



National
Qualifications
2022

2022 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 statementIn general, a mark will be awarded for each of the above so that an evaluative statement supported by a piece of evidence would attract 2 marks.
- (f) Reference to the text: where candidates wish to comment on the effectiveness of a choice of word, rhythm, etc, it would be appropriate to quote the Latin. Where the question asks for a comment on the content, references should normally be in English. A direct literal translation is not necessary provided the candidate shows an understanding of the reference.
- (g) In the extended response questions for each author (worth 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, eg 'Cicero says that no-one has seen the pirate captain'. There are insufficient marks allocated to the paper to allow for giving credit for quoting the Latin, translating it, and commenting on it. It is sufficient for the candidate to refer to the text in such a way as to provide evidence for a judgement or evaluation.
- (h) The extended response question, worth 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(s)	Max mark	Additional guidance
1.	(a)	<p>Any 3 from:</p> <ul style="list-style-type: none"> • Cicero hasn't stopped recommending him • he has great hope in Balbus • Cicero writes to him about Trebatius very often/very conscientiously • he can seize a chariot and hurry home <p>Any other valid point.</p>	3	
	(b)	<p>Any 2 from:</p> <ul style="list-style-type: none"> • internal rhyme/paired nouns: <i>pudor et labor</i> • stresses his own good qualities • superlatives: <i>liberalissimum, opportunissimam</i> • emphasises he enjoys the best possible advantages • tricolon: <i>imperatorem . . . aetatem ... commendationem</i> • emphasises how many advantages he has • repetition of <i>tibi</i> • stresses his own responsibility <p>Any other valid point.</p>	4	<p>Candidates must give any 2 relevant uses of language plus supporting analytical comment.</p> <p>Award a maximum of 2 marks for relevant uses of language without any analytical comment.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(c)	<p>Any 3 from:</p> <p>Letter 4</p> <ul style="list-style-type: none"> • Patron continues to offer support • Patron expects to share in success • ‘Client’ has a responsibility to perform well • Patron risks losing reputation if the recommendation fails <p>Letter 10</p> <ul style="list-style-type: none"> • shows patrons are also clients • shows network of relationships • favours incurred a debt/favours had to be repaid <p>Any other valid point.</p>	3	<p>Award marks for developed points.</p> <p>Award a maximum of 2 marks if candidates discuss only one letter.</p>
2.		<p>Any 4 from:</p> <ul style="list-style-type: none"> • Senate can now meet freely again • Cicero has had his former spirit restored • he has recalled the Senate to its former character • thanks to his grasp of the political situation/his energetic delivery • Cicero has brought hope of freedom • he is always either thinking or acting in the interests of the republic <p>Any other valid point.</p>	4	<p>Award marks for developed points.</p> <p>Up to a maximum of 4 marks.</p>

Question		Expected response(s)	Max mark	Additional guidance
3.	(a)	<p>Any 4 from:</p> <ul style="list-style-type: none"> • can make a joke of his ill health • praises his good taste • hopes he is enjoying himself • is familiar with his house and habits • they share the same tastes • teases him about Aesopus (<i>tuae deliciae</i>) <p>Any other valid point.</p>	4	
	(b)	<p>Any 3 from:</p> <ul style="list-style-type: none"> • use of the second person as in a letter to engage the reader • reference to a letter from Lucilius to maintain the impression of a real correspondence • picking up on Lucilius' use of the word 'friend' to introduce the topic • uses Lucilius' loose use of the word 'friend' to introduce his own definition of friendship • an acquaintance is different from a friend • a friend is someone you trust completely <p>Any other valid point.</p>	3	Award marks for developed points.

Question	Expected response(s)	Max mark	Additional guidance
4.	<p>Any two from:</p> <ul style="list-style-type: none"> • graphic word choice/figurative language - <i>consuebatur</i> (sewn up) • violent language to shock/violent image to make the mental cruelty visible • contrast - <i>non habemus illos hostes, sed facimus</i> (we do not get them as enemies but make them so) • pointedly shows masters' cruelty makes to blame • praeteritio - <i>alia crudelia, inhumana praetereo</i> (I pass over other cruel and inhumane acts) • by not making the point, he makes it more emphatically/leaves the reader to supply details too horrific to mention • paired terms/asyndeton <i>crudelia, inhumana</i> (cruel, inhumane acts) • focuses attention on each word to emphasise the cruelty/similar words side by side to emphasise inhumane cruelty • comparison/simile <i>tamquam iumentis</i> 'like beasts of burden' • treated worse than animals and emphasises inhumane treatment • repetition, <i>alius ... alius ... alius</i> (one ... another ... another) • emphasises the variety/extent of the depravity to which slaves are subjected/ridicules the masters' greed to make cruel treatment of slaves look petty and depraved • emotive word choice - <i>infelix</i> (unfortunate wretch) • shows pity for the slave subjected to such cruel depravity <p>Any other valid point.</p>	6	<p>Candidates must give any 3 relevant uses of language plus supporting analytical comment.</p> <p>Award a maximum of 3 marks for relevant uses of language without any analytical comment.</p> <p>Award a maximum of 4 marks for points referring only to word choice.</p>

Question		Expected response(s)	Max mark	Additional guidance
5.		<p>Any 2 from:</p> <ul style="list-style-type: none"> • keep up the healthy regime • arrange the books • take doctor's advice • deal with the gardener as he sees fit • go to see the games • take care of himself 	2	
6.		<p>Any 5 from:</p> <p>Concern for himself</p> <ul style="list-style-type: none"> • starts with himself - he is worn out by grief • says he is more miserable than his wife • he has to bear sole responsibility • repeated reference to his guilt (<i>culpa mea</i>) • he considers he has many enemies/he is concerned for his own situation <p>Any other valid point.</p> <p>Concern for his wife and family</p> <ul style="list-style-type: none"> • equally tortured by their sufferings • acknowledges that she is very miserable • he has failed in his duty to protect his family/he is ashamed he didn't show courage • concedes that it is his fault/feels he has let them down • he calls his wife 'the best' (<i>optimae</i>) and his children 'the sweetest' (<i>suavissimis</i>) • he imagines their sufferings • so long as there is hope, he won't let them down <p>Any other valid point.</p>	5	<p>Candidates can argue for more upset for himself or more upset for his family or a mixture of both.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
7.	(a)	<p>Any 4 from:</p> <p>Letter 24</p> <ul style="list-style-type: none"> • shows that women wrote and exchanged letters • to keep in touch with friends • for social invitations • followed same letter conventions as men • not just using a scribe but also in her own hand <p>Any other valid point.</p> <p>Letter 29</p> <ul style="list-style-type: none"> • wife keeping in touch with her husband • suggests that women could write quite stylishly (<i>suavitas</i>) • suggests women's letters could be very effective <p>Any other valid point.</p>	4	<p>Award a maximum of 3 marks to candidates who refer to only one letter.</p> <p>Award marks for developed points.</p>
	(b)	<p>Any 2 from:</p> <ul style="list-style-type: none"> • flattering - Pliny calls her exemplary • respectful/admiring - he lists all her good qualities/the whole family is worthy of respect • loving/affectionate - lots of emphasis on love • grateful - she has brought her niece up to be an excellent wife <p>Any other valid point.</p>	2	<p>Candidates should identify tone and provide supporting evidence from the text.</p> <p>Award a mark for a developed point.</p>

Question	Expected response(s)	Max mark	Additional guidance
8.	<p>Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts.</p> <p>3 marks are available for organisation and structure.</p> <p>There should be analysis and discussion of the evidence as well as evaluation of the statement.</p> <p>They could cover aspects such as:</p> <p>Political Life</p> <ul style="list-style-type: none"> • political events • reaction to/commentary on political events • relationship between governor and emperor <p>Social Life</p> <ul style="list-style-type: none"> • snobbery/social hierarchy • marriage • attitudes towards women • attitudes towards slavery/freedmen • entertainment/leisure activities <p>Analysis/Evaluation</p> <ul style="list-style-type: none"> • extent to which letters offer a more personal insight than other historical sources • extent to which different types of letters offer different insights <p>Any other valid point.</p>	20	<p>Award marks for developed points.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence in support of their response and develop a clear line of argument that meets the demands of the question.</p> <p>Award a maximum of 7 marks if candidates discuss only one letter-writer.</p> <p>Award a maximum of 12 marks if candidates discuss only two letter-writers.</p>

SECTION 2: Ovid and Latin Love Poetry

Question		Expected response(s)	Max mark	Additional guidance
9.	(a)	<p>Any 2 from:</p> <ul style="list-style-type: none"> • every lover is a soldier • Cupid is his commander • lover should be young • an old lover is shameful 	2	
	(b)	<p>Any 2 from:</p> <p>Briseis taken from Achilles during the Trojan war</p> <p>Effective:</p> <ul style="list-style-type: none"> • he was the greatest soldier and a lover • Love made him challenge Agamemnon <p>Ineffective:</p> <ul style="list-style-type: none"> • Achilles withdrew from the fighting <p>Hector says farewell to his wife Andromache (in the Trojan War)</p> <p>Effective:</p> <ul style="list-style-type: none"> • he was fighting to defend her/Troy • he was the greatest Trojan and a great husband • she is arming him so love and war are linked <p>Ineffective</p> <ul style="list-style-type: none"> • Hector returns to war despite her embraces 	4	<p>Candidates need to explain two mythological references and explain why each is either effective or ineffective.</p> <p>Award maximum 2 marks for explanation without evaluation.</p>

Question		Expected response(s)	Max mark	Additional guidance
		<p>Agamemnon fell in love with Cassandra</p> <p>Effective:</p> <ul style="list-style-type: none"> • warrior is conquered by her beauty <p>Ineffective:</p> <ul style="list-style-type: none"> • she is forced • love makes him vulnerable <p>Mars and Venus trapped in Vulcan's net</p> <p>Effective:</p> <ul style="list-style-type: none"> • union of love and war <p>Ineffective</p> <ul style="list-style-type: none"> • love has made Mars ridiculous • Mars easily caught by a lame god <p>Or any other valid point.</p>		
	(c)	<p>Any 2 from:</p> <ul style="list-style-type: none"> • lazy • born for leisure • inactive 	2	

Question		Expected response(s)	Max mark	Additional guidance
	(d)	<p>Any 3 from:</p> <ul style="list-style-type: none"> • had never been in love before (<i>prima</i>) • love oppresses/depresses him • makes him lose interest in respectable girls • makes him lose his own judgement • makes him live aimlessly • the gods are against him • always frenzied <p>Or any other valid point</p>	3	Award marks for developed points up to a maximum of 3 marks.

Question		Expected response(s)	Max mark	Additional guidance
10.		<p>Any 4 from:</p> <ul style="list-style-type: none"> • says creaky hinge would be music • only needs the door to open a crack • love has made him a skeleton - exaggeration • used to be afraid of the dark - mocks himself • Cupid mocks him • light hearted tone ('sexy mother') • falls in love as if by magic <p>Or any other valid point.</p>	4	Award marks for developed points up to maximum 4 marks.

Question		Expected response(s)	Max mark	Additional guidance
11.	(a)	<p>Any 3 from:</p> <ul style="list-style-type: none"> • Repetition of <i>cum</i> (<i>cum silices... cum dens</i>) • emphasises even the hardest things perish eventually • Alliteration (<i>carmina morte carent</i>) • emphasises that poetry never dies • Emphasis by position (<i>cedant... cedat</i>) • emphasises royalty and riches yield to poetry • Juxtaposition of <i>reges regumque</i> • emphasises the greatness of kings' achievements will fade • Assonance (<i>auriferi ripa benigna Tagi</i>) • emphasises riches of exotic lands lose their value • Alliteration (<i>vilis miretur vulgus</i>) • stresses popularity is worthless/scornful of popular taste • Metaphor (<i>pocula Castalia plena ... aqua</i>) • implies poetic inspiration is immortal • Personification of <i>Livor/Envy</i> • Shows how his poetry will outlive even envy itself • Ring composition - <i>Livor</i> (line 39) recalls the opening line) • Symbolises eternity <p>Or any other valid point.</p>	6	<p>Candidates must give any three relevant uses of language with supporting analytical comment.</p> <p>Award maximum of 3 marks for relevant uses of language without any analytical comment.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<p>Any 3 from:</p> <ul style="list-style-type: none"> • wants to be remembered for his art • as a love poet • to teach future lovers by experience • wants to be appreciated by discerning readers • wants to be remembered when epic poets like Ponticus might be forgotten • wants young lovers to worship at his grave <p>Or any other valid point.</p>	3	Award marks for developed points up to maximum 3 marks.
12.		<p>Any 3 from:</p> <p>About love</p> <ul style="list-style-type: none"> • comparing different types of love • love of family (non-physical) • love of a mistress (physical) • love lost - used to love Lesbia emotionally as well as physically <p>Not about love</p> <ul style="list-style-type: none"> • his feelings now purely physical • shows contempt for Lesbia - she's 'coarse' • cynical - no respect for her now that he knows what she's really like <p>Or any other valid point.</p>	3	<p>Award marks for developed points up to maximum 3 marks.</p> <p>Candidate can argue the poem is about love, or not about love or a mixture of the two.</p>

Question	Expected response(s)	Max mark	Additional guidance
13.	<p>Any 3 from:</p> <ul style="list-style-type: none"> • graphic word choice <i>excrucies</i> • emphasises he's in agony • rhetorical questions (<i>quare.../quin...</i>) • emphasises confusion/inner turmoil • addressing himself (<i>tu offirmas.../teque reducis.../desinis</i>) • highlights how much he wants to stop the pain but can't • repetition of <i>difficile est</i> • emphasises the challenge facing him • repetition of <i>hoc +/haec</i> • emphasises there is only one solution/reluctance to name/confront the challenge • line position of <i>una salus</i> • highlights how much he yearns for release from pain • word choice of <i>pervincendum</i> • suggests long battle to be well • repetition of <i>sive id non pote sive pote</i> • can't see there is a way out/impossible situation <p>Or any other valid point.</p>	6	<p>Candidates must give any three relevant uses of language with supporting analytical comment.</p> <p>Award maximum of 3 marks for relevant uses of language without any analytical comment.</p>

Question	Expected response(s)	Max mark	Additional guidance
14.	<p>Any 3 from:</p> <p>Critical/Judgemental</p> <ul style="list-style-type: none"> • disapproves of her expensive tastes: Coan silk/myrrh/exotic favours • dislikes her extravagance - drenching her hair • dislikes her sensual appearance - rippling silk/perfumed hair • objects to her use of artificial beauty aids • implies a link between ‘artificial’ beauty and infidelity <p>Controlling/manipulative</p> <ul style="list-style-type: none"> • tells her how to dress/behave • using flattery to disguise his criticism • praises ‘natural’ beauty only to make her less attractive to others <p>Suspicious/Jealous</p> <ul style="list-style-type: none"> • she’s making herself too attractive to other men - parading/promoting herself • implies ‘natural’ beauty is a sign of chastity/fidelity <p>Flattering</p> <ul style="list-style-type: none"> • so naturally beautiful she needs no artificial help • she is beautiful just as she is/she has natural grace <p>Or any other valid point.</p>	3	Award marks for developed points up to maximum 3 marks.

Question		Expected response(s)	Max mark	Additional guidance
15.		<p>Any 4 from:</p> <p>Satisfying</p> <ul style="list-style-type: none"> • no need to go to war • can stay at home with girlfriend • he can die in his lover's arms • someone will mourn for him after he is dead <p>Or any other valid point.</p> <p>Unsatisfying</p> <ul style="list-style-type: none"> • in chains of love • no chance to gain plunder • sits outside her door like a slave • no praise/called idle <p>Or any other valid point.</p>	4	<p>Candidates can argue for satisfying or unsatisfying or a mixture of both.</p> <p>Award marks for developed points up to maximum 4 marks.</p> <p>Award a maximum of 3 marks if there is no personal response.</p>

Question	Expected response(s)	Max mark	Additional guidance
16.	<p>Candidates need to produce a response based on a wide-ranging selection of evidence from across the prescribed texts.</p> <p>3 marks are available for organisation and structure.</p> <p>There should be analysis and discussion of the evidence as well as evaluation of the statement.</p> <p>They could cover aspects such as:</p> <p>Catullus</p> <ul style="list-style-type: none"> • pleasure of kissing his lover (poem 13) • anguish/anger at the end of the relationship (Poem 14) • falling in love (poem 15) • disappointment with his lover (poems 16–17) • pain of broken heart (poems 18–19) <p>Ovid</p> <ul style="list-style-type: none"> • playful and tongue in cheek, ironic (poems 1, 2, 3) • Poem 4 seems more realistic perhaps less heartfelt than Catullus • women suffer more than Ovid (poems 6, 11, 12) • more interested in writing love poetry (poems 1 and 10) 	20	<p>Candidates can argue for or against or a mixture of both.</p> <p>Award marks for developed points.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence in support of their response and develop a clear line of argument that meets the demands of the question.</p> <p>Award a maximum of 7 marks if candidates discuss only one poet.</p> <p>Award a maximum of 12 marks if candidates discuss only two poets.</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p>Propertius</p> <ul style="list-style-type: none"> • Propertius is very unhappy (poem 20) • seems genuine desire in poem 22 but Cynthia is unhappy <p>Tibullus</p> <ul style="list-style-type: none"> • seems genuine sense of love (poem 25) • seems genuinely sad/suffering because of unrequited love (poems 26, 27) <p>Horace</p> <ul style="list-style-type: none"> • genuine feeling of love/relief (poem 28) • bitterness at being rejected (poem 29) <p>Analysis and Evaluation</p> <ul style="list-style-type: none"> • extent to which mythological references/clever language techniques detract from sincerity • all poets are interested in love-poetry as much as love • lover and beloved are like stock characters with conventional behaviour <p>Or any other valid point.</p>		

[END OF MARKING INSTRUCTIONS]