

Classics: Latin

Advanced GCE

Unit **F363**: Latin Verse

Mark Scheme for June 2011

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Section A – Prescribed Literature		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.	
1 (a)	<p>What makes this such a vivid picture of the size of Carthage, the activity of the Carthaginians and the reaction of Aeneas?</p> <p>The best approach to this question is likely to be a line by line analysis rather than separate responses to the three prongs of the question.</p> <p>Lines 1-2</p> <ul style="list-style-type: none"> • anaphora and alliteration of <i>miratur ... miratur</i> suggests A's awe at his first sight of Carthage • the choice of <i>molem</i> ('huge size'), contrasted with <i>magalia quondam</i> ('once huts') suggests the growth of the city • spondaic line 1 to suggest A's measured gaze around the city <p>Lines 3-9</p> <ul style="list-style-type: none"> • disyllabic spondee <i>instant</i> to start the line is emphatic • choice of <i>ardentes</i> ('burning') suggests the eagerness of the C. • <i>pars ... pars</i> suggests activity in different parts of the city • <i>ducere muros ... molirique arcem ... subvolvere saxa</i> all suggest physical effort • <i>manibus</i>: the work is done by bare hands • alliteration of <i>m</i> may bring out the words <i>muros ... moliri ... manibus</i> • <i>subvolvere</i> ('roll up from below'): a vivid and unusual word - 'a graphic compound' (Austin) • <i>concludere sulco</i> also suggests the physical work of digging trenches • <i>iura magistratusque legunt sanctumque senatum</i>: a vivid line, couched in <u>Roman</u> terms • physical effort is further suggested by <i>effodiunt ... fundamenta locant ... immanesque columnas ... rupibus excidunt</i> <p>Lines 10-16: Level 4 and level 5 answers will include discussion of the simile. Level 5 answers will concentrate on what the simile suggests about the Carthaginians, rather than merely literary features (e.g. word placement, alliteration). Possible points:</p> <ul style="list-style-type: none"> • <i>apes</i>: the activity of bees is a vivid way of describing the Carthaginians • <i>exercet</i>: vivid – the bees' work keeps them on the go • verbs <i>stipant</i> ('pack together') and <i>distendunt</i> ('swell') may suggest the growing city • <i>onera accipiunt</i> suggests the carrying of blocks of stone • reference to the drones suggests the Carthaginians' intolerance of idleness • emphatic position and sense of <i>fervet opus</i> <p>Lines 17-18</p> <ul style="list-style-type: none"> • Aeneas' exclamation as he looks up at the city is a vivid expression of his longing to see his own city built • <i>suspicit</i> 'may suggest admiration as well as the act of looking upward' (Austin) 	
		[25]

Question Number	Answer	Max Mark
1 (b)	<p>What picture does this passage present of the future greatness of Rome and to what extent is the rest of <i>Aeneid</i> I similarly optimistic?</p> <p><u>Rome in this passage</u></p> <ul style="list-style-type: none"> • Jupiter will be personally involved (<i>his ego ... pono ... dedi</i>) • Roman rule will be without bounds of space or time – the tense of <i>dedi</i> contrasts with future tenses elsewhere, i.e. Rome's greatness has already been settled • Juno will join Jupiter in 'cherishing' the Romans (<i>mecum fovebit Romanos</i>) • line 5 ('a magnificent line, full of justifiable Roman pride' - Austin) says that Romans will be 'masters of all things' (<i>rerum dominos</i>) • a tricolon of places (<i>Pthiam ... clarasque Mycenae ... victis Argis</i>) suggests the dominance of Rome over Greece, further emphasised by words like <i>servitio</i>, <i>victis</i> and <i>dominabitur</i> • the power and fame of Rome will extend to the Ocean and the stars <p><u>Optimism in <i>Aeneid</i> I</u></p> <p>NB: Comments relating to the rest of the book should be rewarded as the specification requires knowledge of the rest of Book I in translation. Quotation in Latin from the parts of the book not prescribed for study in Latin is not expected.</p> <p>There <i>are</i> moments of optimism. Possible points:</p> <ul style="list-style-type: none"> • after the storm, aware that they have suffered worse, (<i>o passi graviores</i>), Aeneas reassures his men that they will eventually succeed (<i>per varios casus, per tot discrimina rerum tendimus in Latium, sedes ubi fata quietas ostendunt</i>) • the scene between Jupiter and Venus reassures Venus not only of Aeneas' future success (<i>sublimemque feres ad sidera caeli magnanimum Aenean</i>) but also of the establishment of Rome under his descendants Iulus and Romulus • the quoted passage goes on to describe the <i>pax Augusta</i>: wars will cease, laws will be made, the 'Gates of War' will be closed, Furor will be imprisoned for good • the initial picture of Dido is an impressive one - we are aware of her beauty, leadership qualities and willingness to help Aeneas • the impressive picture of the building of Carthage in the first passage of this paper is an optimistic one, and may indirectly suggest the Romans' later victory over the Carthaginians and the efforts involved in building Rome itself • Aeneas' words on seeing the scenes on the temple give him hope that he is among people who understand suffering (<i>sunt lacrimae rerum et mentem mortalia tangunt</i>); Virgil says that this was when Aeneas first 'dared to hope' <p>Candidates are more likely, however, to argue that the predominant themes are the hostility of Juno and the human suffering it took to establish Rome (<i>tantae molis erat Romanam condere gentem</i>). Possible points:</p>	

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	<ul style="list-style-type: none">• the opening lines of the book lay heavy stress on the suffering of Aeneas (<i>multum ille et terris iactatus et alto</i>) and the opposition of the gods (<i>tantaene animis caelestibus irae</i>)• our first view of Aeneas after the storm is one of a man in despair - he wishes that he had died in Troy• even when publicly reassuring his men, his private feelings are those of doubt (<i>spem vultu simulat, premit altum corde dolorem</i>)• there is a sense after his meeting with Venus that Aeneas will have to succeed alone - his father is dead, he cannot even embrace his goddess mother, and his son is too young yet to help• the joyful mood of the banquet at the end of the book is punctuated with an increasing sense of doom (<i>infelix, pesti devota futurae ... noctem sermone trahebat infelix Dido longumque bibebat amorem</i>)	[25]

Question Number	Answer	Max Mark
2 (a)	<p>Show what makes this such a vivid and memorable description of the boat and the places it has visited.</p> <p>Key points:</p> <ul style="list-style-type: none"> • the personification of the boat, which has its own personality (proud, perhaps a little pompous) • the evocative description of far-away places: they, too, are personified (they <i>know</i> the boat) • the description of a natural world in which woods whisper, leaves talk and the wind calls • the description of the boat's career (commentators refer to the 'omphalos' form of the poem): : present - past - birth - recent past - present • the form of the poem as a dramatic monologue in which the speaker interprets the words of the boat (<i>ait ... negat ... ait ... dicit</i>) <p>Mention might also be made of the lively iambic metre ('giving the poem a buoyant vitality' - Quinn), some unusual sound effects (e.g. 11 examples of -<i>iss-</i> or <i>ess-</i>, may suggest the sound of the sea or the whispering of the boat) and, perhaps, the use of Greek idiom to characterise the boat as a <i>Greek</i> ship.</p> <p>Answers which veer off into discussions of the background to the poem (did Catullus own the boat? does the poem refer to a <i>real</i> journey?) should not be rewarded as highly as those which focus on the wording of the question.</p> <p>Particular points:</p> <p>Lines 1-5</p> <ul style="list-style-type: none"> • <i>quem videtis, hospites</i> (1) - the speaker describes the boat as if it (and an audience) were in front of him • <i>ait fuisse</i> (2) establishes the personification of a proud (boastful?) boat • <i>neque ullius ...sive ... sive ...</i> (3-5) amplify the speed of the boat • <i>neque ullius ...nequisse</i> (3-4): emphatic (Greek?) use of double negatives <p>Lines 6-9</p> <ul style="list-style-type: none"> • further emphasis of the double negative <i>negat ... negare</i> • evocative naming of places with vivid qualifying adjectives: <i>minacis Hadriatici ... Rhodumque nobilem ... horridamque Thraciam Propontida ... trucemve Ponticum sinum</i> • chiasitic arrangement of <i>Rhodumque nobilem horridamque Thraciam Propontida</i> <p>Lines 10-17: vivid description of the boat's birthplace</p> <ul style="list-style-type: none"> • unusual word <i>comata</i> ('long-haired wood') • intricate word order of line 12 with <i>loquente ... coma</i> framing the line • s sounds in <i>saepe sibilum</i> • evocative use of places being addressed in apostrophe (<i>Amastri Pontica ... Cytore buxifer</i>), emphasised by anaphora of <i>tuo .. tuo</i> • imaginative idea: 'the region where the boat came from must know about its beginnings in life' (Quinn) 	

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	<ul style="list-style-type: none"> • <i>palmulas</i> (17) suggests oars but also ‘little hands’, maintaining the personification <p>Lines 18-27</p> <ul style="list-style-type: none"> • <i>erum tulisse</i>: the boat speaks as a faithful slave carrying its master • personification maintained: the boat never made any vows when it retired from service (another sign of its pride?) • <i>a mari novissimo ... limpidum lacum</i>: neat way of bringing the poem full-circle • <i>senet quiete</i> (‘it quietly grows old’) - final, sympathetic picture 	[25]
2 (b)	<p>‘Catullus’ poems are full of humour and sophistication’. To what extent is this true of Poem 13 <u>and</u> the other Catullus poems you have read?</p> <p>There is quite a lot to say about Poem 13 but, even so, the test of a level 4/5 answer will be the extent to which it refers to <i>other</i> poems. The best will refer to a <i>range</i> of poems from the prescription (cf. (1b) above) rather than one or two. Appropriate use of Poem 4 printed on this paper is acceptable. It might be possible to argue that some of C’s poems are <i>not</i> full of humour (e.g. 7, 8, 9, 11, 63, 70), but answers which discuss other characteristics of his poetry without addressing ‘humour’ are unlikely to score highly.</p> <p><u>Poem 13</u></p> <ul style="list-style-type: none"> • ostensibly a dinner-invitation, this poem eventually has more to do with C’s <i>puella</i> than Fabullus or the dinner • lines 3-4 establish the initial joke - Fabullus will eat well if he brings his own food, wine, woman and wit • <i>sale</i> - pun on ‘salt’ and ‘wit’ • lines 7-8: humour, emphasised by the placement of <i>araneorum</i> - C’s purse is full but only of cobwebs • line 11: the poem leads up to the word <i>unguentum</i>, which leaves the reader wondering whether this is an actual scent, or the aura of C’s girl (some commentators have found sexual innuendo here - e.g. bodily scent/secretions) • lines 13-14: the fractured word order and hyperbaton of <i>totum ... nasum</i> delay the final joke - Fabullus will want to become one giant <u>nose</u> (perhaps further innuendo, with <i>nasum</i> a deliberate anti-climax - would he not rather become something else?) <p><u>Other poems</u> (not an exhaustive list)</p> <p>Poems 2 and 3</p> <ul style="list-style-type: none"> • ambiguity of the meaning of <i>passer</i> • mock solemnity of the lament for the sparrow (especially 11-12: <i>qui nunc it per iter tenebricosum illud, unde negant redire quemquam</i>) • the way in which both poems are more about Lesbia than the sparrow <p>Poem 4</p> <ul style="list-style-type: none"> • sophisticated adaptation of a retirement poem/epitaph/obituary • humorous personification of the boat 	

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	<p>Poem 10</p> <ul style="list-style-type: none"> • 'a piece of social satire and gentle self-mockery' (Godwin) • the humour of C. admitting how he was caught out, e.g. the stammered excuse <i>fugit me ratio: meus sodalis - Cinna est Gaius - is sibi paravit</i> <p>Poem 12</p> <ul style="list-style-type: none"> • a witty and elegant poem about Asinius' <i>lack</i> of wit and elegance • like some other poems, it ends with a sophisticated twist - is it as much a warm recognition of C's friendship with Fabullus and Veranius as it is a poem of disapproval about Asinius' napkin-stealing? <p>Poem 22</p> <ul style="list-style-type: none"> • like 12, a witty complaint about lack of taste (here, <i>poetic</i> taste) • vivid use of language: e.g. <i>bellus ille et urbanus Suffenus unus caprimulqus aut fossor rursus videtur</i> ('goatmilker' ... 'digger') <p>another poem with a witty twist of self-mockery at the end (<i>nimirum idem omnes fallimur</i> - 'perhaps we're all a bit like Suffenus after all')</p>	[25]

Section B – Language and Comprehension		
Question Number	Answer	Max Mark
3 (a) (i)	<p>In lines 1-2 (<i>quod ... aquas</i>), what does Ovid say about:</p> <p>(i) Arion's fame?</p> <p>all lands/seas knew him (no need for both lands and seas) [1] or: he was known everywhere [1]</p>	[1]
3 (a) (ii)	<p>(ii) Arion's skill as a poet?</p> <p>he controlled the waters [1] with his singing [1]</p>	[2]
3 (b) (i)	<p>Lines 3-4 (<i>saepe ... lupum</i>):</p> <p>(i) what point is Ovid making about the power of Arion's singing?</p> <p>It could stop an animal in its tracks [1] even in pursuit or flight [1]</p>	[2]
3 (b) (ii)	<p>(ii) how does Ovid use balance and contrast to emphasise his point? You should make two points and refer closely to the Latin in your answer.</p> <ul style="list-style-type: none"> balance (chiasmus) of <i>agnam lupus ... agna lupum</i> antithesis of <i>sequens ... fugiens</i> balance of <i>est retentus ... restitit</i> repetition/anaphora of <i>saepe</i> (plus some sort of explanatory comment) <p>Any two of these or other valid points. Up to two marks for each valid point made with appropriate reference to the Latin.</p>	[4]
3 (c)	<p>In lines 5-6 (<i>nomen ... sonis</i>): how does Ovid's choice of words emphasise that Arion's visit to Sicily and Italy had been successful? Make two points and refer to the Latin.</p> <p>his fame had filled the cities of Sicily (sense of <i>impleverat</i>) [1] Ausonia had been captured by his poetry (sense of <i>capta</i>) [1]</p> <p>Many will pick out <i>impleverat</i> and <i>capta</i> but candidates do not need to do so to win full credit – a correct (or near-correct) translation will suffice.</p>	[2]
3 (d)	<p>Write out and scan lines 9-10 (<i>forsitan ...erat</i>).</p> <p>- v v - - - - - - - v v - x forsitan, infelix, ventos undasque timebas</p> <p>- v v - v v - - v v - v v x at tibi nave tua tutius aequor erat</p> <p>Allow any quantity for final syllable of each line.</p> <p>Feet correct 12 11 10 9 8 7 6 5 4 3 2 1 0 Mark 4 4 3 3 3 2 2 2 1 1 1 0 0</p>	[4]

Question Number	Answer	Max Mark
3 (e)	<p>In lines 9-10 (<i>forsitan ...erat</i>), how does Ovid encourage his readers to pity Arion? Make two points.</p> <ul style="list-style-type: none"> • he describes him as <i>infelix</i> ('unfortunate') • the second person address (apostrophe) to Arion (<i>infelix ... timebas</i>) is emotive • he says that Arion was afraid of the waves but the sea was safer than his ship i.e. little did he know what was about to happen <p>Any two of these or other valid points for 1 mark each.</p>	[2]
3 (f)	<p>Lines 11-12 (<i>namque ... manu</i>):</p> <p>(i) what did the helmsman do at this point?</p> <p>drew his sword [1]</p> <p>(ii) what other danger faced Arion?</p> <p>the rest of the crew [1] were armed [1]</p>	[2]
3 (g)	<p>Translate lines 13-22 (<i>ille ... aquas</i>) into English. Remember that extra credit will be given for good English.</p> <p>1 ille, metu pavidus, 'mortem non deprecor' inquit, 2 'sed liceat sumpta pauca referre lyra.' dant veniam ridentque moram. 3 capit ille coronam, quae possit crines, Phoebe, decere tuos. 4 protinus in medias ornatus desilit undas: spargitur impulsa caerulea puppis aqua. 5 inde (fide maius) tergo delphina recurvo se memorant oneri supposuisse novo; 6 ille sedens citharamque tenet pretiumque vehendi cantat 7 et aequoreas carmine mulcet aquas.</p> <p>The passage above has been divided into 7 sections, each worth 4 marks. For reference, glossed words are underlined. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a subtotal out of 28, add marks for fluency of translation to give a total out of 30. Write the total in the right-hand margin. Ring the total.</p> <p>Marks for each section should be awarded as follows:</p> <p>4 All or almost all of the meaning conveyed (as agreed at Standardisation) 3 Most of the meaning conveyed 2 Half the meaning conveyed; the rest seriously flawed 1 Very little meaning conveyed, or isolated words known 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 Number	Answer	Max Mark
	<p>Marks for fluency of English should be awarded as follows:</p> <p>2 Expressed fluently and stylishly. Consistently successful improvements on a literal translation</p> <p>1 Occasional improvements on a literal translation</p> <p>0 No or very little improvement on a literal translation</p>	<p>[30]</p>

Assessment Objectives

Candidates are expected to demonstrate the following (in the context of the content described).

AO1 Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts.

AO2 Analysis, Evaluation and Presentation

- (a) analyse, evaluate and respond to classical sources (literary, cultural, material or linguistic) as appropriate;
- (b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole. The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AO2a and AO2b but, in assigning a mark for AO2, examiners should focus first on AO2a (ie bullet points 1 and 2) to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where within the Level it is best to locate the candidate's mark. Other evidence, for example a stronger showing in the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

Marking Grid: AO1		
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	Max. mark and mark ranges	Characteristics of performance
	10	<ul style="list-style-type: none"> Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.
Level 5	9-10	<ul style="list-style-type: none"> Specific factual knowledge, selected with care; Fully relevant to the question; Well supported with evidence and reference where required; Strong awareness of context as appropriate.
Level 4	6-8	<ul style="list-style-type: none"> Generally well chosen factual knowledge; Relevant to the question; Usually supported with evidence and reference where required; Awareness of context as appropriate.
Level 3	4-5	<ul style="list-style-type: none"> Some factual knowledge, not always well chosen; At least partially relevant to the question; Some supporting evidence and reference where required; Limited awareness of context.
Level 2	2-3	<ul style="list-style-type: none"> Restricted selection of factual knowledge, possibly including some inaccurate detail; Little evidence of relevance to the question; Occasional use of appropriate supporting evidence; Context occasionally or very superficially indicated.

Marking Grid: AO1		
Level 1	0-1	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

Marking Grid: AO2 (a and b)		
(a) Analyse, evaluate and respond to classical sources (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max. mark and mark ranges	Characteristics of performance
	15	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	13-15	<ul style="list-style-type: none"> • Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • 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	9-12	<ul style="list-style-type: none"> • Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • 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	6-8	<ul style="list-style-type: none"> • Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
Level 2	3-5	<ul style="list-style-type: none"> • Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.

Marking Grid: AO2 (a and b)		
Level 1	0-2	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

		AO1	AO2
Section A: Prescribed text	(a)	10	15
	(b)	10	15
Section B: Language		20	30
Total		40	60
Weighting		40%	60%
Total mark for unit		100	

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