Assessment Schedule – 2005

Scholarship Latin (93008)

A nine point marking scale (0-8) was used for each task. The performance required for each mark on the scale is shown at the end of the marking schedule.

Evidence Statement

TASK ONE: Translation of Passage One

Example of Translation (Incomplete = Inc)	**Vocab (V)**	**Grammar (G)**	**Fluency (F)**
And so some philosophers have said that wise men			
do everything for the sake of pleasure			
and educated men have not set themselves apart			
from this base assertion.			
Others in order to link by skill in speaking			
concepts which are very highly contradictory			
have thought that virtue			
should be combined with pleasure.			
Those who have approved of that one straight path to glory,			
the one accompanied by hard work,			
have been left behind, close to alone now, in their schools.			
For nature herself has produced many temptations for us			
to which virtue, lulled to sleep, from time to time / meanwhile would close her eyes.			
Many slippery paths has she put on show to youth			
upon which youth could scarcely set foot or enter without some falling and slipping.			
A variety of many most pleasant attractions has she given,			
by which not only this age, but also one already mature continued to be / is captivated.			
Therefore if by chance you find anyone			
who is of the type to reject from his eyes the beauty of objects,			
to be captivated not by any scent, not by any touch, not by any taste,			
to shut every sweet sound from his ears,			
to this man perhaps I and a few people will suppose the gods are kind,			
however most will think that they are angry.			
TOTALS			

TASK TWO: Critical Appreciation of Passage One

(Further answers are possible.)

Question	Response (Incomplete = Inc)	Valid Response (indicated on scripts by **R** for relevant point. **V** shows a valid response, ie two relevant points made for the one response)	Perceptive Response (indicated on scripts by **P**)
(a) Schools of philosophy (explained by close reference to the Latin text).	1. **Epicureans** – those who argue that if men are wise (sapientes) they do everything (omnia facere) for the sake of pleasure (voluptatis causa). Epicureans believed happiness meant absence of pain. Cicero dismisses this philosophy as 'this base assertion' (hac orationis turpitudine) as it was the one Greek philosophy most removed from Roman ideals, eg 'gravitas' or serious-mindedess was the goal of a true Roman, not 'pleasure'.		
	2. **Stoics** – those who believe that glory is achieved by hard work. This philosophy is able to be supported by Romans upholding such ideals as gravitas (serious-mindedness) and pietas (devotion to duty). Interestingly, Cicero implies that those who still believe that this philosophy should be followed are few in number, as he comments that they are left near to alone (prope soli) in their schools.		

TASK TWO (continued)

Question	Response	Valid Response	Perceptive Response
(b) Explanation (with close reference to the Latin text) of how Cicero makes effective use of language and style to build his argument and persuade his audience.	**Some examples:** 1. Repetition of 'many' in emphatic first position of sections of the second paragraph – 'multa', 'multas', 'multarum rerum' to emphasise the number of temptations presented to mankind.		
	2. Variety of emotive words used for temptations – 'blandimenta', 'vias lubricas' and 'rerum iucundissimarum' – emphasising the sorts of things a young man could be expected to yield to.		
	3. Vivid metaphorical imagery used: Virtue, Nature and Youth are personified. Virtue is lulled to sleep and therefore closes her eyes 'sopita virtus coniveret'. Nature puts slippery slopes on show 'vias lubricas . . . ostendit'.		
	4. Repetition of ideas using different words / phrases, eg 'insistere aut ingredi' and 'sine casu aliquo ac prolapsione', where just one would do, but would not make so much impact.		
	5. Repetition of genitive plural endings, culminating with a six-syllable superlative 'multarum rerum iucundissimarum' – use of sound for effect.		
	6. Use of phrase 'non modo ... sed etiam', emphasising the strength of evidence – not just one thing, but another as well. 'Itaque' and 'quam ob rem' each imply too that a strong point has already been made, before a further one is introduced.		
	7. Avoidance of repetition of 'aetas' for the two ages adds elegance; 'haec aetas' is balanced by 'conroborata', a strong adjective left as late as possible to emphasise that even fully mature men are tempted, so what chance does a youth have?		
	8. Towards the end of this passage Cicero adopts a 'tongue-in-cheek' tone, evident from 'si quem forte inveneritis qui aspernetur ... pulchritudinem' – if by chance you should find anyone of the type to despise (aspernetur, a generic subjunctive). Underlying this condition is the thought 'and you won't find such a person'.		
	9. Cicero builds on this by going through each of the remaining four senses in turn, through which this 'impossible to find' person would not appreciate beauty.		
	10. Cicero writes 'ego fortasse et pauci ... putabunt' – 'I perhaps, and a few people will think', encouraging his audience to think (along with the majority) that a young man's mistakes should be forgiven.		

TASK THREE: Translation of Passage Two

Example of Translation (Incomplete = Inc)	Vocab (V)	Grammar (G)	Fluency (F)
But the mothers, undecided at first, their eyes intent on harm, were looking at the boats,			
wavering between an unhappy love of their present land			
and the kingdom that by fate was summoning them,			
when the goddess raised herself through the sky on equal wings			
and with her departure, cut a huge rainbow beneath the clouds.			
Then in fact the women, amazed by the strange events and driven by rage			
cry out together and seize some fire from their fireplaces inside:			
some strip the altars and hurl greenery and shrubbery as/and torches.			
With reins let loose, Vulcan rages violently through the crossbeams and oars and painted sterns made of firwood.			
A messenger brings the news that the ships have been set on fire			
to Anchises' burial mound and to the theatre's blocks of seating – it is Eumelus –			
and they look around for themselves at the hot black cinders flying about in a cloud (of smoke).			
And just as Ascanius happily led the equestrian races,			
like that, keenly on his horse, he was the first to make for the camp that had been thrown into confusion			
and his breathless instructors can not hold him back.			
"What is this new madness of yours? Where now, where alas are you headed for, my unhappy countrywomen?" he says.			
"It is not the enemy and the hostile camp of the Greeks			
but your own hopes that you are burning."			
TOTALS			

TASK FOUR: Critical Appreciation of Passage Two

(Other answers are possible.)

Question	Response (Incomplete = Inc)	Valid Response (indicated on scripts by **R** for relevant point. **V** shows a valid response, ie two relevant points made for the one response)	Perceptive Response (indicated on scripts by **P**)
(a) Full explanation of the circumstances represented by Virgil's lines 'ambiguae ... regna' (lines 655–656).	When Troy had fallen to the Greeks, Aeneas was told that Fate had decreed that the Trojans had to seek another land to the west of Troy (Hesperia). It was later revealed that that land was Italy.		
	This is the kingdom which is 'summoning them, through Fate' – 'fatisque vocantia'. (The words 'fatis' and 'regna' are plural forms for singular concepts, common in poetry, often to suit the metre.)		
	The Trojan mothers in this passage know that according to Fate the Trojans should go on to Italy, but they have had many trying adventures just getting as far as Sicily, where they are now.		
	They are wavering 'ambiguae' between an unhappy love 'miserum amorem' for the land they are on at present 'praesentis terrae' (Sicily) and the country summoning them 'vocantia regna' (Italy).		
	Juno has made progress towards Italy difficult for the Trojans and on the occasion described in this passage has in fact sent the goddess Iris to inspire the Trojan women to burn their ships, so that their husbands will be forced to stay in Sicily.		
	Juno does not want the Trojans to flourish in Italy and to go on to become Romans, as she favours instead the people who will be Rome's biggest rival for power – the Carthaginians.		

TASK FOUR (continued)

Question	Response	Valid Response	Perceptive Response
(b) Identification of poetic devices used in lines 654–666 to amplify the immediacy and vividness of description of scene and people.	1. In line 655 'spectare' is a vivid historic infinitive. The infinitive is used to emphasise the act of watching (rather than on those doing the watching), and adds to the pace of the narrative.		
	2. In line 660, the present tense verb 'conclamant' is used to add immediacy to the action. This verb is also placed emphatically at the beginning of the line, juxtaposed with the next action the women do – 'rapiunt' – snatching up the makings of a fire. The actions follow rapidly upon one another, as the verbs representing them do.		
	3. Virgil has used an unexpected image to heighten the drama of the scene. Although he calls the Trojan women 'mothers' (matres) in line 654, the image of mothers 'having eyes with evil intent' (oculisque malignis) comes as a surprise.		
	4. The women's indecision is emphasised by two adjectives: 'ancipites' and 'ambiguae' and by the fact that their indecisive watching is the main clause, while the sudden departure of the goddess slips into an 'inverted cum' clause (line 657).		
	5. Vivid words / phrases describing the women add emotion to the scene – 'attonitae' (thunderstruck) and 'actaeque furore' (driven by frenzy).		
	6. The picture of a situation out of control is reinforced by the description of fire raging 'furit' in line 662, a verb placed at the beginning of its sentence, an unusual and emphatic position.		
	7. Fire is personified as 'Volcanus', the god of fire, and he is out of control because his reins have been allowed to fall loose 'immissis habenis', a vivid image.		
	8. Virgil effectively describes the spread and devastating effect of the fire by listing the parts of the ships that are engulfed by it – the crossbeams 'transtra' where the crew would sit, the oars 'remos' which would be needed for propulsion, and the sterns, crafted from firwood and painted to make each ship a separate entity. He builds a picture of ships that appear destined not to be sailed again.		

TASK FOUR (continued)

Question	Response	Valid Response	Perceptive Response
(b) (continued)	9. In line 663 there is alliteration of the letter 'p' which brings out the 'popping' sound of dry timber affected by fire – 'per ... pictas ... puppes'.		
	10. Two important words are placed at the start of their lines – 'nuntius' in line 664 and 'incensas' in line 665. In the case of 'nuntius' the emphatic position announces boldly that a messenger hurries to let the Trojan men know of the fire. His actual name, Eumelus, is of secondary importance and is postponed until after his message. 'Incensas' is the most important word of the message he takes, and therefore is also given prominent position at the start of the reported message.		
	11. Metre is used to help to convey immediacy. Line 665 is spondaic – every foot except the 5th has two long measures, which helps to convey the serious implication of the solemn news that the ships, the means of getting to Italy, are on fire. In line 666 the syllables: $b\bar{o} \; v\breve{o}l\breve{i}t\bar{a}r\breve{e} \; f\breve{a}$ form two dactyls, which help to convey the picture of embers 'darting about' with rapid movements. The long syllables: $\bar{u}nt \; \bar{a}ltr\breve{a}m \; \bar{i}n \; n\bar{i}m$ emphasise the heavy, ominous cloud of smoke.		

Performance Summary Statement

PASSAGE ONE

Task One – Translation

Evidence	Mark
No more than ten vocab (V), grammar (G), fluency (F) errors in total, with no more than four in any category	8
No more than twelve errors in total, with no more than five in any category	7
No more than fourteen errors in total, with no more than six in any category	6
No more than sixteen errors in total, with no more than seven in any category	5
No more than twenty errors in total, with no more than nine in any category	4
No more than twenty-four errors in total, with no more than eleven in any category	3
No more than twenty-eight errors in total, with no more than thirteen in any category	2
No more than thirty-two errors in total, with no more than fifteen in any category	1
More than thirty-two errors in total, or more than fifteen errors in any category	0

Task Two – Questions

Evidence	Mark
2 valid answers 2 × 2 points made with full supporting detail; perception shown more than once	8
2 valid answers 2 × 2 points made with full supporting detail; perception shown once	7
2 valid answers 2 × 2 points made with full supporting detail	6
1 valid answer 1 × 2 points made with full supporting detail; 1 answer shows perception	5
1 valid answer 1 × 2 points made with supporting detail; 1 relevant point made from second answer with supporting detail	4
1 valid answer making 2 points with supporting detail	3
Any 2 relevant points made with supporting detail over the 2 answers	2
Any 1 relevant point made with supporting detail over the 2 answers	1
No meaningful answer	0

PASSAGE TWO

Task Three – Translation

Evidence	Mark
No more than ten vocab (V), grammar (G), fluency (F) errors in total, with no more than four in any category	8
No more than twelve errors in total, with no more than five in any category	7
No more than fourteen errors in total, with no more than six in any category	6
No more than sixteen errors in total, with no more than seven in any category	5
No more than eighteen errors in total, with no more than eight in any category	4
No more than twenty errors in total, with no more than nine in any category	3
No more than twenty-two errors in total, with no more than ten in any category	2
No more than twenty-four errors in total, with no more than eleven in any category	1
More than twenty-four errors in total or more than eleven errors in any category	0

Task Four – Questions

Evidence	Mark
2 valid answers 2 × 2 points made with full supporting detail; each answer shows perception	8
2 valid answers 2 × 2 points made with full supporting detail; 1 answer shows perception	7
2 valid answers 2 × 2 points made with full supporting detail	6
1 valid answer 1 × 2 points made with full supporting detail; 1 answer shows perception	5
1 valid answer 1 × 2 points made with supporting detail; 1 relevant point made from second answer with supporting detail	4
1 valid answer making 2 points with supporting detail	3
Any 2 relevant points made with supporting detail over the 2 answers	2
Any 1 relevant point made with supporting detail over the 2 answers	1
No meaningful answer	0

Judgement Statement

An aggregate mark of 32 from four questions was used in Latin.
In 2005, the candidate who achieved 32 marks was awarded outstanding scholarship and candidates who achieved 23-31 marks were awarded scholarship.