



National
Qualifications
2015

2015 Latin Literary Appreciation

New 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 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) 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.
- (d) 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.
- (e) 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.
- (f) 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.
- (g) 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.
- (h) 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.

- (i) 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.
- (j)
 - (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, Poems

Question		Expected Answer(s)	Max Mark	Additional Guidance
1.		<p>Yes</p> <ul style="list-style-type: none"> • Varus wants Catullus to meet his girlfriend • They showed an interest in his success in Bithynia • The girl asks for a favour from Catullus <p>No</p> <ul style="list-style-type: none"> • They are not polite in questioning his success in Bithynia • The girl embarrasses Catullus • She is overly-familiar with Catullus upon first meeting him • Any other acceptable response 	3	One point for one mark - either yes or no or a combination.
2.		<ul style="list-style-type: none"> • Sirmio is described as a jewel/darling among islands • Catullus says that he sees Sirmio with gladness • Catullus can scarcely believe that he is there • He is glad to see Sirmio safe • He is talking to Sirmio like a friend/relative • Any other acceptable response 	4	
3.		<ul style="list-style-type: none"> • Acme pledges continual love throughout the years for Septimius • Acme says that they should serve Love only • Acme wants to intensify the effects of love • Septimius prefers love to war • Septimius prefers love to travel among the Syrians or Britons • Acme is faithful to Septimius alone • Any other acceptable response 	3	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4.	(a)	Probably not: <ul style="list-style-type: none"> • His praise is insincere in the first four lines: better than any Roman of any time • Cicero is only the best if Catullus is the worst • Sarcasm in the use of "most eloquent" • Sarcasm in the statement of "great debt of gratitude" • Any other acceptable response 	2	One mark per point.
	(b)	Flattery <ul style="list-style-type: none"> • At being called the most eloquent • At being called the best of bar patrons • At Catullus' great debt of gratitude • At Catullus' humility Indignation <ul style="list-style-type: none"> • Catullus is being cheeky • Catullus wants to have revenge on being called the worst of poets • Catullus wants to show Cicero's sense of vanity • Catullus may want to show that he is as clever as Cicero • Any other acceptable response 	2	One mark per point.

Question	Expected Answer(s)	Max Mark	Additional Guidance
5.	<p>Poem 11</p> <ul style="list-style-type: none"> • word choice shows his lack of trust • Bitter tone - "now I know you" • Emphatic statement on its own line- "now I know you" • Strong insults - "cheap/trivial" <p>Poem 13</p> <ul style="list-style-type: none"> • Sincerity of love in calling Lesbia "my life" • Words used to express eternal love • Appeal to the gods shows his sincerity • Sincerity in calling their friendship/relationship sacred • Any other acceptable response 	5	At least two points for each poem
6.	<ul style="list-style-type: none"> • Poem 1: Catullus dedicates his work to a Cornelius • Poem 3: there is humour in the exchanging of bad poetry • Poem 5: is a hymn obviously meant to be used publicly on a religious occasion • Poem 6: Catullus is using his poem to complain about Sestius to his readers • Poem 8 : Catullus may be using poetry to insult Cicero (this would not be kept to himself) • Poem 9: Catullus and Licinius have had fun by writing poetry 	3	

Question	Expected Answer(s)	Max Mark	Additional Guidance
7.	<p>Candidates could like Catullus for:</p> <ul style="list-style-type: none"> • Poem 1: his modesty in calling his book “little” and his poetry “trifles” • Poem 3/Poem 6: His sense of humour in his over-reaction to the awfulness of the poetry/ oratory • Poem 4: His genuine attachment to his home and use of affectionate/emotional terms towards it • Poem 5: His piety in his address to Diana and the various respectful names for her • Poem 7/Poem 13: The genuine love expressed in these poems by those in love • Poem 8: His wit in turning Cicero’s apparent criticism of him into a criticism of Cicero’s ego • Poem 9: He genuinely enjoys his time with Licinius <p>Candidates could dislike Catullus for:</p> <ul style="list-style-type: none"> • Poem 2 - trying to impress Varus’ girlfriend with a lie • Poem 3/Poem 6: Being excessive in his angry/weak reaction to the poetry/ oratory • Poem 8: He seems petulant towards Cicero • Poem 11: He suggests obsession in his love <p>Response</p> <ul style="list-style-type: none"> • Poem 11: His feelings are brutal and coarse • Poem 12: He refers to his piety although he has been having an affair with a married woman • Poem 12: He is bitter in his criticism of Lesbia’s lack of chastity <p>Any other acceptable response</p>	8	Candidates can take either side or a balanced viewpoint.

Section 2 - Ovid, Metamorphoses

Question		Expected Answer(s)	Max Mark	Additional Guidance
8.		<ul style="list-style-type: none"> • They are both very good looking • They are next door neighbours • They have known each other for a long time/since childhood • They share a mutual love • Any other acceptable response <p style="text-align: right;">Any 3</p>	3	<ul style="list-style-type: none"> • both young • love grew stronger through adversity • opposition from parents proved strength of commitment • didn't need speech to communicate
9.	(a)	<ul style="list-style-type: none"> • She comes out at night • She slips out of the house unnoticed • She is defying her parents' wishes • She is alone • She goes to sit in a remote place • Any other acceptable response <p style="text-align: right;">Any 3</p>	3	<ul style="list-style-type: none"> • sits at a tomb
	(b)	<ul style="list-style-type: none"> • When the lion appears, she runs away/hides in a cave • Any other acceptable response <p style="text-align: right;">Any 1</p>	1	

Question	Expected Answer(s)	Max Mark	Additional Guidance
10.	<p>Yes, it is effective because:</p> <ul style="list-style-type: none"> • The direct speech makes the event more vivid • Thisbe, by repeating their names, reminds the reader how close they are as a couple • It adds a sense of drama/ pathos • It underlines desperation/ panic/shock etc. • Any other acceptable response <p>No, it is not effective because:</p> <ul style="list-style-type: none"> • The repetition of their names is tedious • The repetition of their names is overdone • It is over-dramatic • Any other acceptable response <p style="text-align: right;">Any 2</p> <p>(A combination of reasons expressing both views is acceptable)</p>	2	<ul style="list-style-type: none"> • sense of urgency
11. (a)	<ul style="list-style-type: none"> • They provide a seat • They provide a warm fire • They provide food <ul style="list-style-type: none"> • They boil up cabbage for them • They cook bacon/ham/pork <p style="text-align: right;">Any 3</p>	3	<ul style="list-style-type: none"> • took thatch from roof to revive the fire • make seat comfortable • don't ask questions <p>either just <u>food</u> or name a specific food</p>
(b)	<p>No</p> <ul style="list-style-type: none"> • They have no idea the visitors are gods • The gods are in disguise • They think they are helping strangers • Any other acceptable response <p>No = 1 mark, plus any further 2.</p> <p>(The answer "yes" to this question is incorrect)</p>	3	<p>No - 1 mark + 2 reasons</p> <ul style="list-style-type: none"> • Naturally hospitable • Respect traditional laws of hospitality • Respect divine commandment to welcome strangers

Question	Expected Answer(s)	Max Mark	Additional Guidance
12.	<ul style="list-style-type: none"> • Small house • Thatched roof • Wooden furniture • Open fire • Vegetable garden • Open beams • Earthen dishes • Wooden cups • Any other acceptable response <p style="text-align: right;">Any 4</p>	4	<ul style="list-style-type: none"> • Shortage of fuel • Crude furnishings • Propped up/ramshackle • Low doorway
13.	<p>Pyramus and Thisbe myth:</p> <ul style="list-style-type: none"> • The lovers agree to meet at a mulberry tree • Pyramus' blood splashes its white fruit • Pyramus' body is found under the tree • The mulberry tree still bears the blood stains on its fruit <p>Baucis and Philemon myth:</p> <ul style="list-style-type: none"> • They are turned into trees • Their trees are afterwards worshipped by local people • People hang garlands on the trees <p style="text-align: right;">Any 3</p> <p>To gain three marks, candidates need to refer to both stories.</p>	3	

Question	Expected Answer(s)	Max Mark	Additional Guidance
14.	<p>Thisbe - some points which the candidate may choose to pass comment on, with regard to being simplistic and/or unconvincing, or not:</p> <ul style="list-style-type: none"> • Falling in love with the boy next door • Ignoring her parents' wishes • Secretly communicating with Pyramus • Planning to run away • Dropping her scarf • Hiding in the cave • Crying over his body • Killing herself • Her final prayer • Any other acceptable response <p>Baucis - some points which the candidate may choose to pass comment on, with regard to being simplistic and/or unconvincing, or not:</p> <ul style="list-style-type: none"> • Living the simple life • Being the devoted wife • Marriage being an equal partnership • Busy with housework • Fixing a wobbly table • Preparing the meal • Being afraid when she saw the miracle of the wine bowl • Chasing after the goose • Weeping for her drowned wicked neighbours • Dying together with her husband • Any other acceptable response <p>Candidates must reach a conclusion, after careful consideration of the evidence in order to achieve 8 marks.</p>	8	

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

Question	Expected Answer(s)	Max Mark	Additional Guidance
15.	<p>Possible points:</p> <ul style="list-style-type: none"> • Dido is described as beautiful (<i>pulcherrima</i>) • She is surrounded by a retinue of followers • Simile; like Diana • Dominates her surroundings • Reference to hunting in simile implies strong personality • Joyful (<i>laeta</i>); Dido is confident and happy • Figure of authority, in charge • Intent on building her city, determined • Any other acceptable reason <p style="text-align: right;">Any 4</p> <p>(1 mark per point with reference to the text)</p>	4	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p> <ul style="list-style-type: none"> • like a goddess • <u>regina</u> at start of line emphasises regal qualities • worthy of Latona's approval • metre - spondaic, suggests dignity and stateliness, sense of presence
16. (a)	<ul style="list-style-type: none"> • She is like a deer/running about in panic • Pierced with an arrow • By an unknowing archer • Any other acceptable reason <p style="text-align: right;">Any 2</p>	2	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p> <ul style="list-style-type: none"> • off her guard
(b)	<p>Possible points:</p> <ul style="list-style-type: none"> • Dido is panicking • She is going in random directions without a clear purpose • She is in pain (deer physical, Dido emotional) • Her "hunter" is unaware of the effect he has had • The arrow is stuck in the deer, it cannot escape the pain; Dido has no escape from her predicament/emotions • The arrow is deadly to the deer; Dido's love will prove deadly to her • Any other acceptable reason <p style="text-align: right;">Any 4</p> <p>Candidate should make clear the relevance of the simile to Dido's situation.</p>	4	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p> <ul style="list-style-type: none"> • off her guard, what has happened was unexpected • hunter (Diana) is now the quarry • 'hunter' is Aeneas - shows he isn't thinking about Dido • Helps to picture Dido's pain/bewilderment • Creates sympathy • Creates shock/disturbs reader • Suggests fragility and beauty violated • Answers which appear in both (a) and (b) should not attract double credit.

Question	Expected Answer(s)	Max Mark	Additional Guidance
17.	<p>Possible points:</p> <ul style="list-style-type: none"> • Witnesses (sky) • (Priest) performing ceremony (earth) • Matron of honour (<i>pronuba</i>) • Torches (lightning) • Choir (nymphs) • Any other acceptable reason <p style="text-align: right;">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> <ul style="list-style-type: none"> • person performing ceremony • giving signal/blessing • wedding hymn • guests singing • guests shouting • took place at night • Juno the goddess of marriage
18.	<p>Possible points:</p> <ul style="list-style-type: none"> • Shock • Struck dumb • Out of his mind • Hair standing on end • Eager to get away • Afraid of Dido's reaction • Unsure how to tell Dido • Any other acceptable reason <p style="text-align: right;">Any 3</p>	3	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p> <ul style="list-style-type: none"> • Realises he must obey the gods • Unsure what to do

Question	Expected Answer(s)	Max Mark	Additional Guidance
19.	<p>Possible points:</p> <ul style="list-style-type: none"> • Metre; some lines predominantly spondaic, suggestive of sadness and regret • Alliteration - <i>mea moenia</i> - creates sad 'moaning' effect • Repetition - <i>felix, heu nimium felix</i> - emphasises the sense of regret for what has been lost • Unfulfilled condition - <i>si ...tetigissent</i> - 'if only' expresses regret • Repetition/alliteration - <i>moriemur, moriamur</i> - resignation to the inevitability of death • Repetition of '<i>sic</i>', line 6, suggests sighing, giving up hope, possibly the point the dagger goes in • Choice of word - <i>iuvat</i> - suggests that death is a happy release • Any other acceptable reason 	6	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p> <p>Analyse - identify example and feature.</p> <p>Evaluate - comment on additional marks for development.</p> <ul style="list-style-type: none"> • Emphasis - my walls • Expresses anger about Trojan ships • List/asyndeton • Choice of words - average, punished shows satisfaction • Pride • Anger • Bitterness <p>Identify emotion with choice of words to support.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
20.	<p>Possible points: Dido is a helpless victim:</p> <ul style="list-style-type: none"> • Dido did not intend the love affair with Aeneas - it occurred unexpectedly • Venus substitutes Cupid for Ascanius to entrap her • She is manipulated by Juno to frustrate Aeneas' desire • Venus sacrifices Dido's happiness for the sake of Aeneas • Aeneas has his own agenda and does not share Dido's commitment • Aeneas breaks his implied commitment • Aeneas is himself at the mercy of cosmic forces • Dido's city is surrounded by hostile chieftains • She feels she cannot resist them now that she has given way to a relationship • Iarbas' prayer to Jupiter brings about Aeneas' departure • The Fates have willed the success of Aeneas' mission; Dido cannot frustrate them; her affair is doomed from the start • Any other acceptable reason 	8	<p>Markers should use their professional judgment, subject knowledge and experience and understanding to award marks to candidates' responses.</p> <ul style="list-style-type: none"> • Inscia - unknowing • Pesti devotae futurae doomed to future destruction • Infelix - unlucky, ill-fated • Cosmic forces conspire to deceive and reinforce Dido's false perception of marriage • She has fled from Pygmalion • Pygmalion still a threat

Question	Expected Answer(s)	Max Mark	Additional Guidance
	<p>Dido is not a helpless victim:</p> <ul style="list-style-type: none"> • Dido has previously shown strength of mind in leading the escape from Tyre and the establishment of Carthage - why does she buckle now? • She is culpable in breaking her vow to Sychaeus • She knows Aeneas is only intending a temporary sojourn; he has a mission • She has fended off Iarbas et al until now; why is she suddenly vulnerable? • She could have resisted the entanglement with Aeneas • She could have put it down to experience and rebuilt her life after he had gone • Any other acceptable response <p>Any 8, or candidates may be awarded marks for developing fewer points in greater depth.</p> <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>		<ul style="list-style-type: none"> • She wanted it to be a marriage - read too much into the situation • Self-delusion

Section 4 - Pliny: Letters

Question	Expected Answer(s)	Max Mark	Additional Guidance
21.	<ul style="list-style-type: none"> • Shape of a pine tree • Like a tall trunk with branches at the top • White/black/dappled in some places (the colour) • Seems like it was filled with earth and ash • Any other acceptable response 	3	<ul style="list-style-type: none"> • Spreading across the sky
22.	<ul style="list-style-type: none"> • Ash was falling on the ships • Ash was getting thicker and hotter as he approached • Pumice stones fell • Stones blackened/scorched/cracked by fire fell • Sea was suddenly shallow • Shoreline seemed to rise in front of him • Any other acceptable response 	3	Helmsman/sailors/crew reluctant waiting to go back
23.	<ul style="list-style-type: none"> • <i>latissimae flammae altaque incendia</i> Balanced phrasing: emphasises extent of flames • <i>fulgor et claritas tenebris noctis</i> Contrast light with dark: captures sense of flashing fire • <i>gravior et sonantior</i> Pairing of (comparative) adjectives: more vivid • <i>excitatus procedit</i> Very short sentence structure: reflects speed required • Any other acceptable answer 	6	<ul style="list-style-type: none"> • ratio...rationem timor...timorem contrast adds to dramatic effect • alliteration <u>v</u>astique <u>t</u>rementibus <u>f</u>ecta nu<u>t</u>ebaf <p>1 mark for identifying/exemplifying 1 mark for comment</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
24.	<ul style="list-style-type: none"> • Eyewitness research is important • History is a way of passing on knowledge to later generations • Best possible accuracy is important • Can be like a memorial for people • History is about important figures • Personal immediate experience is most reliable • History is for everyone • Any other acceptable response 	4	<ul style="list-style-type: none"> • Writing account best way to preserve history • Write down as quickly as possible while memories still fresh • Writing history carries responsibilities • Different from casual letter to friends
25.	<ul style="list-style-type: none"> • (<i>respicio</i>) Dramatic: "I looked back" • (<i>densa caligo tergis imminabat</i>) thick cloud threatening to swallow them • (<i>quae nos torrentis ... sequebatur</i>) flowing like a torrent: speed • (<i>infusa terrae</i>) poured across the land: about to be washed away • (<i>deflectamus</i>) Direct speech: sense of urgency • (<i>ne ... turba in tenebris obteramur</i>) lest we be trampled by the crowd in the dark: sense of panic • (<i>audires</i>) "you could hear": second person makes more vivid for reader • (<i>ululatus feminarum, infantum quiritatus</i>) Wailing of women, crying of children; shows the human tragedy • Any other acceptable response 	6	<ul style="list-style-type: none"> • graphic present • creates a sense of immediacy • 1 mark for identifying/exemplifying feature • 1 mark for comment • or more for extended comment on fewer examples max 3

Question	Expected Answer(s)	Max Mark	Additional Guidance
26.	<ul style="list-style-type: none"> • "I am grateful to you, for I can see that his death will be remembered ..." • Shows that he cares about his uncle and his memory • Description of the eruption cloud shows attention to detail • <i>respondi studere me malle</i> • He was very studious about his homework • He was not as curious as his uncle - possibly hiding fear • "As far as I can tell, his breathing was obstructed ..." • He tried to understand things • <i>sed nihil ad historiam</i> • He was modest • <i>aliud amico aliud omnibus scriber</i> • He sees himself (or pretends) less skilled than Tacitus • <i>minus formidolosus quia Campaniae solitus</i> • He is calm and not easily panicked • "I don't know whether I should call this courage or foolishness on my part" • He may have been stubborn/foolish/courageous • <i>sequitur vulgus attonitum quodque ... simile prudentiae ...</i> • He thinks the "ordinary" people are foolish and need to be led • "We told him that we would not consider our own safety as long as we were unsure of his" • He is loyal to his uncle • He is stubborn • He is unwise • <i>ego contra salvum me nisi una non futurum</i> • He is loyal/loving to his mother • <i>"deflectamus, ne ... obteramur"</i> • He is level headed under pressure • Any other acceptable response 	8	<ul style="list-style-type: none"> • Possibly frightened but hiding it • Educated - quotes the Aeneid at start of narrative

Section 5 - Cicero, In Verrem V

Question	Expected Answer(s)	Max Mark	Additional Guidance
27.	<ul style="list-style-type: none"> • Verres accepted a bribe of a merchant ship • He exempted The Mamertines from providing a warship • He looted the province • Any other acceptable response <p style="text-align: right;">Any 2</p>	2	<ul style="list-style-type: none"> • Had merchant ship illegally • Accepted storage facilities for stolen goods
28.	<ul style="list-style-type: none"> • He was greedy • He was drunk • He was lounging on the beach while he should have been at his desk • He was accompanied by girlfriends • He was motivated by personal gain • Any other acceptable response <p style="text-align: right;">Any 3</p>	3	<ul style="list-style-type: none"> • Irresponsible about protection of the province • Lazy - should have been on duty • Poor naval efficiency - only captured one pirate ship • Giving slaves to friends to carry favour
29.	<ul style="list-style-type: none"> • Slaves were valuable • Viewed as commodities/ property • Less valuable if they were old • Less valuable if they were unattractive • Less valuable if unskilled • Could be educated: work as secretaries • Could have special skills like musicians • Could be given as gifts • Pirates were involved in the trading of slaves • Any other acceptable response <p style="text-align: right;">Any 4</p>	4	<ul style="list-style-type: none"> • More valuable if young • More valuable if good looking • More valuable if skilled • People captured by pirates could be enslaved • Slaves could be killed legally

Question	Expected Answer(s)	Max Mark	Additional Guidance
30. (a)	<ul style="list-style-type: none"> • Good judges use guesswork • Releasing the pirate for a bribe is the sort of thing Verres would do • He didn't follow the normal convention (of displaying the pirate) • No-one saw the pirate • Any other acceptable response 	3	
(b)	<ul style="list-style-type: none"> • It is a feeding metaphor • They were "hungry" to see the pirate captain punished • They wanted to "feast" their eyes • They wanted to overindulge their appetites • Any other acceptable response 	2	<ul style="list-style-type: none"> • Imaginary dialogue • Praesumptio • Iste - emphasis on hostility • Assonance - quisquam arpiceret potest • Theatrical exaggeration • Ut mos est, ut solet fieri - emphasis on accepted practice • Repetition for emphasis • Tricolon - emphasis, climax
31.	<ul style="list-style-type: none"> • He speculates where the pirate captain has been hidden • He reveals he has gone to Centuripa • The people there are ignorant of the sea • They wouldn't recognise the pirate • They wouldn't appreciate he was a fake • The pirate had to be well looked-after in prison • Any other acceptable response 	4	<ul style="list-style-type: none"> • Apronius a land pirate, rapacious tax collector
32.	<ul style="list-style-type: none"> • He took pirates to his own home • He replaced them with Roman citizens • These citizens had previously been put in prison • He replaced other missing pirates with rebel soldiers • He replaced others with merchants • He replaced others with sea travellers • He claimed they were voluntarily on the pirate ship • Any other acceptable response 	4	

Question	Expected Answer(s)	Max Mark	Additional Guidance
33.	<p>Candidates need to identify strengths and weaknesses with specific reference to the text. They should reach a reasoned conclusion.</p> <p>Convincing</p> <ul style="list-style-type: none"> • bribes for justice • evidenced by businessmen • drunken brawls - bringing government into dispute <p>Weak/Unconvincing</p> <ul style="list-style-type: none"> • litter • women • parties • Mamertines <ul style="list-style-type: none"> • illicit merchant ship • illicit storage • violating the treaties • not getting warship • Extract 3 <ul style="list-style-type: none"> • running down the navy • seizing contents of pirate ship • kept or gave away slaves • let pirate captain go • Servilius - precedent • Losing Roman fleet • Robbing province • Didn't put in quarries • Syracusans' outcry against killing Roman citizens • Covered faces - suggest he had something to hide 	8	<ul style="list-style-type: none"> • On the beach with women • let pirate • captain • fake pirate - sudden appearance

[END OF MARKING INSTRUCTIONS]



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Finalised 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 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) 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.
- (d) 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.
- (e) **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.

Detailed Marking Instructions for each block

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
1	<i>in primo agmine erant elephanti et equites</i> In the front section of the army were the elephants and horsemen	2	elephants/horsemen at front	1
2	<i>elephanti per artas praecipitesque vias agebantur</i> The elephants were being driven along (the) narrow and steep paths	2	elephants driven/they driving elephants (Accept 'elephants drove/were driving' if paths plural (BR+1))	1
3	<i>nono die in iugum Alpium perventum est</i> On the ninth day they arrived at the top summit of the Alps (Allow 'in nine days')	2	arriving at summit	1
4	<i>de promunturio quodam . . . Hannibal Italiam militibus ostentat</i> Hannibal pointed out Italy to the soldiers (Accept 'Hannibal pointed out the fields of Italy (BR+1) if militibus translated 'to the soldiers')	2	Hannibal pointing out Italy	1
5	<i>unde longe ac late prospectus erat</i> from where there was a view far and wide	2	far/wide view	1
6	<i>subiectosque montibus campos</i> and (pointed out) the plains lying below the mountains (Accept 'a field' for BR+1 if mountains plural and <u>campos</u> object of <u>astentat</u>)	2	(there being) plains lying below the mountains	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
7	<i>cetera plana aut proclivia fore</i> The rest would be level or downhill	2	rest (sc. of journey) level/ downhill	1
8	<i>procedere inde agmen coepit</i> The army then began to make progress	2	army making progress	1
9	<i>ceterum iter multo difficilius quam in ascensu fuit</i> But the journey was much more difficult than on the climb up	2	journey more difficult	1
10	<i>nam in levi glacie tabidaque nive volutabantur</i> For they were sliding about on the smooth ice and the melting snow (Adjectives must be correctly assigned to 2 distinct features of ice and snow 'The ice was smooth and the snow melting over, they were sliding about' - BR+1)	2	sliding about on the ice/ snow	1
11	<i>nec stirpes nec radices circa erant, ad quas quisquam pede aut manu eniti posset</i> Nor were there bushes or roots round about, by which anyone could pull themselves up by foot or hand	2	not able to use bushes/roots to get a hold (‘For feet or hands to hold onto’ - 1 mark Pede aut manu must be expressed as ablative for 2 marks)	1
12	<i>tandem milites, nequiquam iumentis atque hominibus fatigatis,</i> Finally, when men and horses had been worn out to no purpose	2	horses and men worn out/ tired	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
13	<i>rupem munire decreverunt</i> The soldiers decided to make a road through the rock	2	making road through rock (decide to make a road through the worn out rock - 1 mark)	1
14	<i>arboribus inmanibus circa deiectis</i> Cutting down the huge trees round about (If all else correct give BR + 1 for 'tree')	2	cutting down trees	1
15	<i>struem ingentem lignorum faciunt</i> they made a huge pile of wood	2	heaping up wood (<i>'struem'</i> must be singular 'to make a huge pile of wood' -2 marks 'and a huge pile of wood was made 2 marks)	1
16.	<i>cum vis venti coorta esset, struem succendunt</i> and, when the strength of the wind built up, they set fire to the pile	2	setting fire to pile	1
17	<i>ardentiaque saxa infuso aceto putrefaciunt</i> and they split apart the glowing rocks by pouring on vinegar (<i>'putrefaciunt'</i> must be active transitive verb for 2 marks 'when they poured vinegar on the glowing rocks they split apart.')	2	splitting apart rocks	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
18.	<p><i>ita torridam rupem ferro pandunt</i></p> <p>In this way they cut open the rock with iron tools</p> <p>(Allow passive - rock could be cut open -2 if all else correct In this way iron tools opened up the burning rock BR+1)</p>	2	cutting open rock	1
19.	<p><i>moliuntque anfractibus modicis clivos</i></p> <p>and they made the slopes easier with manageable zig-zag paths</p>	2	making slopes easier	1
20.	<p><i>ut non solum iumenta sed etiam elephantum deduci possent</i></p> <p>so that not only the horses but even the elephants could be led down</p>	2	horses and elephants led down/they led down the horses and elephants	1

[END OF MARKING INSTRUCTIONS]