

Classics: Latin

Advanced Subsidiary GCE

Unit **F362**: Latin Verse and Prose Literature

Mark Scheme for June 2013

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

	Slash
	Consequential error
	Error
	Omission mark
	Unclear
	Tick
	Cross
	Benefit of doubt

Question		Answer	Marks	Guidance	
1	(a)	Any three of: He is very distinguished, has very great achievements, is present, to pass judgement on Verres.	3	1 mark per point	
				Content	Levels of response
	(b)	<p>Olympum ... ornatam By force of arms, planning/judgement/strategy/tactics/and courage/excellence he captured Olympus, an ancient city strengthened and decorated in all ways/in every possible manner/ by every feature it possessed/containing every form of wealth and splendour //</p> <p>recens ... cepit I am bringing forward a recent example of a very brave/very valiant/very strong man; for Servilius captured Olympus, an enemy city/a city of the enemy, as the Roman people's general/overall commander, [not 'emperor'] //</p> <p>quam ... curasti after you as a deputy quaestor in the same place/region caused/saw to it/took great care/ that the towns of our friends and allies which had been made peaceful/the peaceful towns of our friends and allies/ to be/should be ransacked/trashed/plundered/and harassed.</p>	15	The passage has been divided into three sections each worth 5 marks. Award up to 5 marks per translated section according to the 5-mark marking grid.	<p>[5] Correct translation (as agreed at Standardisation) with one minor error allowed.</p> <p>[4] One serious error or two minor errors, otherwise the meaning is conveyed.</p> <p>[3] Most of the meaning conveyed, but several errors.</p> <p>[2] Half the meaning conveyed, the rest seriously flawed.</p> <p>[1] A minority of meaning conveyed.</p> <p>[0] No elements of meaning conveyed; no relation to the Latin at all.</p> <p>N.B. Consequential errors should not be penalised.</p>

Question	Answer	Marks	Guidance	
	<p><i>Some candidates may have used the following translation, which is also acceptable:</i></p> <p>He, by his power, had forces; his wisdom and his valour took Olympus, an ancient city, and one strengthened and embellished in every possible manner. //</p> <p>I am bringing forward recent example of a most distinguished man. For Servilius, as a general of the Roman people, took Olympus //</p> <p>after you, as lieutenant of the quaestor in the same district, had taken care to harass and plunder all the cities of our friends and allies even when they were at peace.</p>			

Question	Answer	Marks	Guidance
(c)	<p>Servilius thought that captured art works were the property of the Roman people and acted legally,</p> <p>Verres treated them as his own property (or that of his friends) and acted illegally.</p> <p>The word choice and balanced parallel word order emphasises this difference:</p> <p>use of <i>quaequae</i> in similar structures,</p> <p>Verres stole <i>ex fanis religiosissimis</i> (n/b. use of superlative),</p> <p>contrast in the word choice between <i>abstulisti</i> and <i>sustulit</i>.</p> <p>Servilius took captured property <i>ex urbe hostium</i>.</p> <p>Verres acted <i>per scelus et lactrocinium</i> (nb doublet of similar words for emphasis).</p> <p>Servilius acted <i>vi et virtute</i> (possible alliteration makes phrase more emphatically memorable) and the art was <i>capta belli lege et imperatorio iure</i> (again use of 2 expressions adds emphasis).</p> <p>Cicero invites the jury to recall the experience of seeing the art works only in Verres' or his friends' houses,</p> <p><i>nos videre nisi in tuis amicorumque tuorum tectis non possumus</i> – perhaps the double negative adds some force too.</p> <p>In describing Servilius' contrastingly legal actions Cicero uses a tricolon with asyndeton</p> <p><i>ea populo Romano adportavit, per triumphum vexit, in tabula publica ad aerarium perscribenda curavit.</i></p>	8	<p>1 mark for each reference in Latin, 1 for discussion.</p> <p>Maximum of 6 marks if only one of style or content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference</p>

Question	Answer	Marks	Guidance
(d)	His thefts (1) of works of art. (1)	2	Specific examples also accepted for 1 mark each.
(e)	<p>Sarcastic first statement suggested by <i>at credo</i> <i>solis</i></p> <p>The key word choice of <i>cupidines</i> described with a doublet of pejorative adjectives <i>indomitas atque effrenatas</i></p> <p><i>ratione aliqua aut modo</i> (another 'doublet').</p> <p>Then come 2 rhetorical questions focussing on Verres' womanising, and the anaphora of <i>quam multis</i> and use of <i>ingenuis</i> , <i>matribus familias</i> as key emotive word choices,</p> <p>pejorative words <i>illa taetra atque impura legatione</i>,</p> <p>further pointed rhetorical question <i>ecquo in oppido</i> (with possible rhetorical promotion of <i>ecquo</i>), the imagery of Verres setting foot anywhere without leaving the footprints <i>vestigia</i> of <i>plura .. quam</i> (pointed comparison), <i>stuprorum flagitiorumque</i>, marked by the doubling of key pejorative words.</p>	8	<p>1 mark for each reference in Latin, 1 for discussion.</p> <p>Maximum of 6 marks if only one of style or content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference</p>

Question		Answer	Marks	Guidance	
	(f)	(i)	3	1 mark for each point made	
		(ii)	1		
				Content	Levels of response
	(g)	<p>Verres is an art thief with a fondness for the highest quality art such as the Mercury of Aspendus, and no compunction about stealing sacred art or putting it in his own house or those of his friends.</p> <p>He is so selfish that he cares little for the authority of Rome and her magistracies or the feelings of provincials. He is happy to have values directly opposite to those of previous officials.</p> <p>He has no compunction about poor account keeping, perhaps expecting an easy acquittal through influence and bribery.</p> <p>He is a determined and cunning womaniser. His womanising causes enormous trouble and offence to provincials, their families and the name of Rome and he does not care.</p>	10	Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the markscheme, taking into account QWC when placing the answer within the band.	Level 5 9–10 Level 4 6–8 Level 3 4–5 Level 2 2–3 Level 1 0–1

Question		Answer	Marks	Guidance	
				Content	Levels of response
2	(a)	<p>non ... mihi I do not object to you sinning/erring/going wrong/ as you are beautiful/pretty/shapely/attractive, but (I do object) to having to know (about it) in my wretchedness/ that poor/wretched/miserable I/ have to know (about/of it).//</p> <p>nec te ... rogat My/our censorship/judgement does not order you to become/be made/be chaste/bashful/pure/virtuous but nonetheless/however it (does) ask you to try to cover it up.//</p> <p>non peccat ... facit Whoever/anyone who/any woman who can deny she has done wrong/sinned/erred/gone astray, does not sin; only the fault/guilt/sin [not 'blame'] that is confessed/admitted, /only confessing the fault makes her/you/one notorious, infamous [not 'famous'].</p>	15	The passage has been divided into three sections each worth 5 marks. Award up to 5 marks per translated section according to the 5-mark marking grid.	<p>[5] Correct translation (as agreed at Standardisation) with one minor error allowed.</p> <p>[4] One serious error or two minor errors, otherwise the meaning is conveyed.</p> <p>[3] Most of the meaning conveyed, but several errors.</p> <p>[2] Half the meaning conveyed, the rest seriously flawed.</p> <p>[1] A minority of meaning conveyed.</p> <p>[0] No elements of meaning conveyed; no relation to the Latin at all.</p> <p>N.B. Consequential errors should not be penalised.</p>

Question	Answer	Marks	Guidance
(b)	<p>Use of the rhetorical question <i>quis furor est ...?</i> with key word choice of <i>furor</i>. Neat contrast of <i>quae nocte latent in luce fateri</i>. Chiastic feel to <i>clam facias, facta palam</i> points up contrast of <i>clam</i> and <i>palam</i>.</p> <p>Ovid then compares the lover's behaviour in making her 'infidelity' to Ovid public, to that of a prostitute and suggests that prostitutes have more sense, implying 'even a prostitute would not openly brag about her work, so why should she?'. That argument is enhanced by:</p> <ul style="list-style-type: none"> • detail of <i>corpus iunctura</i>, which might imply the unromantic side of the prostitute's work and that the relationship of Ovid and partner is better than that, • <i>ignoto.. Quiriti</i> – separation and emphatic placing stresses <i>ignoto</i>, perhaps in comparison to Ovid whom his partner does know, • <i>opposita ...sera</i> separation and word placing give emphasis to this key detail of the ordinary prostitute's feeling for privacy, as does detail of <i>populum submovet</i>, • rhetorical question of lines 11–12, • key word choice <i>prostitutes</i> – a nasty word, • alliteration of t and s in these lines may perhaps convey a (mock) angry tone, • word order in <i>tua famae peccata sinistrae</i> gives emphasis to each word, • separation of <i>commissi ... tui</i> and placing of <i>tui</i> at line ends adds emphasis to both key words, • <i>indicium</i> – a key word choice with overtones of the law. 	6	<p>1 mark for each reference in Latin, 1 for discussion.</p> <p>Maximum of 4 marks if only one of style or content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference.</p>

Question		Answer	Marks	Guidance
	(c)	<p>Have a better mind or intention.</p> <p>At least imitate women with sexual propriety.</p> <p>Let him think that she is pure.</p> <p>Do as you are doing,</p> <p>Just say that you haven't.</p> <p>Don't be ashamed to speak modestly in public.</p>	3	Any 3 of these points, 1 mark for each.
	(d)	<p>There is a place for wickedness, the bedroom, fill it with pleasure / don't let there be shame about it.</p> <p>As soon as you leave that place / in public all lasciviousness must go at once, / you must leave anything you can be accused of behind in your bed.</p>	4	1 mark per point made. The contrast between activity <i>inside</i> and <i>outside</i> the bedroom is the essence of the answer.

Question	Answer	Marks	Guidance
(e)	<ul style="list-style-type: none"> • <i>Illic</i> referring to the place where love making takes place is repeated (perhaps in a kind of tricolon crescens) to emphasise that all the things Ovid mentions can happen there. • <i>pudori</i> in emphatic place at line end to emphasise there is no shame in these things. • key detail in <i>tunicam posuisse</i> . • seductive sibilance here? • key detail and word order of <i>femori inpositum sustinuisse femur</i>. • <i>purpureis</i> visual word separated from <i>labellis</i> to add emphasis as Ovid thinks of her lips and their colour. • and word order of this line rather reflects the action it describes. • <i>modos ... mille</i> key word choice. • with perhaps suggestive alliteration. • <i>amor</i> in key place at line end. • content detail important in <i>illic ... tremat</i>. • spondaic first half of line 25 perhaps gives force to its suggestiveness. 	8	<p>1 mark for each reference in Latin, 1 for discussion.</p> <p>Maximum of 6 marks if only one of style or content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference.</p>
(f)	<p>When she dresses she should put on a face that is fearful of censure. <i>ie Look as if she is fearful</i></p> <p>She should disavow her 'obscene' action with a modest look.</p> <p>She should lie to the public.</p> <p>She should lie to Ovid.</p> <p>She should allow Ovid to be unaware of what she is doing.</p> <p>She should allow Ovid to enjoy his foolish naivety.</p>	4	Any four of these points, 1 mark for each point.

Question		Answer	Marks	Guidance	
				Content	Levels of response
(g)		<p>Candidates might mention that Ovid shows himself as:</p> <ul style="list-style-type: none"> • a determined seducer of women • even a little gauche in this respect • anxious to be in control of his relationships • willing to have relationships outside marriage • having no problem with adultery • clever and witty • adept in the art of rhetorical persuasion of women to sleep with him and men to let their women sleep with him • perhaps humorously self deprecating • <i>doctus</i> • skilled in writing poetry and using its techniques effectively. 	10	<p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the markscheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates may either present their points thematically or in a poem by poem form but the question must be confronted, rather than answers simply retelling the poems' narratives.</p> <p>Allusions to the texts are vital.</p>	<p>Level 5 9–10</p> <p>Level 4 6–8</p> <p>Level 3 4–5</p> <p>Level 2 2–3</p> <p>Level 1 0–1</p>

10-mark questions: Level Descriptors

Level	Max mark and mark ranges	Characteristics of performance
Level 5	9 – 10	Comprehensive answer covering most or all of the points in the mark scheme; highly perceptive response with detailed reference to the rest of the prescription; argument incisive, very well structured and developed; technical terms accurately and effectively used; sustained control of appropriate form and register; legible, fluent and technically very accurate writing.
Level 4	6 – 8	Answer covering some of the points of the mark scheme; perceptive response with some reference to the rest of the prescription; argument well structured and developed; technical terms accurately and effectively used; good control of appropriate form and register; legible and technically accurate writing, conveying meaning well.
Level 3	4 – 5	A few valid points but some significant omissions; limited reference to the rest of the prescription; argument coherent if cumbersome or under-developed; some technical terms accurately used; basically sound control of appropriate form and register; legible and generally accurate writing, conveying meaning clearly.
Level 2	2 – 3	Limited response; little or no meaningful reference to the rest of the prescription; argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; basic control of appropriate form and register; legible and generally accurate writing; clarity not obscured.
Level 1	0 – 1	Work in this band may meet some of the criteria for the band above, but on balance falls below the standard defined for the higher band; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher band.

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