

Assessment Schedule – 2018**Scholarship Latin (93008)****QUESTION ONE: TRANSLATION OF PASSAGE ONE**

The candidate writes an accurate and fluent translation.

Sample Translation

<p>When Servius, aroused by the alarming message, had interrupted this speech, he immediately shouted from the entrance to the senate-house, "What is this (about), Tarquinius? By what audacity have you dared to summon the senators or sit down in my seat while I am alive?" When he [Tarquinius] replied savagely to these words – (saying) that he held his father's throne; that the son of a king was a much better heir to the throne than a slave; that he [Servius] had for long enough through a mocking freedom from restraint insulted his masters – a shout arose from the followers of each man and a rush of people into the senate-house ensued. And it seemed that the man who won would rule.</p>

<p>Then Tarquinius – with necessity itself also now forcing him to dare the utmost, (and being) much stronger both because of his age and strength – seized Servius around the middle and, carrying him out of the senate-house, threw him down the steps into the lower level. Then he went back into the senate-house to call the senate to order. The flight of the king's servants and companions ensued. He himself, almost exhausted, without his royal retinue, was killed when he was retreating homewards by those, who, sent by Tarquinius, had followed him as he fled. It is believed that that was done at the suggestion of Tullia, because she did not shrink from other wickedness.</p>

QUESTION TWO: CRITICAL APPRECIATION OF PASSAGE ONE

The candidate demonstrates critical appreciation of language, style, and / or content. The response is supported with Latin evidence from the text.

Evidence

<p><i>An example of a point that might be made within a response at Scholarship level:</i></p>
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<p>The confrontation between Servius and Tarquinius begins in a dramatic fashion as Servius interrupts Tarquinius and demands to know what he is doing. Livy uses a short direct question introduced by an interrogative pronoun: "quid hoc," inquit, "Tarquini, rei est?" ("What is this about, Tarquinius?"). Another question introduced by the interrogative adjective follows immediately: "qua tu audacia me vivo vocare ausus es patres aut in sede considerare mea?" ("By what boldness have you dared to summon the senators or sit down in my seat?"). Introducing consecutive questions with an interrogative word makes it clear that Servius wants answers.</p>
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<p><i>For Outstanding Scholarship, the response might continue, showing insight:</i></p>
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<p>The use of polyptoton – audacia (audacity) and ausus es (you have dared) – in the second question makes it clear that Tarquinius' actions have been completely out of order and have provoked Servius. The use of an abstract noun and a verb shows that Tarquinius is daring both by nature and in action. The use of tu to address Tarquinius emphasises Servius' anger and creates a feeling of contempt. In Latin, the personal pronoun is used emphatically. Used in close proximity to tu, the ablative absolute <u>me</u> vivo (while I live) followed by in <u>mea</u> sede (in <u>my</u> seat) underscores the fact that Servius is asserting ownership of his position and that Tarquinius is a despicable usurper.</p>
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QUESTION THREE: TRANSLATION OF PASSAGE TWO

The candidate writes an accurate and fluent translation.

Sample Translation

<p>And now the next day was rising from the first eastern star and Aurora had dispersed the dewy darkness from the sky, when suddenly the startling shape of a man unknown, worn away by final hunger and pitiful in his attire, advances out of the woods and as a suppliant, he stretches his hands to the shore. We look back. There was hideous filth, and a wild-growing beard, clothing fastened together with thorns: but in other respects, (he was) a Greek and at one time sent to Troy in his country's arms. And when he saw our Dardanian dress and Trojan weapons from far off, somewhat terrified at the sight he stopped and checked his step; soon he rushed headlong to the shore with tearful prayers: "By the stars, by the gods above and also this breathable light of the sky, I beg (you). Trojans, carry me off! Lead me away into whatever lands: this will be enough. I know that I was a man from the Greek fleet(s) and I confess that I attacked the Trojan gods in war. In return for this, if so great is the wrong of our crime, scatter me onto the waves and plunge me into the vast sea; if I perish, it will be a joy to perish by the hands of men." He had spoken, and having embraced my knees, he clung to my knees, grovelling.</p>

QUESTION FOUR: CRITICAL APPRECIATION OF PASSAGE TWO

The candidate demonstrates critical appreciation of language, style, and / or content. The response is supported with Latin evidence from the text, and any comment on metre is demonstrated by scanned Latin line(s).

Evidence

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

Virgil's use of imperatives in the speech of the stranger clearly shows his desperation. These are not imperatives made by a person in command to inferiors, but are born out of desperation to leave the island on which he finds himself: tollite ("take me (on board)"); abducite ("lead me away"), both within a single line. Then later in the passage, again within a single line to add force: spargite me ("scatter me"); vastoque immergite ponto ("plunge me into the vast open sea"). There are none of the niceties of a iussive subjunctive for this stranger.

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

The example given above, spargite me in fluctus vastoque immergite ponto, would have had particular force for a Roman audience. The stranger is risking the loss of his body at sea and therefore not being buried according to Roman burial customs. The consequence of this is that there would have been no easy passage for his spirit into the Underworld. The mention of scattering a body on the sea also evokes the gruesome act of Medea scattering the body parts of her brother to aid her escape with Jason. This literary allusion, as part of an open condition, expresses the extent of the stranger's desperation that he would consider this shocking, dehumanising act preferable to his current condition on the island.

Score Allocation

Questions One and Three: Translation

Evidence							
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.
1	2	3	4	5	6	7	8

Questions Two and Four: Critical Appreciation

Evidence							
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.
1	2	3	4	5	6	7	8

Cut Scores

Scholarship	Outstanding Scholarship
23 – 26	27 – 32