

GCE

Classics: Latin

Unit **F363**: Latin Verse

Advanced GCE

Mark Scheme for June 2017

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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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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

Annotation	Meaning
	correct - comprehension questions and style of translation
	incorrect
	omission
	Incorrect (comprehension); major error (translation)
	Minor error
	Consequential error

Section A: Unprepared translation

1(a)	Indicative translation	Marks	Guidance	Levels of response
(i)	<i>dum trepidant Minyae, dum solvitur aggere funis,</i> While the Argonauts made haste in alarm, while the rope was cast off from the embankment,	4	The passage has been divided into 7 sections, each worth 4 marks.	[4] All or almost all of the meaning conveyed (as agreed at Standardisation)
(ii)	<i>dum sequitur celeres ancora tracta manus,</i> while the anchor, having been pulled up, followed their swift hands,	4	In addition, award up to 2 marks for fluency of translation and attempts to improve on the literal. Be ready to give translations 0 if there are no improvements on the literal. Look for reasons to give the average candidate 1 mark.	[3] Most of the meaning conveyed [2] Half the meaning conveyed; the rest seriously flawed
(iii)	<i>conscia percussit meritorum pectora Colchis</i> the woman from Colchis, conscious of her crimes, beat her breast	4		[1] Very little meaning conveyed, or isolated words known
(iv)	<i>ausa atque ausura multa nefanda manu;</i> with a hand that had dared and would dare many unspeakable things;	4	NB Consequential errors should not be penalised.	[0] No elements of meaning conveyed; no relation to Latin at all
(v)	<i>et, quamquam superest ingens audacia menti, pallor in attonitae virginis ore fuit.</i> and although great boldness remained in her mind, there was a paleness on the face of the astonished girl.	4	Guidance on acceptable alternatives will be given separately as part of the standardisation process.	Marks for English: [2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation
(vi)	<i>ergo ubi prospexit venientia vela 'tenemur, et pater est aliqua fraude morandus' ait.</i> When therefore she saw the sails approaching, she said 'we are being held (here), and my father must be delayed by some trick.'	4	Underline all errors (even if 4 marks given). Use the tick tool for especially good English or improvement on the literal.	[1] Occasional improvements on a literal translation [0] No or very little improvement on a literal translation
(vii)	<i>dum quid agat quaerit, dum versat in omnia vultus, ad fratrem casu lumina flexa tulit.</i> While she sought what to do, while she turned her face onto everything, she	4		

turned and fixed her eyes by chance on her brother.			
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Question	Indicative Content	Mark	Guidance												
1(b)	<p>– v v – – – – – v v – v v – x cuius ut oblat(a) est praesentia, ‘vicimus’ inquit:</p> <p>– v v – v v – – v v – v v x hic mihi morte sua causa salutis erit.</p>	[4]	<p>Caesuras not required. OK to mark final syllable as anceps (x) even if the quantity is obvious.</p> <table border="1"> <tr> <td>Feet correct</td> <td>0-1</td> <td>2-4</td> <td>5-7</td> <td>8-10</td> <td>11-12</td> </tr> <tr> <td>Mark</td> <td>0</td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> </tr> </table>	Feet correct	0-1	2-4	5-7	8-10	11-12	Mark	0	1	2	3	4
Feet correct	0-1	2-4	5-7	8-10	11-12										
Mark	0	1	2	3	4										
1(c)	Medea’s brother	[1]	Allow his name Absyrtus.												
1(d)	she said ‘we have won’ (1) because she had found a plan (1)	[2]													
1(e)	her brother would die (1); this would achieve her safety (1)	[2]													
1(f)	<ul style="list-style-type: none"> her brother is described pleonastically as <i>ignari</i> (‘unaware’) and <i>nec quicquam tale timentis</i> (‘not fearing anything like this’) his side is described as <i>innocuum</i> (‘innocent’), emphasised by the position in the line and separation from <i>latus</i> juxtaposition of <i>innocuum rigido</i> (in a so-called ‘silver’ line) draws attention to the innocence of the boy and the rigidity of the sword variatio of <i>divellit divulsaque</i> to emphasise the tearing apart of limbs prominent position of <i>dissipat</i> to stress the way in which the limbs are scattered <i>in multis invenienda locis</i> - the limbs are scattered over a wide area 	[6]	<p>2 marks for a point about the innocence of the brother.</p> <p>2 marks for a point about the shocking nature of Medea’s actions.</p> <p>2 marks for an additional point about either.</p> <p>Three points required: for each point, 1 mark for relevant reference to the Latin and 1 for appropriate comment.</p>												
1(g)(i)	she displayed on a rock (1) her brother’s hands (1) and head (1)	[3]	No need for adjectives <i>alto</i> , <i>pallentes</i> , <i>sanguineum</i>												
1(g)(ii)	to slow down her father with grief (1) and delay his journey (1)	[2]	‘Grief’ required for the first mark. ‘Sad’ not required for the second mark. Allow 1 mark for ‘to make him stop to pick up the scattered limbs’ (vel sim.)												

Section B: Prescribed Literature

Question	Answer	Marks	Guidance	
			Content	Levels of Response
2a (Virgil)	<p>Good answers may begin with a brief introduction – e.g. Aeneas meets the soul of Dido in the underworld. This is a shock, as the other women he has already seen have been figures from myth. Some candidates who have been shown parts of Aeneid 4 may comment on linguistic echoes here (<i>infelix Dido, quem fugis, oculos aversa tenebat, Marpesia cautes</i>).</p> <p>Line 1: Dido is only recently dead - she is ‘fresh from her wound’ (<i>recens a vulnere</i>).</p> <p>Lines 2-6: the simile likening Dido’s dark figure to a moon behind the clouds stresses that, once so full of life, she is now a phantom that can barely be seen - <i>obscuram</i> (‘indistinct’) is emphasised by position. The simile also delays the moment when Aeneas weeps (<i>demisit lacrimas</i>); his love for her is described as ‘sweet’ (<i>dulci</i>) - the adjective emphasises his feelings for her.</p> <p>Lines 7-8: Aeneas has heard news that Dido had killed herself and now knows for sure - the position of <i>verus</i> is emphatic (‘so it was true, then’).</p> <p>Lines 9-11: Aeneas’ grief that he might have been responsible for her death is expressed by the interjection <i>heu</i>, and his defence (‘it was against my will that I left your shore’ - <i>invitus ... tuo de litore cessi</i>) is strengthened by the triple oath (<i>per</i></p>	[25]	<p>Look for answers which:</p> <p>cover the whole of the printed passage cover a range of points (e.g. sound, choice and position of words) focus on the question</p> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective.</p> <p>There are perhaps fewer relevant examples of literary technique to discuss in this passage, so answers are more likely to be based on the content. The best answers will focus and the wording of the question (‘dramatic and emotional’).</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

	<p><i>sidera ... per superos ... et si qua fides tellure sub ima est).</i></p> <p>Lines 12-15: Aeneas claims that he never realised that his departure could bring such pain to Dido (<i>nec credere quivi ... dolorem</i>).</p> <p>Line 16: the emotional plea for Dido to say and look at him (<i>siste gradum teque aspectu ne subtrahe nostro</i>) suggests that Dido is already moving away and failing to meet his eyes.</p> <p>Line 17: the rhetorical question <i>quem fugis?</i> shows that Dido is rejecting him and Aeneas realises that these will be the last words he is fated to speak to her (<i>extremum fato quod te adloquor hoc est</i>).</p> <p>Lines 18-19: Aeneas' attempts to soften Dido are contrasted with the strength of her anger - <i>ardentem</i> is emphasised by its separation from <i>animum</i> and alliteration of 't' draws attention to <i>torva tuentem</i> ('glaring sternly').</p> <p>Lines 20-22: the coldness of Dido's response is made all the more crushing by the briefness of the description and the simile: 'she kept her eyes fixed on the ground and was as unmoved by his speech as a hard flint-stone or Parian marble'.</p>			
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Question	Answer	Marks	Guidance	
			Content	Levels of Response
<p>2b (Virgil)</p>	<p><u>The passage</u></p> <p>Lengthy discussion of the passage is not required and examiners should beware unnecessary analysis of literary features. But there should be some detailed reference to the Latin.</p> <p>Like the rest of the book, this passage is decidedly ambivalent:</p> <p>Lines 1-5: the fact that Aeneas has survived the perils of the sea is swiftly followed by the fact that worse remains on land (<i>sed terrae graviora manent</i>) and, though he is reassured that he will succeed in reaching Lavinium, the Trojans will regret having done</p>	[25]	<p>Look for answers which:</p> <p>show relevant knowledge of the printed passage</p> <p>cover the whole of Aeneid 6, not just the passages set for study in Latin</p> <p>focus on the question ('to what extent ... encouraged')</p> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective. Responses in levels 4 and 5 should identify a number of the key moments in the book and reach a clear conclusion to the title of the question.</p> <p>Answers arguing that the book is wholly optimistic or wholly pessimistic are likely to be superficial.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

	<p>so (<i>sed non et venisse volent</i>). The image of the Tiber flowing with much blood (<i>Thybrim multo spumantem sanguine</i>) is a chilling one.</p> <p>Lines 6-8: the use of names connected to Troy (<i>Simois, Xanthus, Dorica castra, Achilles</i>) emphasises the fact that the Trojans have another Trojan War to face.</p> <p>Lines 8-10 contain a warning that Juno will continue to oppose them and that Aeneas will need to go begging every city in Italy for help, emphasised by the words <i>supplex, rebus egenis</i> and the double exclamation <i>quas gentes ... quas urbes</i>.</p> <p><u>Rest of Book 6</u></p> <p>Answers are likely to cover some or all of the following:</p>			
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	<p>The Sibyl's words to Aeneas continue in a hardly encouraging way with a warning about a wedding and disaster for the Trojans. Aeneas' request to see his dead father is met with a warning about the difficulty of the journey out of the underworld and the need to collect the mysterious golden bough. Aeneas' response to his discouraging meeting with the Sibyl is to leave 'sad-faced with down-cast eyes, pondering to himself the uncertain outcome'.</p> <p>During the rites for Misenus, Aeneas tries to cheer his comrades but is inwardly despondent. At this point he receives his first encouragement - the sight of a pair of doves and the discovery of the golden bough.</p>			
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	<p>The best answers are likely to concentrate on what happens after Aeneas' meeting with Anchises and Anchises' description of the souls to be born.</p> <p>This whole section is a celebration of the future greatness of Rome and the greatest encouragement for Aeneas. Even so, it is shot through with sadness. Amid the references to Silvius, Romulus, Augustus, Numa and a host of other great names, come warnings about the Civil War ('but, oh, the dreadful war, and the bitterness of battle and of carnage which in mutual conflict they will bring!'). Then follows the intensely moving lament on the death of the young Marcellus.</p>			
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	<p>The overall effect on Aeneas, however, is to fire him with enthusiasm for the challenges ahead: 'and now Anchises had conducted his son to see each sight and kindled his imagination with a passion for the glory to be'.</p> <p>Candidates may therefore conclude that Aeneas emerges from the underworld encouraged by Anchises' revelation about the glory to come rather than discouraged by the Sibyl's words in the quoted passage, and is ready to move forward to fulfil his new destiny.</p>			
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Question	Answer	Marks	Guidance	
			Content	Levels of Response
<p>3a (Catullus)</p>	<p>Good answers may begin with a brief introduction – this is the moment at which Ariadne wakes to see Theseus disappearing over the horizon. The chief focus of the passage is the vivid visual description of Ariadne’s appearance and frenzied reaction to the situation. All of this is itself describing the scene illustrated on the coverlet on the marriage-bed of Peleus ad Thetis.</p> <p>Lines 1-3: the promotion of <i>indomitos</i> and the framing of the line (<i>indomitos</i> ... <i>furores</i>) emphasises Ariadne’s frenzy.</p> <p>Lines 4-6: her disbelief and confusion are</p>	<p>[25]</p>	<p>Look for answers which:</p> <p>cover the whole of the printed passage cover a range of points (e.g. sound, choice and position of words) focus on the question (‘vivid and imaginative’)</p> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

	<p>expressed by line 4 ('she could no longer believe she was seeing what she was seeing') and the fact that she is only just awake (line 5). The choice and placement of adjectives is very effective: her sleep is personified as <i>fallaci</i> ('deceitful'), because Theseus has left while she has been asleep, and <i>desertam</i> in conjunction with <i>in sola harena</i> underlines that she is alone and abandoned.</p> <p>Lines 7-8: the position of <i>immemor</i> emphasises Theseus' forgetfulness and the three words at the end of line 7, in which there is marked conflict between the verse ictus and accent, vividly describe the rhythmic beating of his oars in the sea (<i>péllit váda rémis</i>). In</p>			
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	<p>line 8, the organisation of the nouns and adjectives into a so-called 'golden' line stresses <i>irrita</i> (Theseus' promises were 'unfulfilled') and <i>ventosae</i> (the promises will be carried away on a 'windy' storm).</p> <p>Line 9-11: the brief simile imaginatively likens Ariadne's mood to that of a mad Bacchant but her stillness to a statue. The anaphora (epanalepsis) of <i>prospicit, eheu prospicit</i> with the pathetic interjection <i>eheu</i>, may suggest Ariadne's repeated attempts to catch a last glimpse of the boat. The image of her 'being tossed on great waves of worries' (<i>magnis curarum fluctuat undis</i>) ironically contrasts with the waves on which Theseus is being</p>			
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	<p>carried away.</p> <p>Lines 12-16: Ariadne's clothes are described in detail - the adjectives vividly suggest texture and colour (<i>flavo, subtilem, levi, tereti, lactentes</i>). The abandonment of the clothes is expressed in different ways (<i>omnia, toto, passim</i>) and the slow firth foot spondee <i>alludebant</i> suggests the gentle (or even mocking) lapping of the water against her feet and, perhaps, the 'flatness of despair' (Quinn).</p> <p>Lines 17-24: the tricolon <i>toto pectore, toto animo, tota mente</i> vividly expresses Ariadne's dependence on and love for Theseus and contrasts with the adjectives <i>perdita</i> ('destroyed') and <i>misera</i> ('wretched'). The apostrophe to Theseus (<i>toto ex te</i></p>			
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	<p><i>pectore, Theseu</i>) is unexpected and dramatic. The tragedy of Ariadne's situation is reinforced by the reference to the actions of Venus ('she has maddened her with continual griefs, sowing the thorns of suffering in her heart'), emphasised by the promotion of <i>assiduis</i>, the rare verb <i>externavit</i> and the way in which <i>spinosas ... curas</i> frame line 21. The unfair way in which she has been treated is suggested by the words <i>ferox</i> to describe Theseus ('harsh') and <i>iniusti</i> ('unjust') to describe her father Minos.</p>			
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Question	Answer	Marks	Guidance	
			Content	Levels of Response
<p>3b (Catullus)</p>	<p>Lengthy discussion of the passage is not required and examiners should beware unnecessary analysis of literary features. But there should be some detailed reference to the Latin.</p> <p>Scholarly opinion is divided on this poem. Most see it as a picture of happy love between Septimius and Acme ('who ever saw people more happy, whoever saw Love more propitious?'). Some see Love's sneezes of apparent approval as distinctly ambiguous (which side does Love sneeze on first? Is the left or right side more well-omened?). Of those who take the former view, one comments 'it is worth noticing that this is perhaps the one and only example of fulfilled love in the poems of Catullus' (Godwin).</p> <p>Candidates are likely to conclude that, for Catullus at any rate, love was rarely truly happy. His poems talk of the feelings of betrayal and physical pain.</p> <p><u>Passage</u></p> <p><i>auspicio bono profecti</i> - this seems to suggest that love's sneezes are auspicious the mutual feelings of Septimius and Acme and expressed in the phrase <i>mutuis animis</i> and the repetition of <i>amant amantur</i> the word order of line 3 puts <i>Septimius misellus</i> inside <i>unam Acmen</i> to suggest their union their union is further stressed by the balance of <i>unam Acmen ... uno in Septimio</i></p>	[25]	<p>Look for answers which:</p> <p>show relevant knowledge of the printed passage cover a number of other poems in the prescription focus on the question</p> <p>Most will argue that love is rarely truly happy in Catullus' poems. The mark for AO2 will depend on the selection of material from the rest of the prescription and the depth of analysis.</p> <p>The question suits a poem by poem analysis but thematic answers (e.g. discussing different types of love) should be rewarded as highly.</p> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

	<p><i>delicias</i> and <i>libidines</i> are words of happiness and amorous pleasure the question posed in lines 6-7, on face value, seems to stress the happiness of the couple and the favour of Venus</p> <p><u>Other poems</u></p> <p>Though Poem 45 and others in the description talk explicitly of romantic love between man and woman, good answers may also discuss the poems which deal with different types of love: for friends (46, 50) and for a brother (65).</p> <p>46 C's love for his friends is memorably expressed as he departs for Asia - <i>o dulces comitum valete coetus</i></p> <p>50 A poem about poetry-writing expresses his friendship for Calvus and excitement about poetry in the language of a love poem ('set on fire by your sophistication and wit, no food helped me in my misery and no sleep touched my eyes with its peace ... overcome by frenzy I tossed and turned on the bed, desiring to see dawn so that I could speak with you and be with you').</p> <p>51 The physical pleasure and pain of love is expressed in Catullus' translation of Sappho - he feels intense physical sensations at the sight of a rival sitting opposite the object of his affections</p> <p>64 The whole of poem 64 vividly describes the pain of the abandoned lover Ariadne ('with her whole heart, with her whole soul, with her whole mind she hung on you, Theseus'), her anger ('you traitor, having taken me from my father's altars, is thus how</p>			
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	<p>you left me on a deserted shore, Theseus, you traitor?') and her feelings of betrayal ('now let no woman put faith in a man who swears his faith, let no woman expect that the words of man will be trustworthy'). These are the emotions Catullus himself says he has experienced in his relationship with Lesbia.</p> <p>65 The pain of Catullus' love for his brother, who has died ('brother, more loveable than life, will I never see you again after this? But I shall certainly always love you and always sing mournful songs of your death').</p> <p>72 A poem which deals with the paradox: now Catullus fully knows Lesbia, he respects her less but feels greater passion for her.</p> <p>75 Catullus' feelings about Lesbia have reached a new low - he no longer cares for her well-being but cannot stop loving her.</p> <p>76 A key poem which complains bitterly that Catullus' good deeds towards Lesbia have not been rewarded ('for whatever good things men can say or do to someone, these things were said and done by you. All of which, credited to an ungrateful mind, have perished'). His feeling of pain are described in vivid terms ('take this pest and plague from me, which creeping under my innermost limbs like a numbness has driven out happiness from the whole of my heart'). Love is presented as a sickness which Catullus has to endure and prays to be free from.</p> <p>77 A violent complaint to a rival in love, which brings out feelings of anger and bitterness.</p>			
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	<p>85 The classic expression of the paradox of love: Catullus feels both hate and love and without understanding it can only feel the excruciating pain.</p> <p>92 The paradox again - Lesbia abuses him and he hates her for it, but he loves her all the same.</p> <p>101 Catullus' journey to pay respects to his dead brother - an intense portrayal of his love for someone has been lost.</p> <p>109 Even when his lover promises that their love will be pleasurable and everlasting, Catullus' prayer to the gods suggests that he doubts whether it can really be true.</p>			
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APPENDIX 1

AO1		
	Max mark and mark ranges	Characteristics of performance
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	10	Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.
Level 5	9 - 10	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	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	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	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.
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.

AO2		
	Max mark and mark ranges	Characteristics of performance
(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	15	Analysis; Evaluation and response; Organisation and use of technical vocabulary; Control of appropriate form and style; Accuracy of writing.
Level 5	13 - 15	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	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	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	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.
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.

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