



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

# **Scholarship, 2004**

**Latin (93008)**

**National Statistics**

**Assessment Report**

**Assessment Schedule**

## Latin, Scholarship, 2004

### National Statistics

Number of Results	Percentage		
	Not Achieved	Scholarship	Outstanding
19	57.9%	26.3%	15.8%

### Assessment Report

Of the nineteen candidates who presented themselves for the Latin Scholarship examination, a little under half achieved the standard. The candidates who performed well in the prose unseen did likewise in the poetry unseen from Virgil. This correlation was striking. Those candidates who gained Scholarship showed a comprehensive knowledge of the prescribed vocabulary and a determination to apply the rules of basic grammar, especially those that related to adjectival agreement and verb tenses.

Candidates who did not achieve Scholarship made very basic errors in agreement, especially with past participles in the prose unseen and often could not correctly identify cases, such as nominative and accusative. In the prose unseen, the word *crevit* caused difficulties for some because the perfect stem of that verb is different from its infinitive stem.

At times, the failure to fully understand the style of the passage prevented a candidate from choosing the right meaning of the word for the context and impeded the fluency of the translations in both the prose and the poetry. For instance, *nota* (line 657) of the poetry unseen was given as “famous” rather than “well-known” and *vestigia* (line 659) was translated as “tracks” rather than “steps”.

Candidates who gained Scholarship showed that they were able to transfer their knowledge and experience from closely studying a prescribed text to those texts that are unseen. There is also an expectation in the Latin Scholarship achievement standard that candidates will have at least a framework knowledge of Roman History and Institutions. In this paper, some basic knowledge of the Punic Wars was expected. To gain Scholarship, a minimum of two valid responses to the four literary questions was required.

The three candidates who gained Scholarship with Outstanding Performance had few errors in vocabulary, grammar and fluency, translating both the prose and the poetry with a high degree of accuracy. For instance, the meaning of the last few lines of the Virgil passage were well understood and the correct adjectival agreements made.

Perception was required in the literary responses to gain Outstanding Performance. The typical response of such candidates was clear, well-worded and reflected the necessary depth and insight for this level. The difference between gaining and not gaining Scholarship with Outstanding Performance did not lie in the amount of information supplied but in the quality of the response. Candidates identified especially well the elements of Sallust’s writing style in Task Two (b) and the ways in which Virgil evoked sympathy for the giant in Task Four (b), supplying some very original and perceptive thought for both.

The top scholar’s performance was very impressive throughout the paper with hardly a blemish in either unseen task and with very perceptive and accurate literary responses that were enjoyed.

## Assessment Schedule

### Scholarship Latin (93008)

This standard requires the accurate and fluent translation into English of unfamiliar literary Latin prose, and of poetry by Virgil, and the use of analytical skills in order to demonstrate critical appreciation of language, style and context.

### Evidence Statement

TASK ONE PASSAGE ONE – Translation	VOCAB	GRAMMAR	FLUENCY
But when the state grew through hard work and justice			
great kings were conquered in war,			
savage tribes and mighty peoples were subdued by force,			
Carthage the rival of Roman power perished from its foundation,			
and all seas and lands lay open,			
fortune began to grow cruel			
and confuse everything.			
Those who had easily put up with hardships, dangers,			
and doubtful and harsh situations			
to them leisure and wealth became a burden and a misery.			
At first therefore a desire for money, then for power grew;			
these were as if the source of all evils.			
For greed destroyed loyalty, honesty and other good qualities;			
in the place of these it taught arrogance, cruelty,			
to forsake the gods and to regard everything as saleable.			
Ambition forced many men to become liars,			
to have one thing closed up in the breast			
and another ready on the tongue,			
and to have a good expression rather than a good character.			
These things grew gradually at first			
and sometimes were punished;			
afterwards, when a disease attacked like a plague,			
the state changed,			
from being very just and very good power became cruel and intolerable.			

TASK TWO PASSAGE ONE – Literary Questions			
QUESTION	ANSWERS	VALID	PERCEPTIVE
(a) Precisely what event is Sallust referring to when he writes ' <i>Carthago aemula imperii Romani ab stirpe interiit</i> '?	<ul style="list-style-type: none"> <li>the Punic Wars</li> <li>there were three wars with Carthage</li> <li>the Third Punic War</li> <li>Carthage was destroyed in 146 BC</li> </ul>		
(b) With close reference to the LATIN text, identify elements of Sallust's writing style.	<ul style="list-style-type: none"> <li>brevity</li> <li>archaic spelling</li> <li>poetic language</li> <li>balanced expressions / triadic structure / juxtaposition of contrasts</li> <li>rhetorical devices / historic infinitives</li> </ul>		

TASK THREE PASSAGE TWO – Translation	VOCAB	GRAMMAR	FLUENCY
He had scarcely said this,			
when on the mountain-top we saw the shepherd Polyphemus himself			
moving with his vast bulk among the sheep			
and seeking the well-known shore,			
a monster awful, shapeless, huge			
whose eye had been taken away.			
in his hand a lopped pine guides him			
and steadies his steps;			
fleecy sheep accompany him;			
this is his only joy and the solace of his woe.			
After he reached the high waves			
and came to the open sea,			
then he washed the flowing blood from where his eye had been dug out,			
gnashing his teeth with a groan,			
and now he strides through the mid-ocean,			
not yet has the sea wet his lofty sides.			
We far from there anxiously speed our flight,			
and silently we cut the rope,			
and leaning forward we sweep the sea with competing oars.			
He heard and he turned his steps to the sound of the noise.			
He raised a mighty shout,			
whereby the sea and all the waves trembled,			
and from within the terrified land of Italy			
and Aetna with its curved caverns bellowed.			

TASK FOUR PASSAGE TWO – Literary Questions			
QUESTION	ANSWERS	VALID	PERCEPTIVE
(a) With close reference to the LATIN text, identify poetic devices that are used to convey the size of the giant in lines 655–658.	<ul style="list-style-type: none"> <li>• heavy consonants</li> <li>• heavy vowels</li> <li>• diction</li> <li>• metre</li> <li>• alliteration</li> <li>• assonance</li> </ul>		
(b) In what ways does the poet evoke sympathy for the giant?	<ul style="list-style-type: none"> <li>• shepherd accompanied by his animals</li> <li>• lost his sight</li> <li>• uses a walking-stick like an old or infirm person</li> <li>• his only joy and solace are his sheep</li> <li>• his ugliness (informe) evokes pity</li> <li>• his life has been violated by intruders</li> </ul>		

### Judgement Statement

#### Achievement

Few vocabulary errors, few grammatical errors and few examples of awkward English.

No more than six in each of the three categories (vocabulary, grammar, fluency) will be permitted.

Two valid responses to the four literary questions.

#### Outstanding Performance

Few vocabulary errors, few grammatical errors and few examples of awkward English.

No more than six in each of the three categories (vocabulary, grammar, fluency) will be permitted.

Two perceptive responses to the four literary questions.

Descriptor	Sufficiency Statement
<p><b>Scholarship:</b></p> <p>Conveys the sense of the passage by:</p> <ul style="list-style-type: none"> <li>• using correct English vocabulary, accident and syntax and idiom in a fluent translation</li> <li>• demonstrates critical appreciation of language, style and context.</li> </ul>	<ul style="list-style-type: none"> <li>• No more than <b>six</b> errors each of vocabulary, accident and syntax and idiom in <b>each</b> passage.</li> <li>• Makes a valid response to <b>two</b> of the four literary questions.</li> </ul>
<p><b>Outstanding Performance:</b></p> <p>Conveys the sense of the passage by:</p> <ul style="list-style-type: none"> <li>• using correct English vocabulary, accident and syntax and idiom in a fluent translation</li> <li>• demonstrates an exceptional level of critical appreciation of language, style and context.</li> </ul>	<ul style="list-style-type: none"> <li>• No more than <b>six</b> errors each of vocabulary, accident and syntax and idiom in <b>each</b> passage.</li> <li>• Makes a valid and perceptive response to <b>two</b> of the four literary questions.</li> </ul>