



National
Qualifications
2019

2019 Latin

Literary Appreciation

Higher

Finalised Marking Instructions

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General marking principles for Higher Latin Literary Appreciation

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a 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.
- (c) Award marks for candidates' understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language reflected in their responses.
- (d) Candidates gain marks for the depth of their response and evaluative development of points made. A 'point' is a piece of evidence taken from the text, or an evaluative statement. In general, award a mark for each of the above so that an evaluative statement supported by a piece of evidence receives 2 marks.
- (e) 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.
- (f) In the 8-mark extended-response questions, candidates may use quotation from the text with appropriate translation to provide evidence to support their response. In most cases, the wording of the question will ask candidates to 'refer to the text'. This instruction means:
 - in language questions, where the rhythm, sound, alliteration, etc, are critical to answering the question, candidates should quote the Latin text verbatim to illustrate their response. In these cases, they do not need to translate the Latin.
 - where the question refers to the story, argument, etc, candidates do not need 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'.
 - do not award marks for quoting the Latin, translating it, and commenting on it. Candidates gain marks by referring to the text in such a way as to provide evidence for a judgement or evaluation.
- (g) For the 8-mark extended-response questions, candidates do not need to demonstrate structure and English style. Award marks for an appropriate response to the question irrespective of whether it is structured in continuous prose or as a series of coherent bullet points.
- (h) In the 8-mark extended-response questions, award marks for any acceptable answer to an evaluation or analysis question, provided the answer is justified by a valid reason.

(i) For questions that ask candidates to

- **identify**, they must present in brief form/name
- **explain** or ask **in what way**, they must relate cause and effect and/or make relationships between things clear
- **analyse**, they 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, for example word choice, imagery, tone, sentence structure, punctuation, sound techniques
- **evaluate**, they must make a judgement on the effect of the language and/or ideas of the text(s)
- **discuss**, they should make analytical and evaluative responses such as communicating ideas and information on literary techniques or culture or debating two sides of a statement.

Marking instructions for each question

Section 1 - Catullus

Question		Expected response	Max mark	Additional guidance
1.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • it is little • it is polished <p>or any other valid point.</p>	1	
	(b)	<p>Any two from</p> <ul style="list-style-type: none"> • he hopes it will be charming • he wants it to last more than one lifetime • he is hoping to give it as a present • he is hoping it will be appreciated • it will find favour with the muse of poetry <p>or any other valid point.</p>	2	1 mark per point with reference to the text.
2.		<p>Any from</p> <ul style="list-style-type: none"> • he wants to impress his friends • he gets embarrassed easily • he tells lies to save face • he can laugh at himself • he exaggerates in order to impress • what people think of him is important • he gets annoyed with people who do not take him seriously • he insults people when he is angry with them • he uses coarse language • he is disrespectful towards women • he is disrespectful towards his superiors • he is self-important • he is greedy - resentful that he did not make money from his foreign posting <p>or any other valid point.</p>	3	<p>Award marks for developed points.</p> <p>1 mark per point with reference to the text.</p>

Question		Expected response	Max mark	Additional guidance
3.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> • his friend has given him some very bad poetry • the very bad poetry has offended him • it reached him on the day of the Saturnalia, which should be a day of celebration <p>or any other valid point.</p>	2	Award 1 mark for a developed point.
	(b)	<p>Any from</p> <ul style="list-style-type: none"> • 'If I did not love you more than my own eyes' is exaggeration and therefore funny • he jokes that he will hate Catullus as much as he hates Vatinius • he says the bad poetry will kill him • appeals to the gods could be melodramatic • reference to Catullus' Saturnalia being wrecked adds to the humour • he jokes that the dictator Sulla might have sent it <p>or any other valid point.</p>	3	Award marks for developed points.
4.		<p>Any from</p> <ul style="list-style-type: none"> • Diana has multiple names/roles • choirs of boys and girls would sing hymns to her • she protected purity • she was worshipped as a protector of the countryside • she was important to women in labour • she was important to provide good crops • she regulated the passing of the year • she was goddess of the moon • she is described as the greatest daughter of Jupiter • she has particularly blessed the people of Rome <p>or any other valid point.</p>	4	<p>Award marks for developed points.</p> <p>1 mark per point with reference to the text.</p>

Question		Expected response	Max mark	Additional guidance
5.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • he read a speech by Sestius against Antius • the speech was full of poison and plague • the speech made him ill <p>or any other valid point.</p>	2	
	(b)	<p>Any from</p> <ul style="list-style-type: none"> • he has a cough • he has a stomach ache • he needs to rest <p>or any other valid point.</p>	2	
	(c)	<p>Any from</p> <ul style="list-style-type: none"> • he uses the warm address <i>o funde noster...</i> <i>noster</i> makes it seem personal • he addresses the farm in the second person (for example <i>te</i>) • <i>in tuum sinum fugi</i>, I fled into your embrace makes the farm seem like a beloved person • <i>maximas tibi grates ago</i> is an extreme phrase used for addressing people • <i>non es peccatum</i> makes it sound as if the farm has the power to punish him, as a person would • <i>seu Sabine seu Tiburs</i> - playful suggestion of social gradation between districts. <p>or any other valid point.</p>	4	<p>Award marks for developed points.</p> <p>1 mark per point with reference to the text.</p>

Question		Expected response	Max mark	Additional guidance
6.		<p>Any from</p> <ul style="list-style-type: none"> • his friend Calvus was giving a speech in court • he thought he was delivering it 'beautifully' • someone in the court heckled • That person complained he had spoken far too long • he sarcastically called it "spouting a dissertation" • Catullus thought this was very funny <p>or any other valid point.</p>	3	Award marks for developed points.
7.		<p>Any from</p> <ul style="list-style-type: none"> • repetition of 'it is difficult' (<i>difficile est</i>) shows how hard it is • he calls upon the gods to help him, <i>o di</i>, showing how hard it is • he calls himself 'wretched' (<i>me miserum</i>) • he sees his love as a sickness (<i>morbum</i>) • he must be cured from this sickness (<i>valere</i>) • he feels he is on the point of death • <i>sive id non pote sive pote</i> - possible or impossible <p>or any other valid point.</p>	3	<p>Award marks for developed points.</p> <p>1 mark per point with reference to the text.</p>
8.		<p>Any from</p> <ul style="list-style-type: none"> • pleasant • everlasting/lifelong • sincere • friends as well as lovers • meaningful <p>or any other valid point.</p>	3	Award marks for developed points.

Question	Expected response	Max mark	Additional guidance
9.	<ul style="list-style-type: none"> • Poem 1 <ul style="list-style-type: none"> – he dedicates his book to a loyal friend – he thinks highly of Cornelius • Poem 2 <ul style="list-style-type: none"> – he meets up with friends to catch up on news – he is anxious for his friends' good opinion • Poem 3 <ul style="list-style-type: none"> – friends send him presents for Saturnalia • Poem 6 <ul style="list-style-type: none"> – friends do not need invitations • Poem 9 <ul style="list-style-type: none"> – a good friend makes you laugh – shares your interest – a friend spends more time with another friend – dedicates literary work to friends – friends do favours for each other – he is distraught when separated from his friends • Poem 13 <ul style="list-style-type: none"> – he sees friendship as a holy pact <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>

Section 2 - Ovid

Question		Expected response	Max mark	Additional guidance
10.		<p>Any two from</p> <ul style="list-style-type: none"> • fire is often linked to passion. • love makes people feel 'hot'. • they "burned" for each other. • the fire of love could not be extinguished • fire is dangerous/destructive (their love leads to their death) • fire represents impetuous and uncontrollable things • love, like fire, blazes up and gets stronger <p>or any other valid point.</p>	2	<p>1 mark per point.</p> <p>Award a mark for a developed point.</p>
11.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • they found a way to communicate/found the crack in the wall • they communicated in secret/against parents' will • they whispered romantically to each other • they tried to catch each other's breath • they wanted to hug/kiss • they were pleased they could hear each other/grateful to the wall • they overcame difficulties • they overcame the odds • they were determined • they are frustrated by being separated by the wall • they explicitly describe themselves as lovers - "<i>amantes</i>" <p>or any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Any from</p> <p>Yes, realistic because</p> <ul style="list-style-type: none"> • they were annoyed that the wall was in their way/was keeping them apart • they accused the wall of being jealous/spoiling their romance • the wall was all they could see • taking their frustrations out on the wall might have made them feel better • people do talk to inanimate objects (often when annoyed) • talking to the wall might reflect their immaturity <p>or any other valid point.</p> <p>No, not realistic because</p> <ul style="list-style-type: none"> • no one talks to walls • the wall would never hear them/respond • it would make no difference/the wall would never open up <p>or any other valid point.</p>	2	<p>A combination of 'yes' and 'no' answers is acceptable.</p> <p>Award a mark for a developed point.</p>
12.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • she was still fearful/anxious about the lion • she did not want to let Pyramus down/wanted to be at the agreed meeting place • she was eager to see Pyramus • she was eager to tell him about the dangers she had avoided • she was uncertain/hesitant that she was in the right place • she was puzzled that the tree had red and not white berries <p>or any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<ul style="list-style-type: none"> her paleness is described as the colour of boxwood this colour would be familiar to readers which would help them to picture Thisbe's pale face she shook/trembled like the surface of the sea when the breeze makes it ripple this description shows how shocked she was (or similar) description of the rippling sea would be familiar to readers similes from the world of nature were considered to be particularly effective the similes are perhaps too gentle for the violent scene <p>or any other valid point.</p>	4	<p>For full marks, each simile needs to be explained for 1 mark, with some judgement on the simile's appropriateness for 1 further mark.</p> <p>Award marks for developed points.</p>
13.		<p>Any from</p> <ul style="list-style-type: none"> Thisbe's parents fulfilled her dying prayer she and Pyramus were buried together they were together in death (if not in life) the gods heard her prayer/the gods took pity the tree's berries would always be a memorial to them they would never be forgotten <p>or any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p>
14.		<p>Any from</p> <ul style="list-style-type: none"> they were both god-fearing they were compatible they were equally hospitable/welcoming to strangers they had enjoyed a long marriage together poverty did not make them unhappy/they were content with their lives they shared all their tasks they had lived in the same cottage all their married life <p>or any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
15.		<p>Any from</p> <ul style="list-style-type: none"> • they invited the strangers into their home • they offered them a seat • Baucis added a blanket (to make the seat more comfortable) • Baucis revived the fire/stirred up the ashes/added extra fuel • she used bits from the thatched roof to start the fire • food was to be served hot • they offered cabbage/ham/pork • they gave the visitors their best food/food they could hardly afford/all the food they had <p>or any other valid point.</p>	5	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p> <p>Marks can be allocated across the three parts of the question.</p> <p>Candidates need to answer all three parts to gain the full five marks.</p>
16.		<p>Any three from</p> <ul style="list-style-type: none"> • she laid the table/set the table up • she fixed the uneven leg/ made the table level/ by putting a broken tile underneath • she wiped the table top with mint <p>or any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p>
17.		<p>Any from</p> <ul style="list-style-type: none"> • don't complain about poverty • material wealth is not needed for happiness • you can be poor and happy too • make the most of what you have • be willing to share what you have/share the best you have • be willing to work • be generous to strangers in need • do not judge strangers by appearances • be god-fearing/respectful to the gods • a good marriage can make you happy • work in partnership with your spouse • the gods reward the good • the gods punish the bad <p>or any other valid point.</p>	4	<p>Award marks for developed points.</p> <p>Candidates are expected to demonstrate a clear understanding of the relevance of the text to the social and cultural characteristics of the Roman world.</p>

Question	Expected response	Max mark	Additional guidance
18.	<p>Possible points</p> <ul style="list-style-type: none"> • timeless issues, for example young love, passion, strict parents, defiance, risk-taking; kindness to strangers, growing old, learning to be content with little, equality in marriage, justice and reward, punishment for not caring • characters, for example young lovers, comical old people, strict parents • young people being impulsive/ disobedient • events: elopement, suicide, natural disaster, tragedy, death • fantasy literature is still popular <p>Reasons modern readers cannot relate</p> <ul style="list-style-type: none"> • young people do not elope these days • people can choose whom to marry • the characters of Pyramus and Thisbe are quite naïve • nowadays you would not let strangers into your house • not everyone relates to fantasy literature <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 a clear analysis of the text focused on the demands of the question.</p> <p>Award marks for developed points.</p> <p>Award a maximum of 5 marks if candidates discuss only one story.</p>

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

Question		Expected response	Max mark	Additional guidance
19.		<p>Any from</p> <ul style="list-style-type: none"> • the gods were not impartial • they had favourites among humans • the gods felt that humans could harm/promote their interests • the gods experienced jealousy towards humans • the gods were actively involved in human affairs • the gods were themselves subject to the higher power of fate • the gods had rivalries with each other in human affairs • human activities were dependent on the goodwill of the gods • human activities were subject to fate • Gods could own material possessions • These could become a focus for worship • The gods had human characteristics and flaws such as jealousy, vanity etc. <p>or any other valid point.</p>	3	<p>1 mark per point.</p> <p>Award marks for developed points.</p>
20.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • Dido compared to Diana/ goddess of hunting • surrounded by (young) followers, like Diana surrounded by nymphs • Dido, like Diana, towers over others (metaphorically) • Dido is vowed to celibacy like Diana • Abrupt and dramatic entrance emphasises Dido's charismatic presence <p>or any other valid point.</p>	2	<p>1 mark per point with reference to the text.</p> <p>Award a mark for a developed point.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Any three from</p> <ul style="list-style-type: none"> • Dido is very beautiful • she is a leader/strong/ powerful character • she is charismatic • she is regal • she inspires devotion/admiration • she is joyful • she is tall • stands out/pre-eminent/tall • Diana is vowed to celibacy as is Dido • Abrupt and dramatic entrance emphasises Dido's charismatic presence • <i>incessit</i> - word choice suggests dignity and ceremony <p>or any other valid point.</p>	3	1 mark per point with reference to the text.
21.		<p>Any from</p> <ul style="list-style-type: none"> • unhappy/unlucky(<i>infelix</i>) • future doom (<i>pesti...futurae</i>) • Aeneas is deceived/deceiving (<i>falsi</i>) • Cupid/gods are deceiving her • Dido ignorant of her fate (<i>inscia Dido</i>) • unhappy (<i>miserae</i>) • metaphor of fire (<i>ardescit</i>) may hint at her funeral pyre • <i>petit</i> - Dido is targeted for an unspecified future attack <p>or any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
22.		<p>Dido is angry</p> <ul style="list-style-type: none"> • she blames him (Because of you...) • her people have turned against her • her good name is ruined • she sarcastically calls him 'guest' <p>Dido is afraid</p> <ul style="list-style-type: none"> • expresses despair about the future - what have I got to look forward to? • she fears Pygmalion may attack • she fears Iarbas may force her into marriage • she feels trapped and abandoned <p>or any other valid point.</p>	4	<p>For full marks, candidates need to consider both emotions.</p> <p>Award marks for developed points.</p>
23.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • regret • pride in past achievements • bitterness • defiance • resignation • vengeance • despair • determination <p>or any other valid point.</p>	4	<p>1 mark per point with supporting analysis of her feelings.</p> <p>Any number of feelings is acceptable, even one.</p> <p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Any from</p> <p>Graphic choice/arrangement of words</p> <ul style="list-style-type: none"> • abruptly finishes speaking • spurting blood • covering her hands • sudden fall/falls on sword/ collapses on sword • everyone watching • '<i>sic, sic</i>' mimics repeated stabbing with the sword • <i>ferro</i>- significant word placed at the end of line for emphasis • choice of word <i>ferro</i> as a synecdoche for sword, stressing the hardness/coldness of iron • <i>cruore</i> - significant word placed at the end of line for emphasis • <i>media inter talia</i> - in the middle of speaking - emphasises sudden and abrupt action • Alliteration -<i>spumantem sparsas</i> - mimics the hissing and spurting of the blood • curt, abrupt narrative • sudden progression from speaking to violent action • line 9 has a rapid dactylic metre and multiple elisions, conveying the rapidity of the action • Dido's curse - line 8 - is very violent in tone • metaphors of 'drinking deep' of punishment, and 'fires', emphasise Dido's vengefulness and desire to hurt Aeneas. • alliteration of hard 'c' in line 10 creates a harsh sound <p>or any other valid point.</p>	6	<p>For full marks, analysis of the effect of the literary/linguistic techniques of the author should be given.</p> <p>A maximum of 3 marks should be given for any discussion of metre, properly scanned and with comment on effect.</p> <p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
24.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • dark (deepest night) • hard to discern figures • gloomy (shades) • inhospitable/unpleasant (mouldering with decay) • shadowy (deep shadows) • like a forest • ghosts are luminous • ghosts retain wounds/human appearance in the underworld • ghosts wander aimlessly without purpose, like zombies <p>or any other valid point.</p>	3	Award marks for developed points.
	(b)	<p>Any from</p> <ul style="list-style-type: none"> • the spirits of the dead went to the Underworld • they bore some resemblance to their human form • human misfortune continued to affect ghosts in the afterlife • ghosts continued to experience human feelings and emotions • relationships could persist in the afterlife • human visitors could see ghosts/spirits of the dead • human visitors could communicate with the spirits of the dead • the landscape of the underworld resembled that of the living world - trees etc. <p>or any other valid point.</p>	4	<p>For full marks, candidates need to refer to both extracts.</p> <p>1 mark per point with reference to the text.</p> <p>Award marks for developed points</p>

Question	Expected response	Max mark	Additional guidance
25.	<p>Successful</p> <ul style="list-style-type: none"> • Dido is deceived/manipulated by the gods for their own purposes • the gods are indifferent to her suffering • she is successful and settled in her new city before Aeneas comes • she is hopeful about the future • she is a victim of forces beyond her control • she is manipulated into breaking her vow to Sychaeus' memory • she is overwhelmed by her emotions/out of her emotional depth • the "wedding" episode shows Dido being tricked by the gods • she is conscious of wrongdoing and risk in starting her relationship with Aeneas • she is abandoned by Aeneas • Aeneas takes advantage of her emotional needs to gratify his own desires, without committing himself to her • he is on the surface unsympathetic and focused on his own priorities • she comes to realise the truth of her situation when it is too late • she is facing terrible consequences (<i>Iarbas</i> etc) • she feels she has no choice other than death • she undergoes a horrible death 	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 focusing on the demands of the question.</p>

Question	Expected response	Max mark	Additional guidance
	<p>Unsuccessful</p> <ul style="list-style-type: none"> • Dido places her feelings before her responsibilities • she had a good life before she allowed herself to fall for Aeneas • she is naive/self-deluding in believing her 'marriage' is real • she allows her emotions to overcome her judgment • she blames Aeneas for betraying her despite the fact that he had made no explicit promises to her • she is bitter and destructive in dealing with her problems • she kills herself rather than trying to be strong and tough the situation out • she is conscious of wrongdoing and risk in starting her relationship but goes ahead with it anyway. <p>or any other valid point.</p>		

Section 4 - Pliny, *Letters*

Question		Expected response	Max mark	Additional guidance
26.	(a)	A cloud	1	
	(b)	Any three from <ul style="list-style-type: none"> • they might sit out in the sun • they might take a (cold) bath • they might have lunch • they might have a lie down • they might work on books • they appear not to have to go to work or any other valid point.	3	1 mark per point with reference to the text.
27.	(a)	Any from <ul style="list-style-type: none"> • he tried to allay their fears • he told them the flames were bonfires/lanterns/abandoned houses on fire • he remained calm • he went to sleep or any other valid point.	3	Award marks for developed points. 1 mark per point with reference to the text.
	(b)	Any two from <ul style="list-style-type: none"> • his windpipe is narrow • he is overweight • his breathing is noisy. 	2	
	(c)	Any from <ul style="list-style-type: none"> • tremors becoming more violent • the buildings were shaking • the buildings were swaying to and fro • the buildings looked like they were going to fall down • outside there was the danger of falling pumice-stones • these stones seemed light • Pomponianus and the crowd were influenced by fear • Pliny influenced by rational thought or any other valid point.	3	Award marks for developed points.

Question		Expected response	Max mark	Additional guidance
28.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> • Pliny witnessed a lot of the events personally • other events he heard about from eye witnesses • he was told about other events just after they happened, making them likely to be accurate <p>or any other valid point.</p>	2	
	(b)	<ul style="list-style-type: none"> • a letter is for one friend • history is for everybody. 	2	
29.		<p>Any from</p> <ul style="list-style-type: none"> • the people formed a mob • they were needing direction/ advice • they were surging/forcing others on • they were afraid • they were shocked • the people just followed (Pliny's lead) • they were likely to get trampled <p>or any other valid point.</p>	4	<p>For full marks, candidates must evaluate whether Pliny's description of the people is realistic.</p> <p>Candidates may argue both ways or either way.</p> <p>Award marks for developed points.</p> <p>1 mark per point with reference to the text.</p>
30.		<p>Any from</p> <ul style="list-style-type: none"> • he spoke sharply which is not very friendly • he spoke sharply to express urgency • he is giving reasonable advice like a friend would do • he is concerned for their survival • he rushed off and left them to it • he hurried out of danger, putting his own safety first <p>or any other valid point.</p>	3	<p>Award a mark for a developed point.</p> <p>For full marks, the candidate needs to assess how good a friend he was in the light of his actions.</p>

Question		Expected response	Max mark	Additional guidance
31.		<ul style="list-style-type: none"> • <i>descendere, operire</i> – examples of historic infinitives which give the effect of speed and urgency • <i>cinxerat Capreas et absconderat</i> – two rhyming pluperfects which surround, as if smothering Capri • <i>cinxerat...absconderat...abstulerat</i> – repetition of same tense ending/internal rhyme/forms a tricolon (arguably crescendo) • <i>orare, hortari, iubere</i> – historic infinitives give sense of urgency • <i>et annis et corpore gravem</i> – balanced phrases is persuasive • <i>morituram...mihi...mortis</i> – alliteration, emphasises death <p>or any other valid point.</p>	6	<p>Award one mark per point with appropriate reference and one mark for explanation.</p> <p>Award marks for developed points.</p>
32.		<p>Any from</p> <ul style="list-style-type: none"> • the ash is falling • the shock of looking back to see the scene • a dense cloud was threatening • this cloud was spreading over the earth • fear of being trampled under foot • reduced light • shrieking/shouting/wailing <p>or any other valid point.</p>	3	<p>Award marks for developed points.</p> <p>1 mark per point with reference to the text.</p>

Question	Expected response	Max mark	Additional guidance
33.	<p>Criticisms</p> <ul style="list-style-type: none"> • he initially wanted to study the eruption/failed to see the danger • he only recognised danger when he got the letter from Rectina • he kept sailing into danger in order to take notes • he sailed towards Pompeii with no exit plan • he misunderstood what the fires were/thought they were bonfires/ lanterns • he went to sleep while others stayed awake • he advised them to return to the ships instead of heading to higher ground • he ignored his lung condition • he did not protect himself from the ash and gas <p>Defences</p> <ul style="list-style-type: none"> • he thought he understood what was happening from his natural history knowledge • there was no way he could know about volcanic eruptions • he did not know the gases would be lethal • he was trying to comfort his friends • he was trying to set a strong example • he made courageous efforts to save people • changed from patrol boat to fleet of larger warships to enable embarkation of more people <p>or any other valid point.</p>	8	<p>Candidates 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 a clear analysis of the text focused on the demands of the question.</p>

Section 5 - Cicero, *In Verrem V*

Question		Expected response	Max mark	Additional guidance
34.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> • Verres accepted a bribe of a cargo ship from the Mamertini • Senators were legally debarred from operating merchant ships • he accepted storage facilities in their town for his stolen goods • he exempted them from the legal requirement to supply a warship <p>or any other valid point.</p>	2	
	(b)	<p>Any from</p> <ul style="list-style-type: none"> • turns the spotlight on Verres • puts him under pressure • makes him look more and more guilty • Verres cannot reply • Verres appears isolated/vulnerable/exposed • Allows Cicero to plant ideas in the minds of the jury • Enlists the jury's indignation <p>or any other valid point.</p>	2	Award a mark for a developed point.
35.		<p>Any from</p> <ul style="list-style-type: none"> • ships described as 'empty' /lacking equipment • undermanned/half of the crew is missing • the fleet did not bring fear to the pirates • there were only ten ships • amount of booty on board the pirate ship shows how ineffective Roman fleet was • the capture of the pirate ship did not involve actual fighting <p>or any other valid point.</p>	3	<p>1 mark per point with reference to the text.</p> <p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
36.		<p>Any from</p> <ul style="list-style-type: none"> • he was absent from his official place of work • he was lying drunk on the beach • he was with his girlfriends • he wanted to get his hands on the stolen cargo <p>or any other valid point.</p>	2	Award a mark for a developed point.
37.	(a)	<p>Convincing</p> <ul style="list-style-type: none"> • no-one saw the pirate captain • everyone believes the pirate captain was released in return for a bribe • good judges use guesswork • it is the sort of thing Verres would do ('you know the man') • previous governors would display their prisoners but Verres did not <p>Not convincing</p> <ul style="list-style-type: none"> • just because no-one saw the pirate, does not mean he was not there • just because everyone believes Verres took a bribe does not prove it • bad judges use guesswork • good judges rely on evidence • just because Verres has taken bribes before does not mean he has this time • just because previous governors displayed their prisoner does not mean he has to <p>or any other valid point.</p>	4	<p>Candidates could argue either way or both ways.</p> <p>A combination of 'convincing' and 'not convincing' responses is acceptable.</p> <p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Any from</p> <p>Successful</p> <ul style="list-style-type: none"> • Cicero uses a feeding metaphor • they wanted to feast their eyes/gorge their minds • effective in emphasising how 'hungry' they were to see the pirate executed • effective in emphasising how long they had been waiting for this satisfaction • effective in expressing their desire for revenge • feasting was enjoyable as would be a pirate execution <p>Not successful</p> <ul style="list-style-type: none"> • feasting is not the same as watching an execution • watching an execution is not enjoyable • it is an exaggeration as the people were not actually starving <p>or any other valid point.</p>	3	<p>Award marks for developed points.</p> <p>Candidates could argue either way or both ways.</p>
38.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • they enjoyed celebrating a military victory/defeat of enemy whom they had feared • they enjoyed the entertainment value • triumphs were very few and far between/rare/special occasions • they enjoyed seeing the victorious general riding in his chariot • they enjoyed seeing the captives being paraded in chains • they enjoyed seeing the captives executed/struck by an axe • they enjoyed experiencing the demonstration of Roman power <p>or any other valid point.</p>	3	<p>Award marks for developed points.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Any from</p> <ul style="list-style-type: none"> • a triumph would be awarded for military success, not failure • he implies incredulity (he cannot believe Verres will be awarded a triumph) • Verres has destroyed a province (but it is his own) • Verres has destroyed a fleet (but it is his own) • opposite what is required for a triumph • he wants the jury to laugh at Verres/he wants to mock Verres <p>or any other valid point.</p>	3	<p>For full marks, candidates must explain the sarcasm behind his comments.</p> <p>Award marks for developed points.</p>
39.		<p>Any from</p> <ul style="list-style-type: none"> • the people of Syracuse were 'experienced and intelligent' (<i>periti...human</i>) • the people of Syracuse kept a daily tally of the pirates executed • the numbers were mutually verified/there was no-one who was not counting/they worked as a team • they worked out pirates were missing • they did their calculations based on the size of ship/number of oars • they could conjecture about what was taking place in secret/could spot a cover-up <p>or any other valid point.</p>	3	Award marks for developed points.
40.		<p>Any from</p> <ul style="list-style-type: none"> • substituted/executed Roman citizens (previously thrown in prison) for the missing pirates • some he claimed were Sertorius' soldiers • he claimed others had joined the pirates voluntarily • merchants found on the pirate ship he claimed were pirates • other travellers found on the pirate ship he claimed were pirates 	3	Award marks for developed points.

Question		Expected response	Max mark	Additional guidance
41.		<p>Any from</p> <ul style="list-style-type: none"> • the jury were Roman citizens • Verres put personal gain by accepting a bribe ahead of his duty to the citizen community • covered heads of some to conceal identity • dragged from prison • rushed to their execution • even executed those who were recognised/defended as citizens • cruelly tortured • most shameful deaths • illegal for Verres to execute citizens • being tied to the stake was a degrading punishment to which Roman citizens were not liable • violence = violation of citizen rights • innocent Roman citizens were treated like criminals/slaves • almost casual addition of '<i>ad necem</i>/to death' adds shock value • superlatives (<i>acerbissima...crudelissimo</i>/most shameful...most cruel) would increase sense of outrage • alliteration (<i>crudelissimo cruciatu - most cruel torture</i>) - increase horror at cruelty • Cicero's (exaggerated) claim that he might die from the effort of recounting Verres' atrocities <p>or any other valid point.</p>	4	<p>Award marks for developed points.</p> <p>1 mark per point with reference to the text.</p> <p>Candidates may refer to the content and/or to the language in the text.</p>

Question		Expected response	Max mark	Additional guidance
42.		<p>Possible points</p> <p>Extract 1</p> <ul style="list-style-type: none"> entertaining description of Verres' self-indulgence/Verres being carried in litter vivid details - 'transparent Maltese linen' add to entertainment value military language in non-military context - 'our distinguished general'/loses his 'troops' at a party/'losses' as heavy as battle of Cannae <p>Extract 2</p> <ul style="list-style-type: none"> interesting references to treaty arrangements <p>Extract 3</p> <ul style="list-style-type: none"> details of the booty vivid description of local crowds wanting to see the executions <p>Extract 4</p> <ul style="list-style-type: none"> vivid description of Servilius' triumphs <p>Extract 5</p> <ul style="list-style-type: none"> vivid description of Syracusan quarries <p>Extract 7</p> <ul style="list-style-type: none"> description of Centuripa detailed description of Syracusans' clever tactics to thwart Verres <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>

[END OF MARKING INSTRUCTIONS]



National
Qualifications
2019

2019 Latin
Translating
Higher
Finalised Marking Instructions

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General marking principles for Higher Latin Translating

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a)** Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b)** If a 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.
- (c)** Award marks for high quality of translation and use of appropriate style and structure. Accept synonyms and alternative translation of phrases to those shown in the marking instructions, provided the translation of essential ideas/full blocks is appropriate.
- (d)** Each block is worth a maximum of 2 marks
 - (i) Award 2 marks for correct, or almost correct translation of the block, including the essential idea.
 - (ii) Candidates should translate all the words in the block and show recognition of the overall structure and meaning of the block. Candidates may still gain 2 marks if they make a minor error, such as an error of tense or syntax, which does not detract from an accurate understanding of the full meaning of the block.
 - (iii) Award 1 mark for translating only the essential idea of the block correctly.
 - (iv) Award 0 marks 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>Cicero ab urbe discessit.</i> Cicero left (from) the city.	2	had to leave/was to leave = 0 was leaving = 1 Cicero leaving	1
2	<i>pro certo habuit</i> He knew for sure	2	knowing	1
3	<i>se ab Antonio evadere non posse.</i> that he could not escape from Antony.	2	was not able = 2 would not be able = 2 unable to escape	1
4	<i>ad villam Formianam fugit,</i> He fled to his country house at Formiae,	2	Formianus = 0 fleeing to country house/Formiae	1
5	<i>unde profectus est</i> from where he set out	2	would set out = 0 setting out	1
6	<i>ut navem conscenderet.</i> to climb aboard a ship.	2	boarding ship	1
7	<i>sed cum ventus navem ad oram rettulisset,</i> But when the wind took his ship back to the beach,	2	Allow the passive for 1 mark if all else is correct. wind taking ship back	1
8	<i>et ipse...pati non posset,</i> and he could not endure,	2	not able/not enduring	1
9	<i>iactationem navis</i> the rolling of the ship,	2	to get the ship rolling = 0 ship rolling/rolling ship =1 ship rolling	1
10	<i>regressus est ad villam</i> he returned to his (country) house	2	had to go back = 0 was taken back = 0 returning	1
11	<i>quae paulo plus mille passibus a mari aberat.</i> which was a little more than a mile from the sea.	2	house not far from the sea	1

Block	Correct translation	Max mark	Essential idea	Part mark
12	<i>'ego moriar,' inquit, 'in patria</i> <i>'I shall die,' he said, 'in my homeland</i>	2	dying	1
13	<i>quam saepe servavi.'</i> <i>(which) I have saved often.'</i>	2	Cicero saving (homeland)	1
14	<i>servi ad pugnandum parati erant,</i> <i>His slaves were ready to fight,</i>	2	slaves being ready/prepared	1
15	<i>sed ille iussit eos lecticam deponere</i> <i>but he ordered them to put down his litter</i>	2	ordering litter to be put down = 1 being ordered to put down litter	1
16	<i>et pati fortunam iniquam.</i> <i>and accept cruel fate.</i>	2	(slaves) accepting fate	1
17	<i>Cicero cervicem e lectica porrexit,</i> <i>Cicero stretched his neck out of the litter,</i>	2	neck being stretched out = 0 (Cicero) stretching out neck	1
18	<i>et caput praecisum est.</i> <i>and his head was cut off.</i>	2	he cut his head off = 0 he had his head cut off = 0 having head cut off	1
19	<i>tum milites manus... quoque praeciderunt.</i> <i>Then the soldiers also cut off his hands</i>	2	(Cicero's) hands cut off	1
20	<i>quae totiens in Antonium scripserant,</i> <i>which had so often written against Antony,</i>	2	writing about/to Antony = 0 writing against Antony	1
21	<i>caput ad Antonium relatum est</i> <i>His head was brought back to Antony</i>	2	head went back = 0 (Cicero's) head taken	1
22	<i>et iussu eius inter duas manus in rostris positum est,</i> <i>and by his order was placed between his two hands on the public platform,</i>	2	(head) placed on the public platform/placed between two hands	1

Block	Correct translation	Max mark	Essential idea	Part mark
23	<i>ubi Cicero primo consul, ubi saepe consularis,</i> where Cicero at first while consul, where often as an ex-consul,	2	Cicero consul/ex-consul	1
24	<i>ubi eo ipso anno, tanta eloquentia</i> and where that same year with such cleverness,	2	that same year/(Cicero's) cleverness	1
25	<i>in Antonium multas orationes habuerat.</i> he had made many speeches against Antony.	2	about/to Antony = 0 (Cicero) making speeches against Antony	1

[END OF MARKING INSTRUCTIONS]