Latin Literary Appreciation

Advanced Higher

Finalised Marking Instructions

General Marking Principles for Advanced 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 response.

(a) Marks for each candidate response must <u>always</u> 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 statement
In 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 20 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 20 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 20 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).

(v) For questions that ask candidate to **"Discuss…"** candidates must communicate ideas and information on a subject. It may be possible to debate two sides of the statement.

Detailed Marking Instructions for each question

SECTION 1: Letters and Letter-writing

Question			Expected Answer(s)	Max Mark	Additional Guidance
1.	(a)		• Phoenicium sends greetings to her boyfriend/Calidorus • Asks for his help • To buy her freedom/ because she is going to be sold to a soldier • puns on meaning of salutem -=/health/safety • describes her emotional state/in tears/with trembling heart	3	Candidates can 'explain' with reference to the external circumstances (Phoenicium going to be sold) or by detailed elucidation of internal contents.
	(b)		• Handwriting – basis for inferences/judgements about writer's status/education/ circumstances • Evaluation – comic exaggeration but likely to be true • Literacy – slaves/women literate • Evaluation – comic play/Greek setting/ not a real letter – take with pinch of salt/but confirmed by evidence of other letters eg Tiro/Cicero: Vindolanda tablets • Physical format – wooden/ wax tablets • Evaluation – factual – reliable • Letter treated as physical representation of the writer • Evaluation – comic exaggeration/confirmed by evidence of other letters eg Pliny 29Letter conventions similar to those of later letters • Evaluation – not a real letter but needs to ring true/ valuable evidence for stability over time Any other valid point + evaluation Point + evaluation = 2 marks Max 3 marks for points with no evaluation	4	Must include evaluation for full marks.

Question			Expected Answer(s)	Max Mark	Additional Guidance
2.	(a)		• Cicero refers to Caesar's assassination as a "very fine banquet" (*pulcherrimas epulas*) (1) • He wishes that he too had been "invited" (*invitasses*) to take part in it (1) • If he had been there, there would be no "left-overs" (*reliquiarum)* ie he had hoped others (ie Antony) would have been murdered along with Caesar (1) • The metaphor is well developed with three elements ie image of a banquet + invitation + left-overs (1) • Like a banquet, the assassination is something to celebrate (1) • Like a banquet the assassination was a gathering of friends (1) • It enables Cicero to write cryptically (1) • Communicates to Trebonius that Cicero has 'insider' knowledge (1) • Any other valid point (1) For full three marks, must include comment on effectiveness of metaphor	3	

Question			Expected Answer(s)	Max Mark	Additional Guidance
	(b)		• He refers to Antony as *haec pestis* ("this pest") (1) • Reversal of the normal word order – position of *pestis* (1) • *foedissimum* – superlative to show magnitude of disgust (1) • "no crime no cruelty" strong words, repetition, double negative all add to effect.(1) • juxtaposition of 'Antoni foedissimum' to taint his name as much is possible (1) • Any other valid point	3	Example + justification = 1 mark Latin word choice should be quoted in Latin.

Question			Expected Answer(s)	Max Mark	Additional Guidance
3.	(a)		• *libenter* ("happily"): emphatically placed first in the letter, to show from the start that Seneca is pleased with Lucilius' treatment of his slaves (2) • *hoc … hoc:* repetition to make the point that Lucilius' approach is that of a sensible, educated man (2) • *"servi sunt":* imaginary dialogue to create the idea of a debate over the treatment of slaves (2) • *"servi sunt":* repeated four times to show unthinking intransigence/to allow Seneca to make four pointed refutations (2) • *servi … conservi:* play on words to show that we are all slaves (2) • *quare…?:* rhetorical question, to ridicule masters' refusal to eat with slaves (2) • *consuetudo cenanti … circumdedit:* alliteration to ridicule arrogant/artificial convention (2) • *distentum ventrem … desuetum … ventris:* balanced phrases (with alliteration), to emphasise unnatural/excessive greed (2) • *tussis sternumenta singultus:* list of three similar words, with asyndeton to emphasise – slaves are not allowed to make any noise (cough/sneeze/ hiccup) (2) • any other valid point, with valid comment (2)	**6**	Technique + example = 1 mark Valid comment = 1 mark Maximum of 3 marks for examples without comment on point being made.

Question			Expected Answer(s)	Max Mark	Additional Guidance
	(b)		At least one of: • There is no natural difference between slave and free-born/status of slave and free are interchangeable • Treat your slaves as you would want to be treated • Reversal of fortune can make a slave of anyone Plus explanation of examples, which might include: • Varian disaster – defeated Romans enslaved by barbarians • Hecuba, Queen of Troy, enslaved despite royal birth/in old age • Croesus, king of Lydia, enslaved despite fabulous wealth	**4**	Maximum of 2 marks for discussion of the general point. Maximum of 3 marks for explanation of examples without reference to the general point.
	(c)		Reasonable responses may include: • types of slavery (addiction) • criticism of Seneca's argument (shifting definition of slavery)	**2**	

Question			Expected Answer(s)	Max Mark	Additional Guidance
4.	(a)		• Sollemnis refers to Paris as *frater* "brother" (1) • *plurimam salutem* – sends many greetings (1) • Sollemnis hopes Paris is in good health (1) • Sollemnis is close enough to Paris to tease him in a friendly way, for being neglectful/ not sending letters (1) • Sollemnis calls Paris his *contubernalem* "mess mate" (1) • Any other valid point	3	Example + explanation = 1 mark

Question			Expected Answer(s)	Max Mark	Additional Guidance
	(b)		Candidates need to give valid reasons for explaining which letter they find the more appealing, using evidence from both letters. They can argue that they find each letter equally appealing, as long as they can support this view. Points discussed might include: Vindolanda letter • Friendly/teasing tone • Simple style Cicero letter • Self-pitying/ emotional/urgent tone • Heartfelt concern for his family • More formal/complex style (1 mark per point)	**4**	Candidates must express an opinion and refer to both texts. Explanation + evidence = 1 mark Developed point = additional 1 mark

Question			Expected Answer(s)	Max Mark	Additional Guidance
	(c)		Some/strong evidence of role reversal Cicero taking feminine role • Emotional language • Weak with sorrow • Failed in masculine duty to protect family • Not shown masculine courage • His hopes dependent on Terentia • Any other reasonable point Terentia taking on masculine role • Clearly holding the fort at home • Responsible for Cicero's hopes of recall • Any other reasonable point No/little evidence of role reversal • Cicero still feels responsible for family • Terentia in weak health • Any other reasonable point Any three points Candidates can argue either for or against or a mixture of both.	**3**	Evaluation must be based on what can reasonably be inferred from the text. Developed point = additional 1 mark

Question			Expected Answer(s)	Max Mark	Additional Guidance
5.			**Good husband: eg** Letter 28: • Pliny wants to reassure the aunt Calpurnia that he has the perfect wife (1) • Pliny looks forward to their love/increasing/lasting forever(1) • Praises his wife's qualities (1) • Praises his wife's devotion to him (1) • Any other valid reason (1) Letter 29: • Pliny misses his wife very much (1) • Pliny takes pleasure in reading her letters to him (1) • Any other valid reason (1) **Bad husband: eg** Letter 28: • Using wife to ingratiate himself with aunt Calpurnia (1) • Self-obsessed/advertising his own achievements (1) • Any other valid reason Letter 29: • Just an excuse to promote his own books(1) • Any other valid reason (1)	**5**	Candidates can argue Pliny is a good husband or a bad husband or a mixture of both. Reference to only one letter = maximum 4 marks.

Question			Expected Answer(s)	Max Mark	Additional Guidance
6.			Candidates need to produce a selection of evidence from across the Prescribed Text, with a penalty if fewer than three letter-writers have been satisfactorily included in their response. Only one letter writer – 7 marks maximum Only two letter writers – 12 marks maximum 3 marks are available for organisation and structure. There should be balance, analysis, and evidence of discussion. Candidates may cover aspects such as: - Style - Tone - Timeless issues - Moral lessons - Snapshots into Roman world - Range and diversity of material - Real life experiences, real people	**20**	This is a very open question so whilst those candidates who catalogue a list of examples/reasons should be duly rewarded, the higher marks should be reserved for those who show evidence of analysis and argument.

SECTION 2: Ovid and Latin Love Poetry

Question			Expected Answer(s)	Max Mark	Additional Guidance
7.	(a)		• He was preparing to write epic poetry • Cupid has taken away one of the metrical feet • Cupid is forcing him to write love poetry/elegiac verse • Any other reasonable response Any three of the above	3	
	(b)		At least one of: • Cupid/gods should stick to their own jobs • Role reversal would lead to chaos Plus explanation of references, which might include: • Venus taking up weapons • Minerva fanning the flames of love • Ceres ruling the wild woods • Diana tending crops • Apollo using a spear • Mars playing the lyre	4	

Question			Expected Answer(s)	Max Mark	Additional Guidance
	(c)		Examples of reference + evaluative comment could include: • Cupid stole a foot (1) is humorous because it's not really possible for a poetic foot to be stolen (1) • Ovid gives Cupid a row (1) which is humorous because a human poet is scolding a god (1) • The gods and goddesses are imagined to be exchanging roles (1) which is funny because it presents amusing images of gods in inappropriate roles (1) • He says that his poetry has lost its strength (1) which is funny because it seems to personify the poetry (1) • He presents the image of Cupid bending the bow (1) which is funny because Cupid has to use his knee (1) • Any other reasonable example of humour (1) + evaluative comment (1) Award one mark for suitable reference to a maximum of 3 Award one mark for evaluative comment to maximum of 3	**6**	Candidates can argue humour is ineffective provided they provide supporting evidence.

Question			Expected Answer(s)	Max Mark	Additional Guidance
8.	(a)		• They were at the mercy of men • They had no citizen rights • They were subject to domestic abuse • They had lower status • Any other reasonable response	**2**	

Question			Expected Answer(s)	Max Mark	Additional Guidance
	(b)		Examples of reference + explanation could include: • I began to feel the enormity (1) sounds like he is sincere as he says that it was an enormous crime (1) • tears she shed were my blood (1) sounds sincere as he means that he is very wounded too by her response (1) • scratch my face back (1) could be sincere attempt to make up for it or insincere as attempt to level the blame (1) • remove the signs of my misdemeanour (1) is insincere as all he wants is for things to look normal (1) • Any other reasonable response Award one mark for suitable reference to maximum of 2 Award one mark for explanation to maximum of 2	**4**	
	(c)	(i)	• They are both being abused by their male partners	**1**	
		(ii)	• Ovid apparently trivialises the violence/the effects • Horace says that violence and true love are incompatible • Any other reasonable response	**2**	

Question			Expected Answer(s)	Max Mark	Additional Guidance
9.	(a)		- calls them his companions - says they would travel to the farthest reaches of the empire - says they would cross difficult seas - says they would face savage enemies with him - always ready to face any trial - Any other reasonable response	**3**	
	(b)		- They have a well-developed geographical knowledge - Conquest is important to them - Britain is at the edge of their world - Shaped by racial stereotypes - Any other reasonable point	**3**	

Question			Expected Answer(s)	Max Mark	Additional Guidance
	(c)		Examples of reference + evaluative comment could include: - flower is on the edge of the meadow (1) suggesting that it was difficult to reach (1) - plough is just passing (1) suggesting that the damage was unintentional **or** careless (1) - the flower is his love (1) meaning that Lesbia must be the plough (1) - Ploughing a double entendre for sex (1) meaning Lesbia's infidelity cut off their relationship - Reversal of gender roles (1) Lesbia has emasculated Catullus (1) - Any reasonable interpretation Award one mark for suitable reference to a maximum of 2 Award one mark for evaluative comment to a maximum of 2	**4**	

Question			Expected Answer(s)	Max Mark	Additional Guidance
10.	(a)		Qualities • Active • Enduring • Faithful • Any other reasonable response Examples • never fled from any trial • faced wild beasts • bore the wound • tamed the savage behaviour of Atalanta • Any other reasonable response	3	Quality + example = 1 mark. Additional example = 1 mark Must refer to at least one quality.
	(b)		• love doesn't give him any tricks or skills • love has forgotten his accustomed routes to success	2	
	(c)		• Tibullus says that the lover should not be a soldier • The lover should be passive, not active • Love is like a prison • He doesn't want a reputation for daring • Any other reasonable response	3	

Question			Expected Answer(s)	Max Mark	Additional Guidance
11.			**Ovid** Poem 3: has no characterisation at all: she is just an elegiac ideal Poem 4: gives realistic detailed physical description Poem 4: compares her with Semiramis and/or Lais Poem 4: suggests she is pretending to be shy and modest Poem 6: shows her terrified and abused through excellent visual description Poem 8: Nape is praised to an exaggerated degree Poem 8: Corinna seems cruel enough to hurt her ornatrices with pins Poem 11: suggests Corinna is paranoid Poem 12: suggests that she is justified in being paranoid Poem 12: shows Cypassis afraid of Ovid but compelled into sex	20	Marks must only be awarded for content which is specifically discussing the presentation of women in individual poems Effective structure, award up to 3 marks. Award 1 mark for each effective point made about text Award 1 mark for development of any point which augments argument Maximum mark: 20 IF only one poet is discussed, no more than 7/20 is possible IF only two poets are discussed no, more than 12/20 is possible Examples of comments which could be made about the poems are below.

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Question			Expected Answer(s)	Max Mark	Additional Guidance
			Catullus Poem 13: shows Lesbia is a bit unromantic — asking how many kissings are enough for Catullus Poem 14: exaggerates Lesbia's number of passionless lovers Poem 14: image of the passing plough implies the carelessness of Lesbia Poem 15: compares Lesbia to a goddess Poem 16: suggests that Lesbia tells Catullus what he wants to hear Poem 18: says that Lesbia is not capable of being faithful **Propertius** Poem 20: suggests that Cynthia is very hard hearted Poem 21: says that she dresses up in fine clothes and with make-up and jewellery Poem 22: suggests she is beautiful Poem 22: suggests she is angry at the way Propertius treats her Poem 22: suggests she is miserable at being left alone at nights Poem 24: criticises the lady for her foul morals but this is a parody as the door is supposed to be a grumpy member of the older generation		

Question			Expected Answer(s)	Max Mark	Additional Guidance
			Tibullus Poem 25: doesn't characterise Delia at all Poem 26: Delia doesn't attempt to do any of the things Tibullus says love can make her do which suggest she is not as in love as he hopes Poem 26: has a witch described in very exaggerated terms Poem 27: makes Nemesis appear greedy and grasping **Horace** Poem 28: suggests Pyrrha is dishonest and deceptive Poem 29: suggests Lydia is too impressed by dangerous men Poem 30: makes Lydia appear desperate and jealous Poem 32: says Lyce is old and lonely and looking for love		

[END OF MARKING INSTRUCTIONS]

National
Qualifications
2016

Latin Translating

Advanced Higher

Finalised Marking Instructions

SQA
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General Marking Principles for Advanced Higher Latin Translation

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(a) Marks for each candidate response must <u>always</u> 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) One 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	*ubi. . . ventum est* When they arrived at that place	2	arriving 'he arrived' = 1	1
2	*qua . . . eundum erat* where they had to walk in single file	2	going in single file	1
3	*primus . . . ingressus est* the first to enter the path was Pantaleon, a leading citizen of Aetolia	2	Pantaleon going on path first	1
4	*cum quo . . . instituerat* with whom the king had begun a conversation	2	king talking (to him)	1
5	*tum . . . devolvunt* Then the plotters sprang up and rolled down two huge stones	2	plotters rolling (down) stones	1
6	*quorum . . . ictum est* with one of which the king's head was struck	2	(stone/stones) striking king's head 'one of which struck the king's head' = 2	1
7	*altero umerus* and his shoulder by the other	2	struck in the shoulder	1
8	*sopitusque . . . declive* and, stunned, he fell from the path down onto the slope	2	he falling 'down the slope' = 1	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
9	*et ceteri . . . diffugiunt* and the rest indeed . . . . ran off	2	people running away	1
10	*etiam amicorum . . . turba* even the crowd of his friends and attendants	2	friends/attendants (running away)	1
11	*postquam. . . viderunt* after they saw him falling down	2	when he fell	1
12	*Pantaleon contra. . . regem* Pantaleon on the other hand remained courageously to protect the king	2	Pantaleon protecting king	1
13	*latrones. . . refugerunt* The assassins . . . . fled onto a ridge of Parnassus	2	assassins fleeing	1
14	*velut re perfecta* as if their task had been accomplished	2	their task done 'as if completing' = 1	1
15	*tam. . . comitem* with such desperate speed that . . . they killed their companion	2	colleague/companion killed by them	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
16	*cum unus . . . ardua* When /since one of them was not easily following over the pathless ground and steep places	2	one of them not following 'could follow' = 2 'would follow' = 1 'steep place' = 1	1
17	*morareturque . . . ceterorum* and was delaying their escape	2	causing delay	1
18	*ad corpus. . . concurrerunt* Firstly his friends, then his attendants and slaves ran up to the body of the king	2	friends running up	1
19	*tollentes. . . sentientem* Lifting him, stunned as he was by his wound and unconscious,	2	lifting stunned man/man not feeling anything	1
20	*vivere . . . senserunt* they realised however . . . . that he was alive	2	he being alive	1
21	*ex calore. . . in praecordiis* from his warmth and the breath which remained in his chest	2	he being warm/still breathing	1
22	*prope . . . victurum esse* there was almost no hope that the king would live	2	not much hope 'for the king to live' = 1	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
23	*sed . . . deferunt* but his friends took the king, who was now in possession of his senses, down to a ship	**2**	king taken to ship	**1**
24	*inde . . . . fuit* then his treatment was so secret	**2**	treatment secret	**1**
25	*ut fama……perferret* that a rumour spread into Asia that he had died	**2**	rumour of his death 'in Asia' = 1 'through Asia' = 1	**1**

[END OF MARKING INSTRUCTIONS]