



National
Qualifications
2023

2023 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 2 from</p> <ul style="list-style-type: none"> • Phoenicium sends greetings to her lover/Calidorus • she asks that he help her • she is begging Calidorus to prevent her master from selling her <p>Any other valid point.</p>	2	<p>1 mark per point.</p> <p>Award marks for developed points.</p>
	(b)	<p>Any 3 from</p> <ul style="list-style-type: none"> • full of love/desire - addresses Calidorus as her lover (<i>amatori suo</i>) • keen to impress - uses extravagant language - by means of wood wax and the medium of letters (<i>per ceram . . . interpretes</i>) • distressed - weeping (<i>lacrumans</i>) • fearful/desperate - heart trembling/comic effect conveys her distress - (<i>titubanti animo, corde et pectore</i>) <p>Any other valid point.</p>	3	<p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
2.	(a)	<p>Any 3 from</p> <ul style="list-style-type: none"> • <i>te me esse alterum</i> - juxtaposition • conveys the closeness of their relationship/flatters Caesar • formal contrast - <i>non modo . . . sed etiam</i> • suggests balanced approach/reasoned argument • emphasis by position - early reference to Trebatius - • Cicero gets straight to the point/down to business • <i>vide quid mihi sumpserim</i> - colloquial expression • self-deprecating/apologetic note prepares the ground for his request to Caesar • conversational aside (<i>vide . . . sumpserim</i>) • appeals to Caesar as trusted confidant • <i>me Hercule</i> - conversational exclamation • adds a relaxed note of humour • carefully balanced phrases - <i>ea expectare a te . . . quae sperasset a me</i> • emphasise how close they are <p>Any other valid point.</p>	6	<p>Candidates must give any three relevant uses of language with reference to the text and supporting analytical comment.</p> <p>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 from</p> <ul style="list-style-type: none"> informal salutation - "Tullius to Tiro" exclamation - "Well then!" "To his dear Tiro" - Cicero emphasises their close relationship Cicero is concerned about disapproval of the closeness of their relationship the affectionate tone conveys the closeness of their relationship <p>Any other valid point.</p>	3	Award marks for developed points.
3.	(a)	<p>Any 2 from</p> <ul style="list-style-type: none"> Aesopus had been a well-known tragic actor Marius' favourite (<i>deliciae tuae</i>) he had retired but was making a special appearance as a mark of respect for the opening of the theatre Aesopus' voice fails him at a key moment in the show <p>Any other valid point.</p>	2	1 mark per point.

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<p>Any from</p> <ul style="list-style-type: none"> • the shows didn't have the charm of even mediocre shows • excessive spectacle spoils enjoyment • such shows have popular appeal • but have nothing to offer men of good taste like himself and Marius • Cicero uses examples of excessive prop use in Greek tragedies to show that there is no pleasure in such entertainments • Chiasmus (<i>sescenti muli ... creterrarum tria milia</i>) to emphasise that both shows were equally tasteless/ridiculous • repetition of <i>apparatus/delectatio</i> to stress the difference between showy spectacle and real pleasure <p>Any other valid point.</p>	4	Award marks for developed points.
	(c)	<p>Any from</p> <ul style="list-style-type: none"> • can no longer live as he chooses in the city/choose which cases to defend • Cicero is under pressure to defend cases of other people's choosing • he expects no profit from his labour • work makes constant demands on him/no free time • could live as he pleased in the country • wants to spend more time with Marius/friends • living the civilised life of an upper-class Roman man <p>Any other valid point.</p>	3	Award marks for developed points.

Question		Expected response(s)	Max mark	Additional guidance
	(d)	<p>Any from</p> <ul style="list-style-type: none"> Seneca uses the description of the midday shows to portray the influence of the behaviour of the crowd on an individual spectators prefer the violent midday shows to the pairs and challenge matches the spectators are as bloodthirsty as the wild animals spectators urge on the fighting with violent comments the spectators have not committed any crime, but are suffering moral damage through attending the midday shows spectators become increasingly bloodthirsty as the show progresses <p>Any other valid point.</p>	4	Award marks for developed points.
4.	(a)	<p>Any from</p> <p>Seneca</p> <ul style="list-style-type: none"> vivid description of gluttony contrast between slaves standing starving and master's greed gross description of the stomach no longer performing the duty of a stomach slaves mopping up spittle demeaning treatment of slaves - crouching under couch collecting leftovers contrast of lavish food/costly, well-fed bird with starving slave description of the expert slave carving the bird <p>Effective</p> <ul style="list-style-type: none"> very specific detail makes it easy to visualise/a series of close ups with cinematic quality unfolding description of carving slave creates a "live action" shot 	5	<p>Award marks for developed points.</p> <p>Candidates can argue for effective or not effective or a mixture of both.</p> <p>To gain full marks, candidates must consider both authors and offer evaluative comment.</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p>Not effective</p> <ul style="list-style-type: none"> • exaggerated, over the top description, doesn't seem realistic • not much detail given on actual dinner/food • philosophical essay on gluttony/treatment of slaves • intended to produce disgust and revulsion rather than a vivid picture <p>Pliny</p> <ul style="list-style-type: none"> • Septicius has refused Pliny's invitation to attend a dinner party and has gone instead to a more lavish affair • Pliny contrasts his own simpler menu with the lavish food on offer at the other party • however, Pliny claims his dinner party offers more enjoyment • Pliny makes one concession to luxury with snow-chilled wine <p>Effective</p> <ul style="list-style-type: none"> • detailed description of the food on offer • more detail given on entertainment • gives a flavour of a convivial evening <p>Not effective</p> <ul style="list-style-type: none"> • more of a "still life" than a lively scene <p>Any other valid point.</p>		

Question		Expected response(s)	Max mark	Additional guidance
	(b) (i)	<p>Any 3 from</p> <ul style="list-style-type: none"> • Pomponia and Quintus have had a quarrel • Pomponia was offended at being asked to call the women to the table • Pomponia felt that she too was a guest • everyone reclined at table • Pomponia refused to eat with them • she refused the food that Quintus sent to her <p>Any other valid point.</p>	3	1 mark per point.
	(ii)	<p>Any 3 from</p> <p>Sympathy for Pomponia</p> <ul style="list-style-type: none"> • she has been side-lined in the lunch arrangements • Cicero says she needs instruction/advice from her brother • Cicero should not get involved in his brother's domestic disputes • the men treat her as a child so should not be surprised if she behaves like one <p>Not sympathetic</p> <ul style="list-style-type: none"> • she over-reacted to a reasonable request • she was bad-tempered • she was stubborn • she was manipulative <p>Any other valid point.</p>	3	<p>Candidates should support their comments with reference to the text.</p> <p>Candidates can argue for or against, or a mixture of both.</p> <p>Award marks for developed points.</p>

Question	Expected response(s)	Max mark	Additional guidance
5.	<p>Any 2 from</p> <ul style="list-style-type: none"> • Pliny reads her letters again and again • as if reading them for the first time • the charm in her letters reminds him of the sweetness of her voice • though that increases the pain of longing for her 	2	1 mark per point.
6.	<p>Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts.</p> <p>There should be analysis as well as clear evidence of discussion and evaluation of the insights letters give us into everyday life in the Roman world.</p> <p>Candidates may cover aspects such as:</p> <ul style="list-style-type: none"> • everyday issues - friends and family, marriage, treatment of and attitudes towards slaves • incidental detail • role of women • moral values • real-life experiences • major political events - the insider's view of politics • entertainment/social events - snobbish attitude towards popular entertainment • patronage/supporting friends • attitudes towards government/figures in authority • provincial government - attitudes towards/treatment of local people 	20	<p>Only one letter-writer - 7 marks maximum. Only two letter-writers - 12 marks maximum.</p> <p>3 marks are available for organisation and structure.</p> <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 to support their response and develop a clear line of argument that meets the demands of the question.</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p>Possible line of argument:</p> <ul style="list-style-type: none"> • the extent to which Cicero's more spontaneous letters are more revealing than Pliny's edited ones and Seneca's moral essays • awareness of the limitations in what a letter can reveal about society as a whole • the degree of insight depends on the writer's purpose and recipient <p>Any other valid point.</p>		

SECTION 2: Ovid and Latin Love Poetry

Question			Expected response(s)	Max mark	Additional guidance
7.	(a)		<p>Any 2 from</p> <ul style="list-style-type: none"> epic poetry tends to be about war the lines of epic poetry are all the same length/all have the same number of feet/hexameters epic poetry is written in a more serious/heavier metre 	2	1 mark per point.
	(b)		<p>Any from</p> <ul style="list-style-type: none"> he is going to write love poetry the reference to 6 feet and 5 feet reflects the metre of love poetry/elegiac couplet says farewell to epic poetry the crown of myrtle symbolises love reference to 11 feet also reflects the metre of love poetry <p>Any other valid point.</p>	3	Award marks for developed points.
8.	(a)	(i)	<p>Any 1 from</p> <ul style="list-style-type: none"> an arrow of love is in his heart Cupid has made him fall in love he has fallen in love 	1	
		(ii)	<p>Must have both bullets</p> <ul style="list-style-type: none"> he decides to give in/he decides not to fight against it because it is an easier burden/he doesn't want to fan the flames 	2	

Question	Expected response(s)	Max mark	Additional guidance
(b)	<p>Any 3 from</p> <ul style="list-style-type: none"> • metaphor of fire - <i>flamma</i> • conveys love's destructive power • reverses word order - <i>non possunt . . . sagittae</i> • to emphasise the unstoppable force of the arrows of love • assonance/consonance of i, l and e sounds - <i>licet ipse velis</i> • to emphasise that even Cupid can't control himself • alliteration of f and v - <i>fervida vicino flamma vapore nocet</i> • to emphasise the strength of the flames • comparison to Bacchus • makes Cupid seem more mighty • contrast of tigers and doves/chiasmus/internal rhyme - <i>tu gravis alitibus, tigribus ille fuit</i> • draws comparison between Cupid's triumph and Bacchus' triumph (humorously) • juxtaposition of <i>vicit</i> and <i>victos</i> - <i>qua vicit, victos protegit ille manu</i> • emphasises the fact he is defeated/has surrendered <p>Any other valid point.</p>	6	Any three relevant points with appropriate evaluation.

Question		Expected response(s)	Max mark	Additional guidance
9.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • it was sultry and hot • it was the middle of the day • he is relaxing on his couch • shutters half open/half light • simile to light breaking through branches in a forest • simile for fading light • half-light before dawn <p>Any other valid point.</p>	4	Award marks for developed points.
	(b)	<p>Any from</p> <ul style="list-style-type: none"> • she makes a dramatic entrance • she wears an unbelted tunic • her hair falling loosely • she knows what to expect when she enters the room • she is compared with an exotic queen • she is compared to a courtesan, Lais <p>Any other valid point.</p>	4	Award marks for developed points.

Question		Expected response(s)	Max mark	Additional guidance
10.	(a)	<p>Any from</p> <ul style="list-style-type: none"> jealous of the man sitting opposite her describes as god like, the man who is lucky enough to be holding her attention laughing sweetly, positive way of describing her becomes tongue tied when he sees her feels overpowering physical symptoms a subtle flame steals... – expresses the early physical sensation of being in love adapting a poem by Sappho – as a compliment/to test her reaction <p>Any other valid point.</p>	3	Awards marks for developed points.
	(b)	<p>Any 2 from</p> <ul style="list-style-type: none"> suspicious/disillusioned/bitter/resentful contemptuous he is suspicious of her claim that she prefers him over Jupiter/wants to marry him so she says – ironic to show he doesn't believe her generalising about women reveals his bitterness a woman tells her lover in desire –suggests he has more feeling for her than she does for him – an imbalance written on air & running water – her words are empty, trust has gone <p>Any other valid point</p>	2	Award mark for developed points up to a maximum of 2 marks.

Question		Expected response(s)	Max mark	Additional guidance
11.		<p>Any from</p> <ul style="list-style-type: none"> • opening paradox/juxtaposition of love and hate (<i>odi et amo</i>) shows inner conflict from the start • closing with term for torture (<i>excrucior</i>) shows his mental anguish • central/pivotal placing of the question (<i>requiris</i>) dramatises his inner confusion • structured around a series of contrasts that reflect his emotional conflict • contrast of active and passive (<i>odi et amo/excrucior</i>) shows his helplessness to resolve the conflict • contrast of understanding (<i>nescio</i>) and feeling (<i>sentio</i>) shows inner struggle • contrast/juxtaposition of first and second person (<i>requiris nescio</i>) shows inner debate/divided self <p>Any other valid point.</p>	4	Awards marks for developed points.

Question		Expected response(s)	Max mark	Additional guidance
12.	(a)	<p>Any from</p> <ul style="list-style-type: none"> • Cynthia's name emphasised by initial position - shows how much she means to him • she has captured him - gives the impression that she is in control • he is wretched - he is the victim/he is suffering • he has never felt such strong desire before • Cynthia is experienced in love affairs • he has lost his way in life because of his relationship with Cynthia • Changed his tastes - no longer interested in faithful women • his feelings are a kind of madness • he has been suffering for over a year <p>Any other valid point.</p>	3	Awards marks for developed points.
	(b)	<p>Any from</p> <p>Convincing</p> <ul style="list-style-type: none"> • she is angry because he has been with another woman • she accuses him of neglecting her • she directly abuses him • she emphasises her sadness of being on her own • she has cried herself to sleep <p>Not convincing</p> <ul style="list-style-type: none"> • she is using the language of love poetry • she is being over dramatic • she is using elevated language <p>Any other valid point.</p>	3	Candidates can argue for convincing or not convincing or a mixture of both.

Question	Expected response(s)	Max mark	Additional guidance
13.	<p>Any 3 from</p> <ul style="list-style-type: none"> • says he will often weep - <i>quotiens flebit</i> • her faithfulness may change over time - <i>fidem mutatosque . . . deos</i> • he uses the imagery of harsh seas to indicate that the lover will be amazed by unexpected “stormy waters” - <i>aspera nigris aequora ventis emirabatur</i> • he is not used to a woman like her - <i>insolens</i> • he expects her to be “golden”, like an idealised beloved - <i>credulus aurea</i> • does not realise that she is not what he expects her to be - <i>nescius fallacis aurae</i> • the poet pities anyone who falls for her charms - <i>miseri</i> • she won’t always be available (because of her other lovers) - <i>semper vacuum</i> <p>Any other valid point.</p>	3	Latin quote is not necessary for the mark.

Question	Expected response(s)	Max mark	Additional guidance
14.	<p>Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts. There should be analysis as well as clear evidence of discussion and evaluation of the poems of the three selected poets.</p> <p>Possible line of argument:</p> <ul style="list-style-type: none"> • comparing and contrasting • establishing ranking order <p>Candidates may discuss aspects such as</p> <p>Ovid</p> <ul style="list-style-type: none"> • very witty/too clever • imaginative/over does the detail • very hopeful and positive/cynical and insincere • very serious about poetry/too sophisticated • attitude to women <p>Catullus</p> <ul style="list-style-type: none"> • open about his emotions/overly emotional • broad range of knowledge/too sophisticated • show himself to be vulnerable/too self-centred • takes poetry seriously • attitude to Lesbia <p>Propertius</p> <ul style="list-style-type: none"> • determined to be a faithful lover/unfaithful lover • wittily inventive/too much mythology • attitudes to Cynthia • a serious poet/he might ridicule other writers 	20	<p>Candidates should identify, analyse and evaluate clear textual evidence to support their response and develop a clear line of argument that meets the demands of the question.</p> <p>Only one poet - 7 marks maximum. Only two poets - 12 marks maximum.</p> <p>3 marks are available for organisation and structure.</p> <p>Award marks for developed points.</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p>Tibullus</p> <ul style="list-style-type: none"> • ideally cares for a simple life more than wealth and glory/reality seems very different • enjoys drinking/drinks to drown his sorrows • interest in magic/a bit dark <p>Horace</p> <ul style="list-style-type: none"> • philosophical about his experiences • willing to show that he has been foolish • he has a realistic view of love affairs/he is mean to ex-partners • shows that he can be horrible to vulnerable people • negative view of ageing 		

[END OF MARKING INSTRUCTIONS]