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Scholarship 2021 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.

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

1) Then they retreat to the guard-post; and the two are left alone in the middle of an armed spectacle more by ^{custom} ~~manner~~ than by ~~the~~ a convention of war, in no way to those judging equals in sight and in appearance. The body of one, exceptional in size, glittering in clothing of various colours, and in weapons painted and engraved with gold; on the other, [who is] average, the ~~appearance~~ ^{appearance} of a soldier ^{with average stature} and [equipped] in weapons fit for purpose more than beauty; [there is] not chanting, not prancing about and pointless brandishing of weapons, but breasts full of courage and silent anger; the critical moment itself of the contest had held back against all ferocity.

When they took position between the two battle-lines of so many surrounding men, with their minds in suspense with hope and fear, the Gaul like a mass from above, hanging over the weapons of his enemy drawing near, with his shield outstretched in his left-hand aimed downwards with his slashes in vain and with a huge roar; when the Roman, with his sword-point raised, had struck the bottom of the shield with [his own] shield and with his whole body ^{and high} shipped himself between the body and weapons, with one blow and a second straight away he tore open his belly and groin, and he lay low his collapsing enemy over a huge area. Then he robbed the body of [the man] lying down, untouched by ~~any~~ ^{every other} violation, ~~except one thing~~ of one necklace which, bespattered with blood, he put around his own neck.

2) Throughout this passage Livy uses linguistic and literary devices ~~the~~ to emphasise the dramatic effect of this duel. He begins with the verb "recipiunt" which is emphasised by its positioning at the start of the line, whereas a verb should naturally go at the end. This throws the listener into the action straight away, setting up the importance of this battle. He then uses alliteration of the letter 'm' in "in medio armati spectandi magis more quam" to imitate the din of battle so far occurring around these two. The agreeing words "duo" and "pares" are also placed at opposite ends of this sentence, framing it with the effect of contrasting them, strengthening the idea that these two are not equals. The similar meanings of the ablatives of respect "visu ac specie" and the dative of person judging "aestimantibus" equally strengthen this idea.

Livy then sets up the core irony in this passage by using tricolon twice, to list the appearances of the Gaulish and Roman soldier. The Gaul is given a favorable description over the Roman, including the heightened emotion provided by the alliteration of 'm' and 'v' in "magnitudine eximium, versicolori veste". The two soldiers are also both described using the polyptoton of the word "alter" which strengthens this contrast between the two. This unfavorable description of a Roman soldier would be striking to a Roman ear, as Roman soldiers in literature were mostly depicted as superior to their enemies, such as the Gauls in Caesar's De Bello Gallico. This would further emphasise the strength of the Gaulish warrior.

Livy then follows this with another tricolon describing the
 tension of the battle, with "non cantus, non exultatio
 armorumque agitata". The anaphora of "non" also strengthens
 the effect of emphasizing this tension, as does the chiasmic
 word order of "pectus animarum, vaegue, tacitae plenum".
 The phrase "omnem ferociam" is placed at the start of
 the next clause, emphasizing that this duel drew in the
 attention of everyone in the battle, and thus drawing the
 reader's attention too.

The second paragraph similarly starts with a verb at the
 beginning of a clause, "constitere", which recalls "recipere"
 and sets up the parallel structure of the two paragraphs,
 both containing a description of the Gaul and then the
 Roman, which increases the drama in this passage. There
 is then chiasm in "animis spe metusque pendentibus"
 which emphasizes the tension in this point.

The description of the Gaul contains many actions
 which seem to be at his advantage but end up being the
 flaws the Roman exploits. These are "superne, imminens",
 "projecto laeva scuto", "vanum", and "deiecit", which is
 a downwards action due to the prefix, and it is then contrasted
 by the juxtaposition of "mucrone subrecto". The polyptoton
 of "scuto scutum" again juxtaposes the Gaul and the
 Roman and sets up the shocking and impressive actions
 of the Roman.

The two verbs in the cum clause, "perculisset" and "insinuasset" are both pluperfect subjunctives, which emphasize the speed and ~~was~~ unbelievable of this attack. "corpore insinuasset se inter corpus" also places the verb of slipping in between the two uses of "corpus" by polyptoton, giving a visualisation of this action to increase its dramatic effect.

Lucy then places "uno alteroque" side by side, making them even closer by using "atque" over "et" to increase the perceived speed at which they occur, which emphasises the ~~defeat~~ irony in that the more powerful Gallic warrior is overcome by smaller Roman one. Finally the alliteration of 'c' in "cruore, collo circumdedit" leads to a high state of emotion in this already dramatic picture.

3) She is aware of neither the breeze nor the sound nor the weapon coming from the sky, until a spear delivered home clung beneath her exposed breast and driven deep it drinks ~~her~~ her maiden blood. Her companions rush together and catch her ~~the~~ ~~collapse~~ collapsing mistress.

The terrified Arruns flees ~~before~~ more than all the others in joy and fear combined, and no longer dares to trust his spear any further, nor to face the weapons of a girl. ~~Like~~ That man, before hostile ~~spear~~ weapons ^{may} pursue him, concealed himself out-of-sight in the lofty mantans, like a wolf who has killed a shepherd or a mighty bull, fully aware of his reckless deed, and drooping, tucks ~~his~~ ^{punched} tail underneath his belly and makes for the woods: no differently does Arruns steal himself from ~~the~~ sight and satisfied in his escape merges ~~into~~ the middle of the army.

That woman pulls at the weapon with her hand as she dies, but the iron point stands firm between her bones, at her ribs, in the deep wound. She slips, drained of blood, her eyes slip ~~into~~ ⁱⁿ a cold death, once ~~the~~ radiant colour leaves her face.

4) Tragedy of Camilla

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Virgil starts this passage with a ~~high~~ fully dactylic few lines.

... ipsa nec aurae

Penci!

nec sonitus membris aut ventis ab aethere telū,

The many short feet in these lines heighten the speed of the arrow as it flies through the air, and may also imitate Arruns' fast heartbeat as it soars towards Camilla. This gives the effect of surprise to Camilla as she does not see it coming. Virgil also uses a tricolon here with polysyndeton and ius membrorum crescentium (the law of increasing members) as each item in the tricolon has more syllables than the last. This has the effect of building the suspense as the arrow flies towards Camilla, which is hammered home by the coincidence of ictus and accent, and Virgil's unusual syncing of feet and word break in the last two feet. Virgil uses all this to emphasise the unexpectedness of Camilla's tragedy.

He then uses ABAB word order, ~~synecdoche~~ in "hasta sub exsultant... perlata papillam" to contrast the two nouns "hasta", spear, and "papillam" breast and emphasise the tragedy that Arruns has caused these two to come together. The verb "haesit", it clings, then undergoes enjambement to be clinging to the sentence from the next

line as a ~~spectacle~~ visualization of the spear just below her breast. The next clause is framed by the agreeing words "virgineum... cruorem", with "alta... acta" between those and "habet", the verb, in the centre. If not for "haesit" this would be a rare golden line, and Virgil thus uses this ~~emphasis~~ create a sense of pathos, and emphasise the womanly blood, which natural law dictates ought not to be spilled on a battlefield, thus increasing the tragedy of these events.

~~"Concurrunt trepidare comites dominamque mentem
suam"~~

The next line is highly dactylic again, and is framed by two verbs (one on the next line due to enjambement), emphasising the contrasting actions.

concurrunt trepidare comites || dominamque mentem Pencil
suscipiunt.

As well as being highly dactylic, which shows the speed Canilla falls and the eagerness of her ~~own~~ companions to help her there is a major clash of itus and accent which makes this line seem unnatural, and emphasises the tragedy of this death. The two halves of the sentence are separated by the main caesura, showing that her companions can do nothing to help her. This recalls the image of Dido's death in book IV of the Aeneid

where too her companions rushed to her side, yet could do nothing to help. By comparing Camilla to Dido, Virgil increases the tragedy of another woman's life lost to Trojan hands.

Virgil uses alliteration of 'm', 'n' and 't' in "nam maris telum trahit" to bring a heightened state of emotion into Camilla's final death, and then the compound is stuck between the preposition and noun in "ossa sed inter", providing an image of how the spear is stuck in Camilla's body. The next line continues this effect, framed by "ferreus... murex", with the rest of the action again stuck between. Virgil next has a highly spondaic line.

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labitur exsanguis, labuntur frigida leto

This slows down the line and draws out Camilla's death increasing its emotional effect. Along with "lumina" which has seen enjambment, this line is alliterated with 'l' sounds to further heighten the emotion of this death scene. Additionally this list of three items has asyndeton, and there is synchdoche in "labuntur frigida leto lumina" which also heighten the tragic feeling of this death. Finally the word "purpureus" was also used by Virgil in the story of Euryalus and Nisus to describe the colour of Euryalus' face as he died. Thus Virgil again connects Camilla's death with another tragic story in the Aeneid, increasing the emotional effect.



