



National
Qualifications
SPECIMEN ONLY

S843/77/11

**Latin
Literary Appreciation**

Date — Not applicable

Duration — 1 hour 45 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 8 4 3 7 7 1 1 *

SECTION 1 — LETTERS AND LETTER-WRITING — 60 marks

Attempt ALL questions

Consider Letter 1 by Plautus (Prescribed Text, page 3).

1. Refer to lines 1–8 (*ut opinor . . . scripsit*).

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

Consider Letter 4 by Cicero (Prescribed Text, page 5).

2. 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 (*in Britannia . . . argenti*). 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

Consider Letter 7 by Pliny (Prescribed Text, page 6) and Letter 8 by Trajan (Prescribed Text, page 7).

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

Consider Letter 12 by Seneca (Prescribed Text, pages 9–10).

4. (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

Questions (continued)

Consider Letter 15 by Pliny (Prescribed Text, page 11) and Letter 19 by Pliny (Prescribed Text, pages 15–16).

5. (a) Refer to **Letter 15** by Pliny, lines 1–6 (*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
- Consider also **Letter 17** by Cicero (Prescribed Text, page 15).
- (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

Consider Letters 9 and 10 from the Vindolanda Tablets (Prescribed Text, page 7) and Letters 21, 22 and 24 from the Vindolanda Tablets (Prescribed Text, page 17).

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 texts of letters by at least three of the prescribed letter-writers. (Vindolanda tablets = ‘one letter-writer’.) 20

[Turn over

SECTION 2 — OVID AND LATIN LOVE POETRY — 60 marks

Attempt ALL questions

Consider Poem 2 by Ovid (Prescribed Text, pages 21–22).

8. (a) Refer to lines 1–4 (*esse . . . dolent*).
Identify the reasons for Ovid’s unhappiness in these lines. 3
- (b) Refer to lines 9–12 (*cedimus . . . 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

Consider Poem 4 by Ovid (Prescribed Text, page 23).

9. Refer to lines 1–8 (*aestus . . . pudor*).
Identify the mood Ovid creates in these opening lines and analyse how he does so. 5

Consider Poem 6 by Ovid (Prescribed Text, pages 25–26).

10. (a) Refer to lines 7–19 (well, there are . . . 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

Consider Poem 7 by Ovid (Prescribed Text, pages 26–27) and Poem 26 by Tibullus (Prescribed Text, pages 38–40).

11. (a) Refer to **Poem 7** by Ovid, lines 17–28 (*mittitur . . . opus*).
Ovid begins this poem by claiming *militat omnis amans* (line 1) (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 . . . 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

Questions (continued)

Consider Poem 19 by Catullus (Prescribed Text, page 33) and Poem 20 by Propertius (Prescribed Text, page 34).

12. Refer to Poem 19 by Catullus and Poem 20 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 20 by Propertius.

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

4

Consider Poem 32 by Horace (Prescribed Text, page 44).

13. (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 texts of poems by at least **three** of the prescribed poets.

20

[END OF SPECIMEN QUESTION PAPER]



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Literary Appreciation**

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

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a 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.
- (c) Award marks for candidates' 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 gain marks for the depth of their response and evaluative development of points made. A 'point' is a piece of evidence taken from the text, or an evaluative statement. In general, award a mark for each of the above so that an evaluative statement supported by a piece of evidence receives 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 20-mark extended-response questions, candidates may use quotation from the text with appropriate translation to provide evidence to support their response. In most cases, the wording of the question will ask candidates to 'refer to the text'. This instruction means:
 - in language questions, where the rhythm, sound, alliteration, etc, are critical to answering the question, candidates should quote the Latin text verbatim to illustrate their response. In these cases, they do not need to translate the Latin.
 - where the question refers to the story, argument, etc, candidates do not need to quote the Latin, or provide a word-for-word translation, but may simply provide a summary, for example 'Cicero says that no-one has seen the pirate captain'.
 - do not award marks for quoting the Latin, translating it, and commenting on it. Candidates gain marks by referring to the text in such a way as to provide evidence for a judgement or evaluation.
- (g) For the 20-mark extended-response questions, candidates do not need to demonstrate structure and English style. Award marks 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 20-mark extended-response questions, award marks for any acceptable answer to an evaluation or analysis question, provided the answer is justified by a valid reason.

(i) For questions that ask candidates to:

- **identify**, they must present in brief form/name.
- **explain** or ask **in what way**, they must relate cause and effect and/or make relationships between things clear.
- **analyse**, they 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, for example word choice, imagery, tone, sentence structure, punctuation, sound techniques.
- **evaluate**, they must make a judgement on the effect of the language and/or ideas of the text(s).
- **discuss**, they should make analytical and evaluative responses such as communicating ideas and information on literary techniques or culture or debating two sides of a statement.

Marking instructions for each question
 Section 1 — Letters and letter-writing

Question		Expected response(s)	Max mark	Additional guidance
1.		<p>Any three from</p> <ul style="list-style-type: none"> • the letters are ‘all over each other’ • as if wanting children / mating • only a Sibyl could decipher them • look as if a chicken wrote them. <p>Or any other valid point.</p>	3	<p>Award marks for developed points.</p> <p>At least two jokes must be identified for full marks.</p> <p>Up to a maximum of 3 marks.</p>

Question		Expected response(s)	Max mark	Additional guidance
2.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> • mutual friend of Caesar and Cicero • serving with Caesar in Gaul / on hand in Gaul to put in a good word • owed Cicero a favour for defending him in court. <p>Or any other valid point.</p>	2	Up to a maximum of 2 marks.
	(b)	<p>Any two from</p> <ul style="list-style-type: none"> • Britain thought to be a rich source of silver and gold • Trebatius expecting to be posted to Britain • Trebatius had hoped to profit financially. <p>Or any other valid point.</p>	2	Up to a maximum of 2 marks.
	(c)	<p>Any three from</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. <p>Or any other valid point.</p>	3	<p>Award marks for developed points.</p> <p>Up to a maximum of 3 marks.</p>

Question	Expected response(s)	Max mark	Additional guidance
3.	<p>Any five from</p> <p>Pliny's attitude: Puzzled/exasperated/suspicious</p> <ul style="list-style-type: none"> • uncertain whether all Christians to be punished • or just those guilty of 'offences' • stubborn refusal to repent justifies punishment • associates Christians with certain 'offences' <p>Tolerant/reasonable/curious</p> <ul style="list-style-type: none"> • appears reluctant to punish indiscriminately • offers opportunities for repentance • questions former Christians about their practices • highlights harmless/ethical nature of Christian practice <p>Dismissive/contemptuous</p> <ul style="list-style-type: none"> • dismisses as superstition/a wretched cult. <p>Or any other valid point.</p> <p>Trajan's attitude: Reasonable/tolerant</p> <ul style="list-style-type: none"> • pardon those who repent • do not actively persecute • do not act on anonymous accusations • not in keeping with the spirit of the age. <p>Or any other valid point.</p>	5	<p>Candidates must identify an attitude and support it with reference to the text to gain 1 mark.</p> <p>Award marks for developed points.</p> <p>Award a maximum of 4 marks if candidates discuss only one author.</p>

Question		Expected response(s)	Max mark	Additional guidance
4.	(a)	<p>Any three from</p> <ul style="list-style-type: none"> emphatic placing of <i>nihil</i> at the beginning of the sentence stresses that absolutely nothing is more morally damaging than watching the games vivid/figurative language: <i>vitia subrepunt</i> suggests the subtle way the danger creeps up/gets under the skin rhetorical question: <i>quid me existimas dicere?</i> draws reader into the argument/draws attention to his argument repeated use of comparatives: <i>avarior, ambitiosior, luxuriosior, crudelior, inhumanior</i> emphasises corrupting effects/deterioration in morals asyndeton (no connecting words): <i>avarior, ambitiosior, luxuriosior</i> conveys their cumulative effect/rapid deterioration in morals paradox: <i>inhumanior . . . homines</i> emphasises dehumanising effect play on words: <i>hominum . . . humano . . .</i> emphasises unnatural cruelty vivid word choice: <i>misericordia; nugis</i> gives a graphic impression of the cruelty/violence. metaphor: <i>mera homicidia</i> ‘undiluted murder’/‘murder pure and simple’ conveys the undisguised brutality. <p>Or any other valid point with supporting explanation.</p>	6	<p>Candidates must give any three relevant uses of language plus supporting analytical comment.</p> <p>Award a maximum of 3 marks for relevant uses of language without any analytical comment.</p>

Question		Expected response(s)	Max mark	Additional guidance
4.	(b)	<p>Any three from</p> <p>Convincing:</p> <ul style="list-style-type: none"> • watching violence does encourage violent behaviour • especially damaging for those who are vulnerable/predisposed • ‘crowd mentality’ lessens inhibition/personal responsibility. <p>Or any other valid point.</p> <p>Not convincing:</p> <ul style="list-style-type: none"> • no evidence for damaging effects of watching violence • Seneca’s argument based on anecdote • generalising too widely on the basis of personal experience. <p>Or any other valid point.</p>	3	<p>Candidates can argue for convincing or unconvincing or a mixture of both.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
5.	(a)	<p>Any four from</p> <p>Justified:</p> <ul style="list-style-type: none"> • victim was a senator/ex-Praetor • attacked when taking a bath/vulnerable • taken completely by surprise • attacked by his own slaves • attack was concerted/very violent • targeted his private parts/intended to shame as well as hurt • he was beaten unconscious • he was thrown on the hot bathroom floor. <p>Or any other valid point.</p> <p>Unjustified:</p> <ul style="list-style-type: none"> • Macedo was a cruel master – mitigates the crimes • Pliny’s language is overly dramatic/exaggerated. <p>Or any other valid point.</p>	4	<p>Candidates can argue for justified or unjustified or a mixture of both.</p> <p>Award marks for developed points.</p>
	(b)	<p>Any two from</p> <ul style="list-style-type: none"> • horrible murder hardened his attitude (Letter 15) • formed more personal relationship with household slaves (Letter 19). <p>Or any other valid point.</p>	2	

Question		Expected response(s)	Max mark	Additional guidance
5.	(c)	<p>Any five from</p> <p>Both:</p> <ul style="list-style-type: none"> • master/freedman • express affection for their freedman • show respect/admiration • rely on freedman's services • express health concerns • arrange/pay for treatment. <p>Or any other valid point.</p>	5	<p>Award marks for developed points.</p> <p>Award a maximum of 3 marks for reference to one letter only.</p>

Question	Expected response(s)	Max mark	Additional guidance
6.	<p>Any five from</p> <p>Valuable:</p> <ul style="list-style-type: none"> • rare example of letter by a woman (Letter 24) • evidence of letter-writing by the non-elite/different social classes (Letters 10, 21, 22 and 24) • wider range of subject matter (Letters 9, 22 and 24) • evidence for physical format of letters • wider social range of letter-writers • evidence for prevalence/continuity of letter-writing conventions • evidence for prevalence of letter types (recommendation/invitations; Letters 10 and 24). <p>Or any other valid point.</p> <p>Not so valuable:</p> <ul style="list-style-type: none"> • cannot generalise on basis of single example by a woman • uncertain as to how representative /typical these letters are. <p>Or any other valid point.</p>	5	<p>Award marks for developed points.</p> <p>To gain full marks candidates must provide some evaluation.</p> <p>Candidates can argue for valuable or not so valuable or a mixture of both.</p> <p>Award a maximum of 4 marks for candidates who do not refer to all five letters.</p>

Question	Expected response(s)	Max mark	Additional guidance
7.	<p>Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts.</p> <p>3 marks are available for organisation and structure.</p> <p>There should be analysis and discussion of the evidence as well as evaluation of the statement.</p> <p>They could cover aspects such as</p> <p>Other times:</p> <ul style="list-style-type: none"> • political events • moral values/attitudes • family life/personal relationships • social status/structure • entertainment/humour • military life. <p>Other places:</p> <ul style="list-style-type: none"> • city of Rome • country estates • Roman provinces/Gaul/Bithynia • Hadrian’s Wall/Vindolanda • public spaces • private/domestic interiors. <p>Analysis/evaluation:</p> <ul style="list-style-type: none"> • extent to which letters ‘transport us’ more/less compared to other historical sources. • extent to which different types of letters ‘transport us’ more/less than others. <p>Or any other valid point.</p>	20	<p>Candidates can argue for or against, or a mixture of both.</p> <p>Award marks for developed points.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence in support of their response and develop a clear line of argument that meets the demands of the question.</p> <p>Award a maximum of 7 marks if candidates discuss only one letter-writer.</p> <p>Award a maximum of 12 marks if candidates discuss only two letter-writers.</p>

Question		Expected response(s)	Max mark	Additional guidance
8.	(a)	<p>Any three from</p> <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. <p>Or any other valid point.</p>	3	
	(b)	<p>Any two from</p> <ul style="list-style-type: none"> • torch dies down when no one shakes it • so a burden readily accepted becomes light. <ul style="list-style-type: none"> • waving a torch makes it burn brighter • so fighting against love makes it worse. <p>Or any other valid point with supporting explanation.</p>	2	<p>Candidates need to identify an aspect of the imagery and explain how it relates to the point Ovid is making about love.</p> <p>Award a maximum of 1 mark for image without explanation.</p>

Question	Expected response(s)	Max mark	Additional guidance
(c)	<p>Effective: Mixes the realistic and fantastic</p> <ul style="list-style-type: none"> • triumph is a procession of a conquering general • but Cupid conquers hearts • Cupid is the general riding in a chariot • but with jewels in hair/wings • myrtle wreath, not laurel • chariot pulled by doves not horses • 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 scattered. • general's mother applauds from Olympus. <p>Or any other valid point.</p> <p>Not effective: Too fantastic and unrealistic</p> <ul style="list-style-type: none"> • Cupid harnessing birds • Cupid striking down new victims in the middle of his triumph • Cupid with doves compared to Bacchus with tigers. <p>Or any other valid point.</p>	5	<p>Candidates can argue effective or not effective or a mixture of both.</p> <p>Award marks for developed points.</p> <p>Up to a maximum of 5 marks.</p>

Question	Expected response(s)	Max mark	Additional guidance
9.	<p>Mood:</p> <ul style="list-style-type: none"> • seductive/tantalising/ambiguous. <p>Or any other valid point.</p> <p>Analysis:</p> <ul style="list-style-type: none"> • indicates the temperature • indicates 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. <p>Or any other valid point.</p>	5	<p>Candidates must identify the mood.</p> <p>Award a maximum of 4 marks if candidates do not identify the mood.</p> <p>Award marks for developed points.</p> <p>Up to a maximum of 5 marks.</p>

Question		Expected response(s)	Max mark	Additional guidance
10.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> • Ajax, enraged at not getting the armour of Achilles, mistakenly killed a flock of sheep (thinking they were Greek commanders) • Ovid also attacked unfairly in anger/hurt the innocent (his girlfriend). • Orestes was pursued by the Furies for wrongfully killing his mother to avenge his father • Ovid too has attacked the very person he should protect/committed the type of violence the Furies punish. • Atalanta, wanted to stay independent but was tricked into marrying • Ovid has curbed Corinna’s independence/taken her under his control. • Ariadne, helped Theseus against her own family only for him to abandon her • Ovid has betrayed the girl he is supposed to love/Corinna is miserable like Ariadne as a result of love. • Cassandra, raped and enslaved in temple of Athena/where she should have been safest/in an act of sacrilege • Ovid has committed sacrilege in attacking the one he ‘worships’/Corinna should have been safe in Ovid’s hands. • Diomedes, wounded the goddess Aphrodite in the Trojan War • Ovid has wounded his ‘goddess’/his Aphrodite. <p>Or any other valid point.</p>	4	<p>Award 1 mark for each accurate description of the myth plus 1 mark for a suitable comment on its effectiveness.</p> <p>Up to a maximum of 4 marks.</p>

Question		Expected response(s)	Max mark	Additional guidance
10.	(b)	<p>Any three from dismissive/trivialising/accepting/normalised/ambiguous:</p> <ul style="list-style-type: none"> • expressions of guilt exaggerated • not regarded as a serious crime • flippant tone • implies threats and coercion normal • complicated by ambiguity of Corinna's status/conventions of love poetry. <p>Or any other valid point.</p>	3	Award marks for developed points.
11.	(a)	<p>Any four from</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. <p>Or any other valid point.</p>	4	<p>Award marks for developed points.</p> <p>Up to a maximum of 4 marks.</p>
	(b)	<p>Any three from</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. <p>Or any other valid point.</p>	3	Candidates can answer with reference to Tibullus' text only, so long as contrast with Ovid is clearly implied.

Question		Expected response(s)	Max mark	Additional guidance
12.	(a)	<p>Any one from</p> <ul style="list-style-type: none"> • begins with paradox (hate/love; loathe/desire) • emphasises inner conflict • concludes with harsh sounding/painful/dramatic word choice, <i>excrucior</i> (I am being tortured) • emphasises his torment • carefully balanced around a central question, <i>requiris</i> (you ask) • dramatises his attempt to understand • begins actively, <i>odi et amo</i>, but ends passively <i>excrucior</i> • emphasises his helplessness. <p>Or any other valid point.</p>	2	Award a maximum of 1 mark where candidates provide an appropriate reference without comment.

Question		Expected response(s)	Max mark	Additional guidance
12.	(b)	<p>Any four from</p> <p>Effective/characteristic features:</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>) • no longer interested in virtuous women (<i>docuit castas odisse puellas</i>) • experiences intense emotion which never lets up (<i>toto furor hic non deficit anno</i>) • refers to mythological characters for comparison • 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. <p>Or any other valid point.</p> <p>Not effective/less characteristic features:</p> <ul style="list-style-type: none"> • addressed to his patron/Tullus • moves from the particular to the general. <p>Or any other valid point.</p>	4	<p>Candidates can argue for effective or not effective or a mixture of both.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
13.	(a)	<p>Any three from</p> <p>Sympathy:</p> <ul style="list-style-type: none"> • she is old but still looking for love • she is trying to seem younger than she is (lovely and sportive) • she is trying to impress but her singing voice is weak • she cannot compete with a younger rival (musical Chia's fair cheeks) • fancy clothes and jewellery cannot compensate for old age • Horace is rude about her (aged crow). <p>Or any other valid point.</p> <p>No sympathy:</p> <ul style="list-style-type: none"> • trying too hard to disguise her age/acting inappropriately for her age • drinking too much • making herself ridiculous by dressing so extravagantly. <p>Or any other valid point.</p>	3	<p>Candidates can demonstrate sympathy or lack of sympathy or a mixture of both.</p> <p>Award marks for developed points.</p>
	(b)	<p>Any two from</p> <ul style="list-style-type: none"> • Chia's face makes her lovable • love does not put attractiveness in old bodies (like Lyce's) • signs of old age (wrinkles and white hair) make her unlovable • she was once the inspiration of great love (a fire) but is not any more (torch is burnt out). <p>Or any other valid point.</p>	2	

Question	Expected response(s)	Max mark	Additional guidance
14.	<p>Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts.</p> <p>3 marks are available for organisation and structure.</p> <p>There should be analysis and discussion of the evidence as well as evaluation of the statement.</p> <p>They 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>Counter examples of love going well:</p> <ul style="list-style-type: none"> • Ovid poem 4 • Catullus poem 13 • Tibullus poem 25. <p>Analysis/Evaluation:</p> <ul style="list-style-type: none"> • extent to which love going badly does or does not make the poems interesting • comparison with counter examples / extent to which love going well is also interesting. <p>Or any other valid point.</p>	20	<p>Candidates can argue for or against or a mixture of both.</p> <p>Award marks for developed points.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence in support of their response and develop a clear line of argument that meets the demands of the question.</p> <p>Award a maximum of 7 marks if candidates discuss only one letter-writer.</p> <p>Award a maximum of 12 marks if candidates discuss only two letter-writers.</p>