

Assessment Schedule – 2022**Scholarship Latin (93008)****QUESTION ONE: TRANSLATION OF PASSAGE ONE**

The candidate writes an accurate and fluent translation.

| Sample Translation |
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| <p>Come to your senses now at last, I beg you. Consider (those) from whom you were born, not (those) with whom you live. Reconcile yourself with the republic, (and) with me as you wish. But you will see to yourself, I myself will make a public statement about me. I defended the republic as a young man, I shall not desert it as an old man. I scorned the swords of Catiline, I shall not greatly fear yours.</p> <p>But indeed, I would gladly offer my body if the freedom of the state can be brought back by my death, so that now at last the suffering of the Roman people may bring forth what it has now been labouring with for a long time. Indeed, if about twenty years ago in this temple itself I said that death cannot be untimely for a man of consular rank, how much more truly will I say it (is so) for an old man. For me indeed, having accomplished the honours which I have attained and the deeds which I have done, senators, even now death must be chosen. I wish for these two things only: one, that dying I shall leave the Roman people free (nothing greater than this can be given to me by the immortal gods); the other, that it may turn out exactly for each one as he deserves concerning the republic.</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 |
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| <p><i>An example of a point that might be made within a response at Scholarship level:</i></p> <p>Cicero uses a pair of balanced statements, <i>defendi rem publicam adulescens, non deseram senex; contempsi Catilinae gladios, non pertimescam tuos</i>. Each begins with a perfect tense, <i>defendi</i> (I defended) and <i>contempsi</i> (I scorned) and ends with a negative future tense <i>non deseram</i> (I shall not desert) and <i>non pertimescam</i> (I shall not fear) to show that he is determined to defend the republic.</p> <p><i>For Outstanding Scholarship, the response might continue, showing insight:</i></p> <p>In addition there is contrast within the statements – <i>adulescens</i> (as a young man) ... <i>senex</i> (as an old man); <i>Catilinae gladios</i> (the swords of Catiline) ... <i>tuos</i> (yours). This demonstrates that Cicero has a history of defending Rome and will continue to do so. The use of <i>tuos</i> not only links Antonius with a failed attempt to overthrow the republic, but also could be delivered in a dismissive and contemptuous manner, as indicated by the sibilance present throughout.</p> |

QUESTION THREE: TRANSLATION OF PASSAGE TWO

The candidate writes an accurate and fluent translation.

| Sample Translation |
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| <p>When she sees the Trojan battle-lines and the armies of Turnus, suddenly shrunk into the shape of a small owl – which at one time sitting late at night on tombstones or on empty rooftops, sings troubling songs through the shadows – the demon, turned into this shape, rushes backwards and forwards in front of Turnus' face and, making a din, violently beats his shield with her wings. A strange numbness relaxes his limbs with dread, and his hair stood on end with terror and his voice clung in his throat. But as she recognised the hiss and wings of the Fury from far off, his wretched sister Juturna tears at her loosened hair and, disfiguring her face with her nails and her breast with her fists, (and shouted / shouts): "How can your sister help you now, Turnus? Or what is now left for unfortunate me? With what craft might I prolong your life? ... Right now I am leaving the battle-lines. O ominous bird(s), do not terrify me, (who is) already in fear: I recognise the beating(s) of (those) wings and your deadly din, the overbearing commands of great-hearted Jupiter are not unknown to me." Having spoken out so much, she covered her head with a grey cloak and, groaning many things, the water nymph hid herself in the deep river.</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 |
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| <p><i>An example of a point that might be made within a response at Scholarship level:</i></p> <p>When Juturna first becomes aware of the approaching Fury, Virgil indicates that even though the Fury is far away, the sound of the creature causes panic for Juturna. In line 9, her recognition of the Fury is framed by sibilance <i>stridorem agnovit et alas</i>, bringing the sound to the wings as she flies. In the next line, as the Fury gets closer, the intensity of the sound is amplified for Juturna, which Virgil marks with an overwhelming preponderance of sibilance <i>infelix crines scindit Iuturna solutos</i>. Virgil continues to develop a sound element to his description by the alliteration of plosives in line 11, where Juturna beats her breasts <i>pectora pugnis</i>, reflecting the hollow sound as she does so.</p> <p><i>For Outstanding Scholarship, the response might continue, showing insight:</i></p> <p>The impending dread and worrying presence of the Fury is reinforced by the scansion of line 10. Here Virgil has created an entirely spondaic line <i>īnfē līx crī nēs scīn dīt Iū tūnā sōl ūtōs</i>: the creature may be approaching quickly, but Juturna's heart is beating slowly in dread.</p> |

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 |
|--------------------|--------------------------------|
| 25 – 30 | 31 – 32 |