Markscheme

November 2017

Latin

Higher level

Paper 2

Section A

Option A: Vergil

Extract 1   Vergil, *Aeneid* 1.335–356

1.   (a)   She had been taken for a goddess/Diana **[1]**. Her hunting outfit is customary/unexceptional to the Tyrian girls (*ie* it is not a prerogative of Diana or her nymphs) **[1]**; **or:** she wants to reassure Aeneas she is a Tyrian girl/not a goddess **[1]**.

       (b)   It refers to the city (*urbe*) **[1]**. Metre **[1]** tells us that the –*a* ending is long/an ablative (there must be a reference to metre).

       (c)   Award **[1]** each up to **[3]** for details such as: killing him before the altars (*ferro superat ante aras* or *ante aras*); having been driven by greed for gold (*auri caecus amore*); not caring of his sister's love (*securus amorum germanae*); concealing the fact for a long time (*factumque diu celavit*); deceiving the lover with false hope (*vana spe lusit amantem*); leaving the corpse unburied (*inhumati*).

       (d)   Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.

                                                                                  Total: **[10]**

Option A: Vergil

Extract 2   Vergil, *Georgics* 4.315–332

2.   (a)   A river (Peneus) **[1]** and a valley (of Tempe) **[1]**.

        (b)   Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.

        (c)   Aristaeus's sadness is conveyed through the use of numerous literary devices. Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for stylistic remarks or any detail such as:

- polysyndeton: *morboque fameque*
- word order: *tristis*
- anaphora/repetition: *mater … mater*
- direct speech: *hac adfatus voce* or other relevant reference
- addressing of mother: *Cyrene*
- questioning (also polyptoton): *quid … quo … quid*
- Aristaeus's efforts: *omnia temptanti*
- uselessness of having a divine mother: *te matre*
- pathos (or similar) of Aristaeus's exhortation to his mother: *age … erue … fer … interfice … ure*

Award up to **[2]** for the coherence and clarity of the argument; **[2]** if very coherent and well argued; **[1]** if coherent and partially argued; **[0]** if incoherent and poorly argued.

Total: **[10]**

Option B: History

Extract 3   Tacitus, *Annals* 3.14

3.   (a)   His ambition/insubordination/tampering with the soldiers **[1]**; leaving his province subject to the worst **[1]**; the insults against his chief/Germanicus (but accept "the emperor") **[1]**.

(b)   The emperor because of the war brought by Piso in Syria/the province (*ob bellum provinciae inlatum*) **[1]**; the Senate for believing that Piso was implicated in the death of Germanicus (*numquam satis credito sine fraude Germanicum interisse*) **[1]**.

(c)   Stairs leading from the Capitoline Hill to the Forum (or towards the Tiber) **[1]**. Corpses of convicted criminals were dragged there or left to rot **[1]**.

(d)   Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.

Total: **[10]**

Option B: History

Extract 4   Suetonius, *Tiberius* 53

4.   (a)   To charge her with accusing him of poisoning (*uveneni se crimine accersi*) **[1]**; to tempt her (*temptandi gratia*) **[1]**.

       (b)   Award **[1]** each up to **[2]** for details such as: her birthday was added to the days of ill omen; thanks were offered to him; a golden gift consecrated to Jupiter of the Capitol.

       (c)   The worsening relationship is underlined by Suetonius through the use of various stylistic features. Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for stylistic remarks or any detail such as:
   - worsening relationship reflected in climax of harshness, from reproach ("*si non dominaris etc*") to not speaking to her (*nec ullo mox sermone dignatus est*) and finally inviting (*etiam vocare desiit*)
   - vocabulary of insinuation: *simulans*; *praestructum*; *insectatus*
   - confrontation in the episode of the apples: *et ipse … et illa*
   - Agrippina's determination to die: *destinanti … et perseverantem atque ita absumptam*
   - ironic use of *tali clementia*
   - reference to execution (as a criminal) and the Gemonian Stairs: *strangulatam in Gemonias*.

       Award up to **[2]** for the coherence and clarity of the argument; **[2]** if very coherent and well-argued; **[1]** if coherent and partially argued; **[0]** if incoherent and poorly argued.

                                                                          Total: **[10]**

Option C: Love poetry

Extract 5   Catullus, *Carmina* 50

5.   (a)   Award **[1]** each up to **[3]** for any word or phrase indicating a joyful or playful tone, or any other valid interpretation, supported by quotations from the text (*eg otiosi*, *lusimus*, *delicatos*, *ludebat*, *per iocum atque vinum*, *lepore*, *incensus*, *facetiis*).

        (b)   Award **[1]** each up to **[2]** for any point supported by the Latin quotation, such as he had no relief from food (*nec me … cibus iuvaret*), could not sleep (*somnus tegeret ocellos*), *etc*.

        (c)   Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.

        (d)   Award **[1]** for any appropriate detail of the warnings, such as: indicators of betrayal if not followed (to be bold on Catullus's behalf; to not reject Catullus's prayers; *etc*); and **[1]** for any reference to Nemesis, such as: goddess of vengeance (*ie* for betrayal).

Total: **[10]**

Option C: Love poetry

Extract 6   Tibullus, *Elegies* 3.2.1–22

6.   (a)   Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.

(b)   Lyaeus epithet of Bacchus **[1]**; hence old wine **[1]**. One of these marks can also be awarded for an explanation of the meaning of *lyaeus*.

(c)   The sense of death and the thought of the lover's grief are preeminent in the poem. Award **[1]** each up to **[4]** for stylistic remarks or any detail such as:
   - repetition/polyptoton: *caram … carumque*
   - contraposition: *iuveni … puellae*
   - alliteration: *ferreus … fuit*
   - repetition/variatio: *ferreus ille fuit*; *durus et ille fuit*; *maereat haec … maereat illa*
   - contraposition: *candidaque ossa … nigra favilla*; *ossa … nigra candida veste*
   - vocabulary of colour (black and white): *candida*, *nigra*, *niveo etc*
   - juxtaposition *umorem … sicca domo*.

   Award up to **[2]** for the coherence and clarity of the argument. **[2]** if very coherent and well-argued; **[1]** if coherent and partially argued; **[0]** if incoherent and poorly argued.

Total: **[10]**

Option D: Women

Extract 7   Ovid, *Heroides* 1.67–90

7.   (a)   Penelope seeks to set aside fear for Odysseus's safety **[1]** but in actuality she fears any (or every) possibility **[1]**.

(b)   Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.

(c)   He forces her to make a quick decision for a new marriage (*viduo discedere lecto cogit* **or** *increpat … moras*) **[1]**; but is restrained by her devotion and/or prayers (*pietate mea precibusque*) **[1]**. Consider the logic of the answer as a whole, accepting a range of wordings (and Latin quotations).

(d)   She fears the dangers of Odysseus's wanderings (*timeo … omnia*) **[1]**; that he might have a foreign lover (*esse peregrino captus amore*) **[1]**; that the suitors are reigning in his place (*inque tua regnant … aula*) **or** dissipating his wealth (*tuae dilacerantur opes*) **[1]**. Other correct answers must be accepted provided that each point is supported by a relevant quotation from the Latin.

Total: **[10]**

Option D: Women

Extract 8   Propertius, *Elegies* 3.11.27–46

8.   (a)   Pompey could not celebrate his triumphs **[1]** because he had been killed in Egypt **[1]**.

       (b)   Mark only for length of syllables. Award **[1]** per line if all correct, **[0]** otherwise.

       (c)   Cleopatra is presented as a real danger, and Egypt as an enduring cause of evils to Rome. Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for stylistic remarks or any detail such as:
       - epithets of Memphis, Alexandria and Canopus: *noxia Alexandria, dolis aptissima tellus … Memphi cruenta*; *incesti … Canopi*
       - contempt for Cleopatra: *famulos inter femina trita suos*; *coniugii obsceni*; *meretrix regina*; *una … adusta nota*
       - example from recent past: *Pompeio … triumphos*
       - unrealistic option of a better death in war: *issent melius tibi funera*; *colla daturus eras*
       - apostrophe of Pompey: *si colla daturus eras*
       - contraposition of Egyptian and Roman institutions: *Iovi nostro … Anubim*, *etc*
       - enjambement: *Romana poposcit moenia*.

       Award up to **[2]** for the coherence and clarity of the argument; **[2]** if very coherent and well argued; **[1]** if coherent and partially argued; **[0]** if incoherent and poorly argued.

                                                                          Total: **[10]**

Option F: Good living

Extract 9   Seneca, *De Tranquillitate Animi* 2.1–3

9.   (a)   Award **[1]** each up to **[3]** for any point such as: he has overcome the worst (*eg ex longa et gravi valetudine expliciti*); he does not need any more harsh remedies (*opus est … non illis durioribus*); he is on the right path (*recta ire te via credas*), *etc.*

(b)   They are like those recovering from an illness **[1]**; they are like the sea still agitated after a storm **[1]**.

(c)   Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.

(d)   Award **[1]** point for any information about Democritus as a moral philosopher or philosophical source for Seneca; and **[1]** for any correct explanation/translation of the term *euthymia* as a balanced condition of mind.

Total: **[10]**

Option F: Good living

Extract 10   Lucretius, *De Rerum Natura* 1.54–74

10.   (a)   Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.

   (b)   Award **[1]** each up to **[2]** for any points such as: he dared to raise his eyes (*tollere oculos ausus est*); withstood her (*obsistere contra ausus est*); was not hindered by fame (*neque fama … compressit*); superstition encouraged him to enquire into nature (*magis acrem inritat animi virtutem*), *etc*.

   (c)   Lucretius makes use of various stylistic features in exposing his philosophical doctrine. Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for stylistic remarks or any detail such as:
   - contraposition: *unde … quove*
   - Epicurus examining the first level of reality: *summa ratione*; *primordia*; *materiem*; *genitalia corpora*; *semina rerum*; *ex illis primis*
   - negative connotations of religion/superstition: *foede*; *oppressa*; *gravi sub religione*; *horribili aspectu*
   - repetition/anaphora: *fama … fulmina*; *minitanti … murmure*
   - enjambements (various examples)
   - Epicurus the first to stand against superstition: *primum, primus*
   - imagery: *flammantia moenia mundi*
   - knowledge as journey: *processit; peragravit*.

   Award up to **[2]** for the coherence and clarity of the argument; **[2]** if very coherent and well argued; **[1]** if coherent and partially argued; **[0]** if incoherent and poorly argued.

Total: **[10]**

Section B

Instructions
Section B is assessed by the assessment criteria found below and published in the subject guide.

Criterion A (Range of evidence) assesses to what extent the evidence represents both prescribed passages and supplementary reading. A candidate is expected to:
- use relevant examples from the prescribed passages to support the response (candidates are not expected to provide exact quotes)
- demonstrate knowledge of historical, political and cultural contexts beyond those embedded in the prescribed passages.

Criterion B (Understanding and argument) assesses how well the response demonstrates understanding of the chosen option. Ideally, a candidate will:
- build a critical analysis that responds directly to the prompt in a clear, logical and imaginative way
- fully address the contexts and background knowledge pertinent to the examples related to the chosen option.

Total: **[12]**

Criterion A: Range of evidence
- To what extent does the evidence represent both prescribed passages and supplementary reading?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The response includes weak evidence from the prescribed passages only.
2	The response includes specific evidence from the prescribed passages only.
3	The response includes evidence from both the prescribed passages **and** supplementary reading.
4	The response includes specific evidence from both the prescribed passages **and** supplementary reading.

Criterion B: Understanding and argument

- How well does the response demonstrate understanding of the chosen option?
- How well is the argument constructed?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The response demonstrates a limited understanding of the chosen option without addressing contexts and background knowledge pertinent to the examples. The argument has limited focus, coherence and development.
3–4	The response demonstrates limited understanding of the contexts and background knowledge pertinent to the chosen examples. The argument has focus but has limited coherence and is not developed.
5–6	The response demonstrates an understanding of the chosen option by addressing contexts and background knowledge pertinent to the examples in a limited way. The argument has focus and coherence but is not developed.
7–8	The response demonstrates an understanding of the chosen option by addressing contexts and background knowledge pertinent to the examples. The argument has focus and coherence, and is developed.