

Assessment Schedule – 2009**Scholarship Latin (93008)****TASK ONE: TRANSLATION OF PASSAGE ONE**

		Vocab	Grammar	Fluency
etsi ... iudicaram, te nihil temere, nihil imprudenter facturum	Although I had formed the opinion that you would do nothing rashly, nothing inconsiderately			
tamen permotus hominum fama scribendum ad te existimavi	still, moved by people's report I thought you should be written to/I should write to you			
et pro nostra benevolentia petendum,	and asked, in view of the goodwill between us			
ne quo progredieris proclinata iam re,	not to set out for anywhere now that the situation is tending towards a conclusion			
quo ... non existimasses integra etiam progrediendum tibi.	where you would not have thought you should set out, when the situation was indeed undecided.			
namque et amicitiae graviolem iniuriam feceris	For you will have both done our friendship rather serious harm			
et tibi minus commode consulueris,	and looked after your own interests less suitably			
si non fortunae obsecutus videberis	if you seem not to have gone along with good fortune			
(omnia enim ... accidisse videntur),	(for all matters seem to have happened			
(secundissima nobis, adversissima illis)	most favourably for me, most unfavourably for them)			
nec [sc. si videberis] causam secutus	and [understand 'if you seem'] not to have supported the cause			
(eadem enim tum fuit cum ab eorum consiliis abesse iudicasti),	(for it was the same cause then when you resolved to keep out of / apart from their plans)			
sed meum aliquod factum condemnasse;	but to have disapproved of some deed / action of mine;			
quo mihi gravius abs te nil accidere potest.	no action from you more serious than this for me can happen.			
pro iure nostrae amicitiae	In view of what is right for our friendship			
quod ne facias, ... a te peto.	I beg you not to do this / that.			
postremo quid viro bono et quieto et bono civi magis convenit	Finally what is more fitting for a good, peaceful man and good citizen			
quam abesse a civilibus controversiis?	than to keep apart from disputes between citizens?			
quod nonnulli cum probarent,	When/although some were approving of this			
periculi causa sequi non potuerunt;	they were not able to give support because of the risk;			
explorato et vitae meae testimonio et amicitiae iudicio,	when both the evidence of my own life has been examined as well as your judgement of friendship			
tu ... neque tutius neque honestius reperies quicquam	you will discover nothing more secure nor more honourable			
quam ab omni contentione abesse.	than keeping apart from all strife.			
TOTALS				

TASK TWO: CRITICAL APPRECIATION OF PASSAGE ONE

(Other answers are possible.)

Question	Response	Valid Response	Perceptive Response
(a) What is the tone of the first paragraph of this letter, and what does that indicate about the relationship between Caesar and Cicero? Use detailed evidence from the first paragraph (<i>etsi ... potest</i>) to support your response.	While other answers are possible, evidence supplied is expected to be along the lines of the following: There is at least an outward appearance of a friendly tone, and of friendship between the two men, which Caesar acknowledges twice in this paragraph: (1) with the phrase <i>pro nostra benevolentia</i> (for the sake of the goodwill between us) and (2) more specifically, with the word <i>amicitiae</i> (to our friendship).		
	However this friendship does not seem to stretch to acceptance of any action at all, which Cicero might take in the current situation. It is a political friendship, the nature of which is to have obligations. Caesar is strongly warning Cicero against demonstrating open support for Pompey, though this is not said overtly. He is being courteously intimidating. The tone could be said to be awkward. Caesar commences the letter by making the point that to do other than what Caesar wishes would be to act rashly <i>temere</i> and inconsiderately <i>imprudenter</i> .		
	Caesar writes that he thought Cicero needed to be written to <i>scribendum ad te existimavi</i> , which indicates that Caesar believes that Cicero is obliged to do as he asks. This is not specifically spelled out, but it is clear enough.		
	Caesar is telling Cicero that now, as he writes (when civil war is under way <i>proclinata iam re</i>), Cicero is not to set out for anywhere <i>ne quo progredieris</i> he would not actually have set out for before this situation arose <i>re quo integra etiam</i> . The destination is left unspecified by Caesar but can be understood to mean literally setting out on a journey (for Greece, where Pompey is), or generally by taking action to support Caesar's enemy openly.		
	Following Caesar's policy <i>causam</i> is said by him to be the most favourable course <i>secundissima</i> and the one in line with good fortune <i>fortunae</i> .		
	However there is a veiled threat. If Cicero does not support Caesar's cause <i>causam secutus</i> , or at least refrain from supporting Caesar's enemies <i>ab eorum consiliis abesse</i> , Cicero will be doing the friendship between them rather serious harm <i>graviolem iniuriam</i> and he will not be looking after his own interests as well as he might <i>tibi minus commode consuleris</i> – specifically how, is not said. Most dangerously, Cicero will have displayed condemnation of some deed of Caesar <i>meum aliquod factum condemnasse</i> . The consequences of publicly crossing such a powerful man as Caesar do not have to be stated openly for the threat to be there.		
	In summary, this first paragraph of the letter makes it clear that Caesar is prepared to recognise Cicero as a friend <i>amicus</i> , but there are requirements to be satisfied for such friendship – it is not unconditional.		

Question	Response	Valid Response	Perceptive Response
(b) Analyse how Caesar has endeavoured to apply persuasion to Cicero in the second paragraph (<i>quod ... abesse</i>) by identifying and explaining the persuasive language and devices which Caesar has used.	<p>While other answers are possible, evidence supplied is expected to be along the lines of the following:</p> <p>Caesar begins the second paragraph by picking up on the point from the first paragraph, his state of friendship with Cicero <i>nostrae amicitiae</i>, adding that the condition of such friendship <i>pro iure</i> is that Cicero should not do what Caesar is asking him not to do <i>quod ne facias ... a te peto</i>. Later in the paragraph he calls on Cicero to make judgement from their friendship <i>amicitiae iudicio</i>.</p>		
	<p>Caesar uses the following persuasive language and devices:</p> <p>1. <i>quod ne facias, pro iure nostrae amicitiae a te peto</i>. “I ask you not to do it for the sake of what is right for our friendship” Caesar is using moral blackmail here with the negative reported command after <i>peto</i> “I beg” – he is calling in the obligations of friendship.</p>		
	<p>2. <i>postremo</i> is a summative word, implying that valid points have been made before, and that this is the final one.</p>		
	<p>3. <i>quid ... magis convenit quam ... ?</i> The persuasion here comes in the form of a rhetorical question and the use of a comparative – “What is more fitting than ...” Caesar is putting the onus onto Cicero to act in accordance with Caesar’s wishes, that is, not to give open support to Pompey.</p>		
	<p>4. Caesar is telling Cicero that if he wants to be considered as a man who is fulfilling his obligations as a good, peaceful man <i>virī bono et quieto</i> and upstanding citizen of Rome <i>et bono civi</i>, he needs to keep out of disputes between citizens <i>abesse a civilibus contentiōibus</i>. <i>et ... et</i> for emphasis, adding to the reasons <i>virī bono</i> and <i>bono civi</i> are examples of emotive language and repetition for emphasis. Caesar is appealing to Cicero’s pride as a man of honour and a loyal citizen of Rome. He knows Cicero to be the man who forestalled the Catilinarian conspiracy to overthrow the government and he knows that for Cicero, honour and respect for Rome comes before all.</p>		
	<p>5. Men in the past who did not keep themselves out of such disputes were unable to do so because of the danger <i>periculi causa</i>. On the surface Caesar is saying that in contrast at this time, Cicero is not in any danger, so can afford to keep out of the dispute. Caesar is aware that Cicero knows many stories from Roman history, in which men took sides according to their beliefs. He is trying to argue that they took sides out of fear, and that Cicero has nothing to fear by not taking sides. Caesar is trying to impress on Cicero what will be the safe way to go. There is the implication that Cicero will have something to fear by taking sides.</p>		

Question	Response	Valid Response	Perceptive Response
	<p>6. Cicero should consider the evidence of Caesar's own life <i>explorato et vitae meae testimonio</i>. <i>et amicitiae iudicio</i> – the emphasis falls again on the obligations of friendship. There is another <i>et ... et</i> for emphasis, adding to the reasons. Caesar presents himself as someone who does not become involved in disputes between citizens. There is an irony here, because he is most certainly involved in one himself now.</p>		
	<p>7. Caesar concludes that Cicero will find nothing safer or more honourable than staying away from every dispute <i>neque tutius neque honestius reperies quicquam quam ab omni contentione abesse</i>. Emphasis from <i>neque ... neque</i> and from the comparatives of two emotive words: <i>tutus</i> and <i>honestus</i>. Caesar implies that it will be neither safe nor honourable for Cicero to involve himself. <i>ab omni contentione abesse</i> – use of an extreme – <i>omni abesse ab</i> has been used three times in this letter, twice in this paragraph – repetition for emphasis – 'Keep out of it!' <i>contentio</i> and <i>controversia</i> will be emotive words for Cicero, who likes to be an upstanding citizen. Cicero needs to fear more from what Caesar does not specifically say, than what he does actually say. The language carries a veiled threat, which Caesar has sustained from paragraph one. He hopes that on this occasion, Cicero will give in to fears for his own safety.</p> <p>(Identification alone of particular words/phrases is insufficient as a relevant answer – there must be a supporting detailed explanation of how persuasion is being applied.)</p>		

TASK THREE: TRANSLATION OF PASSAGE TWO

<i>Note: Candidates are expected either to keep to the original Latin tenses, or consistently to turn the Latin historic present into an English past tense. There should not be a mixture of these approaches.</i>		Vocab	Grammar	Fluency
tum dea nube cava	Then Juno, with hollow cloud (makes)			
tenuem sine viribus umbram	a thin shadow, without strength			
in faciem Aeneae (visu mirabile monstrum)	into the appearance of Aeneas, (something supernatural, amazing to see)			
Dardaniis ornat telis,	She equips it with Trojan weapons			
clipeumque iubasque divini adsimulat capitis,	and copies both the shield and helmet plumes of the man (head), born of a goddess			
dat inania verba,	she gives it words without substance			
dat sine mente sonum	she gives it sound without meaning			
gressusque effingit euntis:	and she crafts its steps as it walks/the steps of a (walking) man (who is) walking			
morte obita qualis fama est volitare figuras	as people say, that when death has been met, shapes flit about			
aut quae sopitos deludunt somnia sensus.	or (like) dreams, which trick our senses lost in sleep.			
at primas laeta ante acies exsultat imago	But the happy ghost prances in front of the first battle-lines			
inritatque virum telis et voce lacessit.	and incites the man with its weapons and provokes him with its voice.			
instat cui Turnus	Turnus attacks it			
stridentemque eminus hastam conicit,	and from a distance hurls his whistling spear.			
illa dato vertit vestigia tergo.	Having presented its back, it (the ghost) turns its footsteps.			
tum vero Aenean aversum ut cedere Turnus credidit	Then indeed when Turnus believed Aeneas was yielding since he had turned away			
atque animo spem turbidus hausit inanem;	and being confused in his mind, he swallowed hope without substance.			
trepida Aeneae fugientis imago	The fearful ghost of the fleeing Aeneas			
huc sese ... conicit in latebras	hurls itself into a hiding place here			
nec Turnus segnior instat	and just as energetically Turnus presses on			
exsuperatque moras et pontes transilit altos.	and overcomes delays/causes for delay and leaps across the high gangplanks.			
vix proram attigerat, rumpit Saturnia funem	Scarcely had he reached the prow, when Juno breaks the rope			
avulsamque rapit revoluta per aequora navem.	and seizes the ship, now wrenched clear through the rolled back sea(s).			
TOTALS				

TASK FOUR: CRITICAL APPRECIATION OF PASSAGE TWO

(Other answers are possible.)

Question	Response	Valid Response	Perceptive Response
(a) Explain in detail the means by which Virgil has established the atmosphere of the scene in lines 636–642 (<i>tum dea ... somnia sensus</i>). Use detailed evidence from these lines to support your response.	<p>While other answers are possible, evidence supplied is expected to include some of the following:</p> <p>The supernatural atmosphere of this appearance of 'Aeneas' is brought out by Virgil's imagery. He uses a variety of expressions to picture in detail the figure which Turnus thinks he sees [<i>tenuem umbram</i> a substanceless shadow, <i>nube cava</i> a hollow cloud, <i>monstrum</i> something supernatural, <i>visu mirabile</i> amazing to see], which in Trojan armour and dress <i>Dardaniis ... telis ... clipeumque iubasque</i> speaks <i>inania verba</i> empty words, <i>sine mente sonum</i> (making) sound of speech, without thought behind it, <i>gressus ... euntis</i> (and using) the steps of a man walking. He seems to be as real as do the people we 'see' in our sleep <i>quae sopitos deludunt somni sensus</i> seem to be. (simile l. 641).</p>		
	<p>Word order</p> <p>l. 637 – The name of the person whom the image is intended to represent is postponed to the second line, thus keeping the reader briefly in suspense about what Juno is doing exactly with her "hollow cloud", <i>nube cava</i>.</p> <p>l. 640 – The prominent placing and repetition of the monosyllabic <i>dat</i> and the series of vivid historic present tense verbs emphasise Juno's energetic deception.</p>		
	<p>Rhythm and sound</p> <p>l. 636 – The momentum of this dactylic line serves to convey the speed and power of the goddess as she creates an image of Aeneas, which is real enough in appearance to fool Turnus into being keen to attack him.</p> <p>l. 637 – The caesura immediately after Aeneas' name draws special attention to it. This line is almost spondaic, adding solemnity and therefore significance to what Juno has done (creating a false Aeneas).</p> <p>l. 647 – caesura after Aeneas' name again, this time in a spondaic line.</p> <p>l. 637 – The sound of the alliteration of 'm' gives the situation the further weight of impending doom.</p> <p>l. 638 – The attention given by Juno to the many details of Aeneas' appearance <i>clipeumque iubasque ... gressusque</i> (shield and plumes ... and steps) is brought out by the repetition of <i>–que</i> (and) and of <i>dat ... verba ... dat ... sonum</i> (she gives words ... she gives the sound).</p> <p>l. 641 – the double elision is suggestive of dislocation of spirit from body.</p> <p>l. 642 – The notions of sleep and dreams are evoked by the alliteration of 's' in <i>sopitos ... somnia sensus</i> together with the slow, spondaic rhythm of this line.</p>		

Question	Response	Valid Response	Perceptive Response
(b) (i) Examine and comment on the characterisation of Turnus in lines 645–658 (<i>instat cui Turnus ... transilit altos</i>).	<p>While other answers are possible, evidence supplied is expected to include some of the following:</p> <p>Turnus</p> <ul style="list-style-type: none"> • Turnus is a man easily provoked into making an attack by taunts in actions and words <i>instat cui Turnus</i> l. 645 • He trusts his ears and eyes completely and is therefore tricked because of what he hears and sees – the voice, the words, the Trojan weapons and helmet plumes, the walking gait of his enemy, Aeneas. • Turnus is a man of great physical strength – able to hurl a great spear into the distance so fast that it whistles <i>stridentemque eminus hastam conicit</i> l. 645 • He makes an assumption – because Aeneas has turned away, Turnus believes that he is giving in <i>Aeneas aversum ... cedere credit</i> ll. 647–8 • Turnus has the instinct to realise that something is amiss, but wants to trust his ears and eyes, and hence he is confused in his mind <i>animo turbidus</i> l. 648 • Despite his instinct telling him something is amiss if Aeneas is running away, Turnus chooses to take this hope on board or “swallow it” immediately <i>spem hausit</i>, although it is going to prove to be <i>inanem</i> – an empty hope. l. 648 • He has the speed and energy to match his opponent, Aeneas, in the chase <i>nec Turnus segnior instat ... altos</i> ll. 657–8 		
(b) (ii) Based on your knowledge of Aeneas from elsewhere in the <i>Aeneid</i> , evaluate the extent to which the characterisation of the Aeneas seen by Turnus in lines 643–657 (<i>at primas ... conicit in latebras</i>) is convincing. Use relevant evidence to support your response.	<p>A range of responses is possible as to the extent to which the characterisation is convincing, from highly convincing, because of the detail which Juno created to copy the real Aeneas (dress, armour, gait when walking, sound of voice, words said), to not completely convincing, because in earlier books Aeneas is not seen to exhibit the behaviour of deliberately taunting the enemy, then running away. A perceptive answer might include the fact that Turnus was actually <i>animo ... turbidus</i>, suggesting that he, too, was not entirely convinced. He was just too tempted to seize this chance to attack Aeneas on his own. Strong candidates will be able to give examples of the behaviour that suggests the characterisation of the real Aeneas in other books of the <i>Aeneid</i>, with which the characterisation of the Aeneas in this passage is compared.</p> <p>Evidence from this passage could include:</p> <ul style="list-style-type: none"> • This is not the real Aeneas, only a representation of him, created to distract Turnus. • This figure of Aeneas appears to be gleefully prancing about before the front line of the army of his enemy <i>laeta ... exsultat</i>, offering visual and verbal provocation <i>voce lacescit</i> and inciting a fight <i>inritat ... telis</i> ll. 643–4 • Then this figure turns its footsteps around, presenting his back and therefore inviting pursuit l. 646 • This figure of Aeneas appears to be <i>trepida</i> frightened and <i>fugientis</i> fleeing l. 656 • He even goes into hiding to escape having to face his enemy, Turnus <i>huc sese ... conicit in latebras</i> ll. 656–7 		

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

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

Task Two – Questions

Evidence	Mark
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**

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

Task Four – Questions

Evidence	Mark
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