

GCE

Classics: Latin

Unit **F363**: Latin Verse

Advanced GCE

Mark Scheme for June 2015

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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
	Repeated error

The mark scheme for this question paper follows below.

Section A: Unprepared translation

1(a)	Indicative translation	Marks	Guidance	Levels of response
(i)	<i>iamque erat in totas sparsurus fulmina terras,</i> And now he was about to scatter thunderbolts <u>against</u> the whole earth,	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>sed timuit ne forte sacer tot ab ignibus aether conciperet flammas totusque ardesceret axis.</i> but he was afraid that by chance the holy air might <u>catch fire</u> from so many flames and the whole heavens might <u>begin to burn</u> .	4	In addition, award up to 2 marks for fluency of translation and attempts to improve on the literal. (Words underlined in 'Indicative Translation' are potential places where improvements may be found). 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>esse quoque in fati reminiscitur adfore tempus</i> He also remembered that it was in the fates that there would be a time	4		[1] Very little meaning conveyed, or isolated words known [0] No elements of meaning conveyed; no relation to Latin at all
(iv)	<i>quo mare, quo tellus correptaque regia caeli ardeat et mundi moles operosa laboret.</i> when the sea and the earth and the palace of heaven might be seized by fire and burn, and the mighty weight of the world might suffer.	4		Marks for English: [2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation
(v)	<i>tela reponuntur manibus fabricata Cyclopum;</i> The weapons <u>forged</u> by the hands of the Cyclopes were put aside;	4	Guidance on acceptable alternatives will be given separately as part of the standardisation process.	[1] Occasional improvements on a literal translation
(vi)	<i>poena placet diversa, genus mortale sub undis perdere,</i> a different punishment <u>was decided on</u> , to destroy the human race under waves.	4	Underline all errors (even if 4 marks given). Use the tick tool for especially good English or improvement on the literal.	[0] No or very little improvement on a literal translation
(vii)	<i>et ex omni nimbos demittere caelo.</i> and send down rainstorms from the whole of heaven.	4		

Question	Indicative Content	Mark	Guidance												
1(b)	shut in the north wind (1) in the caves of Aeolus (1)	[2]													
1(c)(i)	terrible/awful (1) and covered with pitch-black darkness (1)	[2]													
1(c)(ii)	heavy with rain (1)	[1]													
1(d)	<p>– v v – – – – – v v – v v – x utque manu lata pendentia nubila pressit,</p> <p>– v v – – – – – v v – v v – x fit fragor: hinc densi funduntur ab aethere nimbi.</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(e)	<ul style="list-style-type: none"> • historic presents (<i>claudit, emittit, evolat, fluit, sedent, rorant, pressit, fit, funduntur</i>) • promoted position of adjectives (<i>madidis, terribilem</i>) • chiasmic pattern of adjectives in <i>terribilem picea tectus caligine vultum</i> (a so-called ‘golden’ or ‘silver’ line) • promotion of <i>rorant</i> • enjambement of <i>fit fragor</i>, further emphasised by forming the first foot of the line • alliteration of <i>fit fragor</i> • ominous spondaic rhythm of <i>hinc densi funduntur</i> 	[6]	Three points required: for each point, 1 mark for relevant reference to the Latin and 1 for appropriate comment.												
1(f)(ii)	she wears various/many colours (1)	[1]													
1(f)(ii)	feeds (1) the clouds (1)	[2]	Require some sense of feeding (<i>alimenta</i>)												
1(g)(i)	it flattens them (1)	[1]													
1(g)(ii)	their prayers lie unfulfilled (1) or their hard work perishes (1)	[1]													

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. in the passage King Iarbas demonstrates his anger at his treatment by Jupiter and his contempt for the Trojans.</p> <p>In lines 1-8, Virgil describes Iarbas' extreme (excessive?) faithfulness and devotion to Jupiter through the anaphora of <i>centum</i>, the chiasmic form of <i>templa centum ... centum aras</i> and accumulation of religious terms (<i>templa ... aras ... sacraverat</i>). He is 'out of his mind' (<i>amens animi</i>, a striking phrase) and 'incensed' by the bitter rumour he has heard (<i>rumore accensus amaro</i>).</p> <p>His complaint is full of bitter rhetoric:</p> <ul style="list-style-type: none"> line 11: accusatory question at the end of a long sentence which begins respectfully (<i>aspicis haec?</i> Do you see this?) – by the end of the sentence we wonder if <i>omnipotens</i> is deliberately sneering (all-powerful Zeus has no power to see or stop what is happening). lines 11-13: doubt cast on Jupiter's power, with emphasis given to the first word of each clause – <i>nequiquam ... caecique ... inania ...</i> 'is it in vain ... is the lightning aimless ... are the noises purposeless?' lines 14-17: build-up of irony and disgust – <i>femina</i> (emphatic first word – a woman whom Iarbas can't bring himself to name) ... <i>nostris in finibus</i> (in <u>my</u> territory ... <i>errans</i> (she was homeless) ... <i>exiguam</i> (hers was a tiny city) ... <i>pretio posuit</i> (I sold her the land – emphasised by bitter alliteration of <i>p</i>) ... <i>cui litus arandum cuique loci leges dedimus</i> (I gave her some sand to plough and conditions of tenure) leading up to the emphatic enjambement of <i>reppulit</i> (she has rejected my offer of marriage). line 18: sarcastic reference to Aeneas as if he is another 	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> 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>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>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
<p>2b (Virgil)</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 and good answers should not sidestep what Virgil means by talking of Dido's <i>culpa</i>. Some may discuss this in terms of Aristotle's concept of 'hamartia' in Greek tragedy (an act, conscious or otherwise, often the result of a moral choice, which leads to a character's tragic downfall).</p> <p>In lines 1-2 candidates may refer to the fact that the meeting of Dido and Aeneas in the cave is all the plan of Venus and Juno – they are both victims of a divine plot.</p> <p>In lines 2-4, the forces of nature and the gods combine to produce the appearance of a wedding, 'a hallucination by which the unhappy Dido is deceived' (Williams). Dido will consider this their wedding; Aeneas will later tell her that it was not. Virgil himself as much as tells us that it was not. This misconception on Dido's part is surely at the heart of any question about responsibility for what follows.</p> <p>In lines 5-9 Virgil himself describes this moment as 'the cause of death and suffering' and suggests Dido's responsibility for it by commenting in the lines that immediately follow that she is no longer affected by how things look or what people will say; by calling it a marriage, she is covering up her <i>culpa</i>. Whether this means her break of faith with Sychaeus, or her illicit love-making with Aeneas, it suggests some degree of responsibility on her part for what follows.</p>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> • show relevant knowledge of the printed passage • cover the whole of Aeneid 4, not just the passages set for study in Latin • focus on the question ('to blame for') and consider the responsibility of each of the major agencies involved (Aeneas, Dido, the gods/fate) <p>There is no 'right' answer to this question. Candidates may approach it in different ways and should be credited for doing so. Approaches are likely to fall into two main categories: the tragedy of the book is either due to failings in the characters of Dido/Aeneas or a combination of the machinations of the gods and unpredictability of circumstance.</p> <p>When discussing the passage, good answers will tackle what Virgil means by saying <i>coniugium vocat, hoc praetexit nomine culpam</i>.</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>

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	<p><u>Rest of Book 4</u></p> <p>Aeneas</p> <p>Some may argue that Virgil, by describing so much from Dido's point of view and painting her in a sympathetic light, wishes us to disapprove of Aeneas and blame him for her tragedy:</p> <ul style="list-style-type: none"> ○ our first view of Aeneas is his appearance at the hunt - he is all too quick to join with the Carthaginians ○ when Mercury finds him he is decked out in Tyrian purple and admiring the building of Carthage when he should be pursuing his mission to found a new Troy ○ within three lines of Mercury's speech, Aeneas is 'burning to depart in flight and leave this pleasant land' - are we meant to disapprove of such a rapid change of mind? ○ Dido's initial outburst is fiercely critical of Aeneas: he is a traitor and a deceiver in wanting to slip away silently; he has forgotten his pledge to her; he is a fool for sailing off to unknown lands ○ Aeneas' reply to Dido is unfeeling and matter of fact (<i>Italiam non sponte sequor</i>) ● Aeneas' eventual departure is carried out with indecent haste and no farewell <p>Dido</p> <p>Others may attempt to defend Aeneas by arguing that he was unaware of Dido's feelings for him (cf. the deer simile) and unaware that she considered herself 'married' to him. He puts his duty as leader of his people above his personal feelings of love for Dido and claims that it is not his wish to</p>		<p>When discussing the rest of the book, entirely one-dimensional answers placing all the blame on Aeneas or Dido him likely to be superficial.</p> <p>An answer is likely to be incomplete without at least some discussion of the role of Jupiter/Venus/Juno/fate.</p> <p>Good answers may consider the response of Virgil's original audience (which may have been different from our own).</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 (which may include concluding that responsibility for the tragedy is <i>shared</i>).</p>	

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	<p>leave Carthage (<i>Italiam non sponte sequor</i>).</p> <p>If so, they may place the responsibility on Dido's head. Such answers may ask whether we are meant to disapprove of a woman who turns from noble queen to self-willed figure of frenzy, vengeance and excess (distinctly un-Roman characteristics):</p> <ul style="list-style-type: none"> • she 'feeds' her wound (2) • she is all too easily persuaded by Anna to go back on her vow to Sychaeus (31-55), • she fails to accept Aeneas' defence and responds with threats and curses ('I will follow you with black fires' 384) • from her initial confrontation with Aeneas until the end of her book, her death is increasingly self-willed (308, 385, 450, 475) and she is ready to deceive those around her in order to achieve it • Virgil's final comment is that 'she was not dying by fate nor by a death she had deserved, but wretchedly before her time, set on fire by sudden frenzy' (696) – was her death self-chosen? <p>The gods/fate</p> <p>Some may reasonably argue that Dido and Aeneas are victims of forces they cannot see and cannot overcome. The responsibility for the tragedy of Book 4 is therefore with Fate/Jupiter/Venus/Juno or some combination of all four ('for where did the fault lie, if not with their stars?' says Austin):</p> <ul style="list-style-type: none"> • from the very first line, Virgil shows us that Dido is already sick from the love-wound that Venus has inflicted on her without her noticing it (cf. the deer 			

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	<p>simile) and the exchanges between Juno and Venus (e.g. Passage 2A above) show that both Aeneas and Dido are the victims of the malicious territorial scheming of the gods</p> <ul style="list-style-type: none"> • stung by Iarbas' complaint, Jupiter sends Mercury to Aeneas with instructions to leave - it is Jupiter who puts into motion the train of events which will lead to Aeneas' departure and Dido's death • from then on the gods (cruelly?) withdraw and leave the mortals to work out their own destruction • when Dido sees Aeneas preparing to depart, Virgil comments 'wicked Love, is there anything you do not force mortals to do? (412) 			

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<p>3a (Propertius)</p>	<p>Good answers may begin with a brief introduction – the passage is from a poem in which Propertius looks forward to celebrating his lover’s birthday. They may add that the passage is particularly notable for the way in which it vividly appeals to the <i>senses</i> (sight, sound, smell, touch).</p> <ul style="list-style-type: none"> • Lines 1-2: the description of Cynthia (<i>felicibus edita pennis</i>, ‘born under happy omens’) and her prayers to the gods continues the theme of happy love established at the start of the poem • Lines 3-4: the prominent position of <i>nitidas</i> (‘shining with oil’) draws our attention to it and alliteration of <i>p</i> and <i>s</i> add to the effect; the ‘pure water’ may suggest not only the refreshing nature of Cynthia’s early morning wash but also an element of ritual purification • Lines 5-8: Propertius imagines Cynthia wearing the same dress with which she had originally ‘captured his eyes’; her power over him is more explicitly expressed by <i>inque meum semper stent tua regna caput</i> • Lines 9-10: <i>ture</i> and <i>luxerit</i> (emphasised by position) suggest the smell of incense and sudden explosion of light as the incense is lit • Line 12: every word appeals in some way to the senses – <i>crocino</i> suggests the vivid yellow colour of saffron; <i>murreus</i> suggests the smell and red-brown colour of myrrh; <i>nares ... unguat</i> suggests the physical touch of the perfume on their nostrils; <i>onyx</i>, a precious stone, completes the luxurious feel of the line • Lines 13-16: Propertius eagerly jumps from Cynthia’s early morning preparation to the festivities of the night - 	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> • 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 sensuous’) <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>

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	<p>he vividly pictures the pipe-player succumbing to exhaustion, and the appeal to the ear is also made by <i>rauca</i>, <i>perstrepat</i> and the alliteration of <i>publica</i> ... <i>perstrepat. libera verba</i> ('unrestrained talk') suggests the drunkenness of lovers; the prominent position of <i>dulcia</i> and its juxtaposition with <i>gratos</i> draws attention to the happiness of the occasion</p> <ul style="list-style-type: none"> • Lines 17-18: Propertius vividly imagines playing a dice game; the reference to <i>puer</i> (Cupid) prepares us for the mention of Venus in the following couplet • Lines 19-22: the language used to describe their eventual love-making picks up the ritual tone of the rest of the poem – Venus will be there to oversee the arrangements, which are described as <i>sacra</i> and <i>sollemnia</i>. 			

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<p>3b (Propertius)</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 and good answers will identify the bitter/angry tone of the lines printed.</p> <p><u>Passage</u></p> <ul style="list-style-type: none"> • <i>risus eram</i> – Propertius complains that he was a public laughing stock because of Cynthia • <i>servire</i> suggests that he was a slave to her • the repetition of <i>fideliter ... fidem</i> suggests that he realises that his trust was misplaced and contrasts with Cynthia's deceit in the next couplet • <i>ungue morso</i>: vivid picture of Cynthia biting her nails in frustration • bitterness towards Cynthia is further expressed through the use of <i>ista</i> and the choice of <i>insidiis</i> to suggest military stratagems • <i>fletum iniuria vincit</i>: the epigrammatic phrase suggests that Propertius' anger at Cynthia's mistreatment of him is stronger than his regret that their relationship is over • in line 9-10 Propertius says farewell not to Cynthia but to two symbols of their affair, and vividly imagines the doorposts weeping at his words; the sense of regret is emphasised by the alliteration (<i>Ijimina iam nostris valeant lacrimantia verbis</i>) <p>Reference might be made to the bitter curse Propertius places on Cynthia in the rest of the poem ('may ugly wrinkles come upon your beauty ... may you wish to tear out the white hairs by the roots now that the mirror chides you with your wrinkles ... learn to dread the end that awaits your beauty')</p>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> • show relevant knowledge of the printed passage • cover a number of other poems in the prescription • focus on the question <p>Most will agree with the quotation in the title. The mark for AO2 will depend on the selection of material from the rest of the prescription and the depth of analysis (e.g. what makes it 'imaginative', precisely which emotions are experienced. Good answers will give specific details from the prescription of vivid description and high emotion.</p> <p>The question suits a poem by poem analysis but thematic answers (e.g. discussing emotion and imagination separately) should be rewarded as highly. Emotions discussed are likely to include love, hate, anger, jealousy, loss, regret.</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>

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	<p><u>Other poems</u></p> <ul style="list-style-type: none"> • 3.8: this poem is particularly dramatic, with its vivid description of the lovers' brawl: the frenzied attack, hear-tearing, nail-scratching, eye-burning, image of the woman 'rolling at the feet of Venus', striking list of emotional women, vivid reflections on the physical torment and emotional suffering of the lover ('I want to either suffer in love or hear that you are suffering'), and the curse on his rival • 3.10 will have been discussed at some length in the answer to question 3(a) but limited reference here would be appropriate (e.g. the vivid description of Cynthia's birthday and the sensual evocation of the sight, sound, smell and touch) • 3.12: evocative description of the madness of Postumus, preparing to leave on military service, and the faithfulness of Galla, expressed through the comparison with Penelope • 3.13: vivid picture of the corruption of the modern age - a world in which girls are too expensive and the primitive innocence of days gone by (when nature conspired to provide the ideal conditions for love-making) has been replaced by a society in which money is the root of all evil ('it is gold that everyone now worships ... proud Rome is being destroyed by its own prosperity') • 3.15: lengthy retelling of the story of Dirce; vivid picture of Dirce's treatment of Antiope, Propertius' reproach to Jupiter, vivid detail (e.g. 'Antiope's couch harsh with scattered frost'), the climax of the story when Dirce is bound to be dragged beneath the head of a bull; the whole poem is a stark and imaginative picture of the dangers of jealousy in love. 			

Question	Answer	Marks	Guidance	
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	<ul style="list-style-type: none"> • 3.16 is dramatic in form and vividly portrays the dangers of love. The night-time trip to Tibur to see his lover fills P. with alarm ('what am I to do? Trust myself to the covering darkness so that I may fear the hands of reckless men against my limbs?') but he fears equally the response of his lover if he does not go ('I sinned once and was rejected for a whole year; against me she does not wield merciful hands'). The poems ends unexpectedly with an imaginative picture of Propertius' own tomb • 3.21: love has become too painful for Propertius – he imagines leaving Rome for Athens in the hope that 'the passage of the years ... will soothe the wounds in my silent breast'; vivid description of the departure from Rome ('up now, my friends, launch the ship into the sea, draw lots for places at the oars and raise to the mast-top the well-omened sails') and arrival in Athens (Plato's academy, Epicurus' garden, painted panels, works of art in ivory or bronze) 			

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