



National
Qualifications
SPECIMEN ONLY

SQ21/AH/02

**Latin
Literary Appreciation**

Date — Not applicable

Duration — 1 hour 30 minutes

Total marks — 60

Attempt **EITHER SECTION 1 OR SECTION 2.**

Attempt **ALL** questions in your chosen Section.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* S Q 2 1 A H 0 2 *

SECTION 1 – LETTERS AND LETTER-WRITING — 60 marks

Attempt ALL questions

Turn to PAGE THREE of the prescribed text.

1. Refer to **Letter 1**, lines 1–8 (*ut opinor . . . scripsit*) by Plautus.

In this scene, Pseudolus and Calidorus are looking at a letter.

Identify the jokes which the character Pseudolus is making about the poor quality of the handwriting.

3

Turn to PAGE FIVE of the prescribed text.

2. Refer to **Letter 4** by Cicero.

In this letter, Cicero is anxious to help his friend Trebatius to advance his career.

(a) In lines 1–2 Cicero says *spem maximam habeo in Balbo*. Explain why Cicero hopes Balbus will help.

2

(b) Refer to lines 3–4. Explain why Cicero refers to gold and silver.

2

(c) Despite his concerns, Cicero does not want to be too critical of Trebatius. Explain how Cicero keeps the tone of this letter positive. Refer to the text to support your answer.

3

Turn to PAGES SIX and SEVEN of the prescribed text.

3. Refer to **Letter 7** by Pliny and **Letter 8**, Trajan’s reply.

In lines 37–38 of Letter 7, Pliny describes Christianity as a “wretched cult”.

Explain what Pliny’s letter and Trajan’s reply tell us about their attitudes to Christianity. Refer to both letters to support your answer.

5

Turn to PAGES NINE and TEN of the prescribed text.

4. Refer to **Letter 12** by Seneca.

(a) Refer to lines 11–17 (*nihil . . . mittunt*). Analyse how Seneca uses language in these lines in order to make his points more forcefully.

6

(b) Evaluate how convincing you find Seneca’s views about watching violence. Explain your answer with reference to the text.

3

Turn to PAGE ELEVEN and then to PAGES FIFTEEN AND SIXTEEN of the prescribed text.

5. Refer to Letters 15 and 19 by Pliny, and to Letter 17 by Cicero.

(a) Refer to Letter 15, lines 1–6 by Pliny (*rem atrocem . . . viveret*).

Explain whether Pliny’s account of the attack on Macedo justifies his view that the attack was a *rem atrocem* (“a horrible event”). Support your answer with reference to the text.

4

(b) Refer to Letter 19 by Pliny.

The concern Pliny shows for his slaves in this letter appears to contradict his attitude towards slaves in Letter 15. Explain this apparent contradiction.

2

(c) Refer to Letter 17 by Cicero and Letter 19 by Pliny.

Identify and explain the similarities between Cicero’s relationship with Tiro and Pliny’s relationship with Zosimus. Refer to both letters.

5

Turn to PAGES SEVEN and SEVENTEEN of the prescribed text.

6. Refer to Letters 9, 10, 21, 22 and 24.

Evaluate how these Vindolanda letters add to our knowledge and understanding of Roman letters and letter-writing.

Refer to the texts to support your answer.

5

7. “*Reading letters from the past transports us back to other times and places.*”

Discuss whether you agree with this statement in light of your own experience of reading Roman letters. In your answer, you should make reference to the text of letters by at least three of the prescribed letter-writers. (Vindolanda tablets = “one letter-writer”.)

20

OR

SECTION 2 – OVID AND LATIN LOVE POETRY — 60 marks

Attempt ALL questions

Turn to PAGE TWENTY-ONE of the prescribed text.

8. Refer to Poem 2 by Ovid.

(a) Refer to lines 1–4 (*esse quid . . . ossa dolent*).

Identify the reasons for Ovid’s unhappiness in these lines.

3

(b) Refer to lines 9–12 (*cedimus . . . concutiente mori*).

Explain how Ovid uses the image of a fiery torch to support the point he is making in line 10.

2

(c) Refer to lines 25–52 (*inque dato . . . ille manu*).

In these lines, Ovid is describing Cupid’s Triumphal procession. Evaluate how effectively this description parodies a real Roman triumph.

Discuss with reference to the text.

5

Turn to PAGE TWENTY-THREE of the prescribed text.

9. Refer to Poem 4 by Ovid, lines 1–8 (*aestus erat . . . habere pudor*).

Identify the mood Ovid creates in these opening lines and analyse how he does so.

5

Turn to PAGE TWENTY-FIVE of the prescribed text.

10. Refer to Poem 6 by Ovid.

(a) Refer to lines 7–19 (“well, there are precedents”. . . “hair in a snood”).

Discuss **two** mythological references which you consider to be particularly effective and give reasons for your answer.

4

(b) Discuss what this poem suggests about Roman attitudes to domestic violence.

3

Turn to PAGE TWENTY-SIX of the prescribed text.

11. Refer to Poem 7 by Ovid and to Poem 26 by Tibullus.

(a) Refer to Poem 7 by Ovid, lines 17–25 (*mittitur . . . opus*).

Ovid begins this poem by claiming *militat omnis amans* (line1) (“every lover does a soldier’s service”). Explain how he justifies this claim in these lines. 4

(b) Refer to Poem 26 by Tibullus, lines 67–76 (“he must be . . . ground”). In these lines Tibullus also refers to the life of a soldier.

Explain how his treatment of this theme contrasts with Ovid’s in Poem 7. 3

Turn to PAGES THIRTY-THREE and THIRTY-SIX of the prescribed text.

12. Refer to Poem 19 by Catullus and Poem 23 by Propertius.

(a) Refer to Poem 19 by Catullus.

Although very short, this poem is carefully constructed. Analyse **one** way in which the structure of the poem helps to emphasise what Catullus is saying. 2

(b) Refer to Poem 23 by Propertius.

Propertius is also unhappy in love. Evaluate how effectively the features of this poem characterise the general nature of the Latin Love Elegy. 4

Turn to PAGE FORTY-FOUR of the prescribed text.

13. Refer to Poem 32 by Horace.

(a) By referring closely to the text, explain whether you feel sympathy for Lyce. 3

(b) Explain what Horace means in **two** of the following images:

(i) Cupid flourishes . . . in clever musical Chia’s fair cheeks;

(ii) he won’t break his flight for sapless oaks;

(iii) wrinkles and the snow on your head pollute you;

(iv) the torch collapsed in ashes. 2

14. “Love rarely goes smoothly for Roman love poets, but that’s what makes their poetry so interesting.”

Discuss whether you agree with this statement in light of your own experience of reading Roman love poetry. In your answer, you should make reference to the text of poems by at least **three** of the prescribed poets. 20

[END OF SPECIMEN QUESTION PAPER]



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**Latin
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Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Specimen Question Paper.

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General Marking Principles for Advanced Higher Latin Literary Appreciation

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the Detailed Marking Instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) Candidates should gain credit for their understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language reflected in their responses.
- (d) Candidates should gain credit for the depth of their response and evaluative development of points made.

A "point" is to be understood as either:

- a. a piece of evidence taken from the text
- b. an evaluative statement

In general, a mark will be awarded for each of the above so that an evaluative statement supported by a piece of evidence would attract 2 marks.

- (e) Reference to the text: where candidates wish to comment on the effectiveness of a choice of word, rhythm, etc, it would be appropriate to quote the Latin. Where the question asks for a comment on the content, references should normally be in English. A direct literal translation is not necessary provided the candidate shows an understanding of the reference.
- (f) In the extended response questions for each author (worth 20 marks), quotation from the text with appropriate translation may be used to provide evidence to support the response. In most cases, the wording of the question will ask candidates to "refer to the text". This instruction will mean:
 - In language questions, where the rhythm, sound, alliteration, etc, are critical to answering the question, candidates will be expected to quote the Latin text verbatim to illustrate their response. In these cases a translation of the Latin will not be expected.
 - Where the question refers to the story, argument, etc, candidates will not be expected to quote the Latin, or provide a word-for-word translation, but may simply provide a summary, eg "Cicero says that no-one has seen the pirate captain". There are insufficient marks allocated to the paper to allow for giving credit for quoting the Latin, translating it, and commenting on it. It is sufficient for the candidate to refer to the text in such a way as to provide evidence for a judgement or evaluation.
- (g) The extended response question, worth 20 marks, seeks to elicit knowledge, understanding, analysis and evaluation of a Latin text. While structure and English style are desirable, these are not intrinsic skills to be sampled in a Latin Course assessment and candidates should not be penalised on these grounds. Credit should be given, therefore, for an appropriate response to the question irrespective of whether it is structured in continuous prose or as a series of coherent bullet points.

- (h) In the extended response questions for each author, worth 20 marks, credit should be given for any acceptable answer to an evaluation or analysis question, provided that the answer is justified by a valid reason.
- (i) i) For questions that ask candidates to “**Identify . . .**”, candidates must present in brief form/name.
- ii) For questions that ask candidates to “**Explain . . .**” or ask “**In what way. . .**”, candidates must relate cause and effect and/or make relationships between things clear.
- iii) For questions that ask candidates to “**Analyse . . .**”, candidates must identify literary or linguistic techniques and discuss their relationship with the ideas of the lines of the text referred to in the question or the text as a whole. Literary or linguistic techniques might include word choice, imagery, tone, sentence structure, punctuation, sound techniques, and so on.
- iv) For questions that ask candidates to “**Evaluate . . .**”, candidates must make a judgement on the effect of the language and/or ideas of the text(s).
- v) For questions that ask candidates to “**Discuss . . .**” candidates must communicate ideas and information on a subject. It may be possible to debate two sides of the statement.

Detailed Marking Instructions for each question

SECTION 1: Letters and Letter-writing

Question		Acceptable response	Additional guidance	Max mark
1		<p>Candidates should identify the jokes that Pseudolus is making about the poor quality of the handwriting.</p> <p>At least three jokes should be identified for full marks.</p>	<ul style="list-style-type: none"> • The letters look as if they want to have children/are mating. • They are climbing over each other. • Only a Sibyl could make sense of it/she is good at riddles/no-one else could make sense of it. • It looks like a chicken has written it. • It is as if only chickens had hands. • Any other valid point. 	3
2	a	<p>Candidates should explain why Cicero hopes Balbus will help.</p> <p>Two points = 2 marks.</p>	<ul style="list-style-type: none"> • Balbus is a mutual friend of Caesar and Cicero. • He served with Caesar in Spain/acts as his agent in Rome/is serving with Caesar in Gaul. • He owes Cicero a favour for defending him in court. • Any other valid point. 	2
2	b	<p>Candidates should explain why Cicero refers to gold and silver.</p> <p>Two points = 2 marks.</p>	<p>Reference to gold and silver:</p> <ul style="list-style-type: none"> • Trebatius serving in Britain. • Britain thought to be a rich source of gold and silver. • Trebatius had hoped to profit financially. • Any other valid point. 	2

Question		Acceptable response	Additional guidance	Max mark
2	c	<p>Candidates should explain how Cicero keeps the tone of this letter positive.</p> <p>Candidates should refer to the text to support their answer.</p> <p>Three points = 3 marks.</p>	<p>Positive tone:</p> <ul style="list-style-type: none"> • Expresses surprise (not anger) at lack of news (keeps criticism implicit). • Re-assures him of continued efforts and support. • Light-hearted comment about stealing a chariot. • Emphasises/repeats <i>tu/ego</i> (I/you) to keep the tone friendly. • Compliments him on his personal qualities. • Reminds him of his good fortune. • Encourages him not to let himself down/to live up to his own high standards. • Any other valid point. 	3
3		<p>Candidates should explain what Pliny's letter and Trajan's reply tell us about their attitudes to Christianity.</p> <p>Candidates should refer to both letters to support their answer.</p> <p>Five points = 5 marks.</p>	<p>Pliny's attitude:</p> <ul style="list-style-type: none"> • Some Christians were committing crimes, but not all. • They should be given plenty of chances to repent. • If they did not repent, their stubbornness should be punished. • If they willingly made offerings to the Roman gods, then they were not to be punished. • If they insulted the name of Christ, they were not to be punished. • Their "crimes" did seem innocent enough. • They would meet and sing hymns/had a strict code of contact/shared food. • Any other valid point. <p>Trajan's attitude:</p> <ul style="list-style-type: none"> • Those charged should be tried/punished. • Christians should not be hunted down. • Any other valid point. 	5

Question		Acceptable response	Additional guidance	Max mark
4	a	<p>Candidates should analyse how Seneca uses language in these lines in order to make his points more forcefully.</p> <p>Candidates should refer to the text to support their answer.</p> <p>Valid examples/references + valid comment = 2 marks.</p>	<ul style="list-style-type: none"> • Emphatic placing of <i>nihil</i> at the beginning of the sentence (1) to stress nothing is more morally harmful than watching the games (1). • Vivid/figurative language: <i>vitia subrepunt</i> (1) to suggest the subtle way the danger creeps up on us (1). • Use of rhetorical question: <i>quid me existimas dicere?</i> (1) to draw reader into the argument/draw attention to his argument (1). • Repeated use of comparatives: <i>avarior, ambitiosior, luxuriosior, crudelior, inhumanior</i> (1) to emphasise damaging effects (1). • Group of three comparatives listed with no connecting words (asyndeton): <i>avarior, ambitiosior, luxuriosior</i> (1) to convey their cumulative effect (1). • Paradox: <i>inhumanior . . . homines . . .</i> (1) to emphasise dehumanising effect (1). • Play on words: <i>hominum . . . humano . . .</i> (1) ditto/to emphasise unnatural cruelty (1). • Conversational style: <i>contra est</i> (1) to make his moralising more accessible (1). • Vivid language: eg <i>misericordia; nugis</i> (1) to give a graphic impression of the cruelty/violence. • metaphor: <i>mera homicidia</i> (1) to indicate murder “undiluted”/ “pure and simple”(1). • Other valid point (1) + comment (1). 	6
4	b	<p>Candidates should evaluate how convincing they find Seneca’s views about watching violence and explain their answer.</p> <p>Candidates should refer to the text to support their answer.</p> <p>Statement of opinion + reason = 1 mark: Developed reason(s) = 2/3 marks.</p>	<p>In their responses, candidates could draw modern parallels, reflect on their own experience and/or identify flaws in Seneca’s reasoning.</p>	3

Question		Acceptable response	Additional guidance	Max mark
5	a	<p>Candidates should explain whether Pliny’s account of the attack on Macedo justifies his view that the attack was a <i>rem atrocem</i> (“a horrible event”).</p> <p>Candidates should refer to the text to support their answer.</p> <p>Any four valid points should be given for full marks.</p>	<p>Justified:</p> <ul style="list-style-type: none"> • The victim was a senator/ex-Praetor/senior citizen (1). • It happened when he was taking a bath/vulnerable (1). • It took him completely by surprise (1). • It was his own slaves who attacked him (1). • He was badly beaten (1). • He was put on the hot bathroom floor (1). • Any other valid point (1). <p>Not justified:</p> <ul style="list-style-type: none"> • Macedo was a cruel master – mitigates the crimes (1). • Pliny’s language is overly dramatic/exaggerated (1). • Any other valid point. 	4
5	b	<p>Candidates should explain the apparent contradiction in his attitudes towards slaves in letters 15 and 19.</p> <p>Two basic points or one developed point = 2 marks.</p>	<p>Possible explanations of apparent contradiction:</p> <ul style="list-style-type: none"> • Horrible murder hardened his attitude (1). • Formed more personal relationship with household slaves (1). • Any other valid point. 	2
5	c	<p>Candidates should identify and explain the similarities between Cicero’s relationship with Tiro and Pliny’s relationship with Zosimus.</p> <p>Candidates must refer to both letters.</p>	<p>Similarities:</p> <ul style="list-style-type: none"> • Master/freedman (1). • Both express affection for their freedman (1). • Both show respect/admiration (1). • Both rely on freedman’s services (1); both express health concerns (1). • Both arrange/pay for treatment (1). • Any other valid point (1). 	5

Question		Acceptable response	Additional guidance	Max mark
6		<p>Candidates should evaluate how the specified Vindolanda letters add to our knowledge and understanding of Roman letters and letter-writing.</p> <p>Candidates should refer to the texts to support their answer.</p> <p>A maximum of 5 marks can be awarded for developed points.</p>	<ul style="list-style-type: none"> • Rare example of letter by a woman – potentially the most valuable contribution. • Evidence for physical format of letter. • Wider range of subject matter than literary letters. • Wider social range of letter-writers. • Evidence for prevalence of letter-writing conventions. • Evidence for prevalence of letter types – recommendation/invitations. • Any other valid point(s). 	5

Question	Acceptable response	Additional guidance	Max mark
7	<p>Candidates should explain whether they agree that “Reading letters from the past transports us back to other times and places” in light of their own experience of reading Roman letters.</p> <p>They should make reference to the text of letters by at least three of the prescribed letter-writers.</p> <p>(Vindolanda tablets = “one letter-writer”.)</p>	<p>Candidates could consider:</p> <ul style="list-style-type: none"> • what the texts reveal about “another time/place” • whether/and in what ways letters are able to open up the past in a more direct and immediate manner than other historical sources. <p>They need to produce a selection of evidence from across the prescribed texts to support their answer. They could argue for or against, or a mixture of both.</p> <p>For full credit, there should be evidence of discussion (exploring different angles/points of view).</p> <p>They may cover Roman aspects such as:</p> <ul style="list-style-type: none"> • public life • politics • military life • family life • social issues • moral attitudes <p>Three marks are available for organisation and structure.</p> <p>Marking should be holistic but by way of general guidance:</p> <ul style="list-style-type: none"> • award 1 mark for a valid point • award a maximum of 2 further marks for developed points <p>Only one letter-writer = 7 marks maximum. Only two letter-writers = 12 marks maximum.</p>	20

SECTION 2: Ovid and Latin Love Poetry

Question		Acceptable response	Additional guidance	Max mark
8	a	Candidates should identify the reasons for Ovid's unhappiness.	<ul style="list-style-type: none"> • His bed seems really hard/uncomfortable. • His blankets won't stay on the bed. • He can't sleep. • His limbs/bones are very weary. • Any other valid point. 	3
8	b	<p>Candidates should explain how Ovid uses the image of a fiery torch to support the point he is making.</p> <p>Claim about love (1) + explanation of image (1).</p>	<ul style="list-style-type: none"> • Burden readily accepted becomes light (1) + • Just as a torch dies down when no one shakes it (1). • Fighting against love makes it worse (1) + • Just as waving a fiery torch makes it burn brighter (1). • Any other valid point. 	2
8	c	<p>Candidates should evaluate how effectively this description parodies a real Roman triumph.</p> <p>Candidates should refer to the text to support their answer.</p>	<p>Effective because it mixes the realistic and fantastic:</p> <ul style="list-style-type: none"> • Triumph is a procession of a conquering general (1). • But Cupid conquers hearts (1). • Cupid General riding in a chariot (1). • But with jewels in hair/wings (1). • Myrtle wreath, not laurel (1). • Chariot pulled by doves not horses (1). • The general's captives led in the procession/Captives in chains. • But Cupid's captives are maidens/abstract personifications. • Ovid himself a prisoner. • Soldiers are abstract personifications. • Crowd shout out <i>io Triumphe</i> at the general. • Rose petals could be scattered. • General's mother applauds from Olympus. • Any other valid point. 	5

Question		Acceptable response	Additional guidance	Max mark
9		<p>Candidates should identify the mood Ovid creates in these opening lines and analyse how he does so.</p> <p>Candidates should refer to the text to support their answer.</p> <p>Mood: one point = 1 mark.</p> <p>Analysis: four points = 4 marks.</p>	<p>Identification of the mood:</p> <ul style="list-style-type: none"> • Seductive/ambiguous /tantalising/ suggestive + reason based on text. • Any other appropriate response. <p>Analysis:</p> <ul style="list-style-type: none"> • Sets the temperature. • Sets the time of day. • Describes speaker as weary. • Vividly describes the window half-open. • The balance in the line reflects the idea of the split window half-open. • Vivid simile of half-light in the woods. • Saying shadow is appropriate for shy girls leads into subject of poem. • Any other appropriate response. 	5

Question		Acceptable response	Additional guidance	Max mark
10	a	<p>Candidates should discuss two mythological references which they consider to be particularly effective and give reasons for their answer.</p> <p>One mark can be awarded for each accurate description of the myth and one mark for a suitable comment on its appropriateness.</p>	<ul style="list-style-type: none"> • Ajax: lost his mind and tried to kill his companions because he did not get the armour of Achilles. He ended up killing sheep. <i>Ovid attacked his beloved unfairly/ ended up hurting innocent girl like the sheep.</i> • Orestes: killed his mother in wrongful (<i>malus</i>) revenge for her killing of his father and was pursued by the Furies as a result. <i>Furies punish wrongful violence against those you should protect not injure, which is what Ovid has done.</i> • Atalanta: wanted to stay independent but was worn down by a man and tricked into marrying. <i>Ovid has taken Corinna under his control.</i> • Ariadne: helped Theseus to defeat her own family and was then abandoned. <i>Ovid has betrayed a girl who he is supposed to love.</i> • Cassandra: dragged away from where she should have been safe and was raped and enslaved. <i>Corinna should be safe with Ovid. She is totally in his power even though he acts like she is a figure of worship for him.</i> • Diomedes: wounded the goddess Aphrodite in Trojan War. <i>Corinna is supposed to be Ovid's "Aphrodite" and he's wounded her.</i> • Any other valid point. 	6
10	b	<p>Candidates should discuss what this poem suggests about Roman attitudes to domestic violence.</p>	<p>Possible responses include:</p> <ul style="list-style-type: none"> • Expressions of guilt exaggerated – doesn't really regard it as a serious offence. • Flippant tone suggests dismissive attitude. • Implies that threats and coercion normal. • Complicated by ambiguity of Corinna's status and conventions of love poetry. • Any other valid point. 	3

Question		Acceptable response	Additional guidance	Max mark
11	a	<p>Candidates should explain how Ovid justifies the claim that “every lover does a soldier’s service”.</p> <p>Four points = 4 marks.</p>	<ul style="list-style-type: none"> • Both endure the hardest weather (on beloved's doorstep or on campaign). • Both are on the lookout for rivals/enemies. • Both must besiege gates (and break them open): the beloved's or the enemy's. • Both might take advantage of sleeping rivals: the lover to dupe a husband, the soldier to kill enemies off guard. • Both must try to sneak past guards. • Any other valid point. 	4
11	b	<p>Candidates should explain how Tibullus’ treatment of this theme in Poem 26 contrasts with Ovid’s in Poem 7.</p> <p>Candidates must refer to the text to support their answer.</p> <p>Three points = 3 marks.</p>	<p>Tibullus’ treatment contrasts with Ovid’s as follows:</p> <ul style="list-style-type: none"> • Lover and soldier not alike/contrasted. • Delia’s husband criticised for military campaigning. • Soldier motivated by violence but lover unwarlike. • Soldier motivated by quest for spoils/glory but lover free from material desire. • Any other valid point. 	3
12	a	<p>Candidates should analyse one way in which the structure of the poem helps to emphasise what Catullus is saying.</p> <p>Example/reference (1) + relevant comment (1) = 2 marks.</p>	<p>Possible responses include:</p> <ul style="list-style-type: none"> • Begins with paradox (I hate/love; loathe /desire) (1) to emphasise inner conflict (1). • Concludes with shockingly harsh <i>excrucior</i> (I am being tortured/crucified) (1) to emphasise his torment (1). • Carefully balanced around central question (1) to dramatise his attempt to understand (1). • Any other valid point. 	2

Question		Acceptable response	Additional guidance	Max mark
12	b	<p>Candidates should evaluate how effectively the features of this poem characterise the general nature of Latin Love Elegy.</p> <p>Four points = 4 marks.</p> <p>Candidates should refer to the text to support their answer.</p>	<ul style="list-style-type: none"> • Dedicated to one specific beloved. • Cynthia is said to have captured him (<i>Cynthia . . . me cepit</i>). • Love oppresses him in some way (<i>impositis pressit Amor pedibus</i>). • He has lost interest in all other women (<i>docuit castas odisse puellas</i>). • He must respond without thinking (<i>improbis et nullo vivere consilio</i>). • It is a very intense emotion which never lets up (<i>toto furor hic non deficit anno</i>). • He refers to Mythological characters for comparison. • He asks for the help of a witch to help him in love. • Love/Venus makes him suffer lonely nights of longing. • He never can be released from this love. • Any other valid point. 	4
13	a	<p>Candidates should explain whether they feel sympathy for Lyce.</p> <p>Candidates should refer to the text to support their answer.</p>	<ul style="list-style-type: none"> • Horace prays for her to be old. • She wants to be attractive but isn't. • She tries to impress lovers with singing but her voice is too weak. • Chia can do the things Lyce wishes she could. • Silk clothes and jewellery can't make up for her old age. • Horace is rude about her ("aged crow"). • Any other valid point. 	3
	b	<p>Candidates should explain two of the four images.</p>	<ul style="list-style-type: none"> (i) Chia's face makes her lovable. (ii) Love does not put attractiveness in old bodies (like Lyce's). (iii) Signs of old age (wrinkles and white hair) make her unlovable. (iv) She was once the inspiration of great love (a fire) but is not any more (torch is burnt out). 	2

Question		Acceptable response	Additional guidance	Max mark
14		<p>Candidates should discuss whether they agree with the statement in the light of their own experience of reading Roman love poetry.</p> <p>They should make reference to the poems of at least three of the prescribed poets.</p>	<p>Candidates could consider:</p> <ul style="list-style-type: none"> • Examples of love not going smoothly. • Ways in which this aspect does, or does not, make the poems interesting. • Counter examples where love does go well, and the level of interest in these examples. <p>The answer should be supported by a selection of appropriate evidence drawn from across the prescribed texts.</p> <p>Discussion could cover aspects such as:</p> <ul style="list-style-type: none"> • the torments of love (Ovid poem 2) • unrequited love (Ovid poem 3; Propertius poems 20 and 23) • frustration (Ovid poem 5; Propertius poems 22 and 24; Horace poem 30) • violent quarrels/guilt (Ovid poem 6) • rejection (Ovid poem 9) • mental anguish (Catullus poem 19) • infidelity (Catullus poem 17) • despair (Catullus poem 18) • relief at escape (Horace poem 28) • revenge (Horace poem 32) <p>As for love going well, examples could include:</p> <ul style="list-style-type: none"> • Ovid poem 4 • Catullus poem 13 • Tibullus poem 25 <p>Candidates can argue for or against the statement, or a mixture of both, but for full credit there should be clear evidence of evaluation.</p> <p>Three marks are available for organisation and structure.</p> <p>Marking should be holistic, but by way of general guidance:</p> <ul style="list-style-type: none"> • award 1 mark for a valid point • award a maximum of 2 marks for developed points <p>Only one poet = 7 marks maximum. Only two poets = 12 marks maximum.</p>	20

[END OF SPECIMEN MARKING INSTRUCTIONS]