

## Assessment Schedule – 2016

### Scholarship Latin (93008)

#### QUESTION ONE: TRANSLATION OF PASSAGE ONE

The candidate writes an accurate and fluent translation.

#### Sample Translation

He began to be terrified by portents of dreams and omens. After his mother had been killed, he saw in his sleep that as he was steering a ship, the helm was torn away from him, and he was dragged by his wife Octavia into the thickest darkness, and that he was overwhelmed by a swarm of winged ants; a horse, which he was extremely fond of, had been transformed into the shape of an ape. From the mausoleum, whose doors had spontaneously opened, a voice of someone summoning him by name was clearly heard.

He considered various options: whether he should approach the Parthians or Galba as a suppliant, or appear in public dressed in black, and from the rostrum pray for pardon for his past crimes, arousing the greatest pity he could, and if he did not bend their hearts, to beg that the prefecture of Egypt be granted to him.

So having put off consideration to the next day, and having been awakened at midnight, when he found that the guard of soldiers had left, he jumped out of bed and sent men around his friends, and because no reply came from anyone, he himself with a few followers went to their rooms one by one. But since all the doors were shut, and with no one responding, he returned to his bedroom, from where the guards had already fled. And immediately he called for the gladiator Spiculus or another would-be assassin, by whose hand he might die, and when no one was found, he said, “Do I therefore have neither friend nor enemy?” And he ran out, as if he were going to throw himself into the River Tiber.

#### QUESTION TWO: CRITICAL APPRECIATION OF PASSAGE ONE

The candidate demonstrates critical appreciation of language, style, and /or content.

#### Evidence

*Discusses what the passage reveals about Nero’s character and leadership qualities.*

*The response is supported with Latin evidence from the text.*

*An example of a point that might be made within a response at Scholarship level:*

In the first paragraph, Suetonius exposes Nero’s cowardly inability to face up to the consequences of his crimes. The emphatic first word position of *terrebat* emphasises Nero’s terror at his ominous dreams. Furthermore, his whining, rhetorical question at the end (*nec amicum habeo, nec inimicum?*) underlines both his cowardice and his lack of brave leadership. Unable to do the deed himself like a noble Roman, he flails around his rooms looking in vain for someone to finish him off.

*For Outstanding Scholarship, the response might continue, showing insight:*

The sustained alliteration of plosive consonants in the second paragraph develops an unflattering and humiliating image of Nero’s character and leadership qualities. In desperation, he considers resorting to begging for protection from the Romans’ arch-enemies, the Parthians (*Parthosne ... peteret*), or to prostrating himself in public, pathetically pleading for mercy for his past crimes (*prodiret ... publicum proque ... praeteritorum precaretur*). The language is that of an already condemned man stuttering a plea for clemency as he runs through unlikely possibilities to get himself out of his predicament – not the language to be expected from an austere emperor taking charge of the situation.

**QUESTION THREE: TRANSLATION OF PASSAGE TWO**

The candidate writes an accurate and fluent translation.

<b>Sample Translation</b>
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In the centre of the palace, in the innermost lofty section, there was a laurel tree with leafy top, sacred, and guarded with reverence for many years.

Amazing to tell, tightly packed bees, flying through the clear air with a great buzzing, settled on the highest top of this tree, and with feet linked, one to another, the sudden swarm hung from a leafy branch.

Immediately a prophet said, 'I see a foreign hero coming ever nearer and an army on the march making for the same destination from the same direction (as the bees), and ruling as lords from our topmost citadel.'

After this, the maiden Lavinia was standing next to her father while he kindled the sacrificial offerings with sacred pieces of pine-wood. O the horror of it! she seemed to catch fire in her long locks of hair and all her attire to be burned up in crackling flame. And she seemed set alight on her royally dressed hair, set alight on her crown, splendid with jewels, then wrapped in smoke and enveloped in reddish-yellow light, and spraying Vulcan's fire-sparks inside the whole palace.

This event was reported as dreadful indeed, and wondrous to see: for they prophesied that she herself would be famed in reputation and destiny, but that for the people she was foretelling a great war.

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

The candidate demonstrates critical appreciation of language, style, and/or content.

<b>Evidence</b>
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*Discusses how Virgil uses language and style to establish the mood of Passage Two.*

*The response is supported with Latin evidence from the text, and any comment on metre is demonstrated by scanned Latin line(s).*

*An example of a point that might be made within a response at Scholarship level:*

In lines 3–5 (*huius ... apicem*) Virgil describes a swarm of bees on a laurel tree. The buzzing sound made by such a large number of bees is represented in the sound of the language used by Virgil to describe it, with repeated use of the consonant 's':

*huius apes summum densae . . . stridore . . . obsedere apicem      The tightly packed bees with their buzzing settled on the highest part/top of this tree.*

These onomatopoeic lines help to establish an ominous mood, from the angry sound of a swarm of bees.

*For Outstanding Scholarship, the response might continue, showing insight:*

Although a swarm of bees is a natural event, in this passage it is regarded by the people of Latium as a portent, because of the swarm's sudden occurrence in a sacred place. The second, but supernatural portent, when Lavinia's royal hair and crown appear to have been set alight yet not to be harming her, intensifies the ominous mood. In line 14:

*regalesque accensa comas, accensa coronam      ... set alight on her royally dressed hair, set alight on her crown*

Virgil draws attention to this ominous event by the repetition of the past participle passive *accensa* *set alight*, and by the use with it of *regales comas* and *coronam* as accusatives of respect, expressing the object with respect to which the action in the passive participle '*set alight*' applies. This use of the accusative, which enables information to be conveyed in few words, is common in Virgilian and other Latin poetry (see also *sacra comam* in line 2). (Alternatively, explanatory comments on the effective use of metre, illustrated with correct scansion (e.g. of lines 16 and 17), would be acceptable.)

**Mark Allocation****Questions One and Three: Translation**

<b>Evidence</b>							
The translation: • attempts to convey the basic sense of the passage.	The translation: • conveys some of the basic sense of the passage.	The translation: • conveys the basic sense of the passage  • shows basic awareness of the complexities of the language.	The translation: • conveys the sense of the passage  • shows awareness of the complexities of the language.	The translation: • is accurate and fluent  • demonstrates precision in the application of highly developed knowledge and critical thinking.	The translation: • is accurate and fluent  • demonstrates high precision in the application of highly developed knowledge and critical thinking.	The translation: • sustains accuracy and fluency at a high level  • is communicated in a perceptive and convincing manner.	The translation: • sustains accuracy and fluency at the highest level  • is communicated in a perceptive and convincing manner.
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>

**Questions Two and Four: Critical Appreciation**

<b>Evidence</b>							
The response provides minimal awareness of aspects of critical appreciation.	The response provides some basic awareness of aspects of critical appreciation.	The response provides basic awareness of aspects of critical appreciation.	The response demonstrates awareness of aspects of critical appreciation.	The response provides analysis, demonstrating synthesis, logical development, precision, and clarity of ideas.	The response provides analysis, demonstrating synthesis, logical development, precision, and clarity of ideas at a high level.	The response sustains insight at a high level, demonstrating sophisticated integration and independent reflection.	The response sustains insight at the highest level, demonstrating sophisticated integration and independent reflection.
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>