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TOP SCHOLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2023 Latin

Time allowed: Three hours
Total score: 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.

Do not write in any cross-hatched area (XXXXXX). This area may be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Question One

Oh immortal gods! For I saw, I saw and I experienced that sorrow certainly the most bitter in life, when Quintus Metellus was torn away from the heart and embrace of the country, that man and when that man, who thought that he was born to this service, on the third day after he had flourished in the senate house, on the rostrums, in the republic, at a robust age, in excellent physical condition, with greatest vigours, was torn away most undeservedly from all things good and from the whole state.

Indeed at which time he, dying was keeping a last thought for the recollection of the republic; looking at me weeping, he was indicating with a broken and dying sounds to me, how great a storm, how great a tempest was threatening the state. Often he was mentioning me by name, most often the republic, so that he was grieving not so much that he was dying as that he was depriving both the country and also me from his protection.

From this therefore, will that nomen, ~~dare to speak~~ ~~of having progressed to the house~~ proceeded to ~~from~~ the house dare to speak of person with speed? Surely she will fear that house, ~~that~~ ~~she~~ ~~will utter~~ so that she will not utter a sound?

Will she not shudder at the knencing halls, not shudder at that fatal and sorrowful night?

Question Two

Cicero uses many linguistic devices such as listing, repetition, polyptoton, anaphora and superlatives to aid in his portrayal of Quintus Metellus as a loyal and dedicated friend and citizen who was unjustly killed and his portrayal of Clodia as wicked and guilty.

Cicero begins with the exclamation and vocative address to the gods with 'pro di immortales!' to show his outrage and fury at the death of Metellus. This immediately shows Cicero's close personal connection with Metellus and encourages the audience to also share in this grief. Cicero's use of first person verbs such as 'vrdi' and 'hauri' and particularly the repetition of 'vrdi' further the idea of Cicero and Cicero's close connection to Metellus and the use of the superlative 'acerbissimum mirta' - 'most bitter in life' very heavily emphasises the deep personal loss Cicero has felt. This expression of his own emotion effectively ~~sets up the~~ engages the reader and allows Cicero to link his own personal loss to the whole country's loss and begins the portrayal of Metellus as a loyal friend

and good and admirable person. The connection between Cicero and the state as a whole which Cicero refers to many times such as 'saepem saepissime rempublicam' and 'cum patrum munus erant me.' ~~allows Cicero to create either~~ enables Cicero to project his own feelings about Metellus to a ^{social} underclass and thus create a deeper sense of pathos for Metellus in the reader and portray him as a great man, ~~lost to society~~ both personally and socially.

Cicero ~~create~~ uses the passive verbs 'abstraheretur' and 'emperetur' which both mean 'torn away from' ~~and to~~ ~~create~~ create a violent ~~de~~ picture of Metellus' death, showing that he was taken from the world forcibly and he had no control over this. The superlative adverb 'indignissime' ^{meaning 'most indignantly'} ~~further adds to the feeling of~~ meaning 'most undeservedly' further adds to the portrayal of Metellus' death as violent and unjust. The phrase 'e sinu gremioque patriae' meaning 'from the heart and embrace of the country' personifies the country and shows both how much the country valued Metellus and how great a loss his death is to the republic. The ~~repet~~ tautology of this phrase again at 'bonis omnibus atque universae civitati' ~~emph~~ again emphasises the social loss felt due to Metellus' death and his portrayal as a great man for the republic.

Cicero uses two sets of tricolon listing to describe Metellus' traits with a great amount of impact. Cicero says how Metellus had flourished in the senate house, on the rostrums, in the senate house. The use of the pluperfect 'floruisse' gives a sense of finality, emphasising the fact that Metellus is now dead. The anaphora and tricolon of 'postquam incurra^{quam}, in rostris, quam in re publica'; gives emphasis to the many places Metellus flourished, portraying him as a very talented and exceptional man who was an excellent citizen. The placement of 're publica' ~~at the~~ as the last on the list draws attention to it as the most important and most valued Metellus had. The second tricolon 'integerrima, aetate, optimo habitu, maximis viribus' ~~shows~~ portrays ~~how~~ what good health Metellus was in and the use of superlatives further adds impact to the already impactful list. This ~~shows~~ portrays him again to be a man unjustly taken from life and creates a deeper sense of pathos for Metellus as not only was he undeservedly ^{and violently} killed at the hands of someone else, but he was far ~~from~~ ~~far~~ away from facing a natural death and was also a huge asset to Roman society.

The second paragraph further portrays Metellus to be a faithful and selfless citizen. Cicero uses the present participle 'morrens' to show that even when ~~dying~~ actively dying, Metellus' first thoughts were of the republic. The structure of 'non tam inert quam spoliatus...' furthars ~~the idea~~ the idea of Metellus' selflessness. The polyptoton of 'morrentibus' to describe Metellus' voice as 'Interruptis ac morrentibus' - 'broken and dying' further creates sympathy for Metellus in the reader and admiration for his selflessness and dedication to the republic. The anaphora of 'quanta procella, quanta tempestas' further adds impact to Cicero's speech ~~and~~ by showing how important Metellus' advice was, warning of great storms that ~~were~~ are threatening the state.

In contrast to Metellus, who Cicero portrays to be a model citizen, a good and loyal friend and senate member, selfless and dedicated, Clodius is portrayed to be wicked and guilty. Cicero ~~uses~~ uses direct questions to reengage the listener and signal a change away from the mournfulness ~~tone~~ of talking about Metellus' death. The questions create a spiteful and vengeful tone as Cicero, although ~~directly~~ ^{by not} directly stating Clodius' guilt, insinuates it very effectively. The short syllables of 'ex hac igitur' at line 11 shows Cicero's

anger and sharp tone. The emphatic pronoun of 'ista' to describe Clodia and the substance it creates with 'progressa ista' ~~she~~ reflects ~~the way one would~~

Cicero's harsh tone of voice and his hatred towards Clodia, contrasting with his descriptions of Metellus where the softer sounding pronoun 'ille' was used.

The anaphora of 'non pariter conscios, non noctem illam lunestam at luctuosam perhorrescet' emphasises Clodia's guilt and ~~the~~ harshness and anance of the 'c' sound ~~the~~ portrays her as a wicked and evil person who is deserving of being spoken of in such a harsh and scathing tone.

Question 3

But suddenly, with a terrifying swoop down from the mountains the Harpies are present and they flap their wings with a mighty sound and they plunder the feasts and they defile all with an unclean touch; Then a dreadful sound was among the foul stench. Again we set in order the tables in a long retreat beneath a hollow rock and we renew fire to the altars; Again, from a different part of the sky and from different ~~the~~ hidden lurking places, the scolding crowd hovers around the plunder with hooked feet and defiles the ~~the~~ food with a mouth.

Then I order my companions to immediately take up arms and to wage war with a ~~gentle~~ dreadful race. Exactly as I ordered ~~they take up arms~~ They do exactly as I ordered and put ~~the~~ concealed swords in different places through the grass and they hide concealed ~~s~~ shields. Therefore when having glided down through the curving shore they gave a shriek, ~~give~~ Misenus gives a signal from a high vantage point with a hollow ~~trumpet~~ bronze trumpet. My companions attack and they try out new tactics to kill the disgusting birds of the sea with a sword. But neither do they suffer any force to their feathers nor wounds to their back, ~~with~~ having glided upwards towards the stars with a quick escape, they leave behind half-eaten prey and injured remains.

Question Four.

Virgil uses many linguistic/literary devices such as metre, verb choice, onomatopoeia, word placement and metre to emphasising the horrifying nature of the Harpies, highlighting their speed, destructiveness, elusiveness and impenetrability.

at sub¹itae² horri³fo⁴ || lapsu⁴ de⁵ n⁵ubibus⁶ / adsunt⁶

Har¹pyae² et² magis³ / nat³ant⁴ clau⁴gibus⁵ / at⁶as⁶

The first two lines both begin with dactyls and contain an elision of the first or second foot which speeds up the line and reflects the fast and sudden pace at which the Harpies suddenly appear. The placement of 'at' at the start of the line immediately draws attention to the sentence and creates an atmosphere of shock, just like the Harpies fast arrival. Virgil's use of ~~the~~ present tense verbs such as 'cadunt', 'quadrant', 'diripiuntque' 'foedant' make the action very vivid, like it is happening all in the moment which adds to the horrifying nature of the Harpies' speed and immerses the reader in Aeneas' point of view as the action unfolds around him. As well as this, the use of many verbs, four in the first three lines creates a great sense of action, making the reader almost feel like they can't keep up with the pace of it and furthering the horrifying and bewildering nature of the Harpies. As well as this, in the second line, the words 'Harpidae' meaning Harpies and 'alas' meaning 'wings' frame the line at each end, visually reflecting the overwhelming nature of the Harpies as they swoop down and surround Aeneas.

The Harpies horrifying nature is also shown in their portrayal as uneven and disruptive. The use of the word 'clangoribus' creates an onomatopoeia of the great sound made by their wings, creating an auditory description of their attack and furthering

the terror of them. In the third line, the emphasts of the verbs *diripiuntque* and *foedant* at each end of the line highlight the destructive nature of the Harpies and this is emphasised by the dental alliteration of '*diripiunt dapes*' and the use of polysyndeton in the line. Furthermore, in the following line the noun-adjective pairs of '*rox... atra*' and '*faetrum... odorem*' ~~and~~ are mixed together in their word order, visually reflecting the chaos and the disorder the Harpies create through their destruction. The anaphora of '*russum*' in lines 5 and 7 shows how the Harpies destruction is unremitting and continues again and again. The Harpies horrifying ugliness and disgusting nature is shown through the use of adjectives such as '*immundo*' - 'unclean', emphasised by its varying placement at the start of the line and '*pedibus... unctis*' meaning hooked ~~claws~~ claws which gives terrifying imagery of inhuman like features.

Most horrifying is the Harpies inability to be killed or face serious harm. Virgil makes this clear ~~with~~ with the use of the '*neque... nec*' structure in line 17, emphasising that the birds neither faced injury to their wings or backs. No matter how clever the army ~~was~~ was, the Harpies would still escape unharmed. ~~the use of~~ Virgil's use of sibilance in '*subsero lapsae*'

semesam reflects audibly the way the Hapres
~~slip away~~ smoothly slip away unharmed and it
 creates a sinister and eerie sounding atmosphere,
 highlighting the truly horrifying nature of the
 Hapres.

semesam praedam et vestigia foeda reliquunt

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