



National  
Qualifications  
2018

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**2018 Latin**

**Literary Appreciation**

**Higher**

**Finalised Marking Instructions**

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## General marking principles for Higher Latin Literary Appreciation

*This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in a candidate 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 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

Question		Expected answer(s)	Max mark	Additional guidance
1.		<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Refers to it as 'little book,' (<i>libellum/libelli</i>)</li> <li>• Charming/ (<i>Lepidum</i>): undertones of being lightweight or not serious</li> <li>• Refers to his poetry as trifles (<i>meas nugas</i>)</li> <li>• Diminishes it through describing it vaguely as 'whatever kind' (<i>qualecumque</i>)</li> <li>• Praises Nepos' work for its seriousness and scope</li> <li>• Modest/apologetic about the praise offered by Nepos for his poems</li> <li>• Any other acceptable answer</li> </ul> <p>or any other valid point.</p>	3	

Question	Expected answer(s)	Max mark	Additional guidance
2.	<p>Any four from:</p> <ul style="list-style-type: none"> <li>• Sirmio is a 'bright eye among islands' (metaphor)</li> <li>• 'ocelle' - diminutive - almost appropriate for a lover</li> <li>• Choice of words: <i>venusta Sirmio</i> - charming</li> <li>• Choice of words: <i>mens...reponit</i></li> <li>• Repetition <i>quam te libenter quamque laetus in viso</i> emphasises his happiness</li> <li>• Rhetorical question to emphasise how good coming home is</li> <li>• Repetition of 'I' sounds throughout the poem evoke the calm water around Sirmio</li> <li>• Repetition of 'gaude' to emphasise his joy</li> <li>• Juxtaposition of <i>labore fessi</i> and <i>larem ad nostrum</i> emphasises his relief in returning home</li> <li>• Personification of Sirmio (<i>salve, gaude</i>) shows how much Catullus cares about it</li> <li>• Use of the pronoun 'you' also creates effect of personification</li> <li>• Further personification of Lydian waves of the lake</li> <li>• Neptune treasures Sirmio (a place set on water)</li> <li>• Ring composition of the poem reflects Catullus returning home</li> <li>• Correct scansion of a line used to illustrate effect of rhythm should attract 1 mark</li> </ul> <p>or any other valid point.</p>	4	Award marks for developed points.

Question	Expected answer(s)	Max mark	Additional guidance
3.	<p>Any four from:</p> <ul style="list-style-type: none"> <li>• He repeats her name</li> <li>• He demonstrates her different attributes</li> <li>• Calls her different names in terms of her different roles</li> <li>• Repeated assonance of - um in lines 10-12 has a hymn like quality</li> <li>• He states the good things she has given showing her power</li> <li>• She gives a good harvest</li> <li>• She is worshipped by many people, from the young to pregnant mothers</li> <li>• She is recognised as goddess of mountains, woods, glens and rivers</li> <li>• She is recognised as goddess of the moon</li> <li>• She is recognised as goddess of childbirth and fertility</li> <li>• She is recognised as goddess of journeys</li> <li>• She is recognised as goddess of the seasons</li> <li>• She is recognised as goddess of the harvest</li> <li>• She is described as the greatest of Jupiter's offspring</li> <li>• Sacred by name 'sancta nomine'</li> <li>• Her worshippers are described as 'chaste/virginal' (integri) - avoiding sex and pollution of the prayer. This was an essential part of worshipping a Roman deity</li> <li>• The poem concludes with a prayer</li> </ul> <p>or any other valid point.</p>	4	

Question		Expected answer(s)	Max mark	Additional guidance
4.	(a)	<ul style="list-style-type: none"> <li>• Erotic love</li> <li>• Familial love</li> </ul>	2	
	(b)	<p>Any three from:</p> <ul style="list-style-type: none"> <li>• At the beginning of the poem, he loves her very much, both sexually and personally/in the same way that a father loves his family</li> <li>• At the end of the poem he still lusts after her even though he knows her faults</li> <li>• He doesn't respect her and love her as a father should love his family</li> <li>• At the end of the poem, she is of little value or importance to him</li> </ul> <p>or any other valid point.</p>	3	
5.		<p>Any three from:</p> <ul style="list-style-type: none"> <li>• He calls her <i>mea vita</i>, my life</li> <li>• He wants their love to last forever</li> <li>• He calls on the gods/he prays to the gods</li> <li>• He wants her to speak sincerely and from the heart</li> <li>• He is worried that she will not keep her promise</li> <li>• He wants their love to be permanent, through their whole life, <i>tota vita</i></li> <li>• He calls their love an eternal pact of holy friendship</li> </ul> <p>or any other valid point.</p>	3	

Question	Expected answer(s)	Max mark	Additional guidance
6.	<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Books were written on papyrus</li> <li>• Papyrus was smoothed down with pumice stone</li> <li>• They drafted poems on wax tablets</li> <li>• Books were dedicated to someone</li> <li>• Poems could be given as gifts</li> <li>• This dedication was usually expressed in the form of a poem</li> <li>• Poets sent each other their work to read to get opinions and spread their poetry</li> <li>• Poetry could be written for enjoyment</li> <li>• Religious sentiments/prayers could be expressed through poetry</li> <li>• Friends discussed poetry with each other and collaborated on writing poetry</li> <li>• Poems can be written to a specific person, or as stand-alone works</li> <li>• Poems could be of different genres</li> <li>• Poems could tell stories</li> <li>• Poems could express feelings of love</li> <li>• Poems can be very different lengths or metres</li> <li>• A poet's reputation depended on the reviews/responses of others</li> <li>• Books were sold through booksellers' shops</li> <li>• Sometimes poems could be written as collaborations</li> <li>• People were sometimes asked to read over written work before publication</li> </ul> <p>or any other valid point.</p>	3	The answer must be about the 'process' of writing.

Question	Expected answer(s)	Max mark	Additional guidance
7.	<p>Funny and clever:</p> <ul style="list-style-type: none"> <li>• Poem 1: Humorous combination of making light of his poetry and wanting it to last</li> <li>• Poem 1: Learned and witty at the same time</li> <li>• Poem 2: Does not take himself too seriously, and makes a comic poem out of what could be a humiliating episode</li> </ul> <p>Universal theme of love:</p> <ul style="list-style-type: none"> <li>• Poem 7: Touching account of true love</li> <li>• Poem 11: Expresses different kinds of love</li> <li>• Poem 12: Expresses the pain of having to break up with someone</li> <li>• Poem 13: Combines love and friendship</li> </ul> <p>Universal theme of friendship:</p> <ul style="list-style-type: none"> <li>• Poem 1: Shows how Cornelius Nepos' support was important for him</li> <li>• Poem 3: He jokes with his friend, and friendship is the subject of the whole poem</li> <li>• Poem 9: Expresses how he and his friend collaborate and fire each other up</li> </ul> <p>Universal theme of love for places:</p> <ul style="list-style-type: none"> <li>• Poem 4: Expresses genuine delight at Sirmio and is evocative of the place</li> <li>• Poem 6: Expresses the restorative power of his country farm</li> </ul> <p>General:</p> <ul style="list-style-type: none"> <li>• Vivid characters</li> <li>• Insight into the lifestyle of ancient Romans</li> <li>• Insight into religious customs</li> <li>• Use of language</li> <li>• Passion and strong feelings</li> <li>• Wide range of themes/styles</li> </ul> <p>or any other valid point.</p>	8	<p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support their response.</p> <p>They may choose to focus on the use of language or the content, or both, in formulating their response.</p> <p>There should be a clear analysis of the text focused on the demands of the question.</p>

Section 2 - Ovid

Question		Expected answer(s)	Max mark	Additional guidance
8.		<p>Any two from:</p> <ul style="list-style-type: none"> <li>• The wall was separating them/ stopping them from being together</li> <li>• The wall was stopping them from being happy</li> <li>• The wall was stopping them from hugging</li> <li>• The wall was stopping them from kissing</li> </ul> <p>or any other valid point.</p>	2	
9.		<p>Any four from:</p> <ul style="list-style-type: none"> <li>• The lion's appearance made Thisbe hide/run away from the agreed meeting spot</li> <li>• The lion's appearance made her drop her scarf</li> <li>• The lion smeared the scarf with blood</li> <li>• Pyramus thought it was Thisbe's blood on the scarf</li> <li>• He spotted the lion's tracks</li> <li>• He thought the lion had killed Thisbe</li> <li>• His grief led him to suicide</li> <li>• She blamed herself and killed herself</li> </ul> <p>or any other valid point.</p>	4	For full marks, candidates need to show clear understanding of the sequence of events.
10.		<p>Any two from:</p> <ul style="list-style-type: none"> <li>• Romans used pipes to carry water</li> <li>• Their pipes were made of lead</li> <li>• The pipes were liable to burst</li> <li>• There was strong water pressure</li> <li>• Burst water pipes created huge jets of water</li> <li>• Burst water pipes caused water to go everywhere</li> <li>• Burst water pipes must have been fairly common for Ovid to use this comparison</li> </ul> <p>or any other valid point.</p>	2	

Question		Expected answer(s)	Max mark	Additional guidance
11.		<p>Any four from:</p> <p>The parents were to blame:</p> <ul style="list-style-type: none"> <li>• The parents forbade them to meet</li> <li>• The parents' negative attitude might have made them even more determined to meet</li> <li>• The parents did not realise just how much in love Pyramus and Thisbe were</li> <li>• The parents showed no sympathy for their children's situation</li> </ul> <p>or any other valid point.</p> <p>The parents were not to blame:</p> <ul style="list-style-type: none"> <li>• The parents were right to stop them from meeting/marrying</li> <li>• Pyramus and Thisbe were far too young/inexperienced</li> <li>• Pyramus and Thisbe were responsible for their own actions</li> <li>• Within the conventions of the time, Pyramus and Thisbe had the duty to obey their parents</li> </ul> <p>or any other valid point.</p>	4	Candidates may argue both ways or either way.
12.		<p>Any four from:</p> <ul style="list-style-type: none"> <li>• The wine bowl never ran dry</li> <li>• Baucis and Philemon thought the gods were angry with them</li> <li>• They decided to sacrifice their goose to please the gods</li> <li>• The visitors did not want the goose to be killed</li> <li>• The visitors saw that the couple had now passed the 'hospitality' test</li> <li>• There was no need to proceed any further</li> </ul> <p>or any other valid point.</p>	4	Award marks for developed points.

Question	Expected answer(s)	Max mark	Additional guidance
13.	<p>Examples of repetition:</p> <ul style="list-style-type: none"> <li>• <i>frondere ... frondere...</i> + valid comment on effectiveness eg each was growing leaves so the verb is repeated to show that</li> <li>• <i>Philemona ...Baucis ... Baucida ... Philemona ...</i> + valid comment on effectiveness eg their names are linked just like the people were as they transformed into trees; the arrangement of the names reflect how intertwined they became as trees; the two names go together, just like the couple have always been together in life</li> <li>• <i>annis aevo soluti</i>-repetition of the idea of old age - emphasis on their extreme old age</li> </ul>	4	<p>1 mark for example + 1 mark for a valid comment on effectiveness.</p> <p>For full marks candidates must correctly identify both examples and supply supporting analysis of the effectiveness of the repetition.</p>
14.	<p>Any two from:</p> <ul style="list-style-type: none"> <li>• People continued to visit the trees</li> <li>• People would hang up garlands in the trees</li> <li>• People worshipped the trees</li> <li>• People respected Baucis and Philemon within the trees</li> <li>• They regarded them as gods</li> <li>• People repeated the story to passers-by</li> </ul> <p>or any other valid point.</p>	2	

Question	Expected answer(s)	Max mark	Additional guidance
15.	<p><u>Pyramus and Thisbe -</u></p> <p>Could be admired because:</p> <ul style="list-style-type: none"> <li>• They were determined to be together</li> <li>• They were so much in love</li> <li>• They were strong enough to defy their parents</li> <li>• They were brave enough to run away</li> <li>• They got what they wanted in the end ie to be together</li> <li>• Their suicides are proof of their love</li> </ul> <p>or any other valid point.</p> <p>Could not be admired because:</p> <ul style="list-style-type: none"> <li>• They were too young</li> <li>• Their plan to run away was unrealistic</li> <li>• They defied their parents</li> <li>• Their suicides were unnecessary/ based on misunderstandings</li> <li>• Their behaviour was immature</li> </ul> <p>or any other valid point.</p>	8	For 8 marks, candidates must identify which of the couples they admire more, or whether they admire both equally.

Question	Expected answer(s)	Max mark	Additional guidance
	<p><u>Baucis and Philemon -</u></p> <p>Could be admired because:</p> <ul style="list-style-type: none"> <li>• They were happily married</li> <li>• They had enjoyed a long marriage</li> <li>• They were content with having little</li> <li>• They were an equal partnership</li> <li>• They respected the gods</li> <li>• They opened their home to strangers</li> <li>• They took pity on their drowned neighbours</li> <li>• They wanted to please others</li> <li>• They did not grumble</li> <li>• They lived a simple life</li> <li>• They are kind people</li> </ul> <p>or any other valid point.</p> <p>Could not be admired because:</p> <ul style="list-style-type: none"> <li>• They were gullible</li> <li>• They over-reacted</li> <li>• They were too simple</li> <li>• They were too content with a very basic life</li> <li>• They lacked ambition</li> </ul> <p>or any other valid point.</p>		

Section 3 - Virgil, Aeneid, I, IV, VI

Question		Expected answer(s)	Max mark	Additional guidance
16.		<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Fate was the ultimate arbiter of what would happen</li> <li>• Fate was an inexorable force</li> <li>• Although the ultimate ends of Fate could not be changed, it could be delayed or the means of fulfilment altered by humans or gods</li> <li>• Fate was separate from the gods</li> <li>• The gods were subject to Fate</li> <li>• Humans were subject to Fate</li> <li>• Fate could allow or not allow things to happen</li> <li>• The Fates foretold the future</li> <li>• Fates/Fate were divinities</li> <li>• The Romans believed they had a special destiny to rule the world</li> </ul> <p>or any other valid point.</p>	3	<p>Award marks for developed points.</p> <p>Candidates are expected to demonstrate a clear understanding of the relevance of the text to the religious and cultural characteristics of the Roman world.</p>
17.		<ul style="list-style-type: none"> <li>• Alliteration - <i>magno misceri murmure</i>; mimics sound of thunder</li> <li>• <i>murmure</i> itself conveys the sound of thunder</li> <li>• <i>grandine nimbus</i> - mimics sound of the storm</li> <li>• <i>tecta metu petiere</i> - suggests sound of raindrops</li> <li>• <i>incipit. insequitur</i> suggests rapid development of the action</li> <li>• Juxtaposition of <i>Dido dux</i> conveys their closeness and may express sexual tension</li> <li>• May also hint at Dido's taking the lead</li> <li>• <i>speluncam...eandem</i> may suggest the cave surrounding Dido and Aeneas</li> <li>• Positioning of <i>eandem</i> at the end of the line emphasises that they were in the same cave</li> </ul>	5	<p>Award marks for development of points.</p> <p>Some analysis of the effect of the literary/linguistic techniques of the author should be given.</p>

Question		Expected answer(s)	Max mark	Additional guidance
		<ul style="list-style-type: none"> <li>• <i>fulsere ignes</i> -fires flashed/lightning seen as a supernatural portent/omen</li> <li>• <i>metu</i> - shows the fear and confusion engendered by the storm, foreshadowing tragedy</li> <li>• <i>ulularunt</i> mimics the shrieking of the nymphs</li> <li>• Metre - <i>interea...nimbus</i> is spondaic to convey rumbling of thunder</li> <li>• <i>et Tyrii...petiere</i> is dactylic, suggesting the speed of the dispersal</li> <li>• <i>speluncam...signum</i> contains mainly spondees, giving a portentous feel</li> <li>• Scansion of any line with relevant comment</li> <li>• Elemental forces such as lightning, air and earth are identified with wedding features, adding to the drama and solemnity of the moment</li> <li>• Presence of divinities adds to the drama and solemnity of the scene</li> <li>• Description of mountainous landscape adds to the sense of drama</li> <li>• The dramatic, violent natural phenomena suggest that the outcome will not be happy</li> </ul> <p>or any other valid point.</p>		
18.	(a)	<p>Any two from:</p> <ul style="list-style-type: none"> <li>• Dido is compared to a Bacchante/ female devotee of Bacchus</li> <li>• Taking part in rituals</li> <li>• Bacchantes were frenzied/wild</li> </ul> <p>or any other valid point.</p>	2	

Question		Expected answer(s)	Max mark	Additional guidance
	(b)	<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Both Dido and the Bacchantes were maddened/out of control</li> <li>• Both Dido and the Bacchantes roamed around and screamed</li> <li>• They were both beyond reason</li> <li>• Dido is maddened by her love and despair, Bacchantes maddened by wine</li> <li>• Emotions are out of control</li> <li>• <i>incensa</i> - ablaze - conveys the destructive intensity of Dido's emotions</li> <li>• The Bacchantes were female</li> <li>• Both Dido and the Bacchantes are under the influence of a god</li> <li>• The Bacchantes were capable of violence (Pentheus) while Dido is violent to herself</li> <li>• Roman readers would probably be familiar with Euripides' <i>Bacchae</i> and the Bacchanalia</li> </ul> <p>any other valid point.</p>	3	<p>Award marks for developed points. Candidates are expected to comment on the effectiveness of the comparison in order to gain full marks.</p> <p>Candidates could discuss the impact on either or both categories of reader - ancient and modern - with consideration of how mythology may be more or less familiar.</p>
19.	(a)	<p>No:</p> <ul style="list-style-type: none"> <li>• It is too harsh and cruel to Dido</li> <li>• It suggests Aeneas has no responsibility in the matter</li> <li>• It suggests he does not care/love her</li> <li>• It suggests he is trying to evade his responsibilities to Dido and her feelings</li> <li>• He is too insensitive to grasp how Dido feels</li> <li>• Impersonal verb <i>pigebit</i> suggests that Aeneas is detached from his actions</li> <li>• He ought to acknowledge Dido's feelings</li> </ul> <p>or any other valid point.</p> <p>Yes:</p> <ul style="list-style-type: none"> <li>• Aeneas is telling the truth, however unpalatable</li> <li>• His destiny is more important than Dido's feelings.</li> </ul> <p>or any other valid point.</p>	3	<p>Candidates may argue both ways or either way.</p> <p>Award marks for developed points.</p>

Question		Expected answer(s)	Max mark	Additional guidance
	(b)	<p>Any one from:</p> <ul style="list-style-type: none"> <li>• He cannot trust himself to stick to his resolution</li> <li>• He is trying to distance himself from his own emotions</li> <li>• He is trying to bring the situation to a swift conclusion by being realistic</li> <li>• He is trying to be cruel to be kind</li> <li>• He is feeling very defensive</li> <li>• He feels like an accused man on trial</li> <li>• He is trying to maintain self-control</li> <li>• Extract 7 implies that he has rehearsed/prepared what he says, which may influence candidates' perceptions</li> </ul> <p>or any other valid point.</p>	1	
20.		<p>Any three from:</p> <ul style="list-style-type: none"> <li>• His father's ghost appears and warns him</li> <li>• He is conscious of his responsibilities to his son and descendants</li> <li>• The messenger of the gods has directly instructed him to leave</li> <li>• Direct message from Jupiter himself</li> <li>• Aeneas heard and saw Mercury in plain sight</li> <li>• Aeneas stresses that it is his fate not his own will that he should leave</li> </ul> <p>or any other valid point.</p>	3	

Question		Expected answer(s)	Max mark	Additional guidance
21.		<p>Any two from:</p> <ul style="list-style-type: none"> <li>• She turns away</li> <li>• She is angry</li> <li>• She is fierce</li> <li>• She keeps her eyes fixed on the ground</li> <li>• She ignores him/she will not speak to him</li> <li>• She does not change her expression</li> <li>• She leaves him abruptly</li> <li>• She goes back to her former husband's ghost</li> <li>• She is cold/unyielding/unfriendly</li> </ul> <p>or any other valid point.</p>	2	
22.		<p>Innocent victim:</p> <ul style="list-style-type: none"> <li>• She is manipulated by the gods/Cupid/Venus/Juno</li> <li>• She is subject to Fate</li> <li>• She is off her guard as it has been a long time since she has experienced love</li> <li>• She is unaware of the gods' manoeuvring and cannot resist them</li> <li>• She believes that Aeneas loves her</li> <li>• He gives every impression of caring for her</li> <li>• She gives herself to him in good faith</li> <li>• Aeneas himself does not intend her to suffer - his plans are changed by the gods</li> <li>• As a woman/queen she cannot act as freely as she wishes but must meet conventional expectations</li> <li>• She continues to be threatened by Pygmalion</li> <li>• She faces capture by Iarbas or the Numidian kings who had previously respected her vow of celibacy</li> </ul> <p>or any other valid point.</p>	8	<p>Candidates may argue both ways or either way.</p> <p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support their response.</p> <p>There should be clear analysis of the text focused on the demands of the question.</p>

Question	Expected answer(s)	Max mark	Additional guidance
	<p>She has some responsibility:</p> <ul style="list-style-type: none"> <li>• She breaks her promise to Sychaeus</li> <li>• She is aware that Aeneas has a mission and is going to have to leave</li> <li>• She has shown strength of character before and could presumably do this again</li> <li>• She is naive</li> <li>• Aeneas makes no formal commitment but she takes it for granted</li> <li>• She gives way to her emotions/passions</li> <li>• Virgil describes Dido as guilty - <i>culpa</i></li> <li>• She forgets her responsibilities to her people</li> <li>• She fails to take into account the risks involved until it is too late</li> <li>• She gives up hope instead of trying to save the situation - she has saved a desperate situation before</li> <li>• No evidence that the gods willed her actual marriage to Aeneas</li> <li>• The circumstances of the storm suggest divine displeasure</li> <li>• By entering into the relationship she has exposed herself to the danger from Iarbas and the Numidian kings</li> <li>• It is her decision to kill herself</li> <li>• By killing herself she abandons her people</li> </ul> <p>or any other valid point.</p>		

Section 4 - Pliny: Letters

Question		Expected answer(s)	Max mark	Additional guidance
23.		<p>Any three from:</p> <ul style="list-style-type: none"> <li>• It was important to record history reliably</li> <li>• Historians should rely on eye-witness accounts for research</li> <li>• People would be happy that their family would be included in histories</li> <li>• History was a way of preserving the memory of someone forever</li> <li>• The Romans believed that recording history for future generations was important</li> <li>• The Romans recognised that professional historians had distinct specialist skills in researching and recording history</li> <li>• Roman historical accounts tended to crystallise around individuals who played a leading or prominent role in the narrative</li> </ul> <p>or any other valid point.</p>	3	
24.	(a)	<ul style="list-style-type: none"> <li>• He was intending to sail into the Bay of Naples</li> <li>• He was intending to study the eruption</li> </ul>	1	
	(b)	<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Rectina had sent him a note for help</li> <li>• The coastline was thickly populated/ lots of people would need help</li> <li>• He was the admiral of the fleet/he had access to the ships</li> <li>• There was no escape route by land/ only by sea</li> <li>• He wanted to help the trapped people</li> </ul>	3	

Question		Expected answer(s)	Max mark	Additional guidance
25.		<p>Any two from:</p> <ul style="list-style-type: none"> <li>• He wanted to continue with his studies</li> <li>• He wanted to follow his normal routine</li> <li>• Earth tremors had been happening for several days (without any danger)</li> <li>• Earth tremors were very frequent in the area</li> <li>• He was not worried about what was happening/felt safe</li> <li>• He did not know what else to do</li> <li>• He was too young and inexperienced to appreciate the danger</li> <li>• He did not understand the danger</li> </ul> <p>or any other valid point.</p>	2	
26.	(a)	<p>Any two from:</p> <ul style="list-style-type: none"> <li>• Normal light had not been restored</li> <li>• The buildings all around were shaking</li> <li>• The buildings seemed certain to collapse</li> <li>• They feared they would be trapped by falling buildings</li> <li>• The open space was too small to ensure they were not harmed by rubble</li> </ul> <p>or any other valid point.</p>	2	
	(b)	<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Carriages ran in different directions though the ground was level</li> <li>• Carriages would not stay still even when wedged with stones</li> <li>• The sea got sucked away</li> <li>• Many sea animals were left stranded on the dry sand</li> </ul>	3	

Question	Expected answer(s)	Max mark	Additional guidance
27.	<p>Advice:</p> <ul style="list-style-type: none"> <li>• If Pliny's uncle was still alive, he would want him to flee</li> <li>• If Pliny's uncle was dead, then it served no purpose to stay behind to look for him</li> <li>• If Pliny's uncle was dead, he would want them to survive</li> <li>• He advised they should not delay</li> </ul> <p>Why ignored:</p> <ul style="list-style-type: none"> <li>• They did not know whether the uncle was alive or dead</li> <li>• They would not leave until they found out</li> <li>• He felt a sense of responsibility towards a family member</li> <li>• He did not want to be thought of as cowardly in running away</li> </ul>	4	For full marks, both parts of the question must be answered.
28.	<ul style="list-style-type: none"> <li>• The darkness had 'thinned'</li> <li>• The darkness had dispersed into the smoke/cloud</li> <li>• <i>mox</i> - soon - conveys the idea of rapid clearing after a long period of darkness</li> <li>• He now describes <u>real</u> daylight (a normal day)</li> <li>• The sunlight was a ghastly yellow</li> <li>• It was like the effect of an eclipse</li> <li>• Everything was changed</li> <li>• The ash was deep, like snow</li> <li>• <i>tandem</i> - at last - conveys the idea of final relief that the danger was over</li> </ul> <p>or any other valid point.</p>	4	<p>For full marks, candidates must explain why the references help to create a vivid picture.</p> <p>Some analysis of the effect of the use of language should be given. Award marks for developed points.</p>

Question	Expected answer(s)	Max mark	Additional guidance
29.	<p>Praiseworthy:</p> <ul style="list-style-type: none"> <li>• He wanted his uncle to be remembered forever</li> <li>• He preferred to go on with his studies rather than accompany his uncle</li> <li>• He shared his memories of the day although reluctant to do so for the sake of the historical record</li> <li>• Recognises that writing history for the record requires greater precision than a personal letter</li> <li>• Recognises the danger from the collapsing buildings in time to escape</li> <li>• He took a lead in directing the panic-stricken mob</li> <li>• He was ready to wake his mother if she was still sleeping</li> <li>• He refused to leave his mother behind</li> <li>• Remained calm</li> </ul> <p>Foolish:</p> <ul style="list-style-type: none"> <li>• He ignored the earth tremors although they were becoming very frequent</li> <li>• He ignored the earth tremors although they were so violent everything was being shaken about</li> <li>• He thought it was possible to escape by carriage when the ground was badly shaking</li> <li>• He ignored the good advice of the Spanish friend</li> <li>• He continued to read and make notes while the eruption was happening</li> </ul> <p>or any other valid point.</p>	8	<p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support their response.</p> <p>There should be a clear analysis of the text focused on the demands of the question.</p> <p>For full marks, candidates must refer to both praiseworthy and foolish characteristics.</p>

Section 5 - Cicero, In Verrem V

Question	Expected answer(s)	Max mark	Additional guidance
30.	<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Cases were held in various towns</li> <li>• He held court cases in bedrooms</li> <li>• Cases were dealt with secretly</li> <li>• He spent very little time dealing with the court cases</li> <li>• His decisions were influenced by bribes (not justice)</li> </ul> <p>or any other valid point.</p>	3	
31.	<p>Identify a minimum of two from:</p> <ul style="list-style-type: none"> <li>• People</li> <li>• Silver items</li> <li>• Coins</li> <li>• Tapestries/carpets/fabrics/Embroidery</li> <li>• Travellers/Merchants/Passengers</li> </ul> <p>Why:</p> <ul style="list-style-type: none"> <li>• People used as slaves/pressed crew</li> <li>• Silver items will be sold on</li> <li>• Coins will be kept/spent</li> <li>• The tapestries will be sold on</li> <li>• They are all valuable items</li> <li>• Travellers etc for ransom</li> </ul>	4	<p>Award marks for developed points.</p> <p>For full marks, 'why' must be addressed.</p>
32.	<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Separated into old/ugly and young/good-looking/skilled</li> <li>• Old and ugly treated as enemies/executed</li> <li>• Some young/good-looking/skilled given away to his son/staff/secretaries/as secretaries</li> <li>• Any gift recipient – 1 mark</li> <li>• Six musicians were given as a gift/to a friend</li> <li>• Pirate chief allegedly released for a bribe</li> </ul>	3	Award marks for developed points.

Question		Expected answer(s)	Max mark	Additional guidance
33.	(a)	<p>Any two from:</p> <ul style="list-style-type: none"> <li>• The jurymen would look at Verres making him feel uncomfortable</li> <li>• Puts Verres under the spotlight/ under pressure</li> <li>• By confronting him with questions he cannot answer</li> <li>• The more questions he cannot answer the more guilty he looks</li> <li>• Quickfire questions hammer home the suspicions against him</li> <li>• Leaves him looking exposed and defenceless</li> <li>• Creates drama/variety</li> <li>• Highlights contrast between Verres and other governors</li> <li>• Does not allow Verres time to think of an answer</li> <li>• Encourages the jury to speculate</li> <li>• Aggressive/Accusatory/ Challenging tone</li> </ul> <p>or any other valid point.</p>	2	Award marks for a developed point.
	(b)	<p>Any four from:</p> <ul style="list-style-type: none"> <li>• The stone quarries were huge</li> <li>• They were made of solid rock</li> <li>• They were very deep</li> <li>• They were impossible to escape from</li> <li>• They were securely guarded</li> <li>• They were enclosed</li> <li>• Nothing safer could be imagined</li> <li>• Historically, a reliable prison (used by kings and tyrants)</li> <li>• Prisoners sent there from all over Sicily, suggests it was reliable</li> <li>• In Syracuse, therefore convenient</li> </ul> <p>or any other valid point.</p>	4	For full marks, candidates must include some explanation. Award marks for developed points.

Question		Expected answer(s)	Max mark	Additional guidance
34.	(a)	<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Would be recognised in coastal towns, eg Panhormus</li> <li>• The people have no knowledge/ fear of pirates</li> <li>• The prisoner was a substitute for the missing pirate captain</li> <li>• The people of Centuripa were so remote from the sea</li> <li>• They did not know what the real pirate looked like/would not recognise him</li> <li>• The people of Centuripa were ordered by Verres to look after the prisoner well</li> <li>• The substitute would not have agreed to this without assurance of good treatment</li> </ul> <p>or any other valid point.</p>	3	Award marks for developed points.
	(b)	<p>Any three from:</p> <ul style="list-style-type: none"> <li>• Apronius worked for/was the tax collector for Verres</li> <li>• He behaved like a pirate</li> <li>• He stole/intimidated/harassed the people of Centuripa</li> <li>• Although they had no experience of sea pirates, they suffered at the hands of a land pirate</li> <li>• Coined the term 'Land Pirate'</li> <li>• Contrast between land and sea piracy</li> <li>• Ironic – Centuripans more afraid of those who were supposed to protect them than pirates</li> <li>• Land Pirate is Oxymoron</li> </ul> <p>or any other valid point.</p>	3	Award marks for developed points.

Question	Expected answer(s)	Max mark	Additional guidance
35.	<p>Evidence for making money illegally:</p> <p>Extract 1</p> <ul style="list-style-type: none"> <li>• Secret deals and corrupt decisions</li> <li>• Sworn testimony of local businessmen</li> </ul> <p>Extract 2</p> <ul style="list-style-type: none"> <li>• Broke treaty by exempting the Mamertini in return for personal gain</li> </ul> <p>Extract 3</p> <ul style="list-style-type: none"> <li>• Misappropriation of goods/ valuable slaves from the captured ship</li> <li>• He accepted a bribe from the pirates to release their captain</li> </ul> <p>Extract 7</p> <ul style="list-style-type: none"> <li>• Using Apronius as his tax collector to steal from the locals</li> </ul> <p>Lack of evidence:</p> <ul style="list-style-type: none"> <li>• Very little hard evidence for these allegations</li> <li>• A lot of the speech deals with Verres' private life which has nothing to do with the charge</li> <li>• There is a lack of focus on Cicero's part to concentrate on the charge of extortion</li> <li>• Cicero admits many of his assertions are guesswork</li> </ul> <p>or any other valid point.</p>	8	<p>Candidates may argue both ways or either way.</p> <p>Candidates are expected to identify, analyse and evaluate clear textual evidence to support their response.</p>

[END OF MARKING INSTRUCTIONS]



National  
Qualifications  
2018

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2018 Latin  
Translating  
Higher  
Finalised Marking Instructions

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## General marking principles for 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, ie marks should be awarded for what is correct and not deducted for 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.

Marking instructions for each block

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
1	<i>mulier quaedam Smyrnaea erat</i>  There was a certain woman from Smyrna	2	woman being from Smyrna	1
2	<i>ad Dolabellam, Asiae proconsulem, deducta est</i>  She was taken to Dolabella, the governor of Asia/Asian governor	2	she going to Dolabella/the governor	1
3	<i>nam illa virum et filium . . . interfecerat</i>  For she had killed her husband and son	2	killing husband/son	1
4	<i>veneno clam dato</i>  having secretly given them poison/by secretly poisoning them	2	poisoning (them)	1
5	<i>atque mulier se id fecisse confitebatur</i>  And in fact the woman confessed that she had done it/to doing it	2	woman/she confessing	1
6	<i>sed dicebat se excusationem habuisse</i>  but she said that she had (had) a good excuse	2	having a good excuse	1
7	<i>quoniam maritus et filius alterum filium mulieris occidissent</i>  since her husband and son had killed another son of the woman	2	husband and son killing her son/ killing another son  another woman's son = 0	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
8	<i>ex viro priore genitum, adulescentem optimum et innocentissimum</i>  who had been born from a previous husband, an excellent and most innocent young man	2	son of previous husband/ excellent and innocent young man ( <i>must be clear that this refers to her son</i> )	1
9	<i>Dolabella hanc rem ad consilium retulit</i>  Dolabella brought this matter to the governing council	2	Dolabella bringing matter to council/Dolabella bringing this/these matters	1
10	<i>nemo tamen ex consilio sententiam ferre in causa tam ancipiti audebat</i>  No one from the council however dared to pass judgment in such a difficult case	2	no one daring to pass judgment	1
11	<i>quod veneficium non videbatur admittendum esse impunitum</i>  because poisoning did not seem to be something that should (be allowed) to go unpunished	2	poisoning not to be unpunished/ poisoning not allowed	1
12	<i>at in homines tam sceleratos vindicatum fuisset</i>  but on the other hand it would have been justified against such wicked men	2	but (poisoning) justified <i>If all else correct, she was justified = 1</i>	1
13	<i>Dolabella itaque rem Athenas . . . reiecit</i>  Therefore Dolabella referred the matter to Athens	2	Dolabella referring it to Athens	1
14	<i>ad iudices graviores et exercitiores</i>  to more high-ranking and more experienced judges	2	to judges high ranking/ experienced	1

Block	Correct Translation	Max Mark	Essential Idea	Part Mark
15	<i>iudices, cognita causa, mulierem quae accusabatur . . . iusserunt</i>  The judges, when they heard the case, ordered the woman who was being accused	2	judges ordering woman	1
16	<i>post centum annos adesse</i>  to attend the court after one hundred years	2	to return after a hundred years	1
17	<i>sic neque absolutum mulieris veneficium est</i>  In this way neither was the woman's poisoning pardoned	2	no pardon for the poisoning	1
18	<i>quod per leges non licuit</i>  which was not allowed according to the laws,	2	poisoning illegal according to the law = 1 because it wasn't allowed = 2	1
19	<i>neque nocens damnata punitaque est</i>  Nor was the guilty woman condemned and punished	2	She not condemned/punished condemned to punishment = 1 condemned or punished = 1	1
20	<i>quod digna venia erat</i>  because she was worthy of forgiveness	2	she being forgiven	

[END OF MARKING INSTRUCTIONS]