

**Assessment Schedule – 2008****Scholarship Latin (93008)****TASK ONE: TRANSLATION OF PASSAGE ONE**

	VOCAB	GRAMMAR	FLUENCY
<b>rerum cognitio cotidie crescit;</b> Knowledge of things grows daily;			
<b>et tamen quot ad eam libri legendi sunt</b> and yet how many books need to be read for that,			
<b>si utilia velimus legere,</b> if we wished to read useful things,			
<b>non, quod ne fieri quidem potest, omnia?</b> not , what can not even be done, all things?			
<b>sed breve nobis tempus nos fecimus:</b> But we ourselves have made time short for ourselves:			
<b>quantulum enim studiis partimur?</b> for how little (time) do we apportion to our studies?			
<b>alias horas vanus salutandi labor ... trahunt</b> The pointless effort of going visiting to bring greetings draws out some hours,			
<b>alias datum fabulis otium,</b> others, the leisure devoted to plays,			
<b>alias spectacula, alias convivia.</b> others, performances, others, feasts.			
<b>adice tot genera ludendi</b> Add on so many types of playing			
<b>et insanam corporis curam,</b> and the crazy coddling of the body,			
<b>peregrinationes, rura, calculorum anxiam sollicitudinem</b> travels overseas, outings in the country, anxious worry about financial calculations			
<b>et ne ea quidem tempora quae supersunt,</b> and not even those periods of time which remain,			
<b>idonea fractis omni genere voluptatum animis.</b> suitable for souls made feeble by every kind of pleasures.			
<b>quae si omnia studiis impenderentur</b> if all these (times) were to be spent on studies			
<b>vel si diurna tantum tempora computarentur</b> or if only daylight times were to be counted up			
<b>ut nihil noctes ... adiuverent</b> so that nights would be / were of no help			
<b>quarum bona pars omni somno longior est,</b> a good part of which is too long for all (our) sleep,			
<b>iam nobis longa aetas ... videretur</b> a lifetime would now seem long for us			
<b>et abunde satis ad discendum spatii.</b> and more than enough space for learning.			
<b>nunc computamus annos</b> As it is we count up the years			
<b>non quibus studuimus</b> not in which we have studied			
<b>sed quibus viximus.</b> but in which we have been alive.			
TOTALS			

**TASK TWO: CRITICAL APPRECIATION OF PASSAGE ONE**  
**(Further answers are possible.)**

Question	Response	Valid Response	Perceptive Response
(a)  Identify and explain in detail a total of FOUR rhetorical devices which have been used in lines 1–3 ( <i>rerum ... partimur</i> ) and lines 8–11 ( <i>quae si ... viximus</i> ). How does each device make the argument persuasive?	<p>While other answers are possible, evidence supplied would be expected to include some of the following:</p> <p><u>Line 1</u>  <b>alliteration</b> – the sound of the repeated ‘c’ in <i>cognitio cotidie crescit</i> and ‘l’ in <i>libri legendi</i> draw attention to the sound of Quintilian’s phrases and assist his listeners to remember them.</p> <p>Quintilian <b>starts with a commonly held precept</b>: <i>knowledge grows daily</i> to gain listeners’ attention, then he <b>introduces a contrasting idea</b> <i>et tamen</i> to prompt listeners to examine this precept critically.</p> <p>A <b>rhetorical question</b> is the contrasting idea <i>quot ad eam libri ...</i> ‘How many books is it necessary to read?’, implying that not all that many are necessary, without actually saying so.</p>		
	<p><u>Lines 1–2</u>  Quintilian uses <b>contrast</b> (of the goals of reading) between a practical, achievable goal and an extreme, impossible one – an exaggeration to make a point. He argues that we are setting ourselves an impossible task, implying that we should not even be trying it.  <i>ne ... quidem</i> is used to <b>emphasise</b> the impossibility <i>si utilia velimus legere non (quod ne fieri quidem potest) omnia</i></p> <p>The <b>word order</b> is effective – the contrasting adjectives, (used as nouns) are placed at extreme ends of the conditional clause, <i>utilia</i> and <i>omnia</i>.</p>		
	<p><u>Line 3</u>  Quintilian introduces <b>a further idea</b> – <i>sed breve nobis tempus nos fecimus</i> we have made time short for ourselves (since we devote so much of our time to so many other things).</p> <p>A <b>rhetorical question</b> follows, introduced by <i>quantulum</i> – how little? His listeners are intended to think of the answer themselves – at the very most, not as much reading as is done.</p>		
	<p><u>Lines 8–11</u>  Quintilian moves on to <b>hypothesis</b> <i>quae si omnia studiis impenderentur</i> – if all of our (periods of) time were to be spent on study</p> <p>There is also <b>repetition</b> of <i>omnia</i> – already used emphatically at the end of the first paragraph – an aural reinforcement, although in its first use it meant ‘all things to be studied’ and here it means ‘all periods of available time’.</p> <p>There is <b>emphasis</b> on the idea of plenty of time available, should we want to use it, by the use of vocabulary: <i>iam nobis longa ... et abunde satis ad discendum ...</i></p>		

Question	Response	Valid Response	Perceptive Response
	<p>An alternative idea, itself containing contrast, is given to <b>emphasise</b> the point being made:  <i>vel diurna tantum ... tempora ut nihil noctes</i></p> <p>There is careful <b>word order</b> expressing this contrast of day and night-time hours – almost chiasitic:  <i>diurna tantum ... nihil noctes</i>            adj / adv ... adv / noun</p> <p>A comparative adjective is used to indicate <b>excess</b>:  <i>longior</i> – too long ( i.e. longer than is needed)</p>		
<p>(b)</p> <p>Explain in detail what each of the activities in lines 4 and 5 (<i>vanus ... curam</i>) was, and how they collectively add to Quintilian's argument.</p>	<p>While different answers are possible, evidence supplied would be expected to include some of the following information:</p> <p>All of the activities in this list could be most time-consuming, and Quintilian has observed that Roman citizens spend a good proportion of their lives pursuing them. He lists them to support his point that people make time short for themselves by engaging in such activities. Listing all these activities gives considerable emphasis to how much time is spent away from gaining more knowledge from study.</p> <p><i>vanus salutandi labor</i>            This refers to the Roman practice of clients forging or cementing a relationship with their patron. A client needed to make early morning visits <i>salutationes</i> to the house of his patron, to be given a job or favour of some kind or even a handout of food or money – <i>sportula</i>. The client <i>cliens</i> would have to rise while it was still dark in order to get to the front of the queue of clients and have a chance of getting something from the <i>patronus</i>, who might require the client to accompany him throughout that day – to the forum, baths and / or dinner. Attendance on a patron could be very time-consuming. If the client then received no handout, favour or job, his efforts, which took so much time, had been <i>vanus</i> – pointless.</p>		
	<p><i>fabulis</i>            Theatrical performances could last all day (with a series of plays) or for several days on end.</p>		
	<p><i>spectacula</i>            These are public entertainments watched by large numbers of spectators – chariot races and gladiatorial fights in the Circus Maximus and (by the end of the reign of Vespasian) the Flavian amphitheatre – later known as the Colosseum. These entertainments also lasted for days on end, and if Quintilian wrote this after the opening of the amphitheatre, he would have known that for the inauguration the gladiatorial games lasted some 100 days.</p>		
	<p><i>convivia</i>            Roman banquets / feasts <i>cenae</i> could be substantial, consisting of many courses and lasting from mid-afternoon until late in the night. They could involve lavish entertainment as well as the actual eating, and money and time spent on them could be excessive.</p>		

Question	Response	Valid Response	Perceptive Response
	<p><i>tot genera ludendi</i>          'so many kinds of playing' – Here Quintilian generalises, but he may have in mind such activities as gambling with dice, playing board games or visiting wine and snack bars <i>tabernae</i> / <i>thermopolia</i>, all of which consume time.</p>		
	<p><i>insanam corporis curam</i>          Ironically Quintilian describes care of the body as 'unhealthy'. He is emphasising the long hours some people would spend in the baths <i>thermae</i>, proceeding through the many rooms of different temperatures, including sitting long periods in a sauna, having first exercised vigorously in the <i>palaestra</i> and / or <i>natatio</i> and being attended to by masseurs, hairpluckers and hairdressers. His point is that some people have an unhealthily time-consuming interest in pampering their bodies.</p>		

## TASK THREE: TRANSLATION OF PASSAGE TWO

	VOCAB	GRAMMAR	FLUENCY
<b>nunc age naturas ... expediam</b> Come now! I shall explain / let me explain the characteristics			
<b>apibus quas Iuppiter ipse addidit.</b> which Jupiter himself has added to bees.			
<b>solae communes natos, consortia tecta urbis habent</b> They alone have children in common, the shared houses of a city			
<b>magnisque agitant sub legibus aevum</b> and lead their life under mighty laws			
<b>et patriam solae et certos novere penates;</b> and they alone have come to know a fatherland and fixed household gods;			
<b>venturaeque hiemis memores</b> and mindful of the winter that will come			
<b>aestate laborem experiuntur</b> in summer they undertake work			
<b>et in medium quaesita reponunt.</b> and they store what they have sought out for the use of all.			
<b>fervet opus</b> The work is done busily			
<b>redolentque thymo fragrantia mella.</b> and the sweet-smelling honies give off the scent from thyme.			
<b>ac veluti ... Cyclopes cum properant</b> and just as when the Cyclops hasten to make			
<b>lentis fulmina massis</b> their thunderbolts from lumps of metal, slow to shape,			
<b>alii ... auras accipiunt redduntque</b> some receive and send breezes			
<b>taurinis follibus</b> with pairs of bellows made from a bull's hide			
<b>alii stridentia tingunt aera lacu;</b> others plunge the hissing bronzes in the lake to cool;			
<b>gemit impositis incudibus Aetna;</b> Mt Etna groans with the anvils set down;			
<b>illi inter sese ... brachia tollunt</b> Those (Cyclopes) raise their arms amongst themselves			
<b>magna vi ... in numerum</b> with mighty force, keeping in time,			
<b>versantque tenaci forcipe ferrum:</b> and they turn the iron with gripping tongs:			
<b>non aliter, si parva licet componere magnis,</b> just like this, if it is permissible to compare small things with large,			
<b>innatus ... amor ... habendi</b> a natural love of possessing			
<b>Cecropias ... apes ... urget</b> urges the Athenian bees on,			
<b>munere quamque suo</b> each one with its own task.			
TOTALS			

**TASK FOUR: CRITICAL APPRECIATION OF PASSAGE TWO****(Other answers are possible.)**

Question	Response	Valid Response	Perceptive Response
(a)  In lines 153–155 Virgil describes the life of bees metaphorically. Explain in detail how the vocabulary used in the metaphor corresponds to aspects of the life of bees. What view of bees is the reader supposed to develop as a result of this metaphor?	<p>While other answers are possible, evidence supplied would be expected to include some of the following:</p> <p>The vocabulary used for aspects of the life of bees (in particular the nouns) is usually used for aspects of the life of people.</p> <p>The effect of this is to add emphasis to the bees' intelligence, desire for order, responsible care given to their young and even patriotism and piety.</p> <p>Specifically:</p> <p><i>natos</i> a poetic word used for human children  <i>tecta</i> usually a house built for human habitation  <i>urbis</i> the city – for Romans, this was Rome  <i>legibus</i> laws (written down after consideration by the Roman senate)  <i>patriam</i> the fatherland, to which a Roman owed his duty and for which he must be <i>pius</i>  <i>penates</i> the household gods, such as Aeneas brought from Troy to Italy, so important were they for the health and wellbeing of a nation</p> <p>This language would have appealed to the Roman sense of order and respect for responsibly carrying out civic duty. It has the effect here of making the creatures admirable, in being civilised, as the Romans believe they themselves are.</p>		
(b)  The work of bees is, in modern times, more likely to be found described in prose in a biology textbook than in epic poetry. Identify and explain in detail FOUR poetic devices in lines 169–178 ( <i>fervet ... suo</i> ) used by Virgil to elevate this subject matter to the level of epic poetry. Assess how effectively Virgil has used these devices, giving reasons for your opinion.	<p>While other answers are possible, poetic devices identified and explained would be expected to include some of the following:</p> <p>In line 176 it is almost as if Virgil is <b>asking divine permission</b> to make an epic comparison</p> <p><i>si parva licet componere magnis</i>  If it is permissible to compare small things with large</p>		
	<p>Virgil uses an <b>epic simile</b> (lines 170–175).</p> <p>The work of bees is compared with that of the Cyclopes, the mythical and mighty giants who were said to forge thunderbolts for Jupiter in the fires of the volcano, Mount Etna. The simile is an extended one, including the various tasks of blacksmiths – working with sluggish metal, using bellows on the fire, plunging the hot metal into water to temper it, hitting the metal on an anvil with alternate blows, and turning the iron back and forth with tongs.</p>		
	<p>Virgil uses the <b>metre used by Homer for epic verse</b> – dactylic hexameter.</p> <p>In line <b>169</b> he uses a string of dactyls to bring out the <b>intense busyness of the bees' efforts</b> with the fragrant honey</p> <p>fēr vēt ō   pūs rē dō   lēntquē thŷ   mō</p>		

Question	Response	Valid Response	Perceptive Response
	<p>In line <b>170</b> there is a sudden <b>slowing of the rhythm</b> achieved by a series of spondees, which help to reinforce the sluggishness of the metal to take its new shape,          -tī lēn   tīs Cŷ   clō pēs   fūl mī nē   mās sīs</p> <p>then in line <b>171</b> it is back to a <b>faster pace</b> again, to bring out the fact that <b>the Cyclopes do hurry</b> about their work.          cūm prōpē   rānt ālī   ī</p>		
	<p>In lines <b>172–3</b> (<i>accipiunt ... lacu</i>) there are alternate dactyls and spondees, <b>a rhythm</b> that imitates the flow of air in and out of the bellows and the plunging and drawing of the hot metal in and out of water.</p> <p>In line <b>174</b> there is a <b>sustained clash of word stress and verse ictus</b>, which imitates the alternate blows from different giants onto the metal on the anvil, as well as spondees to bring out the heaviness of the work          īllī īn   tēr sēl sē mā lgnā vī</p> <p>Line <b>175</b> repeats the rhythm of line 172, imitating the rhythm of the metal held by the tongs being turned back and forth.</p> <p>Lines <b>177–8</b> contain many dactyls, which keep up the pace of the verse, to emphasise the innate urgency with which the bees work, driven by a desire to acquire their harvest.</p>		
	<p>Virgil uses several other poetic devices, eg the sound of words to bring out their meaning – <b>onomatopoeia</b> in line <b>172</b>  <i>stridentia tingunt</i> (the <b>assonance</b> helps to suggest the hiss of the hot metal hitting the water)</p> <p>In line <b>175</b> there is <b>alliteration</b> <i>forcipe ferrum</i>          and in line <b>177</b> a <b>mythological allusion</b> (bees being called natives of Athens – <i>Cecropias</i>).</p>		
	<p>It is most likely that an assessment of Virgil's use of poetic devices to raise the work of bees to epic level would be that it is very effective. Virgil uses sound, rhythm, word pictures (to assist visualisation) and an association with the gods to present the subject to the listener / reader, and thus makes quite an impact.</p> <p>Less likely, but possible, is a viewpoint that the identified poetic devices are not effective because they are excessive. Either viewpoint is acceptable, provided that cogent reasons containing evidence along the lines of that presented above are presented to support it.</p>		

**Latin Scholarship Mark Allocation****PASSAGE ONE****Task One – Translation**

<b>Evidence</b>	<b>Mark</b>
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**

<b>Evidence</b>	<b>Mark</b>
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****Task Three – Translation**

<b>Evidence</b>	<b>Mark</b>
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 Four – Questions**

<b>Evidence</b>	<b>Mark</b>
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