



National Certificate of Educational Achievement  
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

## **Exemplar for Internal Achievement Standard Latin Level 3**

This exemplar supports assessment against:

**Achievement Standard 91508**

Analyse studied Latin texts

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to analyse, thoroughly, studied Latin literary text(s).</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• selecting and fully expanding on particular points and drawing perceptive conclusions</li> <li>• giving unambiguous Latin references and/or quotations from resources and/or texts to support answers</li> <li>• providing an English explanation for any Latin reference or quotation.</li> </ul> <p>This student has selected and fully expanded on particular points in texts by Juvenal and Pliny. The student notes, for example, that the theme of Rome as a hard and selfish city (3) is conveyed by Juvenal's use of juxtaposition (2) and repetition (3). Pliny's use of chiasmus (6) for characterisation is also analysed.</p> <p>Unambiguous Latin quotations from texts with an English explanation are provided to support answers, for example '<i>nil habuit Codrus, quis enim negat? et tamen illud perdidit totum nihil</i>' (Juvenal 208-209) (1) and '<i>si tamen aut velocitate equorum aut hominum arte traherentur, esset ratio non nulla; nunc favent panno pannum amant</i>' (Pliny Ep.9.6) (5).</p> <p>Perceptive conclusions are drawn about Juvenal's use of figurative language to analyse the theme of Rome being an uncaring city (4) and Pliny's use of chiasmus to characterise both the race-goers and himself (7).</p> <p>For a more secure Excellence, the student could make an addition to the conclusion about Pliny's character (7). For example, the student could state that '<i>in our age we acknowledge that people are affected by their socio-economic conditions but that notion would not have occurred to Pliny</i>'.</p>

Juvenal's theme of Rome as a hard selfish city, although perhaps a slight exaggeration of the truth, is shown carefully through language features. One of the features he has used is juxtaposition, placing two contrasting words side by side in a sentence.

*nil habuit Codrus, quis enim negat? et tamen illud perdidit totum nihil (Sat 3. 208-209).*"

① Codrus had nothing, for who can deny it? And nevertheless the poor man lost all that nothing."

The juxtaposition occurs in "totum" (all, whole) and "nihil" (nothing). The two contrasting words, placed side by side for effect, create almost an oxymoron. "All that nothing" seems illogical. It is impossible to lose nothing and so it is obviously an exaggeration of the worthlessness of Codrus' former possessions.

Already in poverty and now homeless because of a fire in a poorly maintained apartment block Codrus literally has nothing. The possessions might have been worthless but they may have nourished his soul and their loss is the final crushing blow to destroy his pathetic existence. This exaggeration emphasises the harshness of Codrus' loss and the harshness of life in Rome.

② Juvenal expands on this harshness a few lines later, this time with a use of repetition.

*nudum et frusta rogantem nemo cibo, nemo hospitio tectoque iuvabit (210-211).* The repetition of nemo ... nemo emphasizes the uncharitable attitude of Roman citizens. Not only will nobody help him with even a crust of food and scrap of clothing but nobody will help with shelter either. They are obviously more concerned with their own affairs and cannot be bothered helping or maybe even noticing a poor naked man. Juvenal makes the reader feel a sense of sympathy for Codrus and we share his disdain for those who will not help.

③

Juvenal portrays Rome as a city in moral decline, a dog-eat-dog world where citizens look out only for themselves in order to survive. Nobody will help you when you are down. He demonstrates the lack of caring for others and effectively evokes a clear image of spiritual bankruptcy in a city which has lost its own soul chasing wealth and ignoring poverty.

④

In his letters Pliny portrays himself as a man of taste who prefers his books and writing to popular events such as the chariot races at the Circus.

"And throughout these days I most gladly spend my time in serious reading and writing, while others waste it in useless pursuits."

He uses chiasmus to express his scathing opinion of race-goers.

*si tamen aut velocitate equorum aut hominum arte traherentur, esset ratio non nulla; nunc favent panno pannum amant.* "If however they were attracted by either the speed of the horses or the skill of the men there would be some sense in it; now they support the charioteer's tunic, they love the tunic." (Ep.9.6).

⑤

In this sentence chiasmus occurs twice.

Set one velocitate equorum ... hominum arte

Set two favent panno pannum amant.

The purpose of the chiasmus in Set one is to draw attention to the fact that Pliny thinks these qualities are worth appreciating. It is then contrasted with Set two which draws attention to what Pliny obviously considers worth nothing. His scathing and snobbish remark that the

race-goers care only about the tunic of the charioteer rather than the skill which he perceives as important, shows that he considers himself a man of sophistication and education and would never lower himself to be interested in something as worthless as a tunic. In fact he later considers those who watch the races to be “even more worthless than the tunics.”

6 *Vulgus ... quod vilis tunica.*

Pliny is clearly critical of others and considers himself a man of standing and superior disposition. His privileged status gives him no empathy with those who do not have his intellectual or financial resources to escape their struggle for survival in any other way than by attending the races. In fact, to the modern reader, Pliny comes across as a snob.

7

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to analyse clearly, studied Latin texts.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• selecting and expanding on particular points</li> <li>• drawing reasoned conclusions.</li> </ul> <p>This student has selected and expanded on particular points in Virgil's Aeneid II. The student notes, for example, correspondences in the simile between <i>taurus</i> (4) and Laocoon, and the flight of the bull <i>fugit</i> (5) and the flight of Laocoon.</p> <p>The student has expanded on the correspondence involving the words <i>mugitus</i> (1) and <i>incertam</i> (7). The student has fully expanded on correspondences involving the words <i>aram</i> (2), <i>cervice</i> (3) and <i>saucius</i> (4).</p> <p>Reasoned conclusions have been very well made about Virgil's purposes in using similes (8) (9). They raise this work to a high Merit.</p> <p>To reach Excellence, the student could re-write the final sentence of the second conclusion (6) to clarify the meaning.</p> <p>To fully expand on the particular point of substitution for description (9) the student could add that educated Romans might have witnessed this in Greek theatre.</p>

Correspondences in similes

*clamores simul horrendos ad sidera tollit:*

*qualis mugitus, fugit cum saucius aram*

*taurus et incertam excussit ceruice securim* Aeneid 2, lines 222-224

“He raises horrendous shouts to the stars. Like the bellowing when a wounded bull flees the altar and shakes the ill aimed axe from its neck.”

- ① **mugitus** - lowing. In this simile the lowing of the bull *mugitus* as it is being sacrificed corresponds to the shouts “clamores horrendos” raised to the stars by Laocoon as he was being strangled by the snakes
- ② **aram** - altar. Laocoon was the high priest of Neptune. He often performed sacrifices of animals such as these bulls. At this point Laocoon had just sacrificed a bull to the gods to ask for guidance of the matter of the horse “Laocoon ductus Neptuno sorte sacerdos sollemnes taurum ingentem mactabat ad aras.” Laocoon was at the altar sacrificing a huge bull.” The altar in the narrative is literal. It is where the sacrifice was made. This points to how the death of Laocoon was a sacrifice to the gods on behalf of the Greeks.
- ③ **ceruice** –from its neck. The mention of the location of the axe-blows links to Laocoon’s death also. Laocoon was strangled when the snakes wrapped themselves around his neck and choked him. This relates to this element because although the bull was not strangled it too was slaughtered from the neck. This relates to the manner in which Laocoon died. “bis collo squamea circum terga dati superant.” “Twice having surrounded the scaly backs to his neck they overpower him.”
- ④ **taurus** – bull. The bull corresponds to Laocoon. He is the high priest of Neptune and a bull is a significant powerful animal just like Laocoon. Bulls are sacrificed to Jupiter. As he was the chief deity this represents how significant the sacrifice was.
- ⑤ **fugit** – flees. As the bull was fleeing from the altar so was Laocoon. Line 41 says “Laocoon summa decurrit ab arce.” “Laocoon runs down from the top of the citadel”. This is where the altar was. And Laocoon was trying to flee from death by snakes like the bull fleeing from the axe.
- ⑥ **saucius** – wounded. This relates to how it was the second attack on Laocoon. His two sons had already been murdered by the snakes. This was like the first blow. He was wounded by that attack. Then the snakes turned on him. He was wounded and presumably killed, like the bull, for sacrifice.
- ⑦ **incertam**- badly aimed. The axe is badly aimed at the bull’s neck and it is implied that the snakes are biting where they can as Laocoon is trying to shake (*excussit*) them off like the bull shook off the axe.

Conclusions

One of the reasons Virgil has incorporated similes into his poems is to make it more relatable to the audience. He corresponds unfamiliar events and experiences to things his audience would have background knowledge and experience in. Bulls were a large part of Roman life. They were often used as sacrifices at the temple. This is something they would have been very familiar with and they would have easily understood the concept of something perishing. This context was adapted to the way in which Laocoon died. Before this simile Virgil makes a reference to a bull being sacrificed. "Laocoon was sacrificing a huge bull at the appointed altar." The audience would not have been surprised by this as it was something common. By making a connection to the bull this is something they partake in themselves. It makes it possible for them to relate it to their own lives. With this information they can become personally interested in the story, emotionally invested and sympathetic.

8

Virgil also uses similes as a form of substitution for description in the text. The simile bridges a gap in the narrative which describes Laocoon's death. It is never explicitly stated that Laocoon dies. It says "He raises horrendous shouts to the stars." This is about as far as it goes to indicate that Laocoon perished. This is reinforced and clarified in the simile "shaking off a badly-aimed axe blow from its neck." This would have led the audience to the conclusion that Laocoon dies. From describing the injury similar to the attack of the snakes previously mentioned and general knowledge of Roman citizens of the sacrificial purposes of a bull.

9

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to analyse clearly, studied Latin texts.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• selecting and expanding on particular points</li><li>• drawing reasoned conclusions.</li></ul> <p>This student has selected and expanded on particular points in Virgil's Aeneid II. The student notes, for example, correspondences in the simile between <i>taurus</i> (3) and Laocoon, and the flight of the bull <i>fugit</i> (6) and the flight of Laocoon.</p> <p>The student has also expanded on the correspondences involving the words <i>mugitus</i> (1) and <i>excussit</i> (4).</p> <p>Reasoned conclusions have been drawn about the purpose of using similes (7) (8).</p> <p>For a more secure Merit, the student could expand on the correspondences involving the words <i>saucius</i> (2) and <i>cervice</i> (5).</p>



Correspondence in similes.

*clamores simul horrendos ad sidera tollit:  
qualis mugitus, fugit cum saucius aram  
taurus et incertam excussit ceruice securim*  
Aeneid 2, lines 222-224

He raises horrendous shouts to the stars. Like the bellowing when a wounded bull flees the altar and shakes the ill aimed axe from its neck.

In this simile there are many correspondences. It describes Laocoon's cries as the snakes wound him.

*mugitus* is likened to *clamores...horrendos* (horrendous shouts). Cows that are being sacrificed will bellow because they are distressed. This link between Laocoon and the bull's lowing shows his distress.

①

*saucius* refers to Laocoon's wounds from the snakes.

②

*taurus*. The bull is Laocoon who is a priest to Neptune and chosen by lot (Line 21 Laocoon, ductus Neptuno sorte sacerdos). Bulls are sacrificed as a gift to the gods and so was Laocoon.

③

*incertam* badly aimed. The wounds Laocoon receives from the snakes are badly aimed and reckless. He is trying to fight off the snakes and as a result his fight with them would have resulted in them missing their aim at times.

*excussit* shook off. Laocoon tries to fight off the snakes (line 220 *tendit divellere*). Despite the wounds both Laocoon and the bull attempt to free themselves.

④

*ceruice* at its neck. The snakes have wound themselves around Laocoon and are crushing him live.

⑤

*fugit* flees. Both Laocoon and the bull try to escape their fate. Laocoon attempts to fight the snakes and tear himself away and the bull flees from the altar.

⑥

Conclusions

Similes are used throughout the text in order to substitute the narrative with imagery. Where gaps in the description of crucial events occur in the narrative, the imagery provided by a simile can help to clarify the action for the readers. In the bull simile Vergil describes a bull being sacrificed in place of Laocoon's death. The audience is not made aware directly that Laocoon has been killed by the snakes by the narrative, but by the implications supplied by the image created by the simile. The simile bridges the gap in the narrative by using knowledge the audience would have had about the circumstances surrounding a sacrifice to show that Laocoon is a victim and will not survive his fate. Laocoon has already been described as sacrificing a huge bull at the altar so the audience can appreciate that the imagery of Laocoon sacrificing a bull is mirrored in the simile of a bull escaping the altar, where Laocoon is no longer in control but he has now become the victim.

⑦

Similes can be used to describe an event that the audience has limited or no knowledge of by comparing the circumstances to things they would have been able to grasp understanding from. In the bull simile the audience would have had no experience of giant snakes but by linking the circumstances of Laocoon's death to a ceremonious sacrifice the audience would have been able to draw out the emotions of the scene by applying their own knowledge. As at a sacrifice the fate of the bull is out of his control they would have an understanding of Laocoon's powerlessness.

8

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to analyse studied Latin text(s).</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• using linguistic and cultural knowledge to extract the significance and meaning of ideas and textual features such as theme, context, figurative language, symbolism, atmosphere, characterisation and scansion</li> <li>• drawing conclusions.</li> </ul> <p>This student has used linguistic and cultural knowledge to clearly extract the meaning and significance of figurative language in texts by Juvenal and Pliny. The student notes, for example, that Juvenal has used a rhetorical question (1) to show that the city was full of hazards and dangers. Pliny's use of chiasmus (2) for characterisation is also analysed</p> <p>Positive and negative conclusions about city life have been drawn (3) (4).</p> <p>To reach Merit, the student could make reasoned conclusions. For example, the student might supplement the conclusion about Juvenal's use of figurative language by adding "... <i>where people can die and nobody will care enough to gather their remains for burial.</i>"</p>

Juvenal portrayed the city as a bad place full of hazards and dangers. He uses a rhetorical question *quid superses e corporibus? quis membra, quis ossa invenit?* "What remains of the bodies? Who finds the limbs? Who finds the bones?" This is used to emphasise that the streets of the city were overcrowded. As many carts and vehicles were used people would be trampled on or run over by them. The author's intent was to show that life in the city was busy and everybody had a different agenda and did not look out for anyone else. This links in with the theme that life in the city was a battlefield and the dead were left strewn on the streets where they fell.

①

Pliny uses a chiasmus *favent panno pannum amant* "They support the tunic, they love the tunic." to give his opinion of people who enjoy chariot racing. It also relates to characterisation. In this context Pliny characterises people who watch races as only being interested in the charioteers' tunics, presumably because they have bet on them, and not being interested in the skills involved. He says he is not a bit interested in racing and prefers reading and writing. This reveals that Pliny is a bit of a snob and a wealthy one, to be able to pursue those interests.

②

In conclusion both Juvenal and Pliny find things to dislike about city life. Juvenal dislikes the uncaring hustle and bustle of the city and Pliny finds the entertainment, and by extension, those who enjoy it, mindless.

③

④

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to analyse studied Latin text(s).</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• using linguistic and cultural knowledge to extract the significance and meaning of ideas and textual features such as theme, context, figurative language, symbolism, atmosphere, characterisation and scansion</li><li>• drawing conclusions.</li></ul> <p>This student has used linguistic and cultural knowledge to extract the meaning and significance of figurative language in a text by Juvenal. The student notes, for example, Juvenal's use of a diminutive adjective (1) to show how pathetic a poor Roman's possessions are and a metaphor (3) to describe how poorly the buildings are constructed. Alliteration (2) is used to draw attention to the plight of inhabitants when a building catches fire.</p> <p>Conclusions have been drawn about the use of figurative language (4) (5).</p> <p>For a more secure Achieved, the student could expand on the dangerous houses (2) by explaining that the apartment blocks were many storeys high and usually had only one exit.</p>

- ① Juvenal describes the belongings of a poor Roman living in the city, using a diminutive form of the adjective. *parvulus (cantharus)* "pathetic little (cup)". He has used this form to imply that the owner is pathetic as well because this is all he can afford.
- ② He also uses alliteration *tabulata tibi iam tertia fumant* "the third floor is already on fire." The 't' is repeated to direct the reader's attention to an important part of the writing and make them stop and think. This is found when Juvenal is describing the dangerous houses and it makes the reader note the urgency of the situation when tenants are trying to escape a fire.
- ③ He uses a metaphor when he says the city is "propped upon a matchstick" to describe how poorly the houses are made and that the supports could give way anytime.
- ④ Juvenal uses figurative language to express the theme of poverty by describing a citizen's pathetic belongings and implying his life is equally impoverished in the city. He also uses alliteration and metaphor to draw attention to the theme of inadequate housing by writing of
- ⑤ fires and shoddy buildings.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to analyse studied Latin text(s).</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• using linguistic and cultural knowledge to extract the significance and meaning of ideas and textual features such as theme, context, figurative language, symbolism, atmosphere, characterisation and scansion</li> <li>• drawing conclusions.</li> </ul> <p>This student has used linguistic and cultural knowledge to extract the meaning and significance of figurative language in a text by Juvenal. The student notes, for example, that Juvenal uses repetition (1) to express his distaste for the inhabitants of the city and a rhetorical question (2) to draw attention to the lack of empathy from the citizens.</p> <p>A generalised conclusion has been drawn about Juvenal’s use of figurative language (3).</p> <p>To reach Achieved, the student could draw further conclusions about life in Rome, For example the student might say <i>‘The inhabitants of the city show no concern for each other when they are in need of food or shelter. They make no effort to enable the dead to be buried. Proper burial was important to the ancient Romans’</i>. This would fulfil the criteria for Achieved.</p>

In Satire 3 Juvenal describes the horrible life of the poor in Rome.

#### Repetition

*nudum et frustra rogantem nemo cibo, nemo hospitio tectoque iuvabit*

“Nobody will help him when he is naked begging for scraps of food, nobody will help him with hospitality and shelter.”

With this repetition of *nemo* (nobody) Juvenal is highlighting his distaste for the inhabitants of the city, saying that nobody, but nobody will help this poor man who is starving, has no clothes nor money nor shelter. The inhabitants are selfish.

1

#### Rhetorical Questions

*Quid superest e corporibus? Quis membra? quis ossa invenit?*

“What remains of the bodies? Who finds the limbs? Who finds the bones?”

This use of rhetorical questions makes the reader pause and think about the busy crowded streets and accidents. It speaks volumes when not saying a word. It tells the readers that the citizens are not going to put much effort into the burial of the dead that have perished in the crowd. It shows a lack of empathy from the crowd who could just as easily have died themselves.

2

Juvenal has used literary devices to show that the city is a heartless place where nobody cares about anyone else.

3