



2013 Latin

Higher Interpretation

Finalised Marking Instructions

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Part One: General Marking Principles for Latin Higher Interpretation

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 specific Marking Instructions for each question.

- (a)** Marks for each candidate response must always be assigned in line with these general marking principles and the specific Marking Instructions for the relevant question. If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader/Principal Assessor.

- (b)** Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

GENERAL MARKING ADVICE: Latin Higher Interpretation

The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer. The following notes are offered to support Markers in making judgements on candidates’ evidence, and apply to marking both end of unit assessments and course assessments.

Part Two: Marking Instructions for each Question

EITHER

SECTION A – Virgil, *Aeneid VI*

Question		Expected Answer/s	Max Mark	Additional Guidance
1	a	<p>Answer all the questions. (Note: there are two options in question 5.)</p> <p>Turn to PAGE THIRTEEN of the Prescribed Text. Refer to lines 105–122 of Passage 4 (from “One thing I beg” to “Jupiter on high.”).</p> <p>Write down one way in which Aeneas has shown devotion to his father in these lines.</p> <ul style="list-style-type: none"> • rescued his father from the burning Troy • prepares to undergo a dangerous journey • following his father’s instructions • going to see his father <p style="text-align: right;">Any 1</p>	1	Any other valid answer
1	b	<p>What reasons does he give to the Sibyl to persuade her to allow him to make a journey into the Underworld?</p> <ul style="list-style-type: none"> • Aeneas refers to his divine lineage • many others have gone to the Underworld • his father asked him to make the journey • he acknowledges the Sibyl’s power • he wants to see his father 	2	Any other valid answer

Question		Expected Answer/s	Max Mark	Additional Guidance
2	a	<p>Turn to PAGE EIGHTEEN of the Prescribed Text. Refer to lines 50–65 of Passage 5 (from <i>Aeneas</i> to <i>iniquam</i>).</p> <p>In these lines, the Sibyl identifies two groups of ghosts waiting to cross the River Styx. What are the two groups? Explain the difference in their treatment.</p> <p>Two groups are:</p> <ul style="list-style-type: none"> the buried and the unburied (1) <p>The difference in their treatment:</p> <ul style="list-style-type: none"> the buried can cross the Styx/rest their bones/get on the boat (1) the unburied must stay away for 100 years (1) 	3	
2	b	<p>In what ways does Aeneas react? What do we learn about his character at this point?</p> <ul style="list-style-type: none"> he halted (<i>vestigia pressit</i>) amazed (<i>miratus</i>)/shocked moved (by the crowd) (<i>motus</i>)/sad thoughtful (<i>putans</i>) pitying (<i>miseratus</i>) curious – he asks questions (<i>dic...</i>) he thinks the discrimination is unfair he is caring/sympathetic any other appropriate comment <p style="text-align: right;">Any 4</p>	4	Latin is not required. To gain 4 marks, both parts of the question need to be covered.

Question		Expected Answer/s	Max Mark	Additional Guidance
3	a	<p>Turn to PAGES TWENTY AND TWENTY-ONE of the Prescribed Text. Refer to lines 159–172 of Passage 5 (from <i>continuo</i> to <i>coercet</i>).</p> <p>Identify the three groups of ghosts Virgil describes in these lines. Which group does Virgil make you feel most sorry for? Refer to the text to support your answer.</p> <ul style="list-style-type: none"> babies/infants (1) men wrongly condemned to die (1) suicides (1) comment on which group Virgil creates the most sympathy for, in candidate's opinion, with appropriate reference to the text (2) 	5	
3	b	<p>Write out and scan line 160 (from <i>infantumque</i> to <i>primo</i>) and line 162 (from <i>abstulit</i> to <i>acerbo</i>), marking the quantities and feet.</p> <p>– – / – – – – – / – – – – / – – / – – – – / – – infan tum(que) ani mae flent es, in limine primo</p> <p>– – – – / – – – – / – – – – / – – – – / – – – – abstulit atra di es et funere mersit a cerbo</p>	3	
3	c	<p>Explain why the rhythm of line 160 is well suited to its meaning.</p> <p>The spondees/long vowels in 160 suit the idea of crying children/sense of mourning for their loss – or any other reasonable response: eg they create a slow line. Candidates can refer to spondees without using proper name.</p>	1	No mark can be given to candidates whose answer is inconsistent with the scansion.

Question		Expected Answer/s	Max Mark	Additional Guidance
4	a	<p>Turn to PAGE TWENTY-ONE of the Prescribed Text. Refer to lines 200–209 of Passage 5 (from <i>talibus</i> to <i>euntem</i>).</p> <p>In what ways does Dido show her feelings towards Aeneas?</p> <p>Actions</p> <ul style="list-style-type: none"> • she keeps her eyes fixed on the ground • she is turned away from him • her face is expressionless/shows no emotion • she runs away/returns to former husband • she shows hostility • she doesn't speak • she is blazing with anger <p style="text-align: right;">Any 3</p>	3	Any other valid comment
4	b	<p>Look at line 204. What imagery does Virgil use to describe Dido? Do you consider it to be effective? Explain your answer.</p> <ul style="list-style-type: none"> • she is unmoved like a piece of flint/marble/stone <p>YES:</p> <ul style="list-style-type: none"> • she is cold • (emotionally) hard <p>NO:</p> <ul style="list-style-type: none"> • Virgil already gives a good description of Dido and the simile does not say anything extra • any other valid comment <p style="text-align: right;">Any 2</p>	2	Any other valid comment

Question		Expected Answer/s	Max Mark	Additional Guidance
5	a	<p>EITHER</p> <p>“Virgil uses all his skills as a poet to create a frightening atmosphere in the Underworld.” What skills does Virgil use to create this frightening effect? Refer to Passages 4 and 5 in your answer.</p> <p>Skills might include:</p> <ul style="list-style-type: none"> • similes • metaphors • vivid/highly descriptive words or passages • use of metre eg the way the rhythmic pattern suits the meaning of some lines • assonance/alliteration • emphatic word order • characterisation • emotionally charged incidents • any other appropriate technique <p>The candidate needs to show why the techniques might add to the frightening atmosphere.</p> <p>Three techniques considered would be adequate.</p>	10	<p>No penalty if candidate only refers to passage 5. Any hints about the underworld to come in passage 4 were given marks.</p> <p>1 mark for valid comment 2-3 marks for extended comment 1 mark for a good introduction 1 mark for a good conclusion</p> <p>Maximum of 6 marks for any one technique discussed.</p>

Question		Expected Answer/s	Max Mark	Additional Guidance
5	b	<p>OR</p> <p>Consider the characters of Misenus, Palinurus and Dido. In what ways is the caring side of Aeneas' personality revealed, in his dealings with each of them? Refer to Passages 4 and 5 in your answer.</p> <p>Passage 4</p> <p>Aeneas' reaction to Misenus' death:</p> <p>Dedicated to Misenus</p> <ul style="list-style-type: none"> • he is genuinely upset by the death of Misenus • works alongside men to gather funerary materials <p>Passage 5</p> <p>Aeneas' dealings with Palinurus:</p> <p>Concerned for Palinurus</p> <ul style="list-style-type: none"> • he is eager to find out what has caused Palinurus to be in the Underworld • he is weeping over Palinurus at the start of passage 4. <p>Aeneas' dealings with Dido:</p> <p>Concerned for her</p> <ul style="list-style-type: none"> • he is genuinely shocked when he sees her • he weeps • he still loves her • he wants to explain his past actions to her • he wants this one last chance to put things right between them • he is shaken when she leaves him and re-joins her husband • he follows her • he pities her 	10	<p>1 mark for valid comment</p> <p>2-3 marks for extended comment</p> <p>1 mark for a good introduction</p> <p>1 mark for a good conclusion</p> <p>Maximum of 7 marks if only two characters are discussed</p>

OR

SECTION B – Plautus, *Rudens*

Question	Expected Answer/s	Max Mark	Additional Guidance
1	<p>Answer all the questions. (Note: there are two options in question 5.)</p> <p>Turn to PAGES THIRTY, THIRTY-ONE AND THIRTY-TWO of the Prescribed Text. Refer to lines 340–406 of Passage 6 (from “Yes, I understand” to “fortune-teller”). In lines 403–404, Trachalio says, “I knew exactly what the pimp would do, and he’s gone and done it.” Explain what he means by this.</p> <ul style="list-style-type: none">• Labrax did not turn up at Venus’ temple• he did not hand Palaestra over to him• he absconded• he took all the money• he did not stick to the contract• Trachalio did not trust Labrax• Labrax’ plan was to make money in Sicily <p style="text-align: right;">Any 3</p>	3	Any other valid comment

Question		Expected Answer/s	Max Mark	Additional Guidance
2	a	<p>Turn to PAGE THIRTY-SIX of the Prescribed Text. Refer to lines 1–23 of Passage 7 (from <i>qui</i> to <i>blandimentis tuis</i>).</p> <p>Although Labrax and Charmides are villains, do you think that the audience could have any sympathy for these two characters at this point in the play? Explain your answer.</p> <p>YES:</p> <ul style="list-style-type: none"> • they are shipwrecked • they are wet/cold • they have lost their cargo • they have fallen out with each other • their insults are funny rather than malicious <p style="text-align: right;">Any 1</p> <p>NO:</p> <ul style="list-style-type: none"> • their criminal behaviour has led to this situation • they are nasty and squabbling <p style="text-align: right;">Any 1</p>	3	Any other valid comment
2	b	<p>The relationship between Labrax and Charmides has clearly broken down. What evidence in lines 1–23 supports this?</p> <ul style="list-style-type: none"> • Labrax hoped Charmides had died • Labrax blames Charmides for the mess they are in • Labrax wishes he had never set eyes on Charmides • Charmides wishes he had been in prison rather than have gone to Labrax’s house • Labrax wishes he had never invited Charmides to his house • Labrax regrets ever setting sail with Charmides • Charmides now realises that Labrax is a crook with ill-gotten gains • Labrax regrets being talked into this venture by Charmides • Charmides uses an aggressive tone (“malum”) <p style="text-align: right;">Any 5</p>	5	Any other valid comment

Question		Expected Answer/s	Max Mark	Additional Guidance
3	a	<p>Turn to PAGES THIRTY-NINE AND FORTY of the Prescribed Text. Refer to lines 132–155 of Passage 7 (from <i>pro Cyrenenses</i> to <i>tumultues</i>).</p> <p>Look at lines 132–143. Give two examples of Plautus’ use of language which contribute to the humour in these lines and explain why they are effective.</p> <ul style="list-style-type: none"> • Trachalio is over-excited • ‘pro Cyrenenses populares!’/list of direct commands – statuite...date...facite...currite...ferte • mock tragic tone • ‘vostram ego implore fidem, agricolae...’ • play on words • ‘exemplum pessimum pessum’ • alliteration • ‘pessimum pessum...potior... pollentia’ • Nolint nobiles • Inpudenti pudore praemium • Vi victo vivere • Custodelam commiserunt caput • Personification • “wring the neck of injury” <p style="text-align: right;">Any 4</p>	4	Any other valid comment with reference
3	b	<p>In lines 152–155, why would the Romans find Daemones’ threats to Trachalio funny?</p> <ul style="list-style-type: none"> • the violence is described in such colourful/exaggerated language and in unrealistic terms • the violence is not actually shown • he mocks Trachalio’s reference to the harvest • he threatens to hit his legs, ankles and back <p style="text-align: right;">Any 2</p>	2	Any reasonable response.

Question		Expected Answer/s	Max Mark	Additional Guidance
4	a	<p>Turn to PAGES FORTY AND FORTY-ONE of the Prescribed Text. Refer to lines 181–211 of Passage 7 (from <i>nunc id to incedam</i>).</p> <p>Look at lines 181–193. What emotions does Palaestra display in her speech in these lines? Refer to the text to support your answer.</p> <ul style="list-style-type: none"> • hopeless/in despair • afraid • upset at their treatment • upset at their treatment of the priestess • suicidal <p style="text-align: right;">Any 2</p>	2	Any other reasonable response
4	b	<p>In lines 193–211, what advice does Trachalio give to the girls to try to help them in their desperate situation?</p> <ul style="list-style-type: none"> • he tells the girls to cheer up • he tells the girls to be brave • he tells them to sit by the altar • he offers himself as their protector against the pimp <p style="text-align: right;">Any 3</p>	3	Any other reasonable response

Question		Expected Answer/s	Max Mark	Additional Guidance
4	c	<p>Do you consider Plautus' portrayal of Trachalio in these lines typical of a slave in Roman comedy? Give reasons for your answer.</p> <p>YES</p> <ul style="list-style-type: none"> • resourceful • upbeat • positive • over-familiar • any other acceptable answer <p>NO</p> <ul style="list-style-type: none"> • any reasonable response <p style="text-align: right;">Any 2</p> <p>EITHER</p>	2	
5	a	<p>“Plautus’ humour is timeless. <i>Rudens</i> is as funny now as it was in ancient times.” To what extent do you agree with this statement? Refer to Passages 6 and 7 in your answer. You may wish to consider plot, staging, characters, dialogue and use of language.</p> <p>Candidates need to consider at least two of the following:</p> <ul style="list-style-type: none"> • plot • staging • characters • dialogue • use of language <p>and discuss, in their opinion, whether these are still as funny as when first performed.</p>	10	<p>1 mark for valid comment 2-3 marks for extended comment 1 mark for a good introduction 1 mark for a good conclusion</p> <p>Maximum of 5 marks for answers based exclusively on Passage 6 or Passage 7</p>

Question		Expected Answer/s	Max Mark	Additional Guidance
5	b	<p>OR</p> <p>There are three female characters in <i>Rudens</i>. In what ways are they treated by the male characters? Would such treatment be acceptable to a modern audience? Refer to Passages 6 and 7 in your answer.</p> <p>Episodes the candidate might consider:</p> <p>Passage 6</p> <ul style="list-style-type: none"> • Sceparnio has sympathy for the girls struggling in the boat and admires their courage/lecherous also? • the friendly treatment of Ampelisca by Trachalio when they meet on the beach • the lecherous behaviour of Sceparnio towards Ampelisca when they first meet <p>Passage 7</p> <ul style="list-style-type: none"> • Labrax and Charmides admit they want to exploit the girls by hiring them out – the only reason they want to see the girls safe • Sceparnio shows sympathy for the girls taking shelter in the temple • Trachalio recognises that the girls are innocent and have been wronged and so wants to help them • both Trachalio and Daemones are shocked that Venus' priestess has been mistreated • Trachalio tries to raise the spirits of the girls and offers to protect them 	10	<p>1 mark for valid comment 2-3 marks for extended comment 1 mark for a good introduction 1 mark for a good conclusion</p> <p>Maximum of 5 marks for answers based exclusively on Passage 6 or Passage 7.</p>

Question		Expected Answer/s	Max Mark	Additional Guidance
5	b	<p>(cont)</p> <p>Candidates must compare these attitudes to modern times.</p> <p>Some valid comments are:</p> <ul style="list-style-type: none"> • trafficking/abuse of women is not acceptable • lecherous behaviour towards women is not acceptable • mistreating any female priest would be reprehensible • the wish to help women in distress is commendable 		Any other valid comment

AND

SECTION C – Cicero, *In Verrem V*

Question		Expected Answer/s	Max Mark	Additional Guidance
1	a	<p>Answer all the questions. (Note: there are two options in question 5.)</p> <p>Turn to PAGES SEVEN AND EIGHT of the Prescribed Text. Refer to lines 53–61 of Passage 2 (from “To levy sums” to “was a witness”).</p> <p>Explain in what way Verres was making “a double profit”.</p> <ul style="list-style-type: none">• he allows sailors to buy their way out of military service• he keeps the money for their pay/upkeep <p style="text-align: right;">Any 2</p>	2	
1	b	<p>What danger to the province resulted from Verres’ actions?</p> <ul style="list-style-type: none">• there is a weakened fleet• pirates know that the fleet is weak/Verres doesn’t hide actions• the pirates pose a threat to the safety of the province <p style="text-align: right;">Any 1</p>	1	
2	a	<p>Turn to PAGE EIGHT of the Prescribed Text. Refer to lines 9–18 of Passage 3 (from <i>quod ubi to misit</i>).</p> <p>In what ways did Verres deal with the people on the captured pirate ship?</p> <ul style="list-style-type: none">• captives of ship to be displayed to Verres as soon as possible• old and ugly to be treated as enemies/executed• Verres took possession of beautiful and youthful• Verres took possession of the skilled• Verres gave captives as presents to staff• Verres gave some to his son• Verres sent musician to a friend as a gift• A gift went to a friend in Rome	5	

Question		Expected Answer/s	Max Mark	Additional Guidance
2	b	<p>What other details of Verres' behaviour in lines 9–18 would be likely to have shocked the jury? Refer to the text to support your answer.</p> <ul style="list-style-type: none"> • Verres was with his girlfriends • he was on the beach • he was drunk • eager for loot/took public property • everything on the ship was to be displayed to him for his perusal • the expected executions did not happen • he ignores the law • he was not doing his job/duty <p style="text-align: right;">Any 4</p>	4	Any other appropriate response

Question		Expected Answer/s	Max Mark	Additional Guidance
3	a	<p>Turn to PAGES NINE AND TEN of the Prescribed Text. Refer to lines 66–81 of Passage 3 (from <i>itaque</i> to <i>adhiberetur</i>).</p> <p>Look at lines 66–73 (from <i>itaque</i> to <i>putatis</i>). Consider Cicero’s clever use of language in these lines. Identify two examples and suggest why he uses each of them.</p> <ul style="list-style-type: none"> • Cicero uses (rhetorical) questions to explore the whereabouts of the pirate chief • he uses simulated dialogue with the jury to involve them/direct address • use of superlatives to emphasise the security of the quarries • he uses humour to ridicule Verres’ actions • repetition • alliteration • he teases the jury • climax/sense of anticipation • <p style="text-align: right;">one example and one comment = 2</p>	4	Any other valid answer
3	b	<p>Why, according to Cicero, did Verres hide the fake pirate captain in Centuripa?</p> <ul style="list-style-type: none"> • they lived away from the sea/the pirates • they could not distinguish between the real pirate and an imposter • to keep the fake isolated • <p style="text-align: right;">Any 2</p>	2	any other valid answer
3	c	<p>Why does Cicero call Apronius the “land pirate” (<i>terrestrem archipiratam</i>)?</p> <ul style="list-style-type: none"> • he was Verres’ tax-collector who abused the people of Centuripa • he behaved like a pirate • Cicero jokes he was the only ‘pirate’ they had experienced • to contrast with the sea pirate – <i>maritimi praedonis</i> <p style="text-align: right;">Any 2</p>	2	any other valid answer

Question	Expected Answer/s	Max Mark	Additional Guidance
4	<p>Turn to PAGE TEN of the Prescribed Text. Refer to lines 107–113 of Passage 3 (from <i>haec to aversum</i>).</p> <p>Do you think this is a good ending to this part of the trial? Explain your answer by referring to the text.</p> <p>It is a good ending because:</p> <ul style="list-style-type: none"> • he is summing up all the key points so far • he uses sarcasm (<i>victoria praeclara</i>) • the use of the list is effective as it emphasizes all his crimes • he uses a lot of internal rhyme eg –i, –es, –um • he uses repetition (<i>ablata...ablatum</i>) • he uses alliteration (<i>aurum...argentum...ablatum aversum</i>) • he uses language to emphasise shock (<i>cruciati...necati</i>) • he reminds the jury that the victims were Roman citizens (<i>cives Romani</i>) • there is elision at the end <p>It is not a good ending because:</p> <ul style="list-style-type: none"> • musicians being taken to Rome – a trivial point • the order of the crimes is surprising eg ending with gold and silver and tapestries/clothes is an anti-climax <p style="text-align: right;">Any 4 or any 2 with development</p>	4	any other valid comment

Question	Expected Answer/s	Max Mark	Additional Guidance
<p>5</p> <p>a</p>	<p>EITHER</p> <p>“Cicero is right to attack Verres as a governor and a general, but not for his personal qualities”. Do you think it is right to criticise Verres for how he behaved in his private life? Refer to Passages 1, 2 and 3 in your answer.</p> <p>1 mark for valid comment 2-3 marks for extended comment 1 mark for a good introduction 1 mark for a good conclusion</p> <p>Maximum of 5 marks for answers based exclusively on Passages 1 and 2 or Passage 3.</p> <p>YES</p> <ul style="list-style-type: none"> • laziness affected his professional performance • over-fondness of luxury set a bad example • lust showed a lack of self-control • heavy drinking & partying lifestyle humiliated the <i>dignitas</i> of his position • gambling/drinking meant he was neglecting duties • allowing others to manipulate him eg Chelidon, Mamertini, pirates meant that he did not have authority • arrogance: no regard for public opinion • any other valid comment <p>NO</p> <ul style="list-style-type: none"> • private life does not deal with charge of trial • arguments on character based more on Cicero’s ingenuity than fact • points often exaggerated • focus should be on the serious charges • some details are irrelevant • personal attack covers up a lack of evidence 	<p>10</p>	<p>any other valid comment</p>

Question		Expected Answer/s	Max Mark	Additional Guidance
5	b	<p>OR</p> <p>In this speech, Cicero had to keep the jury on his side. In what ways did he do this? Refer to Passages 1, 2 and 3 in your answer.</p> <p>1 mark for valid comment 2-3 marks for extended comment 1 mark for a good introduction 1mark for a good conclusion</p> <p>Maximum of 5 marks for answers based exclusively on Passages 1 and 2 or Passage 3</p> <p>Possible techniques of engaging the jury:</p> <ul style="list-style-type: none"> • exaggeration – “Battle of Cannae”/possible embellishment of Verres’ routine behaviour in Passage 1 • anecdote – Servilius/Aquilius • use of language • profiling Verres – Verres as a young man, his early military career, his period of office as praetor of Rome • <i>coniectura</i> allows him to invent the scenario of the pirate captain • simulated dialogue with jury on motives for location for keeping prisoner dramatic but not necessarily well reasoned • shock – corruption of his son/execution of Roman citizens • dramatic statement that Cicero might die of shock • use of humour • use of emotional appeal • use of direct address 	10	any other valid point

[END OF MARKING INSTRUCTIONS]