



2014 Latin

Advanced Higher Interpretation

Finalised Marking Instructions

© Scottish Qualifications Authority 2014

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is to be used for any other purposes written permission must be obtained from SQA's NQ Assessment team.

Where the publication includes materials from sources other than SQA (secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the centre's responsibility to obtain the necessary copyright clearance. SQA's NQ Assessment team may be able to direct you to the secondary sources.

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

Part One: General Marking Principles for Latin Advanced 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. *You can do this by posting a question on the Marking Team forum or by e-mailing/phoning the e-marker Helpline.*
- (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 Advanced 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

SECTION A – CICERO AND LETTER-WRITING

Question			Expected Answer(s)	Max Mark	Additional Guidance
1	(a)	(i)	<ul style="list-style-type: none"> • Trebatius was a promising young lawyer (1) • Caesar was campaigning in Gaul where Trebatius could make money/being associated with Caesar would help his career (1) • Balbus had served with Caesar and was his representative in Rome/Balbus owed Cicero a favour because he had defended his right to citizenship (1) 	3	
1	(a)	(ii)	<ul style="list-style-type: none"> • (his foolish homesickness earns 2 marks) • His foolishness/<i>ineptias</i> (1) • His homesickness for the city/<i>desideria urbis et urbanitas</i> (1) • Persistence/<i>adsiduitate</i> (1) • Courage/<i>virtute</i> (1) 	4	
1	(b)	(i)	<ul style="list-style-type: none"> • Many people (Medea/Trebatius) have been very successful (1) serving their own country and their country's affairs far from home. (1) 	2	
1	(b)	(ii)	<ul style="list-style-type: none"> • Many who spend their lives at home are disapproved of/rejected as sub-standard (1) • Cicero says Trebatius would have been like this if he hadn't made him leave Rome (1) 	2	
1	(c)	(i)	<p>Balanced clauses:</p> <ul style="list-style-type: none"> • <i>totiens...quotiens...</i>(lines 4-5) • <i>multum...multum...</i>(lines 9-10) <p>Pairs of rhyming words:</p> <ul style="list-style-type: none"> • <i>diligentissime...saepissime</i> (line 3) • <i>volumus possumus</i> (line 8) • <i>pudor...labor</i> (line 10) • <i>unum timendum</i> (line 12) <p>Tricolon:</p> <ul style="list-style-type: none"> • <i>imperatorem liberalissimum, aetatem opportunissimam, commendationem certe singularem</i> (lines 11-12) • or any other valid point <p>Award one mark for one example of each stylistic technique.</p>	3	

Question			Expected Answer(s)	Max Mark	Additional Guidance
1	(c)	(ii)	<ul style="list-style-type: none"> carefully structured dramatic forceful elegant rhetorical oratorical any other valid point 	1	
2	(a)	(i)	<ul style="list-style-type: none"> the assassination of Julius Caesar (1) conspirators knew how closely he had worked with Caesar (1) felt he could not be trusted to keep plot secret (1) 	3	
2	(a)	(ii)	<ul style="list-style-type: none"> Antony (1) Trebonius had taken Antony aside and kept him alive (1) Caused more trouble for Cicero than for anyone else (1) 	3	
2	(a)	(iii)	<ul style="list-style-type: none"> "I resumed my spirit of former days" "You/your father have always praised and prized" "I reviewed the whole situation and spoke with great vehemence" "I recalled an assembly grown torpid and effete to its former character and tradition" "The events of that day and my exertions and appeals were the first things that gave the Roman people hope of recovering their freedom" "I have devoted every moment not only to planning but also to acting in the interests of the Republic" any other valid point <p>Award one mark for each of four valid points.</p>	4	

Question			Expected Answer(s)	Max Mark	Additional Guidance
2	(b)		<p>Nature (from evidence in this letter):</p> <ul style="list-style-type: none"> • political; • proposing/opposing bills; • competitive; • attention-seeking; • praising individuals/groups/Senate; • to win support; • to persuade; • to abuse/attack; • to Senate/to public crowds; • long; • embroidered; • theatrical; • any other valid point <p>Problems (from evidence in this letter)</p> <ul style="list-style-type: none"> • lines 5-8, Pompey got frosty reception from all classes • lines 8-11, Pompey forced to address Assembly in Flaminian Circus on holiday (noisy, preoccupied crowd) • lines 15-18, Pompey forced to defend support of Senate when challenged by Fufius • lines 19-24, Pompey uncertain whether speech effective in Senate • lines 24-27, Crassus forced to make a speech to outdo what Pompey had said about Cicero • lines 55-61, Piso proposed bill but forced by Curio and Catiline's gang/violence to speak against it • lines 63-67, Cato, Hortensius, Favonius braved Clodius' roughs to speak for bill • line 73-74, impact of speech cancelled out by Tribune's veto <p>Award 1 mark for each of 5 valid points. Candidates must deal with nature AND problems.</p>	5	
3	(a)	(i)	All humans die (1)	3	
3	(a)	(ii)	Don't grieve; the deceased has escaped from the evils of the world (1)		
3	(a)	(iii)	Time will heal grief (1)		

Question			Expected Answer(s)	Max Mark	Additional Guidance
3	(b)	(i)	no more than a monetary loss (1)	1	
3	(b)	(ii)	<ul style="list-style-type: none"> granted them freedom before the slaves died (1) let slaves make a will (1) he carried out their instructions regarding bequests (1) 	3	
3	(c)		<ul style="list-style-type: none"> Angry that slaves murdered a Roman (however cruel) (1) Alarmed that all masters face the same danger (even good masters) (1) 	2	
3	(d)	(i)	<ul style="list-style-type: none"> prisoners condemned to kill each other in the midday fights (1) crowd demands butchery/only exit is death (1) 	2	
3	(d)	(ii)	<ul style="list-style-type: none"> rhetorical questions, lines 35-36; 48-51 metaphor, lines 37-39 strong vocabulary eg "murder", "butchery" imaginary dialogue, line 45f tricolon, line 48-51 sarcasm, lines 48-51 imperatives, lines 51-53 any other valid point <p>Award one mark for reference to each of four different techniques. The candidate may refer to content and/or style.</p>	4	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4	(a)	<p>Must refer to three writers If only two writers covered, award maximum 10/17</p> <ul style="list-style-type: none"> • Must focus on named people aspect • Must talk about level of interest for modern reader in Cicero + Pliny v Seneca • Must give opinion on which approach is more interesting • Must mention some named people in each of the writer's letters and talk about their impact • "Some" should not be fewer than three <p>If fewer than three from one author, reduce overall mark by one If only mention named people in two authors, award maximum 10/17 If only mention named people in one author, award maximum 7/17 Effective structure, award up to three marks</p> <p>Maximum 20 marks</p>	20	
4	(b)	<p>OR</p> <ul style="list-style-type: none"> • Must refer to three authors • Must refer to content AND style • Must choose the writer who has made the greatest impression • Must give reasons for choice • Must refer to text <p>If only content, award maximum 13/17 If only style discussed, award maximum 10/17 If no choice of writer who has impressed most, award maximum 9/17 If only two writers covered, award maximum 10/17 If only one writer covered, award 3/17 Effective structure, award up to three marks</p> <p>Maximum 20 marks</p>	20	

Total 65

(scaled to 100)

SECTION B – OVID AND LATIN LOVE-POETRY

Question			Expected Answer(s)	Max Mark	Additional Guidance
1	(a)		(very – no points) <ul style="list-style-type: none"> • mattress hard • covers don't stay on bed • whole night without sleep • bones ache • any other valid point <p>Award one mark for each of three valid points.</p>	3	
1	(b)	(i)	<ul style="list-style-type: none"> • surrender (1) • a burden readily borne becomes light (1) 	2	
1	(b)	(ii)	<ul style="list-style-type: none"> • flames blaze when shaken, die if not shaken (1) • oxen which refuse first yoke suffer more blows than those which give in and enjoy ploughing (1) • spirited horse bruised by bit, one which adapts feels it less (1) 	3	
1	(b)	(iii)	<ul style="list-style-type: none"> • <i>praeda</i>, booty (1) • <i>victas...manus</i>, conquered hands (1) 	2	

Question		Expected Answer(s)	Max Mark	Additional Guidance
1	(c)	<p>Can choose either but must focus on visual components:</p> <p>Poem 2</p> <ul style="list-style-type: none"> • myrtle on Cupid's hair; • doves pulling chariot; • crowd seen to cheer; • Cupid driving chariot; • captured youths and maidens processing; • Ovid in procession with wound and chains; • other prisoners with hands tied; • escorts; troops; • Venus seen to applaud and scatter roses; • jewels on his wings and hair; • golden figure in golden chariot • any other valid point <p>Poem 18</p> <ul style="list-style-type: none"> • golden procession; • statues of gods carried in; • Victory with wings outstretched; • Neptune (sailors seen to applaud); Mars (soldiers seen to clap); • Apollo, Artemis, Minerva; • country folk stand to cheer statues of Bacchus and Ceres; • boxers and jockeys seen to bow to Castor and Pollux; • Ovid applauds statues of Venus and Cupid • any other valid point <p>Award one mark for each five valid points.</p>	5	

Question			Expected Answer(s)	Max Mark	Additional Guidance
2	(a)	(i)	<ul style="list-style-type: none"> • he will be her slave (1) • he will be faithful for ever (1) 	2	
2	(a)	(ii)	<ul style="list-style-type: none"> • made him her prey (1) • let her only permit herself to be loved/let me love her (ie not reciprocated) (1) 	2	
2	(b)	(i)	<ul style="list-style-type: none"> • I am not a circus performer who jumps from horse to horse (1) • ie I am not a philanderer jumping from bed to bed (1) 	2	
2	(b)	(ii)	<ul style="list-style-type: none"> • flattering to mistress, she is compared to famous women loved by Jupiter (1) • the god is an adulterer, not to be trusted (1) • Ovid is not to be trusted either (1) 	3	
2	(c)		<ul style="list-style-type: none"> • Imagery of grave illness bordering on death/ medical terminology (1) • “at the point of death” • “tear this malign pest out from my body” • “a paralysis, creeps from limb to limb” • “cure me of this disease” • “make me whole again” • any other valid point <p>Award one mark for each of two references made (2).</p>	3	
2	(d)		<ul style="list-style-type: none"> • sea imagery to represent the stormy relationship/his misery (1) • damp clothes to represent how near he was to drowning in the relationship (1) • votive plaque represents gratitude (to gods/fate) for being saved (1) 	3	

Question			Expected Answer(s)	Max Mark	Additional Guidance
3	(a)		<ul style="list-style-type: none"> • each lover must pay for each night – no free nights; • be careful not to be greedy until you've hooked your lover; • show love but ensure a <i>quid pro quo</i>; • don't say yes every night; • use excuses; • make him wait until you're ready; • don't rebuff him too often; • take gifts but you don't have to do what he asks; • let him know a rival is waiting; • have the odd tantrum to get what you want/don't overdo it; • cry; • don't worry about lying; • get household staff to hint at gifts you want; • don't let them take tips, less for you; • your family can help you fleece him; • show him a crumpled bed/love bites to make him possessive; • show him rivals' presents; • ask for a loan but don't repay it; • beguile and flatter while you fleece him. • any other valid point <p>Award one mark for each of five valid points.</p>	5	
3	(b)	(i)	Dresses of silk from Cos, very expensive (1)	1	
3	(b)	(ii)	<ul style="list-style-type: none"> • line 21: man of peace and integrity not crime/murder (1) • line 23: very religious/would never steal from a temple (1) • lines 53-54: loves his little farm, would break his heart to sell it (1) 	3	

Question		Expected Answer(s)	Max Mark	Additional Guidance
3	(c)	<ul style="list-style-type: none"> • lines 1-5: Propertius sets the scene with a description of Cynthia's beautiful clothes and hair • lines 6-10: flatters her natural beauty when naked • lines 11-16: simple but artistic description of the unspoiled beauties of nature (of which she is one) • lines 17-27: implies that, in her natural state, she is like legendary/mythological beauties loved by gods/heroes; mentions a great painter to imply she would have been a natural subject • lines 28-29: she should only want to show off her beauty to one lover • lines 30-34: she is not just a beauty, she is a wonderful musician, inspired by the gods to play and sing with grace NB a crescendo of flattery thus far • line 35: she'll always be loved by him as a natural beauty, sudden bathos/sting in the tail • line 36: if she'll give up being extravagant brings poem back to the situation in the first four lines <p>Award one mark for each of six valid points made in the correct sequence. Must mention the impact of the last line to get full marks.</p>	6	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4	(a)	<p>EITHER</p> <ul style="list-style-type: none"> • must discuss mythology AND religion • must refer to three poets • must refer to the text • must make choice as to whose themes are most effective • must give reason for choice <p>If only mythology discussed, award maximum 9/17 If only religion discussed, award maximum 9/17 If only two poets discussed, award maximum 11/17 If only one poet discussed, award maximum 6/17 If no choice of most effective, award maximum 11/17 Effective structure, award up to three marks.</p> <p>Maximum 20 marks</p>	20	
4	(b)	<p>OR</p> <ul style="list-style-type: none"> • must choose three poets • must give reasons for each choice • must refer to the text • must have at least one question for each about themselves • must have at least one question for each about their poems <p>If only two poets chosen, award maximum 11/17 If only one poet chosen, award maximum 6/17 Effective structure, award up to three marks.</p> <p>Maximum 20 marks</p>	20	

Total 65

(scaled to 100)

[END OF MARKING INSTRUCTIONS]



2014 Latin

Advanced Higher Translation

Finalised Marking Instructions

© Scottish Qualifications Authority 2014

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is to be used for any other purposes written permission must be obtained from SQA's NQ Assessment team.

Where the publication includes materials from sources other than SQA (secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the centre's responsibility to obtain the necessary copyright clearance. SQA's NQ Assessment team may be able to direct you to the secondary sources.

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

Part One: General Marking Principles for Latin Advanced Higher Translation

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 Advanced Higher Translation

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

Livy

Question		Expected Answer/s		Max Mark	Additional Guidance
		Block / sub-block	Essential idea		
1	a	*transgressus Anienem	crossed Anio	*2	
1	b	Hannibal...eduxit	all forces in battle line/battle	3	
1	c	nec...detractavere	Romans didn't hesitate	3	
2	a	instructis...casum	both sides ready for fight	3	
2	b	in qua...esset	Rome prize for victor	3	
2	c	imber...turbavit	storm disrupted	3	
2	d	ut...recepere	they withdrew to camp	3	
3	a	et postero...diremit	next day storm disrupted	3	
3	b	ubi...castra	withdrew into camp	3	
3	c	mira...oriebatur	strange calm	3	
4		*in religionem...est	Carthaginians took this as omen	*2	
5		his...urbe	camp moved six miles from city	3	
6	a	inde...ire	went to Grove of Feronia	3	
6	b	*templum...divitiis	temple famous for riches	*2	
7	a	Capenates/multo...habebant	decorated with silver & gold	3	
7	b	eo...portantes	carrying gifts	3	
8	a	eis...templum	temple stripped	3	
8	b	cum...iacerent	soldiers threw coins	3	
8	c	acervi...sunt	pile/s found after advance/departure	3	

Total 54

***maximum 2 marks**

Scaled to 50 marks

Virgil

Question		Expected Answer/s		Max Mark	Additional Guidance
		Block / sub-block	Essential idea		
1	a	iamque...iuvenes	saw Latins' towers & roofs	3	
1	b	*muroque subibant	approached wall/s	*2	
2	a	ante...equis	boys & young men with horses	3	
2	b	domitantque...currus	breaking in horses in dust	3	
2	c	aut...arcus	stretching bows	3	
2	d	aut...contorquent	twisting javelins	3	
2	e	cursuque...laccessunt	both running and boxing	3	
2	f	cum...nuntius/reportat	messenger reported to king	3	
2	g	ingentes...veste/advenisse viros	men in unfamiliar clothes	3	
3	a	ille...imperat	ordered them to be called	3	
3	b	et...avito	sat in the middle	3	

Total 32

***maximum 2 marks**

Scaled to 50 marks

[END OF MARKING INSTRUCTIONS]