



National
Qualifications
2024

2024 Latin

Literary Appreciation

Advanced Higher

Question Paper 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 two from</p> <ul style="list-style-type: none"> • to stop being foolish • to set aside his longing for the city/city ways/homesickness • to finish what he started 	2	
	(b)	<p>Any three from</p> <p>Appropriate</p> <ul style="list-style-type: none"> • both need forgiveness • both are far from home • Medea is an exile far from home <p>Not appropriate</p> <ul style="list-style-type: none"> • Medea needs forgiveness from the Corinthian women • Trebatius needs forgiveness from his friends/for being homesick • to compare a real person to a mythological character <p>Any other valid point.</p>	3	Candidates can argue for appropriate, not appropriate or a mixture of both.

Question		Expected response(s)	Max mark	Additional guidance
	(c)	<p>Any three from</p> <p>Yes</p> <ul style="list-style-type: none"> • many people have done well far from home • in both their public and private life • many of those who stay at home are criticised • a wise man should make the most of his opportunities <p>No</p> <ul style="list-style-type: none"> • Trebatius might not like the implied criticism that staying home is shameful • he might not be flattered to be compared to Medea, a murderer • implied criticism in the final quote that he is not being wise 	3	<p>Candidates can argue for encouraging or not encouraging, or a mixture of both.</p> <p>Award marks for developed points.</p>

Question	Expected response(s)	Max mark	Additional guidance
2.	<p>Any four from</p> <p>Friendly</p> <ul style="list-style-type: none"> • addressing Cicero as an equal - '<i>imperator</i>' • thanking Cicero - '<i>gratias agerem</i>' • opening with a reference to a mutual friend - <i>Furnium nostrum</i> • appeals to the qualities with which Cicero prided himself - eg advice (<i>consilio</i>) favour (<i>gratia</i>) • informal, conversational opening • implies that Cicero has already decided to support him <p>Any other valid point.</p> <p>Not friendly</p> <ul style="list-style-type: none"> • very short/hurried • makes it clear he is 'second rank' <i>imperator</i>/Military title a reminder of Caesar's superior military authority • ambiguous whether Cicero actually supports Caesar • appeal to Cicero's good qualities very conventional • dismissive - Furnius will give him the details <p>Any other valid point.</p>	4	<p>Candidates can argue for friendly or not friendly or a mixture of both.</p> <p>Award marks for developed points</p>

Question		Expected response(s)	Max mark	Additional guidance
3.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> • disparaging comments about the Oscan farces • compares the Pompeian senate to the Oscan farces • dislike of Greeks 	2	
	(b)	<p>Any three from</p> <ul style="list-style-type: none"> • alliteration of 'p' - <i>plerique . . . paribus . . . postulaticiiis</i> • expresses contempt • rhetorical questions - <i>quidni praeferant?</i> • shows he would expect nothing better from the crowd • paradox - <i>mane leonibus et ursis . . . spectatoribus suis obiciuntur</i> • compares the spectators to wild beasts • repetition of <i>non galea, non scuto/quo munimenta? quo artes?</i> • spectators have no interest in skill • play on words - <i>interfectores interfecturis</i> • emphasises that the victors and victims are interchangeable • <i>caedem</i> - word choice • very strong term to emphasise the slaughter • <i>ferro, igne</i> - emphatic position • emphasises there is no respite from the violence • imperatives - <i>occide! verbera! ure!</i> • emphasises the bloodthirsty nature of the crowd • direct speech • Seneca gives the reader a direct insight into the crowd's attitude • rhetorical questions - <i>quare parum audacter occidit?</i> • emphasises that the crowd have become desensitised <p>Any other valid point.</p>	6	<p>Any three relevant uses of language plus appropriate analysis of the effectiveness of each.</p> <p>Award a maximum of 3 marks for relevant uses of language without appropriate analysis.</p>

Question		Expected response(s)	Max mark	Additional guidance
4.		<p>Any four from</p> <ul style="list-style-type: none"> • treats all guests the same • demonstrates self-restraint • he is economical • patronising • not as generous as he thinks • self-satisfied • hypocritical • pompous • considers himself to be egalitarian <p>Any other valid point.</p>	4	<p>Award marks for developed points.</p> <p>Any 4 valid points with appropriate explanation.</p>

Question	Expected response(s)	Max mark	Additional guidance
5.	<ul style="list-style-type: none"> • <i>rem atrocem</i> - emotive language • Pliny emphasises the horror from the outset • <i>lavabatur</i> - emphatic word order • everyday activity emphasises the horror • short sentences/clauses <i>lavabatur . . . Formiana</i> • build up the tension • word choice <i>-repente</i> • the suddenness of the attack is shocking • <i>alius . . . alius . . . alius</i> - tricolon • highlights that this is a concerted attack • change from imperfect to historic present - <i>lavabatur, circumstant</i> • builds up pace and emphasises the sudden violence • series of verbs - <i>circumstant, invadit, verberat</i> • emphasises the speed and violence • repetition of <i>sentiebat . . . sentire</i> • horror of having to pretend to be dead • <i>foedum dictum</i>- interjection • Pliny's interjection emphasises his horror/encourages the reader to share Pliny's shock • <i>ventrum . . . verenda</i> - word choice/alliteration • the attack is not only physical, but also intended to humiliate • Pliny describes the attack in vivid detail • Pliny changes the pace <p>Any other valid point.</p>	4	<p>Candidates may comment on content, language use or a mixture of both.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
6.	(a)	<p>Any three from</p> <ul style="list-style-type: none"> • warm tone - addresses him as <i>mi Tiro</i> • shows concern for his health • has sent his doctor to him • uses colloquial language - emphasises the relaxed nature of their relationship • trusts his judgement • expects his affection in return • wants him to enjoy himself watching gladiators 	3	Award marks for developed points.
	(b)	<p>Any three from</p> <p>Valued friend</p> <ul style="list-style-type: none"> • upset at his illness • feels affection for him • feels protective towards him • praises his personal qualities • praises his professional skills • he feels sympathy for him • he is afraid of losing him <p>Any other valid point.</p> <p>Valued possession</p> <ul style="list-style-type: none"> • he is concerned about losing his services • he lists all the services he risks losing • his affection has grown through fear of losing him • he is patronising towards Zosimus • he is valued for his positive attitude towards Pliny <p>Any other valid point.</p>	3	Candidates can argue for friend or possession or for a mixture of both.

Question		Expected response(s)	Max mark	Additional guidance
7.		<p>Any four from</p> <ul style="list-style-type: none"> • letter-writing permeated all levels of society - Letter 21 possibly written by slaves • letter-writing was a frequent and regular occurrence • letter-writing was a way of maintaining social networks • a way of maintaining friendships • keeping up close ties with home and family • letters could be written for practical reasons • gave writers an opportunity to express themselves <p>Any other valid point.</p>	4	<p>Award marks for developed points.</p> <p>For full marks, candidates must refer to both letters.</p>
8.		<p>Any two from</p> <ul style="list-style-type: none"> • men saw it as their responsibility • even men from outwith the family • the bride has no say • social rank important • producing children paramount <p>Any other valid point.</p>	2	

Question	Expected response(s)	Max mark	Additional guidance
9.	<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>Candidates may cover aspects such as:</p> <p>Political</p> <ul style="list-style-type: none"> • provincial government • patronage • political assassination • military expansion • religious issues <p>Personal</p> <ul style="list-style-type: none"> • relationship between friends • entertainment • marriage • everyday life <p>Philosophy</p> <ul style="list-style-type: none"> • attitudes towards friendship • attitudes towards public entertainments • treatment of slaves • stoic values • religion <p>Any other valid point.</p>	20	<p>Candidates can agree, disagree, 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 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
10.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> • whether to surrender to love • or make it worse by resisting • Ovid decides to surrender • giving in lightens the burden 	2	
	(b)	<ul style="list-style-type: none"> • compares lover who resists with oxen resisting the yoke • compares lover who resists love with horses resisting the bridle <p>Effective</p> <ul style="list-style-type: none"> • as oxen that resist suffer more blows, lover who resists suffers more/both suffer pain • as yielding eases the pain for both • as the image of yoking oxen/horses would be familiar to Ovid's audience • as horse that yields benefits by not feeling the bridle as much, lover benefits by suffering less • both suffer pain <p>Ineffective</p> <ul style="list-style-type: none"> • as it is a literary topos • as the lover also gets pleasure out of love, while the oxen/horses do not get pleasure out of yielding • cannot compare emotional pain with physical pain <p>Any other valid point.</p>	4	<p>2 marks for explaining the examples and 2 marks for evaluative comment.</p> <p>Candidates can argue for effective, or ineffective, or a mixture of both.</p>

Question	Expected response(s)	Max mark	Additional guidance
11.	<p>Any five from</p> <p>Poem 4 - Pleased</p> <ul style="list-style-type: none"> • Ovid says the girlfriend does not have a single blemish • he admires her physical qualities • he admires her youthfulness • he expresses his admiration for qualities that he finds attractive (she is tall and slim) • he finds her desirable <p>Poem 4 - Not Pleased</p> <ul style="list-style-type: none"> • Ovid objectifies his girlfriend • he exposes her to general view by describing her in detail in his poem • he does not mention her personality <p>Poem 21 - Pleased</p> <ul style="list-style-type: none"> • Propertius thinks his lover has natural beauty • he says she is beautiful without any make-up • he finds her naturally graceful <p>Poem 21 - Not Pleased</p> <ul style="list-style-type: none"> • Propertius is criticising his girlfriend for her use of make up/expensive perfume • he wants to control what she wears and how to wear her hair • he is patronising towards her ('what's the point') • he implies that she is trying to attract attention/she is attention-seeking ('promote yourself') <p>Any other valid point.</p>	5	<p>Award marks for developed points.</p> <p>Candidates can argue for pleased, not pleased or a mixture of both.</p> <p>Candidates need to make reference to both poems for full marks.</p>

Question		Expected response(s)	Max mark	Additional guidance
12.		<p>Yes - Genuine regret</p> <ul style="list-style-type: none"> • Ovid gives a sensitive description of his girlfriend (silent-frozen-tears) • he says he would rather have his arms fall off than repeat the act • he uses legal language/punishment • he makes reference to the physical force he used • he equates hitting his girlfriend with sacrilege <p>No - Regret is not genuine</p> <ul style="list-style-type: none"> • Ovid's tone seems frivolous/exaggerated • he distances himself from his action (calling his hands 'his agents') • his account is very self-centred/one sided <p>Any other valid point.</p>	3	Candidates can argue that the regret is genuine, not genuine, or a combination of both.
13.		<p>Any four from</p> <ul style="list-style-type: none"> • both lovers and soldiers keep watch at night • both sleep on the ground • both guard a door of general/girlfriend • both go on long journeys • soldiers go on long marches, lover follows girl anywhere • both overcoming obstacles in their pursuit of love/military goals • both will endure the cold/cold treatment 	4	Award marks for developed points.

Question		Expected response(s)	Max mark	Additional guidance
14.	(a)	<p>Any two from</p> <ul style="list-style-type: none"> • soldier • lawyer • politician 	2	
	(b)	<p>Any two from</p> <ul style="list-style-type: none"> • conventional achievements are short lived • poetry is eternal • conventional rewards are dusty/dull • poetry brings worldwide fame 	2	Award marks for a developed point.
15.		<p>Any four from</p> <p>Similarities</p> <ul style="list-style-type: none"> • both focus on another man being with their beloved • both experience physical reactions • in both the woman is interacting with the other man, and this is what makes them jealous <p>Differences</p> <ul style="list-style-type: none"> • Catullus admires the rival, Horace despises him • for Catullus the physical symptoms are a result of desire, for Horace a result of anger • Catullus presents the perspective of the other man/focuses on what the other man sees, while Horace focuses on Lydia's perspective • in Poem 15 the other man is just enjoying Lesbia's company, in Poem 29 Lydia and Telephus are in a relationship <p>Any other valid point.</p>	4	<p>Award points for developed marks.</p> <p>For full marks, candidates must discuss at least one similarity and one difference.</p>

Question	Expected response(s)	Max mark	Additional guidance
16.	<ul style="list-style-type: none"> • repetition of <i>si</i> • emphasises that Catullus deserves the help of the gods/alluding to a prayer formula • direct address to the gods - <i>o di</i> • shows how desperately he needs divine help • word position – <i>extremam + opem</i> • emphasises his despair, he has reached the depths of despair • word order/alliteration: <i>me miserum</i> • emphasises his appeal for pity • imagery of disease/alliteration – <i>pestem perniciem</i> • emphasises his suffering/longing to be healed • simile/extended metaphor of disease (vv.20-25) • emphasises physical suffering/despair • word choice: <i>taetrum (morbum)</i> • emphasises that the affair has become repulsive to him • imperatives - <i>aspicite, eripite</i> • reveal his urgent need for help <p>Any other valid point.</p>	6	<p>Candidates must give any three relevant uses of language with supporting analytical comment.</p> <p>Award a maximum of 3 marks for relevant uses of language without any analytical comment.</p>

Question		Expected response(s)	Max mark	Additional guidance
17.		<p>Any three from</p> <ul style="list-style-type: none"> • she will accept his embrace when he dies • she will put him on the couch • she will weep • she will give kisses • she will not tear her hair • she will not scratch her cheeks 	3	Award marks for developed points.
18.	(a)	<ul style="list-style-type: none"> • he uses the image of a shipwrecked sailor • to show that he too has survived (a stormy relationship) • both he and the sailor thank the gods for surviving (the affair/the sea) • he uses the image of damp clothes • to show how close to death/destruction they both came • he uses the image of the offerings to the gods • to show his relief that the affair/travelling is over <p>Any other valid point.</p>	3	Award marks for developed points.
	(b)	<p>Any two from</p> <ul style="list-style-type: none"> • reluctance to let go • conflicting emotions of desire and wanting to move on • nostalgia • fond memories (pleasant chains) <p>Any other valid point.</p>	2	

Question	Expected response(s)	Max mark	Additional guidance
19.	<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>The candidates could cover aspects such as:</p> <p>Ovid</p> <ul style="list-style-type: none"> • little interest in Corinna’s personality • he is detached • shows little respect for their feelings • source of inspiration for his poetry <p>Catullus</p> <ul style="list-style-type: none"> • attachment to/true feeling for a woman can be a source of suffering • conflicting feelings of love and hatred • jealousy - Catullus possessive towards Lesbia <p>Propertius</p> <ul style="list-style-type: none"> • he is controlling • sometimes offers the girl’s perspective • recognises that women can be intelligent 	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 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>Tibullus</p> <ul style="list-style-type: none"> • he has romantic/idealised attitudes (towards Delia) he regards women as greedy (towards Nemesis) <p>Horace</p> <ul style="list-style-type: none"> • little sympathy for older women • sees women as dangerous <p>Any other valid point.</p>		

[END OF MARKING INSTRUCTIONS]