opinion and of the name I am known by / my cognomen!)
in hoc sumus sapientes, quod optimam naturam sequimur	I am wise in this because I follow excellent nature
ducem tamquam deum, eique paremus;	as a guide as if she were a god, and I obey her;
a qua non veri simile est,	From this it is not consistent with the truth
cum ceterae partes aetatis bene descriptae sint,	since the other parts of my life have been traced out well,
extremum actum tamquam ab inerti poeta esse neglectum."	that the final act has been neglected, as if by a clumsy playwright.

QUESTION TWO: CRITICAL APPRECIATION OF PASSAGE ONE

Q	Evidence
(a)	*Identifies and explains aspects of the first paragraph that are in accord with the assessment of "an orator's prose".* *Attributes of an "orator's prose" must be identified in the course of the response, such as:* • it needs to have a particular effect on the audience (eg achieve some form of persuasion) • it should be memorable after the words are uttered.
	Cicero's skilful choice and placement of words, acknowledging how their sound and shape, individually and in groups, heighten persuasive meaning and memorable effect are demonstrated by aspects such as the following: • <u>litotes</u> – *haud … difficilem*, "not at all difficult" (line 1) – by negating the opposite concept, the desired concept (being easy or simple) is emphasised • <u>second-person plural</u> – *videmini* (line 1) – for a <u>direct address</u> to an audience, to draw them in to feel engaged and included • <u>rhetorical adverbs</u> – *sane*, "of course" (line 1) and *in primis*, " especially" (line 4) are stressed in speech and therefore add emphasis to any points being made • <u>emphatic pronouns</u> – *ipsis* (line 2) and *ipsi* (line 3) – add to the emphasis • the use of <u>correlatives</u> – *quibus … eis* (lines 1–2) and *qui … eis* (lines 2–3) in the two halves of the second sentence provides <u>balance</u> and <u>antithesis</u> • frequent use of <u>plosive consonants</u> – in *ipsis opis, ipsi petunt, in primis, perversitas, primum, pueritiae, praeterita, permulcere posset* (passim) – the sound of the repeated use of 'p' comes like hammer blows and therefore serves to emphasise and be aurally memorable • use of <u>extremes</u> (nothing or everything) – *nihil est, omnis aetas, omnia bona, nihil malum, omnes optant, nulla consolatio* (lines 1, 2, 3, 4 and 9) – for effect • <u>alliteration</u> and <u>assonance</u> – *bene beateque, naturae necessitas, omnes optant, annum agerent, permulcere posset, stultam senectutem* (lines 2, 3, 4, 8 and 9) – makes phrases such as these memorable and therefore easy to be passed on when reporting what has been heard to others, especially the last phrase *stultam senectutem*, being the climax of the paragraph • use of <u>connecting relative</u> – *quo in genere* (lines 3–4) – to assist the audience to link one sentence back to the previous one and thus hold onto a thought • <u>postponing the subject to the end of its clause</u> – *senectus* (line 4) – adds emphasis to this key word for the discussion – old age • <u>repetition</u> of *senectus* (lines 4, 7 and 9) – as the key concept and focus of the speech (old age) • <u>rhetorical questions</u> (and in a group of three, allowing a build-up to a climax) – *primum quis coegit … putare, qui enim … obrepit* and *deinde qui … octogesimum?* with adverbs *primum*, *enim* and *deinde* announcing each question (lines 6–8) • <u>juxtaposition</u> of ages / stages – *adulescentiae senectus* and *pueritiae adulescentia* (lines 6–7) • use of a <u>very large number for effect</u> – *octingentesimum* (line 8) • an <u>hypothesis</u> – *si … agerent* (line 8) – giving the audience an outstanding and memorable, imaginary extreme in order to make a point • use of an <u>emotive adjective</u> – *stultam* – and indeed of an <u>emotive sentence</u> – *nulla consolatio permulcere posset stultam senectutem (*line 9) – to win the audience's sympathy and support. Cicero has measured the weight of his words carefully and has achieved balance in the phrasing of sentences and the presentation of ideas. The prose is 'stripped and muscular' because it is free of any unnecessary ornament and it is strongly persuasive. *Other responses are possible.*

QUESTION TWO cont'd

Q	Evidence
(b)	*Explains in a series of statements the point being made by Cicero in the second paragraph.* *Identifies Latin words in the paragraph that carry more than – or other than – a literal sense, and explains how they add depth to Cicero's point.*
	The statements should contain the bare facts, without ornament, along the lines of: • You are impressed with my wisdom as I grow old. • I wish I were as you say – a man of wisdom – like the literal meaning of the name I am known by. • I find growing old is not a burden because I use nature as my inspiration. • Nature is an excellent guide and I have the utmost respect for it. • My natural life has gone well up to my current age. • I have no reason to believe that my life towards its end will not continue to do so. *Latin words that carry more than – or other than – a literal sense* • *sapientiam … quae utinam digna esset*, "would that it [my wisdom] were worthy of" (line 10) – Cato expresses a <u>hypothetical wish</u>. Wisdom, *sapientia* – an abstract quality, is perhaps mildly personified to the extent that it is said to deserve / have earned appreciation – *opinio* – when being abstract, it is not capable of drawing anything to itself. • *naturam optimam ducem*, "Nature, an excellent leader" (line 11) – Nature is <u>personified</u> as being an excellent leader / capable of leading very well, when it is in reality an abstract concept (see the note on line 13) incapable of taking action. • *tamquam … paremus*, "I follow nature as if she / it were a god and obey her / it" (lines 11–12) – an <u>hypothetical comparison</u> of nature with being a god has been used. This comparison also extends the <u>personification</u>, as if Nature were to be something one could follow and obey. • *sumus … sequimur … paremus*, "I am … I follow … I obey", (lines 11–12) – the royal 'we' / <u>first-person plural</u> endings are used in these verbs to represent the <u>singular 'I'</u>. Note that when Cato is describing his wisdom, as perceived by the young men, he uses *meam* – my, but when he himself becomes the subject of the verbs later in the sentence, Cicero gives him the royal 'we' to use. • *extremum actum tamquam*, "the final act"; and *ab … poeta*, "by a playwright" (line 13) – a second <u>hypothetical comparison</u> is made, this time comparing the course of human life with the duration of a dramatic play. (<u>Metaphor</u> would be an acceptable response, as a dramatic play is being used to represent the course of human life.) Within the hypothetical comparison of life with a play, the playwright represents Nature, as if Nature were the author of / had creative control over the course of a human life, just as a playwright has over the writing of a play, and as if Nature had the power or ability to be *inerti* – "lazy". This further extends the <u>personification</u> of Nature. • *descriptae sint*, "they have been traced out" (line 13) – this has been used <u>metaphorically</u>, applied to the stages of Cato's life, as if Nature had actually drawn them. This is a vivid image to make the point that Nature governs life. *How these words add depth to Cicero's point* By making the wish that he were as wise as the literal meaning of his last name indicates, Cato is saying that he is <u>modest</u> enough not to claim the 'wisdom' that the young men have said that they are amazed at. The personification of Nature allows Cato to <u>intensify and emphasise what inspires him</u> as he finds himself getting older, as if Nature were a conscious individual, actively affecting his life as a leader. The two hypothetical comparisons <u>conjure up images</u> that assist those listening to this speech (and subsequent readers of it) to <u>vividly picture</u> Cato's points. In the first, Nature is compared with a god, and <u>with that image comes the associated concepts</u> of the correctness of the desire to be an adherent and offer worship. In the second, life is compared with a play performed on the stage – a <u>vivid image</u> used often in literature, including by Shakespeare, <u>with the associated concepts</u> of narrative and of a script. The use of the plural 'we' for 'I' adds <u>dignity</u> to the actions Cato is saying he takes – following the inspiration of Nature and obeying its laws. *Other responses are possible.*

QUESTION THREE: TRANSLATION OF PASSAGE TWO

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

Latin Text	Sample Translation
"hic tibi, nate, prius vinclis capiendus,	You must catch this man first with chains, son,
ut omnem expediat morbi causam	so that he may explain every reason for the sickness
eventusque secundet.	and give a favourable course to events.
nam sine vi non ulla dabit praecepta,	For he will not give any pieces of advice without (the application of) force
neque illum orando flectes;	and you won't prevail upon him by begging.
vim duram et vincula capto tende;	Apply hard / enduring force and chains to him once you have captured him.
doli circum haec demum frangentur inanes.	Around these his ineffectual tricks will eventually be broken.
medios cum sol accenderit aestus,	When the sun has kindled its midday heat,
cum sitiunt herbae et pecori iam gratior umbra est,	when the grasses thirst and shade is now more pleasing for grazing animals,
ipsa ego te, … in secreta senis ducam,	I myself shall take you into the old man's secret place,
quo fessus ab undis se recipit,	where he withdraws, weary, from the waves,
facile ut somno aggrediare iacentem.	so that you may easily confront him menacingly while he lies down in sleep.
verum ubi correptum manibus vinclisque tenebis,	But when you hold him apprehended by hands and chains,
tum variae eludent species atque ora ferarum.	then his various appearances and faces of wild beasts will deceive you.
fiet enim subito sus horridus atraque tigris	For he will suddenly become a bristly pig and a black tiger
squamosusque draco et fulva cervice leaena,	and a scaly snake and a lioness with tawny neck,
aut acrem flammae sonitum dabit atque ita vinclis excidet,	or he will give a fierce roar of flame and in this way he will escape from his chains
aut in aquas tenues dilapsus abibit.	or having melted away into the thin waters he will disappear.
sed quanto ille magis formas se vertet in omnes	But by as much more as he shall turn himself into all the forms,
tanto, nate, magis contende tenacia vincla."	by that much draw the gripping chains more tightly, son."

QUESTION FOUR: CRITICAL APPRECIATION OF PASSAGE TWO

Q	Evidence

(a)	*Identifies and explains instances in lines 1–9 where the word order and / or metre heightens the meaning, supporting the response with evidence from the Latin text.*
	
	Word order
	
	• separation of adjective and noun in agreement which heightens meaning:
	
	  - separation of *omnem* and *causam* (lines 1–2) – the direct object of *expediat* is juxtaposed with that of *secundet*, allowing the elision of *causam* and *eventus*, which fits the metre and forms a tidy, easily remembered sense group
	
	  - separation of *ulla* and *praecepta* (line 3) – the postponement of *praecepta* adds to the listener's anticipation, who has to wait just that much longer to find out what Aristaeus will not get any of, unless force is used
	
	  - separation of *doli* and *inanes* (line 5) – the postponement of *inanes* even after the finite verb of the sentence, adds emphasis to the point that his tricks will be to no avail
	
	  - separation of *medios* and *aestus* (line 6) – this allows the word for sun (*sol*) to be literally in the middle of the clause, as the actual sun is in the middle of its course – a vivid word-picture.
	
	• other aspects of word order which heighten meaning:
	
	  - *prius* is placed before *vinclis capiendus* (line 1), to emphasise that this must be done first. The dative of the agent *tibi* has been placed early in the line, away from its gerundive, emphasising that it is Aristaeus who has to do the capturing
	
	  - *expediat … secundet* (line 2) – the two actions required of Proteus bracket the line and the line has a chiasmus – verb, (dependent gen.) accusative direct object, accusative direct object, verb. This neatly sums up what Aristaeus must achieve from his capturing Proteus
	
	  - *… herbae et pecori …* (line 7) – these two balance the line – they are the two things affected by the heat of the sun and the description of what each does as a result of the heat pivots around them
	
	  - *facile* (line 9) is placed outside the clause which it applies in, giving the ease which will exist for Aristaeus if he binds Proteus properly, increased emphasis
	
	  - *aggrediare* (line 9) is placed between *somno* and *iacentem*, emphasising the sudden interruption of Proteus' sleep that there will be when Aristaeus makes his attack.
	
	Metre which heightens meaning
	
	• line 1 – the run of dactyls in the 1st, 2nd, 4th and 5th feet emphasises the speed necessary to catch Proteus
	
	• line 3 – *dabit* demonstrates conflict of verse ictus and word stress. This emphasises the sudden application of force on Proteus. The strong caesura after *sine vi* gives pause for thought at how essential the application of sufficient force will be
	
	• line 4 – the slow pace of this spondaic line demonstrates the obduracy of Proteus and therefore the need for the application of sustained force to break his will and outwit him
	
	• line 7– the two elisions (or elision and prodelision) emphasise that the heat of the sun at its peak has sucked away the moisture needed by plants and animals
	
	• line 9 – the two elisions emphasise the ease with which Proteus will be taken prisoner if he is caught asleep, having considered that he was safe in his own home. The strong caesura after *recipit* is a reminder that Proteus has withdrawn into his cave.
	
	Other responses are possible.

QUESTION FOUR cont'd

Q	Evidence
(b)	*Identifies aspects of the description in lines 6–17 that indicate that Virgil was a careful observer of nature, as well as being able to portray the supernatural imaginatively, supporting the response with evidence from the Latin text.*
	Evidence that Virgil was a careful observer of nature Lines 6–7 He has noticed that in the heat at the middle of a sunny day, vegetation wilts through lack of moisture and that grazing animals look for shade (*cum sitiunt herbae et pecori iam gratior umbra est*). He has included a vivid image of the sun kindling its midday heat (*medios cum sol accenderit aestus*). Lines 8–9 He has observed that when an old man, tired from battling waves on a hot day (*senis … fessus ab undis*), has come home again (*in secreta quo se recepit*), he needs to lie down in order to sleep (*somno iacentem*). Lines 12–13 He notes the attributes of the variety of animals whose forms Proteus changes into – bristly pig, black tiger, scaly snake and lion with tawny neck (*sus horridus atraque tigris / squamosusque draco et fulva cervice leaena*). *Evidence that Virgil was able to portray the supernatural imaginatively* Lines 10–11 Once seized and bound by chains, the old man Proteus is imagined to be able to adopt in turn various appearances as wild animals, to confuse his captor and to escape the chains. Lines 12–15 He will look as though he is a bristly pig, or a black tiger, or a scaly snake, or a tawny lion, and then he will EITHER breathe out fire (not a natural attribute of someone with human form) OR he will melt away into the yielding water and disappear. *Other responses are possible.*

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