2018 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 **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 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)		**Any from:** • Pseudolus pretends to see Calidorus' girlfriend • Funny because Calidorus takes it literally • It is really just her name written in the wax • Suggestive use of language explained (*porrectam, cubat*) • Calidorus starts to curse Pseudolus • Pseudolus finishes the sentence by turning it into a blessing Or any other valid point	3	Award marks for developed points.
	(b)		• Calidorus likens himself to summer grass • Because his hopes rose and fell just as quickly • Emphasises how quickly his hopes were dashed • Sexual innuendo Or any other valid point	2	Identification of simile plus relevant comment on effectiveness.

Question			Expected answer(s)	Max mark	Additional guidance
2.			**Amused:** • Clever use of legal language (*legitima...accessio*) • Unexpected/inappropriate comparison with Medea • Theatrical image of Medea's whitened arms • Witty repetition/play on words of *cavere...caveto* • Pun in the use of *decipiaris* (caught out, knocked over) • Topical reference to Britain and chariots Or any other valid point **Offended:** • Being rebuked by Cicero • His anxiety being trivialised • Judgemental tone of Cicero's advice • Medea quotation (*multi qui domi aetatem ...*) implies he would not amount to much at home 'if we had not given you a push ...' (*nisi te extrusissemus -*) – implies lack of initiative Or any other valid point	5	
3.			**Any from:** • They met on a fixed day before dawn • They sang hymns to Christ • They swore an oath not to commit crimes • They swore to be faithful • They swore to return money entrusted to them • They met to share food • Women served in the early church	4	Award marks for developed points.

Question			Expected answer(s)	Max mark	Additional guidance
4.	(a)		**Any from:** • Seneca wants to dramatise his arguments • He wants to raise a possible justification for the violence • They deserve to die because they are criminals • The objection enables him to develop his counter argument • The spectators do not deserve to witness the violence • (Having included the opinion of one spectator), he can then put his own point of view that the executions should not be turned into a form of entertainment • He wants to capture the blood-thirsty mood of the other spectators who kept shouting violent comments • Uses a series of questions (*quare …quare … quare …?*) to build towards climax of argument • Any actual violent comment shouted – max. 1 mark Or any other valid point	4	Award marks for developed points.
	(b)		**Any one from:** • Conversation at a dinner party • Dialogue more developed • Quotes his own words • Less rhetorical/more realistic Or any other valid point	2	Second mark for developed comment.

Question			Expected answer(s)	Max mark	Additional guidance
5.			Any from: • Mimics features of a genuine letter in the opening greeting • No personal news • Full of instruction • Lots of philosophical ideas • Full of examples to support his arguments • Includes a quotation from Epicurus. • Lacks any chattiness • Pedantic/elevated tone • Sudden ending • No friendly farewell Or any other valid point Candidates must identify relevant features supported with reference to the text and appropriate explanation.	5	Award marks for developed points.

Question			Expected answer(s)	Max mark	Additional guidance
6.	(a)		**Any from:** • He was thoughtful (he sent her food) • Cicero says that Quintus could not be more gentle • He was forgiving/tolerant (Quintus put up with more than Cicero thinks he should) • He was hard done by (he had to sleep alone) Or any other valid point Candidates must identify an impression with supporting detail for full marks.	3	Impressions without support = 1 mark max. Award marks for developed points.
	(b)		**Any from:** • She was very harsh in her response • She was huffy/moody (she refused to eat with them) • She was stubborn (she refused the food offered to her) • She was manipulative (she refused to sleep with him) • She was in the wrong/to blame (in need of instruction/advice from Atticus) Or any other valid point Candidates must identify an impression with supporting detail for full marks.	3	Impressions without support = 1 mark max. Award marks for developed points.

Question			Expected answer(s)	Max mark	Additional guidance
7.	(a)		Qualities which a candidate might mention: • Energetic/hard-working • Successful political career • Good-looking • Rich Or any other valid point	4	Any two relevant points with reference to the text and appropriate explanation.
	(b)		**Any from:** • She misses him very much • She seeks comfort in holding his books • She places the books in the space where he should be • He reads her letters constantly • He picks them up repeatedly as if it is the first time • He desires her • Her words are sweet • He longs to hear her voice • He asks her to write as frequently as possible • He is pleased and tormented Or any other valid point	5	Award marks for developed points.

Question			Expected answer(s)	Max mark	Additional guidance
8.			Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts. Only one letter-writer – 7 marks maximum Only two letter-writers – 12 marks maximum There should be analysis as well as clear evidence of discussion and evaluation of the insights letters give us into everyday life in Roman times. 3 marks are available for organisation and structure. Candidates may cover aspects such as: • Friends and family • Careers • Military life • Entertainment and pastimes • Philosophical debate • Asking for advice and to give advice • Sharing news about recent events • Social behaviour and attitudes Or any other valid point	20	

SECTION 2: Ovid and Latin love poetry

Question			Expected answer(s)	Max mark	Additional guidance
9.	(a)		Any two from: • What he deserves/justice • That the girl who has made him love her loves him back • Or that she makes herself worth loving forever • That she allows Ovid to love her (without loving him back)	2	
	(b)		Positives: • He will be a servant • He will be with her forever • He will love faithfully • He is inspired by the gods • He can offer poetry Negatives: • He does not come from a family with an old famous name • His family only have equestrian ancestors • His family does not have much land • His parents do not have limitless money to spend	4	Award marks for developed points. Reference to both positive and negative details must be given for full marks.

Question			Expected answer(s)	Max mark	Additional guidance
	(c)	(i)	• Io seduced by Jupiter • Io was transformed into a cow • Leda is described as being seduced by Jupiter • Jupiter disguising himself as a swan • Europa is seduced by Jupiter • Jupiter disguised himself as a bull • Jupiter carried Europa over the sea Or any other valid point	4	Identification of any two relevant examples plus appropriate explanation of each.
	(c)	(ii)	**Yes:** • She, like these women, could become famous through poetry • She is being compared to women who were so beautiful they attracted Jupiter • Their relationship will also be immortalised in poetry Or any other valid point **No:** • The women were all deceived by Jupiter • Seduced by an adulterer (Jupiter) • Anxious that Ovid will be as unfaithful as Jupiter Or any other valid point	2	A combination of Yes and No responses is acceptable.

Question			Expected answer(s)	Max mark	Additional guidance
10.	(a)		• *aestus erat* is a very short arresting opening • suggesting how overpowering the heat was • Alliteration of soft sounds in *medio membra* • Emphasises the languid, relaxed mood • *medio … toro* (enclosing)word order • reflects the way he is ensconced on the couch • Balance/repetition of *pars adaperta… pars clausa* • The balance mirrors the window with two shutters • Simile of light streaming between trees • captures the dappled quality of the light streaming through the window • Simile of light at dawn or dusk • Half-light evokes the mood of expectation Or any other valid point	6	Identification of any three relevant examples plus appropriate comment of the effectiveness of each.
	(b)		• She is not shy/she is forward/she is a willing partner/experienced lover • She is dressed in an unbelted tunic (*velata tunica recincta*) • Her hair is undone • She seems noble and queenly (like Semiramis) • *ecce* heralds her arrival like a goddess • She seems sexually exciting (like Lais)	4	Candidates must identify at least one impression plus provide supporting details from the text. Impressions without reference = 1 mark max. Award marks for developed points.

Question			Expected answer(s)	Max mark	Additional guidance
11.			**Simile 1** • Number of kisses compared to the grains of sand in the desert **Effective:** • Because it emphasises the infinite number of kisses • Exotic details add romance • Silphium is an aphrodisiac/ contraceptive • *aetuosi* – suggestive of sexual excitement • Learned details flatter Lesbia's knowledge Or any other valid point **Not Effective:** • Learned details dilute the romance • Catullus is just showing off his knowledge Or any other valid point **Simile 2** • Comparison with the number of stars **Effective:** • Reference to secret love applies to them too • The night is an accomplice Or any other valid point **Not Effective:** • A cliché • Repetitive Or any other valid point	5	Candidates must refer to both similes for full marks and may argue both ways or either way. Award marks for developed points.

Question			Expected answer(s)	Max mark	Additional guidance
12.			**Any five from:** **Catullus:** • He envies the man who sits opposite Lesbia • Seeing them enjoy each other's company tears him apart • Produces physical symptoms/ symptoms of illness which overwhelm him (max. 2 marks for symptoms) • A flame spreads through his limbs **Horace:** • He is very angry when Lydia keeps praising Telephus • He suffers mentally and physically • He cries • He is tortured at the thought of Telephus harming her Or any other valid point	5	Reference to both poems and identification of difference needed for full marks.
13.			**Any four from:** • Made him miserable/pitiable • Captured him with her eyes • Cynthia's love has made him subdued • Love has crushed him • Love has made him lose interest in faithful lovers • Love has made him lose any sense of purpose Or any other valid point	4	

Question			Expected answer(s)	Max mark	Additional guidance
14.			Any from: • Implies that it is natural that younger men will be more desirable • Uses example of love triangle - Lycoris - Cyrus -Pholoe • Venus (Love/Lust) makes people have feelings that are not requited • Venus is cruel/enjoys toying with lovers • Venus makes people fall in love with unsuitable partners • He uses himself as an example of someone who has also suffered in love (and got over it) • Implies he was in love with someone unsuitable Or any other valid point	4	Award marks for developed points.
15.			Candidates should discuss whether they agree with the statement in the light of their own experience of reading Roman love poetry. They should make reference to the poems of three of the poets. Candidates need to consider appealing and/or unappealing features of the poems. Candidates may discuss aspects such as: • Timeless themes • Tone • Style/use of language • Personalities • Contrast with modern attitudes • The variety of subject matter and approach Or any other valid point	20	Candidates can argue for or against the statement, or a mixture of both, but for full credit there should be clear evidence of evaluation. Three marks are available for organisation and structure. Marking should be holistic, but by way of general guidance: • Award 1 mark for a valid point • Award a maximum of 2 marks for developed points Only one poet = 7 marks maximum. Only two poets = 12 marks maximum.

[END OF MARKING INSTRUCTIONS]

National Qualifications 2018

2018 Latin

Translating

Advanced Higher

Finalised Marking Instructions

SQA

General marking principles for Advanced Higher Latin Translating

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 **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) 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	*eodem anno mancipii unius audacia, … discordiis armisque civilibus rem publicam perculisset.* in the same year, the daring of a single slave would have overturned the state with discord and civil war.	2	slave overturning the state	1
2	*ni mature subventum esset.* if he/it had not been prevented in time.	2	being prevented	1
3	*Postumi Agrippae servus, nomine Clemens, … animo concepit.* A slave of Postumus Agrippa called Clemens devised a plan.	2	[slave] devising a plan	1
4	*comperto fine Augusti,* having ascertained the death of Augustus,	2	Augustus being dead	1
5	*pergere in insulam Planasiam* to go to the island of Planasia	2	going to Planasia	1
6	*et … Agrippam ferre ad exercitus Germanicos* and to take Agrippa, having seized him by deceit or force, to the armies in Germany	2	taking Agrippa to the army	1
7	*ausa eius impedivit tarditas onerariae navis:* the slowness of the merchant ship hindered his daring ventures	2	being hindered by slow ship	1
8	*atque interim patrata caede Agrippae,* meanwhile after the murder of Agrippa had been perpetrated,	2	Agrippa being murdered	1

Block	Correct translation	Max mark	Essential idea	Part mark
9	*ad maiora et magis praecipitia conversus,* having turned [his thoughts] to greater and more daring acts,	2	(Clemens)turning to greater/more daring acts	1
10	*furatur cineres vectusque Cosam Etruriae promunturium* he stole the ashes and having sailed to Cosa, a promontory of Etruria	2	(Clemens) stealing ashes/sailing to Cosa	1
11	*ignotis locis sese abdit,* he hid (himself) in obscure places,	2	(Clemens) hiding	1
12	*donec crinem barbamque promitteret:* until he let his hair and beard grow:	2	growing hair/beard/hair/beard growing	1
13	*nam aetate et forma haud dissimilis domino erat.* for in age and stature he was not unlike his master.	2	being similar to master in age/ stature	1
14	*vulgabatur interim per Italiam ... credebatur Romae;* Meanwhile it was rumoured through Italy ... and believed at Rome;	2	being rumoured/rumour(s) spreading through Italy/ believed at Rome	1
15	*servatum munere deum Agrippam,* that Agrippa had been saved by the gift of the gods,	2	Agrippa being saved	1
16	*cum Tiberium anceps cura distraheret,* when doubtful anxiety was distracting Tiberius,	2	Tiberius being anxious	1

Block	Correct translation	Max mark	Essential idea	Part mark
17	*utrum vi militum servum coerceret* whether he should restrain the slave by military force	2	whether to use force	1
18	*an inanem credulitatem tempore vanescere sineret,* or allow foolish credulity to melt away with time,	2	or let belief melt away	1
19	*modo nihil spernendum...reputabat.* at one moment, he thought that nothing should be rejected/ overlooked.	2	nothing to be overlooked/ rejected	1
20	*modo non omnia metuenda esse* at another that not everything should be feared	2	not fearing everything	1
21	*postremo dat negotium Sallustio Crispo.* Finally he entrusted the task to Sallustius Crispus.	2	giving task to Sallustius	1
22	*dein speculati noctem incustoditam, accepta idonea manu.* Then having waited for an unguarded night, taking a sufficient company of men.	2	(men) waiting for night/ taking sufficient men	1
23	*servum vinctum clauso ore in Palatium traxerunt.* they dragged the slave bound and with his mouth gagged to the palace.	2	(slave) being dragged to the palace	1
24	*Percontanti Tiberio quo modo Agrippa factus esset,* when Tiberius asked him how he had become Agrippa,	2	how he became Agrippa	1
25	*respondisse fertur 'quo modo tu Caesar.'* he is said to have replied 'in the way you became Caesar.'	2	(Clemens) replying	1

[END OF MARKING INSTRUCTIONS]