

93008A



S

SUPERVISOR'S USE ONLY

# OUTSTANDING SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

## Scholarship 2016 Latin

9.30 a.m. Monday 28 November 2016  
Time allowed: Three hours  
Total marks: 32

### ANSWER BOOKLET

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.**

Question	Mark
ONE	
TWO	
THREE	
FOUR	
TOTAL	/32

ASSESSOR'S USE ONLY

① He was being terrified by <sup>the</sup> portents of dreams and omens. With his mother killed at last he saw through in his sleep ~~he saw~~ a a helm/ship torn away from its course, he himself dragged away from his wife Octavia into the thickest darkness, and overwhelmed by a swarm of winged ants. So from a mausoleum, with its doors opened of their own accord, a voice was heard clearly summoning him by name //

He ~~agita~~ considered variously: whether he should seek <sup>as</sup> the Parthians or Galba ~~as a~~ (suppliant), or appear ~~in black~~ dressed in black before ~~the~~ ~~the~~ in public and from ~~a top~~ the rostrum with ~~the~~ ~~the~~ ~~greatest~~ as <sup>much</sup> great pity as he could, the greatest, pray for a pardon for his past crimes, and if he did not sway their hearts, he ~~may~~ would beg to be granted the prefecture the prefecture of Egypt to be granted to him. //

Thus So with consideration put off ~~on~~ <sup>until</sup> ~~onto~~ a later day, ~~he~~ woken in the middle of the night, that he might find ~~the~~ <sup>his</sup> watch of soldiers withdrawn, he kept out of his bed and sent around his friends, ~~et~~ ~~because~~ and since nothing was ~~at~~ being reported by anyone, he himself with a few others went to the rooms of ~~a~~ each individual. But since

everyone's  
~~all the~~ doors were closed, with ~~no~~ <sup>no-one</sup> ~~nobody~~ replying,  
 he went back into his ~~chamber~~ bedroom, whence  
 the guards had already fled. And immediately  
 Spiculus, a ~~murmillo~~ gladiator or ~~a would-be~~  
~~assassin~~ another would-be assassin, by whose hand  
 he ~~dr~~ perished, ~~was called for and~~ did he called  
 for and open nobody's reply said, "Therefore, I  
 have neither friend, nor enemy?" ~~He ran out~~  
~~and~~ And he ran out, as if he were <sup>about</sup> going to  
 throw himself into the Tiber. //

 ASSESSOR'S  
 USE ONLY

- ① He was being terrified by the portents of dreams  
 and omens. ~~He~~ His mother ~~de~~ murdered at  
 last, he saw ~~it~~ within his sleep ~~the~~ helm  
 torn away from the one steering the ship,  
 himself ~~then~~ dragged from his wife Octavia  
 into the thickest darkness, and himself  
 overwhelmed by a swarm of winged ants;  
 a horse, to which he was greatly fond  
 of, transformed into the shape of an ape.  
 From a mausoleum, its doors laid open by  
 their own accord, a ~~voice was heard~~  
 the voice of one summoning ~~his~~ him  
 by name was heard clearly. //

He considered                      whether he should  
 seek the Parthians or Galba as a suppliant,  
 or ~~dressed~~ ~~appear~~ ~~d~~ dressed in black appear //

before ~~the~~ <sup>in</sup> public and with the greatest amount of pity he could [muster] pray for a pardon for his past crimes, ~~and~~ and if he could sway their hearts, he would beg for the prefecture of Egypt to be granted to him. //

So, with ~~con~~ his consideration put off until the next day, ~~he was woken from his bed and in~~ in the middle of the night, that he might find ~~that~~ <sup>that</sup> his ~~the~~ watch of guards had withdrawn, he kept out of his bed and sent around his friends, and since nothing was reported by anybody, he himself, ~~went to the ro~~ with ~~so~~ a few others, went to the rooms of each individual. But since ~~the~~ ~~at~~ ~~everyone~~ all their doors were closed, with no reply, he ~~returned~~ <sup>retired</sup> ~~into~~ to his bedroom, whence the guards had already fled. And he immediately he called for Spiculus, a gladiator or ~~would be~~ another would-be assassin, by whose ~~hand~~ <sup>hand</sup> he would die, and with no-one replying, he said, "therefore, I have neither friend, nor enemy?" And he ran out, as if ~~to~~ ~~that~~ he were about to throw himself into the Tiber. //

2) Nero's character certainly seems to be that ~~one~~ of one who worries, fears the worst and acts upon his ~~of~~ nightmares. This is made ~~not~~ clear by Suetonius's placement of the (passive imperfect) verb 'tenebatur' ~~time in the~~ as the very first word of the passage's first sentence. ~~The~~ first impression we have of this emperor ('imperator') - our lasting impression - is that he is ~~an~~ ~~emperor~~ a fearful person. //

~~The~~ Suetonius reaffirms this interpretation throughout the passage, employing various verbs in doing so ('agitavit', 'procurrit'). Suetonius even translates Nero's fear onto his attendants, namely his guards in lines 9-10 and 12. The ~~re~~ verbs 'recisissimè' (perfect infinitive) and 'diffugerant' (3<sup>rd</sup> person plural, pluperfect) both ~~suggest~~ <sup>suggest</sup> ~~the~~ ~~imply~~ Nero's those in Nero's employment are as terrified, or perhaps even more terrified <sup>than</sup>, ~~as~~ Nero himself. This may suggest that either Nero's character was so repellent that he could not keep his guardians ~~on~~ on payroll, or that the ~~for~~ inimical forces arrayed against him (wrought on by way of his own incompetencies and excesses) ~~are~~ <sup>were</sup> so terrifying that they fled because of it. In both cases, Suetonius's picture of ~~this~~ ~~this~~ Claudius's successor is that of a terrified person, with terrified guard ~~and~~ and disloyal guards. //

Nero's position ~~as~~ as a leader ~~is~~ <sup>his</sup> also undermined ~~by this time~~ <sup>Suetonius achieves this by use of</sup> ~~by~~ Suetonius's use of nouns 'supplex' (line 6), in apposition to the ~~unmentioned~~ Nero's unmentioned name, implies he is humbleness, subservience and an absence of control over events. The picture painted here, in eloquent 'Silver-Age' Latin, is ~~one in which the man a very far cry~~ <sup>highly unlike the</sup> or the Nero we saw ~~huddling over Rome's burning~~ <sup>over burning</sup> Rome, in smug superiority.

Adjectives like 'atrabas' (line 6) & ~~dis~~ recall Nero's preoccupation with looks and appearance. The ~~as~~ 'black' of his ~~garb~~ imperial garb would imply mourning, and contribute to his attempts to sway the presently opprobrious Roman people. Suetonius's use of the abstract noun 'misericordia' similarly implies ~~Nero~~ suggests Nero is ~~is~~ trapped in a submissive position (line 7), in the sense that he is having to resort to acquiring the ~~people's~~ plebians' "pity" to get what he wants, instead of <sup>using the</sup> ~~the~~ imperial decrees ~~by~~ which he was earlier accustomed <sup>to using</sup>. That Nero even has to ~~re~~ appear ('prochiret') before the people is indicative of his weak political position. Previously Emperor the Julio-Claudian emperors could do as they pleased without the even the sanction of the <sup>senate</sup> ~~senate~~, let alone the people. ~~The~~ <sup>pro</sup> Suetonius's biographical account of this author is therefore one where the main action

(for Nero did consider himself something of an actor),  
has lost his imperial authority ('auctoritas').

Suetonius permits his whole account to be read fluently, and Nero's ~~the~~ spineless character, to be revealed, by way of ~~connecting~~ connective conjunctions at the very start of sentences. For words like 'verum' (line 11), typically kept as post-positives, in forms like 'vero', are placed at the front of a line, to ease the reader gently through the narrative. Similarly, ~~'et' is placed before~~ to ~~conn~~ the position of 'ac' (line 12) joins its sentence logically to the previous one, whilst the enclitic '-que' of line 14 performs the same function. In both cases, ~~these~~ ~~such~~ conjunctions ~~aid function to help connect the~~ help reveal the erratic nature of Nero's alarmed walk-about in the palace. In particular, the placement of 'procurritque' immediately after his Nero's direct speech ~~highlights the idea~~ emphasises the randomness of Nero's sudden sprint outside, ~~as an~~ <sup>a rapid</sup> action <sup>emphatically</sup> <sup>aided</sup> by Suetonius's use of '-que'.

Direct speech is indeed another feature of Suetonius's biography that adds both life to his subject, and illuminates the self-reflective, pensive but wholly 'self-unaware' character of Nero. Indeed, Nero's the ~~but~~ parallelism in "nec animum habeo, nec inimicum" (I have neither friend nor enemy) emphasises how detached from reality Nero is, but also his ability to witness in dire circumstances.

Nero obviously does have enemies - namely the senate mentioned in the note above the passage.

The homonym in "ergo, ego" ("therefore, I"), although not quite ~~the same~~ exactly the same in sound, similarly emphasises Nero's capacity to make a clever turn of phrase at a critical moment. Indeed, it seems almost too ~~good~~ to be true - a bit like Claudius's own dubious last words, "vae, cavari me." Such <sup>unlikely</sup> quotations as these, littered throughout Suetonius's ~~long~~ accounts, reveal the difficulties inherent in relying wholly on ancient sources for constructing 'true' histories of historical figures. In ~~the~~ our case, Suetonius's Nero is one that is often terrified, & at Suetonius's this moment one ~~without either dignity or~~ or with neither dignity nor authority, and one which is ~~highly~~ also, in Suetonius's account, highly comic.



3 A sacred laval tree was in the middle of the palace ~~atop~~ on the high inner parts, sacred (with respect to its hair), and preserved <sup>over</sup> through many years out of reverence (for its leafy hair), its <sup>at that time</sup> bees, densely packed, (marvellous to say), with great loud buzzing, ~~flew~~ through the air to the high, clear top flying through the air settle on the high, clear <sup>(?)</sup> tops and with linked feet linked with one another the <sup>sudden</sup> swarm hangs from a leafy branch. Immediately <sup>a</sup> prophet says, we spy the arrival over a foreign man, and an army on the march seeks the same destination(s) from the same direction(s) and land over the highest / whole citadel.

After this, ~~it kindles~~ <sup>while</sup> ~~sacrificial~~ it kindles sacrificial offerings for sacred pinewood, and ~~nearby~~ <sup>near</sup> Lapinia, a maiden, stands by, near her father, a maiden, stands by, seen, O the horror of it, to grab catch fire with her long hair and ~~the~~ whole alive ~~burn~~ to burn up ~~is~~ <sup>in</sup> with crackling flame, setting alight her royal hair, setting alight ~~the~~ her crown splendid with jewels; then wrapped in smoke with reddish-yellow light is she is enveloped with reddish-yellow light and sprinkles Vulcan's fire-sparks over the whole palace. That, indeed, is reported as a ~~horrible~~ dreadful, and a strange sight to see, ~~For~~ <sup>For</sup> for they ~~prophecy~~ <sup>foretell</sup> that she would be distinguished in reputation ~~by~~ and fate, but <sup>a</sup> foretell.

a great far war for the people //

ASSESSOR'S  
USE ONLY

3 A sacred laurel tree was in the middle of the lofty inner parts of the palace, sacred in its leafy top and ~~preserved~~ guarded over many years out of reverence, their bees, densely packed (marvellous to say), with loud buzzing, flying across through the air settle on ~~the highest~~ <sup>the highest</sup> clear highest, clear top, and with their feet linked with one another the sudden swarm hangs from the leafy branch.

Suddenly the ~~phr~~ <sup>a prophet</sup> ~~prophets~~ says, "we spy a foreign man come ever nearer and an army on the march seek the same destinations from the same directions, and lord over the whole citadel." After this, he kindles the sacrificial offerings with sacrificial branches, and Larinia, a maiden, near her father, stands by, <sup>she is</sup> seen - O the horror of it - to catch fire with her long hair and her whole attire to burn up in crackling flame, setting alight her royal hair, setting alight her crown splendid with jewels; then, wrapped in smoke, she is enveloped with reddish-yellow light and sprinkles Vulcan's fire-sparks over the whole palace. ~~Indeed, that~~ That, indeed, is reported, dreadful and strange to see: for ~~she~~ they prophesy that she would become distinguished

Supervisor must print name &amp; sign here:

Assessor's  
Use Only

of 'accensa' with an accusative, first 'comas', then 'coronam'. The consonant repetition of the hard 'c' sound in these three words (line 14) reflects the crackling ('crepitante'), introduced by ~~the~~ in the line earlier. The image of sparks flying and fire roaring is elicited by way of such sound devices. Virgil's ominous mood, therefore, transforms in a brief moment into a raging, rapid one.

Such rapidity is built up in the few lines earlier, where ~~wherein~~ elision serves to quicken the pace of ~~the~~ Virgil's reader.

~~atque om̄nem orn̄at / flām / mā crep̄ / tante c̄et / tota~~  
atque om̄ / nēm orn̄at / om̄ // flām / mā crep̄ / tante crep̄ / māri

Here the elisions in 'atque omnem ornat', where the 'o's gobble up the 'e's and 'em's, quickens the speed of line, as though the fire is ~~reaching already~~ ~~reaching to ignite~~. Yet Virgil's use of spondee in the line, four to of them to two dactyls, would seem to slow it right down, ~~as in~~ sluggish ~~anticipation~~ for fashion, as though the fire is slow to catch, though Virgil's diction implies otherwise. This clash between metre and meaning, the slow line versus the quick fire, ~~creates a mood in which conflict~~ lets a sense of conflict dominate this part of the ~~ext~~ extract's mood, is mirroring the ~~now~~ same conflict recalled in the prophet's reference to an 'externum... virum' (lines 7 and 8).

Supervisor must print name &amp; sign here :

Assessor's  
Use Only

Indeed, the allusion to an ~~este~~ a "foreign man" contains mystery, strangeness and uncertainty; all of which all of these feelings are picked up in the bees' display of teamwork, suspended below the a high branch, and Lavinia's ~~catchin~~ immolation. Such the reference to the bees, a simile used in Book 1, where Aeneas observes the Carthaginians, may be ~~analeptic~~ <sup>proleptic</sup>, in the sense that it ~~analeptic~~ <sup>proleptic</sup> for that reason, and imply some tragedy is about to occur. Or it could be ~~prolep~~ of the sort that befell Dido. Or it may be proleptic, in the sense that it ~~looks~~ foreshadows the Aeneas's men working together with the forces in Latium, along with Pallas and Mezenhus, to defeat that other foreign man, Turnus. In both cases, the mood introduced by this description is a foreboding one, looking both into the ~~past~~ and at the same time, the future.

Furthermore, the ~~re~~ Virgil's allusion to goellike imagery, a typical feature of epic, adds to the ~~sense~~ idea that the gods play a domineering role in the Aeneid. The reference to Vulcan ('Volcanum') obtains this effect; that Lavinia is like the sparks of a goel highlights her ~~regal~~ <sup>regal</sup> royalty, as does the reference to 'gemmis', and ~~regal~~ <sup>regal</sup> ~~di~~ <sup>di</sup> regal diction ("reges"). That so noble a woman ~~could~~ <sup>may</sup> experience such trauma renders to mood, alongside its already foreboding, ominous, live features, ~~fragit~~ <sup>fragile</sup> a tragic one.

in reputation and fame, but foretell a great war for  
the people. //

ASSESSOR'S  
USE ONLY

- 4) Virgil's mood focuses on the unusual, ~~arcane~~ nature of ~~the~~ mysterious nature of these two incidents, as well as the horror of Lavinia's pre-announced incineration. Interjections like 'mirabile dictu' or 'nefas' (a supine and accusative, line 3) and 'nefas' (line 12) serve to inject Virgil's own voice into the narrative of his poem. The effect is to heighten the ~~surprise~~ surprise and spookiness of these incidents; in other words, Virgil 'tells' the audience to be alarmed, for he himself is alarmed. The mood, throughout, is constantly one of surprise. //

93008A

Virgil's use of arcane, archaic vocabulary ~~offers a similar effect~~ ~~imparts~~ ~~creates~~ a sense of age, reverence and power gives the passage a sense of age, reverence and power. Old diction is typical of epic - of Lucan, Ennius and Virgil - but here it is especially pronounced. Using the ~~passive~~ present passive infinitive 'dominari' ~~over~~ for instance, over 'dominari', ~~imparts a sense of~~ empowers and strengthens the gravity of the man and army which will "lord over the whole citadel." The effect is ominous, looming and dominating - highlighted by the ~~Virgil's~~ persistent reference to high places ('summa', ~~summa~~, 'altis', 'arce'). Its contribution to the mood is to make it more Preboding. //

Virgil's use of ~~parallelism~~ in describing repetition, too, is effective: in particular, the parallel deployment //

Outstanding Scholarship exemplar for 93008 – 2016		Total score: 29
Q	Grade score	Annotation
1	8	The candidate showed a high degree of accuracy in translation and a particularly good understanding of apposition, agreement, and word order in Latin. The translation was fluent and communicated in a convincing manner.
2	7	The candidate showed some insight and sustained independent reflection on the state of Nero's mind. Clear evidence was given of Nero being fearful and detached from reality, a fear that was identified as starting from the emphatic placement of the first word, <i>terrebat</i> .
3	8	The candidate demonstrated accuracy in translation, a high precision of knowledge, and the perception required for this level.
4	6	The candidate made an insightful comment regarding the mood created by the sound of the bees and how, together with reference to diction and alliteration, it may be viewed as foreboding. The focus on the fire also helped with the analysis of mood, and illustrated independent reflection.