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## TOP SCHOLAR



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## Scholarship 2022 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 (✂). 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.**

Q3.

After she saw the Trojan battle-lines and the armies of Turnus, having reduced herself into the sudden form of a small bird, which once sitting at night on tombstones or deserted rooftops, ~~sang like~~ <sup>sang</sup> savage late, sang savage through the shadows - having been turned into this shape the demon ~~flew herself~~ <sup>rushed forward</sup> towards the mouth of Turnus and ~~flew back~~, rushed back, making a noise and she beat the shields violently with her wings. A strange numbness loosened his limbs with terror, and his hair stood on end in horror and his voice clung in his throat. But from far off <sup>as</sup> she recognised ~~it as~~ the hiss and the wings of the Furies, unlucky Juturna tore at her loosened hair, ~~disturbing~~ the sister disfiguring her face with her fingernails and her breasts with her fists: "how is your sister able to help you now, Turnus? Or what remains for unfortunate me? With what skill will I prolong the light for you? ... Now now I leave the battle-lines. ~~Yes~~ Do not terrify fearful me, ominous birds: I ~~can~~ recognise the beatings of your wings and their deadly sound, nor do the overhearing orders of great-hearted Jupiter deceive me. ...' Having spoken out so much she covered her head with a grey cloak, groaning a lot, and ~~hid~~ the water-nymph hid herself in the deep river. 8

Q4.

Virgil utilises several linguistic and literary devices, such as repetition, metre, diction and rhetorical interrogatives to show the intensity of Juturna's feelings towards the Fury.

In lines 10 and 11, Virgil ~~uses~~ effectively uses ~~the~~ the adjective 'infelix', 'unlucky', to show how upset she is at the appearance of the Fury. ~~This is emphasised by~~ <sup>The</sup> line describes the immediate distress she seems to be in, 'unluck Juturna tore her loosened hair', 'infelix crines scindit Juturna solutos', ~~as~~ as a result of recognising the sound of the Fury, and this is strongly emphasised by the scansion of the line:

infelix crines scindit Juturna solutos  
 1 2 3 4 5 6

The abundance of spondaes in this line slow down the pace of the action, ~~putting~~ <sup>drawing</sup> drawing attention and putting heavy emphasis on how distraught Juturna is. The intensity of her anguish is emphasised further in the next line through the diction of 'foedans', 'disfiguring', ~~stating that she~~ her grief is enough for her to disfigure her own body. ~~These two lines effectively show~~ The noun 'soror', 'sister' <sup>reminds the reader of</sup> emphasises Juturna's closeness to Turnus, stressing how much she wants to help him in this battle, and thus even more strongly highlighting how upset she must be at the appearance of the Fury. In these two lines, Virgil has effectively shown the ~~the~~ initial, painful reactions of Juturna to the Fury.

Virgil then utilises interrogatives ~~as~~ as Juturna begins to address her brother, asking ~~what else~~ how else she could help him.

Again, the diction of the noun 'germana', 'sister', reinforces the close bond that Juturna and Turnus have, <sup>inducing</sup> ~~creating~~ a more emotive tone to her questioning. The vocative 'Turne', 'Turnus', shows the direct address from Juturna to Turnus, showing her desperation to help and to stay with her brother. This vocative is used in conjunction with 'te tua', 'you --- you', ~~intensely~~ emphasising Juturna's intense focus on Turnus - he is the ~~only~~ only thing she cares about in this moment. ~~This~~ This diction, along with the interrogative, invokes a feeling of helplessness, as she knows she is about to leave him and can help no longer. The parallel structure of 'quid nunc' and 'quid iam', 'now now' and 'what now' over lines 12 and 13 add to this desperation ~~and~~ and helplessness, as Juturna is seemingly pleading for a way to still help Turnus. These feelings are resultant of the Fury's appearance, thus showing how hopeless and powerless Juturna feels in the presence of the Fury.

In line 15, Virgil uses repetition to show the sense of finality that Juturna feels after hearing the Fury. She has addressed her brother and now sees that she must leave - 'iam iam linquo ~~ex~~ acies', 'Now now I leave the battle-lines.' The repetition of 'iam' at the start of the line ~~highlights~~ ~~the~~ shows this sense of finality, ~~highlighting~~ ~~the~~ and the scansion of the line, iam iam, shows her unwillingness to leave. ~~She states~~ ~~on~~ She then reveals that the Fury does indeed terrify her, 'ne me terrete timentem', 'do not terrify fearful me', with the ~~word~~ placement of 'terrete' adjacent to 'timentem' ~~intensifying~~ ~~the~~ intensifying this fear. In line 16 <sup>Virgil</sup> ~~also~~ also shows her disdain for the Fury ~~through~~ through the adjective 'obscenae', 'foul' or 'ominous'. ~~These~~ ~~in~~ In these two lines as she addresses the Fury, she shows how much ~~she~~ she hates ~~them~~ them and ~~she~~ tried to be defiant despite her own fear, for the sake of her brother. ~~\*\*\*~~ (page 5)



Finally, as Juturna accepts ~~that she~~ that she must leave, Virgil ~~uses~~ uses more diction and relative pronouns to ~~reinforce~~ reinforce Juturna's hate for the Fury. In line 20, Virgil shows that even as she leaves, she must still express her distress and disdain for the Fury as though 'multa gemens', 'groaning a lot'. ~~That is the~~ The use of the present participle 'gemens' highlights the action, ~~again~~ intensifying her hate for the Fury, and paired with the adjective 'multa' ~~for~~ even further shows how ~~upset~~ upset she is. Finally, the use of 'se' in 'se... dea' ~~and~~ (herself) emphasises the actions of Juturna as she leaves her brother behind, in turn ~~as~~ emphasising the hatred and hopelessness she ~~both~~ felt in the face of the Fury.

Virgil utilises a range of techniques ~~as~~ such as diction, metre and interrogatives to show the range of intense feelings that Juturna holds for the Fury, from hatred to hopelessness.

\* This tone of ~~as~~ contempt is ~~as~~ kept as she continues to say, 'I <sup>recognise</sup> ~~know~~ the beatings of your wings and their deathly sound', 'alarum verbera nosco / letalemque sonum': she knows what is going to happen and is filled with scorn. She also mentions the fact that Jupiter was the one that sent the Fury, saying that she has not been deceived and knows it is his bidding, 'ne fallunt iussa superba / magnanimis Jovis' - She is angry at him too, as well as the Fury. ~~Tessa~~ ~~and~~ ~~as~~ 7

Q1.

Come to your senses, I beg, now at last; consider <sup>with</sup> ~~by~~ who you were born, not with who you live; reconcile yourself with the republic, with me, as you wish. But you will have seen to what is concerning you, I myself will make a public statement concerning myself. I defended the republic as a young man, I will not desert it as an old man; I scorned the swords of Catiline, I will not fear yours greatly.

But indeed ~~for me~~ <sup>I would have</sup> ~~gladly~~ ~~was~~ gladly offered my body, if ~~my~~ <sup>the</sup> freedom ~~is able to be~~ of my nation is able to be brought back in <sup>my</sup> death, so that now at ~~last~~ last suffering ~~would be brought forth~~ of the Roman people ~~would~~ would be brought forth, which it has laboured with for a long time now. Indeed, if about twenty years ago in this temple ~~itself~~ itself I denied to be able to be ~~of consular~~ ~~rank~~ an untimely death <sup>for</sup> ~~to~~ someone of consular rank, more truly now much I will not deny <sup>for</sup> ~~to~~ an old man! Indeed having accomplished those deeds of mine, ~~which I achieved~~ I achieved each which I undertook, senators, now indeed death must be chosen. I choose this only for two reasons: one so that dying, I will leave the Roman people free (nothing <sup>greater than this</sup> is able to be given by the immortal gods to me) ~~greater~~; ~~second~~ second, so that I could turn out exactly, ~~as~~ as each deserves concerning the republic. 8

Q2.

Cicero has provided impact throughout the speech through the use of imperatives, ~~complex~~ parallel structure, direct address and diction.

Cicero opens his speech with 'resipisce', 'come to your senses' a strong and direct attack at Mark Antony. This powerful imperative is followed by several more, 'considera' and 'redi... in gratiam', 'consider' and 'reconcile yourself'. These imperatives provide impact through their strong, confident tone, showing ~~Cicero~~ Cicero has no qualms about what he's saying and truly ~~intends~~ <sup>me</sup> intends to attack Mark Antony very harshly. ~~These~~ This intense effect of the imperatives is coupled with the diction of the first-person present verb, 'quaeso', 'I beg'. 'Quaeso' ~~further intensifies~~ highlights Cicero's desperation to be listened to, emphasising, along with the imperatives, how deeply he cares about the Republic of Rome.

Another technique Cicero uses to provide impact to his speech is through direct comparison between himself and Mark Antony using parallel structure - 'de ~~te~~ <sup>te</sup> de me' in 'sed de te tu videris, ego de me ipse profitebor', 'But you will have seen to what is concerning you, I myself will make a public statement concerning myself.' Here he opposes the concerns of Mark Antony against his own, showing their differing views. He then elaborates on his own ~~good~~ achievements, 'defendi rem publicam adulescens, non deseram senex', 'I defended the republic as a young man, I will not desert it as an old man'. This direct comparison between himself and Mark Antony, followed by the reminder of his lifelong goals to ~~maintain~~ maintain the freedom of the republic, shows the detriment that Mark Antony would bring to the republic, in opposition to the freedom that Cicero

has brought. Without needing to state Mark Antony's motives, Cicero is able to attack him through his own achievements, providing impact by disparaging Mark Antony's character while simultaneously reminding us of his own. He then ~~also~~ continues to add another comparison between Catiline and Mark Antony, showing the confidence he ~~as~~ has in facing Mark Antony by stating his lack of fear, 'non pertimescam tuos', 'I will not fear you greatly'. The diction of the verb 'pertimescam' adds to this power, as he would not 'fear greatly' as he is perhaps expected to.

Cicero then turns to focus on his own goals to defend the freedom of Rome. He shows the extreme lengths he would be willing to go to, stating 'quin etiam corpus libenter obtulero', 'But indeed I would more gladly offer up <sup>my</sup> body', adding impact to the speech by enforcing the fact that he would die for the freedom of Rome to be brought back. <sup>\*(page 10)</sup> He reminds the audience of the suffering that Rome has endured to further emphasise his care for the republic, 'dolor populi Romani --- quod iam diu parturit', 'the suffering of the Roman people --- which it has laboured with for a long time now'. Cicero shows his dedication and commitment to his ~~country~~ republic, to end the ~~the~~ suffering they have endured. He continues to stress his dedication by comparing his younger self from 20 years ago with himself currently, 'negari posse mortem immaturam esse consulari, quanto verius non negabo seni!', 'I decided to have an untimely death for someone of consular rank, more truly now much I will not deny it for an old man!'. He adds impact to the speech <sup>through this</sup> ~~by~~ exclamation reinforcing the fact that he would <sup>die</sup> ~~also~~ for his causes and has always said so - even 20 years ago.

Cicero then ~~talks about~~ expands on his career ~~and his successes~~ to show how successful he is. 'Quas adeptus sum quasque gessi', 'I achieved



each which I undertook' highlights how powerful Cicero was been throughout his life, never failing in whatever he ~~attempts~~ attempted to do. This adds impact to his speech by showing how dedicated he is to anything he takes on, and further heightens the impact through his direct address to the senators, 'patres conscripti' - he emphasises ~~and~~ and draws specific attention to his immense success throughout his ~~career~~ career. He finally ~~says~~ says that ~~he must choose death~~, 'death must be chosen, *optanda mors est*', now that we have done everything we can. One last time, he reinforces ~~his~~ his commitment to defending Rome's freedom, ~~by~~ stating his two reasons for choosing to die, '*duo credo haec opto*'. Here, *inedo*, 'only' ~~adds~~ adds impact as it shows that Cicero is only willing to die for two reasons, ~~putting heavy emphasis on what he~~ he only cares about two things in life, putting heavy emphasis on what follows. He begins with the reason of Rome's freedom - in life and in death, this is what is at the forefront of his mind. He hopes that in his death he will ~~have~~ have accomplished his life's goal of keeping the Romans free. The use of parentheses ~~were~~ puts even heavier stress on this point, ~~for example~~ as he says 'nothing greater than this could be given to me by the immortal gods'; '*hoc mihi minus ab diis immortalibus dari ~~est~~ nihil potest*'. This once again ~~reinforces~~ <sup>and the</sup> reinforces the fact that ~~nothing~~ he would want <sup>more</sup> nothing more in life, ~~not even anything that the gods could give him~~. The juxtaposition of Cicero dying, '*ura iens*', with '*diis immortalibus*', 'the immortal gods', shows the stark contrast between them - he must die, he is not immortal like the gods, and yet still there is nothing ~~more~~ <sup>more</sup> he could want from even them than the freedom of his people. This juxtaposition and parentheses ~~add~~ add heavy impact through their intense emphasis on Cicero's passion for the Roman Republic.

Overall, Cicero uses several ~~techniques~~ <sup>linguistic and literary devices</sup> to ~~emphasise~~ and provide impact to his speech, such as diction,

direct address, imperatives and contrast, to entrance and provide impact to his speech, effectively attacking Mark Antony and highlighting his ~~own~~ own achievements and ~~own~~ dedication to Rome's freedom.

\* This is furthered by the diction of the adverb 'libenter', 'gladly', showing his willingness to die - it is his life's sole purpose. 8