



National
Qualifications
2016

2016 Latin Literary Appreciation

Higher

Finalised Marking Instructions

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General Marking Principles for 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 a 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 statementIn 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 8 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 8 marks for each author, 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 8 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).

Detailed Marking Instructions for each question

Section 1 - Catullus

Question		Expected Answer(s)	Max Mark	Additional Guidance
1.	(a)	<ul style="list-style-type: none">• Catullus loves Calvus• more than his own eyes• Calvus is called "most delightful" <p>Or any other acceptable answer.</p>	2	One mark per point
	(b)	<ul style="list-style-type: none">• Calvus has sent a gift of bad poetry.• Catullus thinks that he is punished with this gift.• Catullus jokes that he will die since it is so bad.• The poetry has spoilt his Saturnalia.• Catullus is going to retaliate by sending other bad poetry to Calvus. <p>Or any other acceptable answer.</p>	3	One mark per point

Question		Expected Answer(s)	Max Mark	Additional Guidance
2.	(a)	<ul style="list-style-type: none"> • He has a cough • He has a stomach ache • He will rest there • He will have (nettle) soup <p>Or any other acceptable answer.</p>	2	
	(b)	<ul style="list-style-type: none"> • It is full of legal poison • It has made him ill • It will make Sestius ill • 'frigida' , 'cold' , will not 'warm up' the hearer <p>Or any other acceptable answer.</p>	2	

Question		Expected Answer(s)	Max Mark	Additional Guidance
3.	(a)	<ul style="list-style-type: none"> • They are passing the time • They are enjoying themselves • They make each other laugh • They are using some skill in rhyme and metre • They are drinking wine <p>Or any other acceptable answer.</p>	3	
	(b)	<ul style="list-style-type: none"> • He wants to be near Licinius • He does not want to eat without him • He can't sleep • He is in grief • He is in a frenzy • He wants the next day to come so he can talk to him. <p>Or any other acceptable answer.</p>	2	

Question	Expected Answer(s)	Max Mark	Additional Guidance
4.	<ul style="list-style-type: none"> • Word choice indicating morally correct behaviour: <i>pium, fidem</i> • Negative phrases to show that no crime committed : <i>nec ...violasse, nec foedere nullo</i> • Assonance of "a" in line 5 lends solemnity. • <i>dicta factaque</i> - 'word and deed', showing he has been faithful in all respects • Catullus talks to himself for reassurance • He refers to Lesbia as thankless. • He uses rhetorical questions to discourage himself from loving Lesbia. • Rhetorical questions 'why should I be suffering?' shows his incredulity at his predicament. • He judges his actions to be those of good men. • Contrasts his behaviour with Lesbia's • He feels confident enough of his good behaviour to pray to the gods to help him. • Religious terminology - <i>sanctam, divum</i> - shows how seriously he has taken his obligations. <p>Or any other acceptable answer.</p>	5	

Question	Expected Answer(s)	Max Mark	Additional Guidance
5.	<p>A good friend:</p> <ul style="list-style-type: none"> • Poem 2: does not enquire too far into the truth of a friend's story • Poem 3: sends a gift/does not send a bad gift • Poem 6: does not insist on prerequisites in an invitation to dinner • Poem 9: makes you laugh • Poem 9: shares your interest • Poem 9: is one you want to spend more time with • Poem 13: can be a lover in a "sacred friendship" • Various: Feels comfortable teasing their companions. • Friendship is highly valued • Friendship commonly between members of the same social class • Friends usually of the same sex; no female friends mentioned in this selection: relationship with Lesbia hardly amounts to friendship • Common to give gifts • Customary to dedicate literary work to friends • Friends often drank wine together • Even close friends could have quarrels • Friends did each other favours - Sestius inviting Catullus • Sometimes, like Varus and Catullus, friends showed off to each other. • Friends were not always loyal to each other <p>Or any other acceptable answer.</p>	3	

Question	Expected Answer(s)	Max Mark	Additional Guidance
6.	<p>Love:</p> <ul style="list-style-type: none"> • Poem 12: love has to be abandoned for him to be happy. • Poem 7: he celebrates the love of Acme and Septimius <p>Friends:</p> <ul style="list-style-type: none"> • Poem 9: writing poetry with Licinius • Poem 10: Making fun of Calvus for his speech • Poem 3: mock protest over gift of poems/pledge to return the "favour" • Poem 1: thinks highly of Cornelius to dedicate poetry to him • Poem 6: mock illness complaint against potential host, Sestius <p>Places:</p> <ul style="list-style-type: none"> • Poem 4: Returning to Sirmio makes him sincerely happy • Poem 6: Going to his estate to recover • Countryside in general <p>Other:</p> <ul style="list-style-type: none"> • Poem 8: Takes pleasure in mocking Cicero • Poem 9: writing poetry • Using humour • He finds comfort in traditional religion, speaking respectfully of goddesses and praying to the gods <p>Or any other acceptable answer.</p>	8	One mark per point

Section 2 - Ovid

Question	Expected Answer(s)	Max Mark	Additional Guidance
7. (a)	<ul style="list-style-type: none"> • To run away at night • To slip past/deceive their guards/guardians/parents • To leave the city • Go out into the desert/open country • Take precautions against getting lost • To meet at the tomb of Ninus • To hide in the shade of a tree <p>Or any other acceptable response Any 3</p>	3	
	<p>(b)</p> <p>It is a good plan, because:</p> <ul style="list-style-type: none"> • Escaping at night reduces the risk of being spotted (by parents) • Meeting outside the city reduces the risk of being spotted • Arranging to meet at a certain spot is a good idea • The tree's shelter would provide some privacy <p>Or any other acceptable response</p> <p>It is not a good plan, because:</p> <ul style="list-style-type: none"> • Going out at night is risky • They would be better travelling together • There was no specific time for meeting up • Planning to hide under the shade of a tree is unnecessary at night • The location they picked for meeting was where wild animals might be • They had no backup plan if anything went wrong • They had no means of communication • They were too young and inexperienced to make a viable life together <p>Any other acceptable response Any 3 (A combination of reasons is acceptable)</p>	3	

Question		Expected Answer(s)	Max Mark	Additional Guidance
8.	(a)	<ul style="list-style-type: none"> • The lovers were united in death • They finally got to kiss each other • The last thing they see is each other • They/Their ashes were buried together • Their blood will forever be remembered in the mulberry tree's stained fruit • They will never be forgotten • The gods showed sympathy • Thisbe's parents were moved to grant her request (for them to be buried in the same tomb) <p>Any other acceptable response Any 3</p>		
	(b)	<p>The parents were to blame, because:</p> <ul style="list-style-type: none"> • They could see how devoted Pyramus and Thisbe were to each other • Their order for the couple not to see each other only made Pyramus and Thisbe more determined • They pushed the couple to take dire actions/run risks <p>Any other acceptable response</p> <p>The parents were not to blame, because:</p> <ul style="list-style-type: none"> • Pyramus and Thisbe were responsible for their own actions/decisions • They caused their own deaths through misunderstandings • The parents only wanted the best for their children • The parents' motives were honourable <p>Any other acceptable response Any 3 (A combination of reasons is acceptable)</p>	3	Award additional marks for development of points

Question	Expected Answer(s)	Max Mark	Additional Guidance
(c)	<p>Roman readers would probably have supported the parents, as:</p> <ul style="list-style-type: none"> • Roman children could not normally make decisions about whom to marry • Roman parents commonly arranged marriages for social and financial reasons, which was felt to be normal by contemporary Romans • Roman parents expected their children to obey them • Roman parents “knew best” • The children were too young/inexperienced to be able to make important decisions about their future • The children had led very sheltered lives, as shown by the fact they wanted to marry someone no further away than next door <p>Any other acceptable response</p> <p>However, Roman readers might have supported the children, as:</p> <ul style="list-style-type: none"> • Romans did understand the strength of feelings/the power of love • Romans would be sad that the story ended with needless deaths • Romans would have some sympathy for the young couple • The gods seemed to favour their relationship • There is a tradition of star-crossed young lovers in Roman comedy <p>Any other acceptable response</p> <p>Any 3 (A combination of responses is acceptable)</p>	3	

Question		Expected Answer(s)	Max Mark	Additional Guidance
9.		<ul style="list-style-type: none"> • They were the same age • They married when they were both young • Lived in the same cottage all their lives • They accepted/were content with their poverty • They grew old together • They lived in equal partnership • Etymology of their names could imply complementary personalities or attraction of opposites Any other acceptable response Any 3	3	
10.	(a)	<ul style="list-style-type: none"> • Philemon wanted Baucis and him to be made priests/temple guardians • Philemon wanted to die at exactly the same time as Baucis • Neither of them wanted to see the other's tomb • Neither of them wanted to bury the other Any other acceptable response Any 3	3	
	(b)	<ul style="list-style-type: none"> • Baucis and Philemon had always been together • Don't want to be separated • They had acted with piety towards the gods Any other acceptable answer Any 1	1	

Question	Expected Answer(s)	Max Mark	Additional Guidance
11.	<p>Narrative</p> <ul style="list-style-type: none"> • Good twists in the story • Use of misunderstandings • The metamorphoses in the story • The magical/unreal/supernatural elements • The involvements of the gods • Vivid descriptions (specific example needed) • Comedy (specific example needed) • Any other acceptable response <p>Characters</p> <ul style="list-style-type: none"> • Depiction of Pyramus • Depiction of Thisbe • Depiction of Baucis • Depiction of Philemon • Depiction of the gods, Jupiter and Mercury • Recognisable stock characters <p>Word choice</p> <ul style="list-style-type: none"> • Use of simile (specific example needed) • Use of repetition (specific example needed) • Careful arrangement of words (specific example needed) • Imagery (specific example needed) <p>Candidates could comment on any other poetic technique to support their answer.</p>	8	

Section 3 - Virgil, Aeneid, I, IV, VI (Selections)

Question	Expected Answer(s)	Max Mark	Additional Guidance
12.	<p>Possible points:</p> <ul style="list-style-type: none"> • The gods had favourites • The gods took sides in human affairs • The gods had enemies • The gods operated according to their own wishes • The gods could not change Fate/fate(s) predetermined events • The gods felt human emotions • The gods intervened in human activities • The gods were not necessarily benevolent towards humans • The gods did not have a higher morality than humans • Rivalries among the gods • The gods were related to each other (Saturn) • The gods could have children • The gods could see into the future <p>Any other acceptable response</p> <p>Any 3</p> <p>Candidates are expected to demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p>	3	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
13.	<p>Possible points:</p> <ul style="list-style-type: none"> • Sound of thunder emulated by choice and arrangement of words - <i>murmure, grandine</i> • Cosmic forces involved: earth, sky etc. • Thunder and lightning • Rushing water • Repetition of sounds evoking rain • Metre - dactylic, rapid, evoking speed as the hunting party scatters • Nymphs shrieking • Shrieking like funeral dirge - could point to ominous future/future disaster • Darkness of the cave • Choice of word - <i>ulularunt</i> - sounds like shrieking • Portentous language - <i>ille dies...fuit</i> • Juxtaposition of <i>Dido</i> and <i>dux</i> emphasises how they have been thrown together • <i>culpam</i> - contrast with earlier atmosphere of joy, excitement or passion <p>Any other acceptable response</p>	4	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p> <p>Additional marks may be awarded for development of individual points</p> <p>Candidates may approach this question from a language or a literary point of view or a combination of both</p>
	Any 4		

Question		Expected Answer(s)	Max Mark	Additional Guidance
14.	(a)	<ul style="list-style-type: none"> Any acceptable paraphrase of <i>omnia tuta timens</i> eg 'fearful even though all seemed safe' furious raging blazing angry out of her mind fearful anxious paranoid 	1	
	(b)	<p>Possible points:</p> <ul style="list-style-type: none"> Choice of word - <i>impia</i> - very strong and dramatic Alliteration of <i>classem cursumque</i> suggesting the brutal shock Personification of Rumour - easy to visualise Simile - like a Bacchanal, rampaging out of control/Bacchatur, raging like a Bacchanal <i>saevit</i> - rages; strong word <i>incensa</i> - on fire - metaphor for anger Suggestion of being possessed Behaving compulsively Lines 12-14 have a very strong and regular rhythm, evoking a frenzied tribal dance/evoking the Bacchic ritual Candidates may comment on the similarity of Dido's behaviour to the Bacchanals' but contrast their moods Allusions to Greek tragedy and its connotations <p>Any other acceptable response</p>	6	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p> <p>Award additional marks for development of individual points</p> <p>Allow relevant comment on <i>tuta timens</i> although outside the textual boundary</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
15.	<p>Possible points:</p> <ul style="list-style-type: none"> • He would like to have taken care of Troy • He would like to have cared for Troy's ancestral relics • Priam's high walls would still be standing • (With a restoring hand) he would have rebuilt Troy <p>Any 2</p>	2	Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.
16.	<p>Possible points:</p> <ul style="list-style-type: none"> • his father's ghost warns him • the ghost terrifies him • every night • his conscience troubles him about his son's destiny/warnings prodding his conscience • Jupiter sent Mercury • Mercury visited him (in broad daylight) • Aeneas saw with his own eyes and heard with his own ears • warned him directly • gave him orders <p>Any 3</p>	3	Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.
17.	<p>Possible points:</p> <ul style="list-style-type: none"> • Flint is hard and unyielding - Dido is not giving way to Aeneas • Marble is cold - Dido's reaction is cold and unfriendly • Marble is greyish white - Dido's ghost is the same • Stone (statues) remain in one place; Dido stands perfectly still • Marble is beautiful like Dido • Marble shimmers like Dido's ghost • Allusion to earlier simile, role reversal <p>Any other acceptable response</p>	3	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p> <p>One mark awarded for point of comparison</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
18.	<p>Possible points:</p> <ul style="list-style-type: none"> • Dramatic scenes: storm, Underworld • Dramatic action: banquet, storm scene, Rumour, Dido's suicide, the Underworld • Memorable characterisation: personalities are very clearly shown • Sound effects • Imagery • Love/romance • Pathos - suicide • Imagery: Rumour, Dido possessed • Exciting dialogue: Mercury's warning; argument; Dido's soliloquy; Underworld meeting • Too melodramatic? • Unrealistic - <i>deus ex machina</i> • Aeneas is weak compared to Dido - imbalance of characters • 'star-crossed lovers' of Titanic, Romeo & Juliet • Little internalisation: the dialogue and action take place in the open <p>Candidates may choose to address the question by arguing one view or the other, or may choose to evaluate both viewpoints within their extended response.</p> <p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support the response. There should be a clear analysis of the text focused on the demands of the question</p>	8	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p>

Section 4 - Pliny: Letters

Question		Expected Answer(s)	Max Mark	Additional Guidance
19.	(a)	<ul style="list-style-type: none"> • Rectina sends a message • Asking to be rescued • She causes Pliny to change his plans Any other acceptable response	2	
	(b)	<ul style="list-style-type: none"> • (<i>properat illuc unde alii fugiunt</i>) Contrast of his bravery with others fleeing • (<i>rectumque cursum/recta gubernacula</i>) Emphasis on direct course implies steady purpose • (<i>in periculum tenet adeo solutus metu</i>) He does not even notice fear • (<i>ut omnes ... enotaretque</i>) • He is not distracted by fear • Emphatic position of <i>vertit ille consilium</i> shows his determination to save Rectina • <i>laturus auxilium</i> - wanted to bring help • changed his plan from scientific observation to rescue • launches quadriremes • chiasmus - <i>studioso animo incohaverat obit maximo</i> emphasises abruptness of change of mind. Any other acceptable response	3	

Question	Expected Answer(s)	Max Mark	Additional Guidance
20.	<ul style="list-style-type: none"> • Being unable to breathe can cause you to collapse • People breathe through windpipes • Blockage of the windpipe can cause death • Dead people can look as if they are asleep • Dust in the air can block the windpipe • They recognised the symptoms of asthma • They recognised that internal damage could kill • Recognised that standing up too quickly could cause collapse • Recognised that fatter people had more difficulty in breathing <p>Any other acceptable response</p>	3	
21.	<ul style="list-style-type: none"> • (<i>quos ego Miseni relictus (id enim ingressus abruperam)</i>) Sets the precise starting point in reference to the last letter • (<i>non solum metus verum etiam casus pertulerim</i>) Dramatically summarises what is to come • ("<i>quamquam animus meminisse horret ... incipiam</i>") Quotes Virgil: Aeneas recalling the destruction of Troy • <i>somnus inquietus et brevis</i> - suggests anxiety and foreboding • (<i>mox balineum cena somnus inquietus et brevis</i>) Calm matter-of-fact beginning • Asyndeton - <i>profecto...brevis</i> raises pace and tension • (<i>per multos dies tremor terrae</i>) Summarises the time leading up to this point • (<i>non moveri omnia sed verti crederentur</i>) Sudden drama leads into the story <p>Any other appropriate response</p>	4	

Question	Expected Answer(s)	Max Mark	Additional Guidance
22.	<ul style="list-style-type: none"> • <i>(et adhuc dubius et quasi languidus)</i> Balanced phrase: clarifies the strange quality of light • <i>(magnus et certus ruinae metus)</i> Paired adjectives: emphasises the fear and danger • <i>tum demum</i> - then finally - suggests 'last minute' • <i>(premit et impellit)</i> Paired verbs: makes action more vivid • Imperfect tense suggests continuous action - kept moving • Historic presents convey a sense of immediacy • First-person verbs emphasise Pliny's status as an eye-witness • Accumulation of clauses/listing conveys an oppressive, overwhelming atmosphere and creates a fast, urgent pace • Much detail; easy to visualise • <i>(multa ibi miranda, multas formidines patimur)</i> Alliteration/repetition: memorable phrasing build up to what is to come • <i>(in planissimo campo, in contrarias partes)</i> Balanced phrasing: enhances the surprise • <i>planissimo</i> - superlative heightens incongruity of carts moving • <i>(processerat litus ... animalia detinebat)</i> Seems to personify the shore: enhances strangeness • <i>vulgus attonitum</i> - panic-stricken mob - out of control - dramatic <p>Any other acceptable response</p>	5	

Question	Expected Answer(s)	Max Mark	Additional Guidance
23.	<p>Mother's reasons:</p> <ul style="list-style-type: none"> • Pliny was young • He could more easily escape alone • She was old and infirm • She would hold him up • She would be happy enough to die if she had not hindered him • She would be unhappy if she had caused his death <p>Pliny's reasons:</p> <ul style="list-style-type: none"> • He can be presumed to love/care about her • He would have felt it was wrong to abandon her • He felt responsible for his mother's safety • He would be upset to lose her • He might have been accused of abandoning his mother afterwards • He might have been accused of cowardice • He might have been accused of a lack of piety <p>Any other acceptable response</p>	5	Candidates must outline reasons for both Pliny and his mother to be awarded full marks.

Question	Expected Answer(s)	Max Mark	Additional Guidance
24.	Candidates might consider <ul style="list-style-type: none"> • Highly descriptive passages • Human interest • Character interaction • Tense narrative • Tragedy • Heroism • Mass panic • Destructive power of nature • Foreboding: the audience knows what is going to happen • Dramatic irony - the citizens do not know Any other acceptable response	8	

Section 5 - Cicero, In Verrem V

Question	Expected Answer(s)	Max Mark	Additional Guidance
25.	<ul style="list-style-type: none"> • (very handsome) young men • Silver goods • (Silver) coins/money (NOTgold) • Silver bullion • Woven fabrics (tapestries) <p>Any other acceptable response</p>	3	
26.	<ul style="list-style-type: none"> • No one saw the pirate chief • He ought to have been punished • Everyone today has the same theory Verres released him for a bribe • Good judges need to use guesswork/circumstantial evidence • Normal custom was to parade prisoners • It fits Verres' personality <p>Any other acceptable response</p>	3	
27.	<ul style="list-style-type: none"> • It was a governor's duty to catch as many as possible • People were always allowed to see them once caught • They would be paraded in chains • There would be a procession through different towns • People flocked from all over to see them • The people feared pirates • Pirates should be executed • People enjoyed seeing them executed <p>Any other acceptable response</p>	3	

Question	Expected Answer(s)	Max Mark	Additional Guidance
28.	<p>One mark awarded for identifying a language technique, and one mark for giving a valid explanation</p> <ul style="list-style-type: none"> • Rhetorical question: Any valid example with appropriate comment • Repetition: <i>quam ob rem; unum ... unius</i> with any appropriate comment • Sarcasm: <i>per triumphum, credo ...</i> with any appropriate comment. 	6	
29.	<ul style="list-style-type: none"> • They are local/in Syracuse • They are very deep • Made/cut from rock • Inescapable • They are guarded securely • In Sicily, prisoners are sent here • Drawing on the jury's knowledge to emphasise their quality as a prison <p>Any other appropriate response</p>	3	Candidates should mention whether the jury would have been convinced

Question	Expected Answer(s)	Max Mark	Additional Guidance
30.	<p>Award one mark (maximum of two)</p> <ul style="list-style-type: none"> • They are clever • They are experienced • They are civilised • Sophisticated • Worldly • 'men of the world' • Suspicious/sceptical • Loyal - trying to save fellow citizens <p>Award one mark (maximum of three)</p> <ul style="list-style-type: none"> • They can suspect a cover up • They can observe hidden detail as well as what is obvious • They counted the pirates who were being executed each day • They knew how many there ought to be from the ship/oars • They were not fooled by irregular executions • They noticed how many were missing • They demanded to see the missing ones • They are humane, which doesn't accord with them wanting to see executions <p>Any other appropriate response</p>	4	

Question	Expected Answer(s)	Max Mark	Additional Guidance
31.	<p>The answer should discuss separate parts of the text to assess how far Cicero's argument has actually indicated that dishonesty is going on.</p> <p>The following examples are given to illustrate the type of evidence plus explanation which is suitable.</p> <p>Convincing:</p> <ul style="list-style-type: none"> • He took bribes to make judgments • Witnesses giving evidence under oath - Cicero provides eye-witness accounts of attempts to conceal execution of Roman citizens • The business with the Mamertines in Extract 2 is entirely corrupt and several points could be made: a) he got a merchant ship by corrupt means; b) excused the Mamertines from providing the naval ship; c) used Messana as a base for moving stolen goods • He dispatches his officials to allow him to siphon off whatever he wants from the ship • did not put the pirate captain in the quarries • He released the pirate captain for a bribe - generally held view • Apronius - extortionist on Verres' payroll • He had no right to give out the prisoners as gifts • Tried to hide his unjust executions • "He stole all the fine clothing...", sums up the thefts he was responsible for • Tried to hide his dishonest transactions <p>Any other acceptable response</p>	8	

END OF MARKING INSTRUCTIONS]



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General Marking Principles for Higher Latin 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 detailed marking instructions, which identify the key features required in a 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, ie marks should be awarded for what is correct and not deducted for errors or omissions.
- (c) Candidates should be given credit for high quality of translation and use of appropriate style and structure. Synonyms and alternative translation of phrases to those shown in the marking instructions should be accepted provided the translation of essential ideas/full blocks is appropriate.
- (d) **Each block is worth 2 marks maximum**
 - (i) 2 marks are awarded for the block, including the essential idea, being correctly translated or almost correctly translated
 - (ii) To be awarded 2 marks for correct translation of the block, candidates will be expected to translate all the words in the block and show recognition of the overall structure and meaning of the block. However, 2 marks may also be awarded if a minor error occurs, such as an error of tense or syntax which does not detract from an accurate understanding of the full meaning of the block.
 - (iii) 1 mark is awarded for translating the essential idea of the block correctly. The essential ideas, for which 1 mark should be awarded, are shown below, together with acceptable correct translations of each block which would be awarded two marks.
 - (iv) No marks are awarded for the block if the essential idea is not translated correctly.

Marking Instructions for each block

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
1	<i>Agrippina erat mater Neronis</i>			
	Agrippina was Nero's mother	2	Agrippina being a mother Agrippina Nero's mother - 0 Agrippina was the mother of Neronis - 1	1
2	<i>illa facta dictaque filii acerbius exquirebat et corrigebat</i>			
	She would/used to strictly investigate and criticise the deeds and words of her son/she strictly investigated etc. She strictly investigated and criticised her son's words and deeds - 2 She strictly investigated her son's words and deeds and criticised him - 2	2	criticising and investigating son criticising/investigating words/deeds	1
3	<i>itaque Nero eam honore et potestate privavit</i>			
	Therefore Nero deprived her of honour and power Therefore she was deprived by Nero of honour and power - 2	2	Nero depriving her of honour/power	1
4	<i>ac Palatio expulit</i>			
	and excluded her from the Palace If Block 3 is passive allow passive in Block 4 and she was excluded from the Palace - 2	2	(She) being excluded If Block 3 reads 'Nero was deprived of honour and power' allow and he was excluded - 1	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
5	<i>verum minis matris violentia territus, Nero eam perdere statuit</i>			
	<p>But, terrified by his mother's threats and her violent nature, Nero decided to kill her</p> <p>Allow - the violent nature</p> <p>But terrified of the <u>threat</u> of his mother and her violent nature - 2</p> <p>But threatened by his mother and terrified by her violent nature - 2</p>	2	Nero deciding to kill her	1
6	<i>et cum ter veneno frustra eam temptavisset</i>			
	<p>and when he had tried unsuccessfully to get rid of her three times using poison</p> <p>"when" must be included for 2 marks to create connection with Block 7, or 7 must be connected by eg "and"/"but then"</p> <p>And when he had tried to poison her three times unsuccessfully - 2</p>	2	trying (ie to kill her) with poison/poisoning	1
7	<i>machinam paravit, ut lacunaria noctu super eam dormientem deciderent</i>			
	he prepared trick machinery so that the ceiling panels would fall down on her at night while she slept	2	<p>preparing for ceiling to fall down</p> <p>Take one mark off if tenses inconsistent in this block eg he prepared....so that the ceiling panels fall down on her at night while one sleeps</p> <p>so that the ceiling panels fell down on her - 0</p>	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
8	<p><i>sed hoc consilio forte revelato</i></p> <p>But when this plot was revealed by chance</p> <p>The ablative absolute must be made to be subordinate to Block 9.</p> <p>This plot was revealed by chance, so... - 2</p>	2	<p>plot revealed</p> <p>This plot was revealed by chance, he invented a ship... - 1</p>	1
9	<p><i>commentus est solutilem navem</i></p> <p>he invented a ship which could break up easily</p>	2	<p>inventing ship</p> <p>Passive - a ship...was invented - 1</p>	1
10	<p><i>ut naufragio matrem perderet</i></p> <p>to kill his/the mother in a shipwreck/so that it would destroy his mother by shipwreck</p> <p>so that his mother would be killed in a shipwreck - 2</p>	2	<p>to kill mother</p> <p>so that a shipwreck would kill his mother - 1</p>	1
11	<p><i>ita reconciliatione simulato eam Baias evocavit</i></p> <p>so pretending a reconciliation, he invited her to Baiae</p> <p>so pretending to reconcile (her) he invited her to Baiae - 2</p> <p>so with pretended reconciliation, he invited... - 2</p> <p>Allow "to Baias" for 2</p>	2	<p>inviting her to Baiae</p> <p>so he pretended to reconcile her and invite her - 0</p> <p>so he invited her to Baiae to a pretended reconciliation - 1</p>	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
12	<p><i>tum negotium trierarcho dedit ut liburnicam confringeret in qua mater prius advecta erat</i></p> <p>then he gave the task to the ship's captain to smash up the boat in which she had travelled earlier</p> <p>then the ship's captain was given the task to... - allow passive for 2 if all else correct.</p>	2	<p>giving task to/ordering captain to smash up boat</p> <p>then it was the captain's task to - 1</p> <p>then he gave a task....that the ship should be smashed up - 1</p> <p>then he gave a task...that the ship was smashed up - 0</p> <p>then he gave the ship's captain a task so that the boat...would be smashed up - 0</p>	1
13	<p><i>in locum corrupti navigii et praebuit alteram navem machinosam</i></p> <p>he provided in place of the damaged boat another ship which was designed to sink</p> <p>and replaced the damaged boat with another ship - 2</p>	2	<p>providing another ship</p> <p>and to provide - 1 (if all else correct)</p>	1
14	<p><i>reliquum noctis Nero cum magna trepidatione vigilavit</i></p> <p>For the remainder of the night Nero stayed awake with great anxiety</p> <p>Nero was kept awake by great anxiety - 2</p>	2	<p>Nero/he staying awake anxiously</p> <p>Nero's great anxiety made him stay awake - 1</p>	1
15	<p><i>opperiens coeptorum exitum</i></p> <p>waiting for the result of his plan</p> <p>to wait for the result - 2</p> <p>and waited for the result -2</p> <p>waiting for the results of the plan - 2</p>	2	<p>waiting for result</p>	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
16	<i>subito libertus Agrippinae advenit</i> suddenly a servant/freedman of Agrippina arrived a servant of Agrippinae arrived - 2	2	servant arriving	1
17	<i>et cum gaudio nuntiabat matrem Neronis nando evasisse</i> and with delight announced (that) Nero's mother had escaped by swimming away and was delighted to announce - 2	2	(servant) announcing mother's escape and announced to Nero that his mother - 1	1
18	<i>sed ubi forte Nero vidit pugionem liberti</i> but when by chance Nero saw the servant's dagger saw a dagger on the servant - 2	2	seeing servant with dagger	1
19	<i>eum arripi iussit ut percussorem subornatum</i> he ordered him to be arrested as an assassin hired by his mother he ordered his arrest as an assassin - 2 he ordered him to be arrested he has was an assassin - 2	2	ordering servant/hired assassin to be arrested he ordered to arrest him - 1	1
20	<i>deinde Nero matris caedem curavit.</i> then Nero arranged his mother's murder	2	(he) arranging to murder mother Nero's mother's murder was arranged - 0	1

[END OF MARKING INSTRUCTIONS]