

**Assessment Schedule – 2011****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
cum prima collatio pecuniae difficilis videretur	When the first collection / instalment of money seemed difficult
diutino bello exhaustis,	for those worn out by a protracted war
maestitiaque et fletus in curia esset,	and there was sorrow and weeping in the assembly house,
ridentem Hannibalem ferunt conspectum.	they say that Hannibal was seen laughing.
cuius cum Hasdrubal Haedus risum increparet in publico fletu,	When Hasdrubal the Kid exclaimed / was exclaiming loudly against his laughter amidst the public weeping,
cum ipse lacrimarum causa esset,	since (he thought) Hannibal himself was the reason for the tears,
“si, quemadmodum oris habitus cernitur oculis” inquit,	[Hannibal] said “If, just as the expression of a face is seen by / in the eyes,
“sic et animus intus cerni posset, facile vobis appareret,	in this way too the mind on the inside could be seen, it would easily be apparent to you,
hunc, quem increpatis, risum esse	that this laughter which you are exclaiming loudly against, was
non laeti cordis sed prope amentis malis;	not of a joyful heart but of one close to being mad from misfortunes;
qui tamen nequaquam adeo est intempestivus	(laughter) which is however by no means as untimely
quam vestrae istae absurdae atque abhorrentes lacrimae sunt.	as those tears of yours are irrational and inappropriate.
cum adempta sunt nobis arma, incensae naves, interdictum externis bellis,	When our weapons were taken from us, when our ships were burnt, when we were prevented from engaging in wars with foreign countries
tunc flesse decuit:	then it was right to have wept:
illo enim vulnere concidimus.	for it was by that wound that we met our downfall.
tantum nimirum ex publicis malis sentimus,	Without doubt we feel as much from public misfortunes,
quantum ad privatas res pertinet;	as pertains to our private affairs;
nec in iis quicquam acrius quam pecuniae damnum stimulat.	and nothing stings more keenly in these misfortunes than the loss of money.
itaque cum spolia victae Carthagini detrahebantur,	Therefore when the spoils were (actually) being taken away from conquered Carthage,
cum inermem iam ac nudam ... cerneretis,	when you saw her now unarmed and exposed,
destitui inter tot armatas gentes Africae, nemo ingemuit:	abandoned among so many armed tribes of Africa, no one groaned:
nunc quia tributum ex privato conferendum est,	now, because payment must be contributed from private (funds),
tamquam in publico funere comploratis.”	you are lamenting together loudly as if in a public funeral.”

## QUESTION TWO: CRITICAL APPRECIATION OF PASSAGE ONE

Q	Evidence
(a)	<p><i>Identifies evidence in the first paragraph supporting the view that Livy is a skilled storyteller, and explains in detail how the evidence demonstrates his storytelling skills.</i></p> <p>Livy's writing of <u>direct speech</u> for Hannibal makes the scene vivid and conveys authenticity. Livy is recounting an incident which took place well before his own time, and which presents to his fellow Romans an impression of how the enemy in their own country, Africa, were reacting to being defeated. His narration enables his readers to imagine being present at an actual meeting of the enemy's assembly (<i>in curia</i>) and hearing the arch-enemy of Rome, Hannibal, speaking to his own people.</p> <p>Livy accounts for being able to report this occasion with just one word, <i>ferunt</i> – 'they say', and then goes on to tell of <u>a surprising incident which will be sure to grip his readers' attention</u>. It is surprising because amidst the general Carthaginian melancholy and weeping (<i>maestitiaque et fletus</i>) at being defeated, their leader, Hannibal, was seen laughing (<i>ridentem ... conspectum</i>). This is emphasised by the prominent position of <i>ridentem</i> and can also be seen as an irony.</p> <p>The incident is full of emotion, adding a dynamic to the narrative. In lines 1–5 Livy uses vocabulary which conveys four emotions: the Carthaginians' weariness from a protracted war, their sorrow at having been defeated, their leader's laughter at his countrymen's behaviour now that they have realised their defeat will be costing them money, and one man's anger that their leader was laughing when they were so downhearted.</p> <ul style="list-style-type: none"> <li>• weariness: <i>diutino bello exhaustis</i></li> <li>• sorrow – a variety of words is used to convey the general crying and despair of the Carthaginians: <i>maestitiaque et fletus, in publico fletu, lacrimarum</i></li> <li>• laughter, not of a happy heart but of one near to being mad from misfortune: <i>risum, non laeti sed prope amentis malis cordis hunc ... risum esse</i> – repetition of <i>risum</i> (after <i>ridentem</i>, above) for emphasis.</li> <li>• anger: <i>increparet, increpatis</i></li> <li>• The ordered chronology is reassuring.</li> </ul> <p><i>Other comments might include:</i></p> <p>Livy uses a nickname <i>Hasdrubal Haedus</i> (Hasdrubal – the Kid / Young Goat) for the fellow Carthaginian who rebukes Hannibal, which indicates that Hannibal believes the man lacks mature judgement. Evocative nicknames are often a feature of good stories.</p> <p>Livy uses <u>contrast</u> – collection of money is <u>difficult</u> (<i>difficilis</i>) / it would <u>easily</u> (<i>facile</i>) appear to the Carthaginians that he was close to being out of his mind from the misfortunes of defeat, if they could see his mind with their eyes, as they can see his facial expression. Also <u>laughter / tears</u>.</p> <p>Livy uses <u>rhetoical devices</u>:</p> <ul style="list-style-type: none"> <li>• emphasis / assonance for ridicule: <i>vestrae istae absurdae atque abhorrentes lacrimae</i></li> <li>• tricolon to emphasise a point: <i>adempta ... incensae ... interdictum</i></li> </ul> <p>Livy uses <u>a variety of grammatical constructions</u> – a complexity or texture of language that adds interest for the reader:</p> <ul style="list-style-type: none"> <li>• temporal clause: <i>cum prima collatio pecuniae difficilis videretur maestitiaque et fletus in curia esset</i></li> <li>• perfect participle used as a noun with ablative of instrument: <i>diutino bello exhaustis</i></li> <li>• present participle: <i>ridentem</i></li> <li>• reported statement: <i>Hannibalem ferunt conspectum</i> (esse understood)</li> <li>• connecting relative: <i>cuius</i> to maintain the focus on Hannibal</li> <li>• temporal clause: <i>cum Hasdrubal Haedus risum increparet in publico fletu</i></li> <li>• causal clause: <i>cum ipse lacrimarum causa esset</i></li> <li>• direct speech – conditional clause with subjunctive verb: <i>si ... sic et animus intus cerni posset</i></li> <li>• comparative clause: <i>quemadmodum oris habitus cernitur oculis</i></li> <li>• main clause of conditional sentence: <i>facile vobis appareret</i></li> <li>• reported statement: <i>non laeti sed prope amentis malis cordis hunc, ... risum esse</i></li> <li>• relative clause: <i>quem increpatis</i></li> </ul> <p><i>Other responses are possible.</i></p>

## QUESTION TWO cont'd

Q	Evidence
(b)	<p><i>Identifies the impressions of Hannibal's character conveyed by the speech in this passage, and supports this response with evidence from lines 3–13.</i></p> <p>With this speech Livy would probably have intended to convey the impression that Hannibal was an intelligent, perceptive and competent enemy of Rome, and thereby to make the Romans feel proud, since they had been able to defeat such a capable enemy. In this speech Hannibal shows himself to be an intelligent and worthy enemy, perceptive of his own thinking and of human nature in general, quick-witted, articulate, a skilful rhetorician and aggressive although defeated. This passage would probably have led the Romans to feel both admiration and sympathy for the man they knew as their greatest ever enemy.</p> <p>Lines 3–4</p> <ul style="list-style-type: none"> <li>At the beginning of his speech, Hannibal is shown to be <u>perceptive of his own thinking</u> – capable of explaining his own reaction (and why Hasdrubal, in rebuking him, has not understood that reaction) by using a parallel from everyday life: <i>“si quemadmodum oris habitus cernitur oculis” inquit, “sic et animus intus cerni posset”</i> – ‘If just as the expression of a face is seen by the eyes,’ he said, ‘like that too, the mind on the inside could be seen’.</li> </ul> <p>Lines 4–5</p> <ul style="list-style-type: none"> <li>Hannibal is <u>quick-witted and articulate</u> in countering the rebuke he receives from his countryman: <i>“facile vobis appareret, non laeti sed prope amentis malis cordis hunc, quem increpatis, risum esse”</i> – ‘It would easily be apparent to you that this laughter which you are exclaiming loudly against was not that of a happy heart but of one <u>almost mad from misfortunes</u>’ (the underlined words indicate the depth of his passion).</li> </ul> <p>Lines 5–6</p> <ul style="list-style-type: none"> <li>Hannibal is <u>aggressive</u> when he issues his own rebuke in turn: <i>qui tamen nequaquam adeo est intempestivus quam vestrae istae absurdae atque abhorrentes lacrimae sunt</i> – (laughter) which is however by no means as untimely as those tears of yours are irrational and inappropriate.</li> </ul> <p>Lines 7–8</p> <ul style="list-style-type: none"> <li>Hannibal is <u>politically astute</u> – he realises that the time to weep was when Carthage was deprived of all its resources – and a <u>skilful rhetorician</u>; demonstrated by evidence such as emphatic word order: <i>adempta sunt nobis arma, incensae naves, interdictum externis bellis</i></li> <li>Hannibal is a <u>realist</u> – he accepts that the Carthaginians have lost to the Romans: <i>illo enim vulnere concidimus</i>.</li> </ul> <p>Lines 9–10</p> <ul style="list-style-type: none"> <li>Hannibal is <u>perceptive of human nature</u> – he sees that his compatriots are self-interested and short-sighted, and that a man can bear much so long as it does not hit him personally (and worst of all, in his purse: <i>tantum nimirum ... pecuniae damnum stimulat</i>).</li> </ul> <p><i>Other responses are possible.</i></p>

**QUESTION THREE: TRANSLATION OF PASSAGE TWO**

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

Latin Text	Sample Translation
iamque omnis campis exercitus ibat apertis	And now the whole army was moving on the open plains,
dives equum, dives pictai vestis et auri,	rich in horses, rich in embroidered clothing and gold
ceu ... surgens ... altus per tacitum Ganges	like the deep Ganges rising through the silence
septem sedatis amnibus	with / from its seven calm streams
aut pingui flumine Nilus	or the Nile with its rich river
cum refluit campis et iam se condidit alveo.	when it flows back from the plains and has now settled back in its channel.
hic prospiciunt Teucri	At this moment the Trojans see (in the distance)
subitam nigro glomerari pulvere nubem	a sudden cloud with / of black dust gathering
ac tenebras insurgere campis.	and darkness rising up over the plains.
primus ab adversa conclamat mole Caicus:	Caicus is first to shout out from an opposite / a facing mound
"quis globus, o cives, caligine volvitur atra?	'O citizens, what is the mass rolling with its black gloom?
ferre citi ferrum, date tela, ascendite muros,	Swiftly bring sword, provide weapons, climb the walls,
hostis adest, heia!"	the enemy is at hand, come on!
ingenti clamore ... condunt se Teucri	With a great shout the Trojans take cover
per omnes ... portas et moenia complent.	through all the gates and they fill the walls.
namque optimus armis Aeneas:	For Aeneas, excellent at / in arms,
ita discedens praeceperat	as he had departed, had so instructed:
si qua interea fortuna fuisset,	if there should have been any crisis in the meantime,
neu struere auderent aciem neu credere campo;	they were neither to dare to form up a battle line, nor to trust the plain;
castra modo et tutos servarent aggere muros.	they were just to keep the camp and walls safe with a rampart.
ergo etsi conferre manum pudor iraque monstrat,	Therefore although pride and anger urge them to join battle,
obiciunt portas tamen et praecepta facessunt,	(nevertheless) they place the gates in the way in defence and carry out their commands
armatique cavis expectant turribus hostem.	and armed, they await the enemy, in their empty towers.

**QUESTION FOUR: CRITICAL APPRECIATION OF PASSAGE TWO**

Q	Evidence
(a)	<p><i>Analyses in detail the effectiveness of Virgil's choice of words, word order, metre, and poetic devices to convey mood and atmosphere in lines 1–9, supporting the response with evidence from the text.</i></p> <p>Line 1 The picture at the start of this passage of <u>a proud army on the march</u>, intent on attacking an enemy, conveys an atmosphere of military pomp and might and a mood of power poised to strike. It is the whole army (<i>omnis ... exercitus</i>) moving on the open plains (<i>campis ... apertis</i>). (In prose a phrase such as this would require a preposition, but in poetry the preposition was sometimes omitted.) There is interlocking word order (ABAB – <i>omnis campis exercitus ... apertis</i>) which gives a picture of the army filling the plain.</p> <p>Line 2 The appearance of the army is captured by the <u>colourful description</u> of two aspects – the great number of horses, and the gold and embroidered garments. The repetition of <i>dives</i> emphasises the richness.</p> <p>Lines 1–2 The largely <u>spondaic rhythm</u> of these lines helps to convey the relentless forward march of the army as it covers the plains:</p> <p style="text-align: center;">iāmquē ōm nīs cām pīs    ēx ērcitū s ībāt ā pērtīs dīvēs ē quūm    dī vēs pīc tā ī   vēstīs ē t aūrī</p> <p>The contracted form <i>equum</i> for <i>equorum</i> also assists compliance with the rules of prosody.</p> <p>Lines 3–5 The introduction of an <u>extended simile</u>, comparing the relentless progress of this attacking army to not just one, but two of the largest rivers known to the Romans, the Ganges in India and the Nile in Egypt, adds further emphasis on power and might. The Rutulians advance like a force of nature.</p> <p>Line 3 The line hisses with sibilants – <i>ceu septem surgens sedatis amnibus altus</i> – perhaps intending to convey the relentless (though quiet – <i>sedatis</i>, and <i>per tacitum</i> in line 4) seeping of a river over its banks – a menacing force and silent peril.</p> <p>Line 4 The name of the first river is postponed to the end of its description, keeping the reader attentive for an explanation of the description, which when it comes, brings full recognition</p> <p style="text-align: center;">ceu septem surgens sedatis amnibus altus per tacitum Ganges</p> <p>but the second river has most of its description follow its name</p> <p style="text-align: center;">aut pingui flumine Nilus cum refluit campis et iam se condidit alveo.</p> <p><u>The names of the two rivers are surrounded by their descriptions.</u></p>

The largely spondaic scansion of lines 3–5 for the most part mimics that of 1 and 2, thereby underlining the comparison of the enemy army with the rivers, with its measured unhurried manoeuvring.

ceū sēp|tēm sūr|gēns || sē|dā tīs | āmnībŭ|s āltūs  
 pēr tāc|tūm Gān|gēs || aut | pīnguī | flūmīnē | Nīlūs  
 cūm rēflŭ|īt cām|pīs || ēt | iām sē | cōndīd|t ālveō.

#### Lines 6–7

These lines bring a new mood of anxiety and the change is sudden. The approach of the enemy army is noticed suddenly by the Trojans, who must now react to a threat. Virgil has chosen to give the reader the same experience as the Trojans – first the appearance in the distance of a black cloud (line 6) – and then he writes that the Trojans saw it (line 7). The pace of the verse picks up with the use of more dactyls, indicating the Trojans' need for urgency.

hīc sŭb|tām nī|grō || glōmē|rārī | pŭlvērē | nŭbēm  
 prōspīc|ūt Teū|crī āc || tēnē|brās īn|sūrgērē | cāmpīs.

The malevolence of this threat is underscored by the choice of the colour black (*nigro*) and the reference to darkness (*tenebras*) rising over the plains. Now from the Trojan point of view there is no appearance of gold and embroidered garments as described at the beginning of this passage, but instead, a black menace.

#### Lines 8–9

Prominent at the beginning of line 8 is the word *primus*, emphasising 'first', and bracketing the line is the proper noun explaining who was the first – Caicus, who by being on raised ground and facing the way the Rutulians are approaching (*ab adversa ... mole*) is first to see them. The line is nicely balanced too, with the prepositional phrase explaining where he is, enfolding the verb telling us that he cries out the alarm (*conclamat*). The direct speech adds immediacy, with focus on an individual.

In as emphatic position as is *primus* in line 8 comes *atra*, the last word in line 9 and the last word of Caicus' cry. It has not escaped his attention that the cloud he sees is black, and he holds this significant word to the end for its impression on his fellow Trojans to be the greater. Virgil rather nicely uses variation in order not to repeat *nigro ... pulvere nubem*. Instead he gives Caicus the phrase *globus ... caligine ... atra*.

*Other responses are possible.*

## QUESTION FOUR cont'd

Q	Evidence
(b)	<p><i>Identifies what can be understood from lines 8–19 about Aeneas' training of and relationship with his Trojan soldiers, supporting the response with evidence from the text.</i></p> <p>In this section of the passage there is evidence that Aeneas has trained his men well. He appears to have instructed them to keep a lookout, since Caicus is on top of a mound and looking into the direction of the approaching enemy (<i>ab adversa ... mole</i>).</p> <p>This man, Caicus who is keeping watch, has been well trained <u>to take the initiative</u> since he shouts to the Trojans to seize their weapons and to hasten to climb to a higher, defensive position, for the enemy is close</p> <p style="padding-left: 40px;">“ferte citi ferrum, date tela, ascendite muros, hostis adest, heia!”</p> <p>The other Trojans appear to be well trained <u>to act without panic</u> and in an organised fashion. They shout the cry of alarm between them so that every man hears, they take the nearest entrance gate to hurry inside behind fortifications and they spread out all along the top of the walls.</p> <p style="padding-left: 40px;">ingenti clamore per omnes condunt se Teucri portas et moenia complent.</p> <p>These Trojan men have come <u>to respect their leader Aeneas as a skilled strategist and military commander</u> (<i>optimus armis Aeneas</i>). As such, he planned in advance for an enemy attack in his absence.</p> <p>Because they respect him so, and knowing that as he had departed, he had told them not to engage in any fighting out on the open plain should anything untoward occur while he was away, but were just to keep safe behind their fortifications,</p> <p style="padding-left: 40px;">namque ita discedens praeceperat si qua interea fortuna fuisset, neu struere auderent aciem neu credere campo; castra modo et tutos servarent aggere muros.</p> <p><u>they remain loyal to him and obedient to his word.</u> They close the gates as a barrier to the enemy. They bear arms, but they obey their commander's instructions not to fight. This is despite the fact that their instinct tells them that if they had any courage or pride, they would be fighting the enemy hand to hand, instead of waiting in empty towers.</p> <p style="padding-left: 40px;">obiciunt portas tamen et praecepta facessunt, armatique cavis expectant turribus hostem.</p> <p><i>Other responses are possible.</i></p>

**Mark Allocation****PASSAGE ONE**

## Question One: Translation

<b>Evidence</b>	<b>Mark</b>
No more than 10 vocab (V), grammar (G), fluency (F) errors in total with no more than 4 in any category.	<b>8</b>
No more than 12 errors in total, with no more than 5 in any category.	<b>7</b>
No more than 14 errors in total, with no more than 6 in any category.	<b>6</b>
No more than 16 errors in total, with no more than 7 in any category.	<b>5</b>
No more than 20 errors in total, with no more than 9 in any category.	<b>4</b>
No more than 24 errors in total, with no more than 11 in any category.	<b>3</b>
No more than 28 errors in total, with no more than 13 in any category.	<b>2</b>
No more than 32 errors in total, with no more than 15 in any category.	<b>1</b>
More than 32 errors in total, or more than 15 errors in any category.	<b>0</b>

## Question Two: Critical Appreciation

<b>Evidence</b>	<b>Mark</b>
2 valid answers 2 × 2 points made with full supporting detail 2 perception	<b>8</b>
2 valid answers 2 × 2 points made with full supporting detail 1 perception	<b>7</b>
2 valid answers 2 × 2 points made with full supporting detail	<b>6</b>
1 valid answer 2 points made with full supporting detail 1 perception	<b>5</b>
1 valid answer 1 × 2 points made and 1 extra relevant point with supporting detail	<b>4</b>
1 valid answer making 2 points with supporting detail	<b>3</b>
Any 2 relevant points	<b>2</b>
One relevant point	<b>1</b>
No meaningful answer	<b>0</b>



**PASSAGE TWO**

## Question Three: Translation

<b>Evidence</b>	<b>Mark</b>
No more than 10 vocab (V), grammar (G), fluency (F) errors in total with no more than 4 in any category.	<b>8</b>
No more than 12 errors in total, with no more than 5 in any category.	<b>7</b>
No more than 14 errors in total, with no more than 6 in any category.	<b>6</b>
No more than 16 errors in total, with no more than 7 in any category.	<b>5</b>
No more than 20 errors in total, with no more than 9 in any category.	<b>4</b>
No more than 24 errors in total, with no more than 11 in any category.	<b>3</b>
No more than 28 errors in total, with no more than 13 in any category.	<b>2</b>
No more than 32 errors in total, with no more than 15 in any category.	<b>1</b>
More than 32 errors in total, or more than 15 errors in any category.	<b>0</b>

## Question Four: Critical Appreciation

<b>Evidence</b>	<b>Mark</b>
2 valid answers 2 × 2 points made with full supporting detail 2 perception	<b>8</b>
2 valid answers 2 × 2 points made with full supporting detail 1 perception	<b>7</b>
2 valid answers 2 × 2 points made with full supporting detail	<b>6</b>
1 valid answer 2 points made with full supporting detail 1 perception	<b>5</b>
1 valid answer 1 × 2 points made and 1 extra relevant point with supporting detail	<b>4</b>
1 valid answer making 2 points with supporting detail	<b>3</b>
Any 2 relevant points	<b>2</b>
One relevant point	<b>1</b>
No meaningful answer	<b>0</b>