Markscheme

May 2021

Latin

Higher level

Paper 2

Section A

Option A — Vergil

Extract 1   Vergil, *Eclogues* 1.20–40

1.   (a)   Pups to dogs (*catulos … canibus*) **[1]**; kids (not 'children') to mothers (*haedos … matribus*) **[1]**; and great to small (*magna … parvis*) **[1]**.

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

(c)   Sheep/cattle/ animals for slaughter (*victima*) **[1]** and cheese (*caseus*) **[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 A — Vergil

Extract 2   Vergil, *Aeneid* 12.829–844

2.   (a)   Because she nurtures in her heart (*volvis sub pectore*) **[1]** such waves of anger (*tantos fluctus irarum*) **[1]**.

(b)   **Award [1] up to [2] for any of the following: they will retain their language/way of life (*sermonem/mores tenebunt*); they will retain their name (*ut est nomen erit*); (Jupiter)** will add sacred rites and laws (*morem ritusque sacrorum adiciam*); he will make them use one language (*faciam omnis uno ore*). Do not accept *commixti corpore.*

(c)   The future of Rome is portrayed through numerous literary devices emphasizing unity, supremacy, and divine approval.
Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for any point supporting the argument. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.

Points may include:
- Juxtaposition/chiasmus/enclosing word order (*omnis uno ore Latinos)* emphasizes the unity of the new combined peoples.
- Alliteration (*commixti corpore*) highlights the mingling of bloodlines.
- Repetition/asyndeton (*supra homines, supra deos*) draw attention to the supremacy of the Romans.
- Litotes (*nec ulla*) shows the unique piety of the Romans.
- Interlocking word order (*genus Ausonio mixtum sanguine*) shows the complete joining of both peoples
- Variety of tenses of the same verb/ polyptoton (*est, erit*) shows that the Romans will be pure Latins to all purposes.

Total: **[10]**

Option B — History

Extract 3   Livy, *Ab Urbe Condita* 22.3

3.   (a)   That Hannibal should be free to roam throughout Italy (*per mediam iam Italiam uagari Poenum*) **[1]**; advancing to attack Rome (*ad ipsa Romana moenia ire oppugnanda*) **[1]**; unopposed (*obsistente nullo*) **[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 ordered the standards to be gathered up (*signa convelli iuberet*) **[1]**; leapt onto his horse (*in equum insiluisset*) **[1]**. Accept 'he slipped over the (horse's) head (*lapsum super caput*)' but not 'his horse flung him' or 'he was thrown over the head'.

   (d)   The officers were frightened (by the portents) (*primoribus territis*) **[1]**; but the soldiers were excited (by Flaminius's fierceness) (*milite laeto*) **[1]**.

Total: **[10]**

Option B — History

Extract 4   Caesar, *De Bello Gallico* 7.86–87

4.   (a)   He sent Labienus with six cohorts (*Labienum cum cohortibus sex mittit*) **[1]** to support the troops under duress (*subsidio laborantibus*) **[1]**.

(b)   They try to scale the fortifications (or similar) **[1]**; they breach the wall (or similar) **[1]**. For the second mark accept a more litteral rendition of the Latin, but in this case require specific details, such as: they dislodge the defenders from the turrets; they fill the ditches with wicker/earth; they tear down the wall with hooks.

(c)   The effectiveness of Caesar's leadership under duress is highlighted through various stylistic features.
Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for any point supporting the argument. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.

Points may include:
- Illeism keeps focus on Caesar's own actions (*eg, Caesar mittit*).
- Diction chosen to emphasize planning/strategy (*primo, post, postremo*)
- Repetition/anaphora (*partem sequi, partem circumire*) highlights effective military strategy.
- Asyndeton (*huc … rescindunt*) emphasizes the urgency and speed of the enemy troops in action.
- Juxtaposition (*eg, subsidio laborantibus*) highlghts the effectiveness of Caesar's command.

Total: **[10]**

Option C — Love poetry

Extract 5   Ovid, *Amores* 1.6.1–20

5.   (a)   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.

      (b)   Because a long love affair (*longus amor*) **[1]**; has left him thin (*tenuavit corpus or subducto pondere*) **OR** has given him suitable limbs (*apta membra dedit*) **[1]**.

      (c)   He used to fear the shadows/night (*noctem*) **[1]**; and ghosts or similar (*simulacra vana*) **[1]**; now he fears the door-keeper (*te/tu*) **[1]**.

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

                                                                                      Total: **[10]**

Option C — Love poetry

Extract 6   Catullus, *Carmina* 13, 40

6.   (a)   Award **[1]** each up to **[2]** for any of the following: he is mad (*mala mens*); a god has driven him to it (*deus parat excitare rixam*); he wishes to become notorious (*pervenias in ora vulgi*); famous (*esse notus optas*); Ravidus loves Catullus's lover (*meos amores voluisti amare*).

   (b)   Award **[1]** up to **[2]** for reasonable points, such as: iambic is traditionally associated with abusive/violent language; it is written on an iambic base meter (iambic or choliambic or even hendecasyllablic); it is often a vehicle for public revenge; it is often personified.

   (c)   Catullus highlights his beloved by focusing attention on her charm and her importance for him.
   Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for any point supporting the argument. At least one point must come from each poem; otherwise, award a maximum of **[3]**. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.
   Points may include:
   - Contrast/equivalence (*contra*) of his beloved to Fabullus's wealth highlights her importance.
   - Assonance (*eg, meros amores*) highlights the purity/undiluted beauty of his love.
   - Metonymy (*unguentum* = charm of his beloved) highlights her power to affect.
   - Alliteration (*eg, tot' ut te*) focuses attention on the effect of her presence.
   - Alliteration (*eg, mala mens, miselle*) focuses attention on Ravidus as a rival for his beloved.
   - Succession of questions (*quis deus, an, quid, qua*) emphasizes Catullus's rage.
   - The beloved is valued highly, meriting a long punishment exacted as revenge (*longa* separated from *poena*)

Total: **[10]**

Option E — Social criticism

Extract 7   Horace, *Satire* 1.6.89–109

7.   (a)   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.

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

        (c)   Award **[1]** each up to **[3]** for any of the following: he would need to acquire more property/work (*maior quaerenda foret res*); there would be more people to greet (*salutandi plures*); he would have to take along companions on his travels (*ducendus comes*); he would have more ponies and people to care for (*plures calones atque caballi pascendi*); he would need more wagons (*ducenda petorrita*).

        (d)   A chamber pot **[1]** and a wine-holder **[1]**.

                                                                    Total: **[10]**

Option E — Social criticism

Extract 8   Martial, *Epigrams* 11.6

8.   (a)   *falciferi senis* refers to Saturn (who is eponymous for the feast of Saturnalia) **[1]**; *pilleata Roma* refers to the cap worn on the Saturnalia by the free-born **[1]**.

(b)   Pythagoras was one of Nero's freedmen (not the philosopher) **[1]**; he famously married Nero (in 64 CE). **[1]**. Accept any other valid explanation.

(c)   Martial emphasizes the freedom and role reversal of the Saturnalia through a range of stylistic features but a wider interpretation of the question would not be invalid.
Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for any point supporting the argument. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.
Points may include:
   - Chiasmus (*unctis falciferi senis diebus*) highlights/indicates Saturnalia.
   - Oxymoron (*eg, regnator … fritillus*) emphasize the reversals common to the season.
   - Litotes (*non laborioso, morosa sine cogitatione*) highlights the joy/cheer of the season.
   - Alliteration (*eg, permittis, puto, pilleata*) draws attention to key elements of the Saturnalia.
   - Repetition (*eg, misce*) emphasizes the quantity of drink/freedom/licence of Saturnalia.

Total: **[10]**

Option G — Villains

Extract 9   Livy, *Ab Urbe Condita* 1.58

9.   (a)   That they come to her (*veniant*) **[1]**; each with a trusted friend (*cum singulis fidelibus amicis*) **[1]**; that quick action is needed (*facto maturato*) **[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)   Award **[1]** each up to **[2]** for any of the following: blame resides with the perpetrator (*noxam in auctorem*) OR not with the victim (*noxam ab coacta*)the mind sins, not the body (*mentem peccare, non corpus*); without consent there cannot be blame (*unde consilium afuerit culpam abesse*).

      (d)   Award **[1]** each up to **[2]** for any stylistic feature and effect supported by the relevant Latin text, such as:
      • Asyndeton (eg, *cum singulis fidelibus amicis ueniant; ita facto maturatoque opus esse; rem atrocem incidisse*) emphasizes the urgency of the request.
      • Contrast in the description of Tarquinius and Lucretia (*ferox … decore*) highlights the violation.
      • Diction (eg, *Tarquinius ferox, hostis*) emphasizes Tarquinius's vile nature.
      • Assonance (*hostis pro hospite*) highlights the violation.
      • Rhetorical question (*quid enim…pudicitia*) highlights the desperation of her plight.

Total: **[10]**

Option G — Villains

Extract 10   Livy, *Ab Urbe Condita* 3.48

10.   (a)   Award **[1]** up to **[2]** for any of the following: That all through the night **[1]** meetings had been held **[1]** to stir up rebellion **[1]**.

(b)   He stabbed her in the heart (*pectus transfigit*) **[1]** in order to set her free (*in libertatem vindico*) **[1]**.

(c)   Livy uses a variety of stylistic devices to highlight the power imbalances between men and women, magistrates and citizens, or victims and villains. Accept a range of substantiated answers, awarding **[1]** each up to **[4]** for any point supporting the argument. Then award up to **[2]** for the coherence and clarity of the argument using the following scale: **[2]** if the argument is supported by 3–4 developed points; **[1]** if the argument is supported by 1–2 developed points; **[0]** if the argument is supported by no developed points or if no details from the text are given.
Points may include:

- Legal diction (*domino ad prehendendum mancipium*) highlights the decemvir's point of view.

- Parallelism (*convicio Icili violentiaque Vergini*) highlights the injustice of the traitors.

- Enclosing word order (*alienatus ad libidinem animo*) emphasizes the decemvir's madness.

- Alliteration (*pectus deinde puellae*) emphasizes the moment of filicide.

- Metonymy (*caput*) highlights the bitter frustration of the subject in the face of irresponsible authority.

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.