



National
Qualifications
2019

2019 Latin

Literary Appreciation

Advanced Higher

Finalised Marking Instructions

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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, for example '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.

Marking instructions for each question

SECTION 1: Letters and Letter-writing

Question		Expected response	Max mark	Additional guidance
1.	(a)	<p>Any three from</p> <ul style="list-style-type: none"> • honest • modest • there is no better man • he leads the field in civil law • he has expert knowledge • has an excellent memory • or any other valid point. 	3	
	(b)	<p>Any three from</p> <ul style="list-style-type: none"> • a list of three comparative adjectives <i>probiorem...meliorem...pudentiorem</i> • emphasises that he outshines others • the emphatic position of <i>neminem</i> at the end of the clause • stresses that there is absolutely no-one better • asyndeton/listing without connectives, for example <i>singulari memoria, summa scientia</i> • to pile praise on praise • use of diminutive, for example <i>gloriolae, putidiusculi</i> • to downplay his request (just a little bit of glory)/to excuse his sickening behaviour by making light of it • or any other valid point. 	6	Identification of any three relevant techniques plus appropriate evaluation of the effectiveness of each.

Question		Expected response	Max mark	Additional guidance
2.	(a)	<p>Any three from</p> <ul style="list-style-type: none"> • Caesar had no time to communicate (<i>neque loqui neque audire</i>) properly with Furnius • Caesar explains that he is en route (<i>itinere</i>) with his army • Caesar admits he was in a rush (<i>properarem</i>) • Caesar apologises for his haste (<i>festinationi</i>)/brevity (<i>brevitatie</i>) • Cicero will get the full story from Furnius • or any other valid point. 	3	
	(b)	<p>Yes</p> <ul style="list-style-type: none"> • flattered that Caesar has taken time out of his busy schedule to write to him • he is flattered at the praise Caesar heaps upon him • or any other valid point. <p>No</p> <ul style="list-style-type: none"> • Caesar is being demanding in expecting that he will meet him in Rome • Caesar's praise is so exaggerated that it is patronising • Cicero may be offended at the brevity of the letter • or any other valid point. <p>A combination of yes and no responses is acceptable.</p>	3	

Question		Expected response	Max mark	Additional guidance
3.		<p>Any two from</p> <ul style="list-style-type: none"> actors who had retired <i>for the sake of their reputation</i> returned to the stage <i>for the sake of the occasion</i> pun on two meanings of <i>honoris causa</i>/actors should have stayed retired some actors had come out of retirement for the shows Cicero mocks Aesop 'your favourite'/'our friend' Aesop was clearly past his best comic irony in the way he loses his voice at the very point where he says 'if I knowingly fail' or any other valid point. <p>Identification of any two relevant examples plus appropriate explanation of each.</p>	4	
4.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> humans naturally equal/slaves and masters are equal they share the same human nature/breathing the same air fate determines whether you are a slave or free or any other valid point. 	2	
	(b)	<p>Any three from</p> <ul style="list-style-type: none"> repetition, for example <i>isdem...eodem, aequae...aeque...aeque</i> emphasises shared nature tricolon, <i>spirare...vivere...mori</i> emphasises shared experience balanced phrases, <i>tu illum...ille te</i> emphasises master and slave are interchangeable superlative, <i>splendidissime</i> emphasises that even the most noble can become slaves sentence structure, <i>contemne...hominem, in quam...contemnis, potes</i> emphasises the reversal of fortune or any other valid point. <p>Any three relevant points with supporting analysis of the effect of the literary/linguistic techniques used by the author.</p>	6	

Question		Expected response	Max mark	Additional guidance
	(c)	<p>Yes</p> <ul style="list-style-type: none"> • Pliny begins by emphasising 'stingy extravagance' • he complains about cheap scraps of food/wine • Pliny recommends serving cheap wine to freedmen • he recommends cutting down expenses • he ends by advising against both extravagance and meanness <p>No</p> <ul style="list-style-type: none"> • he is critical of the host who grades his friends • he claims not to make class distinctions • he claims to treat freedmen as equals • he calls them his 'fellow-diners' • he drinks the same wine as the freedmen <p>A combination of yes and no responses is acceptable.</p>	3	
5.		<p>Any four from</p> <ul style="list-style-type: none"> • Cicero is worried about Tiro's health • Cicero gives Tiro advice on how to look after himself for example do not do too much book work • Cicero's own doctor is looking after Tiro • Cicero trusts Tiro's judgement regarding the gardener • Cicero wants Tiro to watch (and enjoy) the gladiator shows ie have a social life • Cicero ends the letter affectionately • Cicero's support this above knowledge, his profession and plans • or any other valid point. 	4	

Question	Expected response	Max mark	Additional guidance
6.	<p>Letter 21</p> <ul style="list-style-type: none"> • Sollemnis calls Paris his 'brother', implying a close friendship • Sollemnis asks Paris to pass on good wishes to three other named soldiers • or any other valid point. <p>Letter 22</p> <ul style="list-style-type: none"> • passing on greetings to named individuals • and to other messmates in general • praying for their good fortune • or any other valid point. <p>Letter 24</p> <ul style="list-style-type: none"> • Claudia calls Lepidina her friend/Claudia calls Lepidina her 'sister', implying a close friendship • Commanders' wives socialised together • Claudia mentions Lepidina's husband by name • Claudia sends greetings to Lepidina's husband • Claudia finishes the letter with several expressions of very warm affection • or any other valid point. <p>Award marks for developed points.</p>	6	Award a maximum of 5 marks if only 2 letters are discussed.

Question	Expected response	Max mark	Additional guidance
7.	<p>Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts.</p> <p>Only one letter-writer - 7 marks maximum</p> <p>Only two letter-writers - 12 marks maximum</p> <p>There should be analysis as well as clear evidence of discussion and evaluation of the importance of letters.</p> <p>3 marks are available for organisation and structure.</p> <p>Candidates may cover aspects such as letters being written</p> <ul style="list-style-type: none"> • for political reasons • for military reasons • to help friends' careers • to share philosophical views • to share political views • to ask for advice and to give advice • to share news about recent events • for social reasons • to keep in touch with family members • to find suitable husbands for friends' family members • to instruct slaves • as love letters • any other valid point. 	20	

SECTION 2: Ovid and Latin Love Poetry

Question		Expected response	Max mark	Additional guidance
8.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> • he does not have the material to write love/lighter poetry • he is not in love/has neither a boy nor a girl to love 	2	
	(b)	<p>Any three from</p> <ul style="list-style-type: none"> • Cupid chooses an arrow • Cupid bends the bow • Cupid shoots his arrow/says 'take that' • Cupid hits the target • Cupid rules his heart/Ovid is now in love. 	3	Award marks for developed points.
9.	(a)	<p>Any three from</p> <ul style="list-style-type: none"> • lover is confused (<i>esse quid hoc dicam</i>) • the bed seems hard (<i>tam mihi dura videntur</i>) • the sheets keep getting tossed off the bed (<i>neque in lecto pallia sedent</i>) • unable to sleep (<i>vacuus somno</i>) • the night seems to go on and on (<i>quam longa</i>) • his body feels exhausted (<i>lassa ossa corporis</i>) • he keeps tossing (<i>versati corporis</i>) • or any other valid point. 	3	<p>Candidates must comment on effectiveness for full marks.</p> <p>Award marks for developed points.</p>
	(b)	<ul style="list-style-type: none"> • Cupid wearing a wreath like a victorious general • wreath made of myrtle (not laurel) sacred to Venus/love • Cupid riding in/driving chariot • chariot pulled not by horses but by doves symbolic of love/sacred to Venus • parading captives • not prisoners of war but love struck young men and women • display of beauty, including Ovid himself • his wound/chains psychological not physical • prisoners with hands tied • Personification of good sense and modest, the enemies of love • or any other valid point 	6	<p>Award 1 mark per example and 1 mark per explanation.</p> <p>Award a maximum of 3 marks for relevant examples with explanation.</p>

Question		Expected response	Max mark	Additional guidance
10.	(a)	<p>Any three from</p> <ul style="list-style-type: none"> • she is distinguished in carrying out night-time intrigues • she is useful/ingenious in passing on messages • she is encouraging to hesitating lovers • she has been in love • she is often found to be faithful • she is worldly wise • or any other valid point. 	3	
	(b)	<p>Any two from</p> <ul style="list-style-type: none"> • alliteration <i>quaeret quid</i> • suggests eagerness of speech • short phrases <i>dum loquor, hora fugit</i> • convey urgency • word choice <i>continuo</i> • makes haste explicit • imperatives <i>redde, fac, iubeto</i> • urgent demands • word position <i>nec mora</i> • emphasises there must be no delay • use of dactyls in line 15 • shows time flying • personification in <i>hora fugit</i> • poet in a race against time <p>or any other valid point.</p>	4	Any two relevant points with appropriate evaluation.

Question		Expected response	Max mark	Additional guidance
11.	(a)	<p>Any four from</p> <p>Amusing/Not Amusing</p> <ul style="list-style-type: none"> • picture of him entering the room quietly while drunk • the drunken impulse mixed with lust/love makes him do something sweet but silly • image of him trying to sneakily cuddle her without waking her up • being frightened of waking her leaves him rooted to the spot • comparison with Argus (100 eyes) emphasises how intently he was watching her in case she woke up • putting his garland on her as she sleeps • clumsy gift of apples • or any other valid point. 	4	<p>A combination of yes or no responses are acceptable.</p> <p>Award marks for developed points.</p>
	(b)	<p>Tone becomes angry</p> <ul style="list-style-type: none"> • she says "Has another's "injustice" chased you out and shut The doors and brought you back, at last to me?" • she asks 'where have you squandered the watches of my night' • she calls him 'shameless man' <p>Tone becomes sad</p> <ul style="list-style-type: none"> • she says she 'Lamented quietly in my loneliness' • she complains of his frequent long delays in love with strangers • she cries herself to sleep • or any other valid point. 	4	<p>For full marks candidates must identify a change in tone.</p> <p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
12.	(a)	<p>Any three from</p> <ul style="list-style-type: none"> • we must enjoy love while young • death/old age creeps up • love is not appropriate in old age • language of love is not appropriate in old age • for old people it is shameful to break down doors • for old people it is shameful to have lover's quarrels • or any other valid point. 	3	Award marks for developed points.
	(b)	<p>Any three from</p> <p>Differences</p> <ul style="list-style-type: none"> • Horace focuses only on old age in a woman • Horace's tone is harsh and cruel • there is no shared love anymore • the descriptive details of women in old age are very negative <p>Supporting references</p> <ul style="list-style-type: none"> • Horace is laughing at the fact that Lyce is old – certainly not in love anymore • Horace is mocking her for trying to look younger than her years • Horace's negative description of her appearance • Horace says Lyce has no power to inspire love anymore ('you solicit indifferent Cupid') • or any other valid point. 	3	Candidates must identify relevant differences supported by reference to the text and appropriate comment.

Question		Expected response	Max mark	Additional guidance
13.	(a)	<p>Any two from</p> <p>He is</p> <ul style="list-style-type: none"> • slender • doused in perfume • naïve • inexperienced • or any other valid point. 	2	<p>Award marks for developed points.</p> <p>Candidates must identify relevant impressions supported by reference to the text and appropriate explanation.</p>
	(b)	<p>Any three from</p> <p>She is</p> <ul style="list-style-type: none"> • blonde • seductive • seems perfect • changeable/fickle • unfaithful • not what she seems to be • or any other valid point. 	3	<p>Award marks for developed points.</p> <p>Candidates must identify relevant impressions supported by reference to the text and appropriate explanation.</p>
14.		<p>Candidates should discuss how valuable Roman love poems would be today in the light of their own experience of reading Roman love poetry.</p> <p>They should make reference to the poems of three of the poets.</p> <p>Candidates may discuss aspects such as</p> <ul style="list-style-type: none"> • timeless themes • tone • style/use of language • personalities • contrast with modern attitudes • the variety of subject matter and approach • or any other valid aspect. 	20	<p>Candidates can argue for them being valuable or not valuable, or a mixture of both.</p> <p>For full credit there must be clear evidence of analysis and evaluation.</p> <p>Three marks are available for organisation and structure.</p> <p>Marking should be holistic.</p> <p>Only one poet = 7 marks maximum. Only two poets = 12 marks maximum.</p>

[END OF MARKING INSTRUCTIONS]



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General marking principles for Advanced Higher Latin Translating

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- (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.

Marking instructions for each block

Block	Correct Translation	Max mark	Essential Idea	Part mark
1	<i>in regnum...intendit.</i> He turned his mind towards the kingdom of Adherbal.	2	turning attention to Adherbal	1
2	<i>ipse...bellicosus;</i> He himself was vigorous and warlike	2	<u>Jugurtha</u> vigorous/warlike	1
3	<i>at is,...iniuriae,</i> but he whom he was attacking was peaceful, unwarlike, with a gentle nature, susceptible to cruel treatment	2	<u>Adherbal</u> being peaceful/unwarlike/gentle nature/susceptible to cruel treatment	1
4	<i>metuens...metuendus.</i> fearful rather than to be feared.	2	Adherbal being fearful	1
5	<i>igitur...invadit,</i> Therefore out of the blue he invaded his territory with a large military force,	2	Jugurtha invading Adherbal's territory	1
6	<i>multos...capit,</i> he seized many men along with cattle and other plunder,	2	seizing many men	1
7	<i>aedificia incendit,</i> he set fire to buildings,	2	setting fire	1
8	<i>pleraque...accedit.</i> and he attacked very many places in a hostile way with his cavalry.	2	attacking with cavalry	1
9	<i>deinde cum omni...convertit,</i> Then he withdrew with his whole force into his own kingdom,	2	withdrawing into his kingdom	1
10	<i>existimans Adherbalem,...iniurias...vindicaturum esse</i> Judging that Adherbal, would take revenge for his injustices with a military force	2	Adherbal taking revenge	1

Block	Correct Translation	Max mark	Essential Idea	Part mark
11	<i>dolore permotum,</i> (Adherbal) stirred up by resentment,	2	(Adherbal) being stirred up	1
12	<i>eamque...fore.</i> and (judging that) this matter would be the cause of a war.	2	(this) being a cause of war	1
13	<i>at Adherbal,...existimabat</i> But Adherbal, because he did not judge himself to be equal in arms	2	Adherbal being unequal in arms	1
14	<i>et amicitia...fretus erat,</i> and he was relying on the friendship of the Romans rather than on the Numidians,	2	relying on friendship of the Romans	1
15	<i>legatos...misit.</i> sent envoys to Jugurtha to complain about these injustices.	2	sending envoys to complain	1
16	<i>qui...rettulerant,</i> Although they (had) brought back insulting words,	2	(they) bringing back insult(s)	1
17	<i>prius...decrevit</i> he however decided to suffer anything	2	(he) deciding to suffer	1
18	<i>quam...sumere,</i> rather than to resort to war,	2	not resorting to war	1
19	<i>quia...cesserat.</i> because war having been tried before had turned out badly.	2	war turning out badly	1
20	<i>neque...minuebatur,</i> The desire of Jugurtha was not lessened,	2	desire not being lessened	1
21	<i>qui...invaserat.</i> as he had already invaded Adherbal's whole kingdom in his mind.	2	invading kingdom in his mind	1

Block	Correct Translation	Max mark	Essential Idea	Part mark
22	<i>itaque...manu,</i> And so not as before with a plundering band of men,	2	not with a band of men	1
23	<i>sed...comparato</i> but with a large army gathered together	2	gathering an army	1
24	<i>bellum gerere coepit</i> he began to wage war	2	waging war	1
25	<i>et aperte...petere.</i> and to seek power over the whole of Numidia openly.	2	seeking power over Numidia	1

[END OF MARKING INSTRUCTIONS]