

Markscheme

May 2024

Latin

Higher level

Paper 1

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Paper 1—Guided analysis

To what extent does the response contain an analysis of textual features and/or authorial choices?

To what extent is the response supported by evidence that is relevant and correctly understood?

Marks	Description
0	The response does not meet the description below.
1-2	The response describes or summarizes examples from the extract; the response contains little analysis of textual features and/or authorial choices. The response is supported by evidence that is irrelevant to the prompt, or incorrectly understood.
3-4	The response contains some analysis of textual features and/or authorial choices and how they shape meaning, but relies on description. The response is supported by evidence that is somewhat relevant to the prompt and partially understood.
5-6	Throughout the response there is plausible analysis of textual features and/or authorial choices; the response draws conclusions from evidence. The response is directly supported by relevant evidence that is correctly understood.

Option A

Extract 1: Prose — Apuleius, *Metamorphoses* 5.22–23

1. (a) There is a bow [1], a quiver [1] and arrows (plural) [1].
- (b) She examined the weapons [1], she touched/investigated them [1] and wondered at them [1].
- (c) She drew an arrow from the quiver (*depromit de pharetra sagittam*) [1], intending to test the point (*aciem periclitabunda*) [1], she pricked too hard (*pupugit altius*) [1]; (drops of) blood moistened her skin (*per cutem roraverint sanguinis guttae*) [1].
- (d) She fell in love [1], she was inflamed with desire [1].
- (e) She was afraid of waking up Cupid [1] because she was kissing him [1].
- (f) The [6] for how well the translation conveys the meaning of the passage are awarded using the markbands below.

Marks	Level descriptor
0	The response does not reach a standard described by the descriptors below.
1-2	The response does not adequately communicate the meaning of the text. Lexical and grammatical errors are in evidence throughout the translation
3-4	The response communicates the general meaning of the text. Lexical and grammatical errors are isolated but significant
5-6	The response accurately communicates the meaning of the text. Lexical and grammatical errors do not impair the translation.

The [10] for the precision of the translation are awarded as follows, with each word or phrase worth [1].

	Word or phrase	Type of mark	Response
1	<i>bono</i>	Meaning in context	as “good fortune, blessing”
2	<i>dum</i>	Syntax/morphology	as temporal clause; “while, as” NOT “until, provided”
3	<i>fluctuat</i>	Meaning in context	as “wavers, hesitates”
4	<i>saucia</i>	Syntax/morphology	as ablative modifying <i>mente</i>
5	<i>sive ... sive ... sive</i>	Syntax/morphology	as correlative (“whether ... or...”)
6	<i>noxia</i>	Syntax/morphology	as adjective modifying <i>invidia</i> , NOT noun
7	<i>ipsa</i>	Syntax/morphology	as referring to <i>lucerna</i>
8	<i>contingere</i>	Syntax/morphology	as complementary infinitive to <i>gestiebat</i>
9	<i>humerum</i>	Meaning in context	as “shoulder, upper arm”, NOT “ground”
10	<i>ferventis</i>	Syntax/morphology	as genitive modifying <i>olei</i>

Extract 2: Verse — Ovid, *Metamorphoses* 1.463–473

2. An approach based on content is expected, but answers might concentrate on, among other things, plot, tone, theme, or style. Answers may consider that the texts come from different forms/genres.

Expect one point of similarity **and** one point of contrast, awarding a maximum of **[2]** for each: **[1]** for a suitably justified judgement made on each text and **[1]** for supporting Latin with evidence of understanding).

Points may include those below, although other discussion points should be accepted at the discretion of the examiner:

- Both are depicted with their famous weapons (*pharetra, sagitta*)
- His arrows have the power to bring about love (*Psyche sponte in Amoris incidit amorem; facit illud amorem*)
- But in Apuleius they're set aside while he sleeps (*ante lectuli pedes iacebat*), while in Ovid he uses them (*e sagittifera prompsit duo tela pharetra ... in nympa fixit, laesit*)
- Cupid's power is established in both (*magni dei; minor est tua gloria nostra*)
- In Apuleius Cupid is passive (he sleeps; *de somni mensura metuebat*), while in Ovid he is active (*dixit ... constitit ... prompsit ... fixit ... laesit; inpiger*)
- In Ovid Cupid causes love (*laesit Apollineas traiecta per ossa medullas*), while in Apuleius he is the object of someone's love (*sponte in Amoris incidit amorem*)
- Ovid describes his wings (*pennis*), but these are not part of Apuleius's description

3. Answers may adopt a variety of approaches but should consider the relationship between form and meaning. Because a summary is provided, the focus of the question is on the literary or rhetorical effect of the passage.

Ovid depicts Cupid's confidence in his power through his taunting words to Apollo, and in his depiction of his subsequent actions. Points should consist of a clearly understood Latin quotation, an analysis of its form (literary or rhetorical feature) and an exploration of its intended effect on the reader. They main include:

- Contrasting of pronouns to establish Cupid's belief in his superiority over Apollo (*tuus ... meus; tua ... nostra*)
- Chiasmus (*tuus omnia, te meus*) emphasizing Cupid's power over Apollo
- Hyperbaton (*figat tuus omnia, te meus arcus*)
- Simile / antithesis stressing how much more powerful Cupid is than Apollo (*quantoque animalia cedunt cuncta deo, tanto minor est tua gloria nostra*)
- Parallel structure (*fugat hoc, facit illud amorem*) and zeugma to stress Cupid's twin powers of chasing away love, and inciting it
- Word choice (*laesit, traiecta per ossa medullas*) suggesting the violent nature of Cupid's power to wound one so powerful as a god.

Mark in accordance with the markbands on page 3.

Option B

Extract 3: Verse — Lucan, *Pharsalia* 9.587–590; 601–617

4. (a) Award [1] up to [3] for any of the following: he carried his spear; he went ahead of the soldiers; he demonstrated how to bear toils; he did not give orders.
- (b) Award [1] up to [2] for any of the following: being carried on someone's neck; sitting in a carriage; sleep.
- (c) Award [1] up to [3] for any of the following: he is the true father of the country; worthy of Rome's shrines; it will never shame anyone to swear by his name; Rome will make him a god one day (or similar).
- (d) The heat was more intense [1] and water was more rare [1].
- (e) Award [1] up to [4] for any of the following: it was in the middle of the desert (*mediis harenis*); it had copious water (or similar) (*largus aquae*); a crowd of snakes occupied it (*serpentum turba tenebat*); which the place could barely contain (*vix capiente loco*); asps were on the edge (*in margine aspides*); there were *dipsades* in the middle of the water (*in mediis dipsades undis*).
- (f) The [6] for how well the translation conveys the meaning of the passage are awarded using the markbands below.

Marks	Level descriptor
0	The response does not reach a standard described by the descriptors below.
1-2	The response does not adequately communicate the meaning of the text. Lexical and grammatical errors are in evidence throughout the translation
3-4	The response communicates the general meaning of the text. Lexical and grammatical errors are isolated but significant
5-6	The response accurately communicates the meaning of the text. Lexical and grammatical errors do not impair the translation.

The [10] for the precision of the translation are awarded as follows, with each word or phrase worth [1].

	Word or phrase	Type of mark	Response
1	<i>perituros</i>	Syntax/morphology	as future participle
2	<i>specie</i>	Meaning in context	as "appearance, illusion" NOT "species" etc
3	<i>miles</i>	Syntax/morphology	as vocative singular
4	<i>ne dubita</i>	Syntax/morphology	as negative command
5	<i>haurire</i>	Syntax/morphology	as infinitive
6	<i>noxia</i>	Syntax/morphology	as adjective modifying <i>pestis</i> , NOT noun
7	<i>morsu</i>	Meaning in context	as "bite" NOT "death"
8	<i>virus</i>	Meaning in context	as "poison, venom" NOT "man", "virus"
9	<i>minantur</i>	Syntax/morphology	as present active
10	<i>morte</i>	Syntax/morphology	as ablative with <i>carent</i>

Extract 4: Prose — Livy, *Ab Urbe Condita* 21.4

5. An approach based on content is expected, but answers might concentrate on, among other things, plot, tone, theme, or style. Answers may consider that the texts come from different forms/genres.

Expect one point of similarity **and** one point of contrast, awarding a maximum of **[2]** for each: **[1]** for a suitably justified judgement made on each text and **[1]** for supporting Latin with evidence of understanding).

Points may include those below, although other discussion points should be accepted at the discretion of the examiner:

- Both endure physical hardship (Cato: *ipse manu sua pila gerit* etc, Hannibal: *nullo labore corpus fatigari*)
 - Both are particularly mentioned to be able to sustain themselves without food and sleep (Cato: *somni parcissimus*, Hannibal: *vigiliarum somnique nec die nec nocte discriminata tempora*)
 - Both are brave in the face of danger (Cato: *praecedit anhelis militis ora pede; dubiumque venenum hausit*, Hannibal: *plurimum audaciae ad pericula capessenda, plurimum consilii inter ipsa pericula erat*)
 - Both have a strong sense of duty (Cato: *ipse manu sua pila gerit, praecedit anhelis militis ora pedes, monstrat tolerare labores*, Hannibal: *id quod gerendis rebus superesset*)
 - However, Cato is a most admirable man (*ecce parens verus patriae, dignissimus aris*) while Hannibal is dissolute (*tantas viri virtutes ingentia vitia aequabant*)
 - While Hannibal is described as godless (*nihil sancti, nullus deum metus*), Cato is associated with piety (*dignissimus aris*)
 - While Hannibal is described as lawless (*nullum ius iurandum*), Cato's name is a byword for honor/trustworthiness (*per quem numquam iurare pudebit*)
6. Answers may adopt a variety of approaches but should consider the relationship between form and meaning. Because a summary is provided, the focus of the question is on the literary or rhetorical effect of the passage.

Livy use his literary art to highlight Hannibal's exceptional strengths and virtues, as well as his extraordinary vices. Points should consist of a clearly understood Latin quotation, an analysis of its form (literary or rhetorical feature) and an exploration of its intended effect on the reader. They may include:

- Repetition of *plurimum* and parallel structure emphasizing both his bravery in the face of danger, and his resourcefulness when in danger
- Asyndeton (second sentence) to emphasize the many facets of his hardiness
- Alliteration (*viri virtutes ... vitia*) stress the extraordinary contrast between the man's virtues and vices
- Word choice qualifying his virtues and vices (*tantas ... ingentia*) suggest how he is endowed with both exceptional strengths and exceptional vice, in equal measure
- Asyndeton (final sentence) and anaphora of *nihil ... nihil, nullus/nullum/nulla* stress his total lack of any virtuous characteristics
- Tricolon introduced by *nullus / nullum / nulla* highlighting his vices
- Three similar points about his irreligious nature within the enumeration (*nihil sancti, nullus deum metus, ... nulla religio*) stress his particular disregard for the divine, emphasized also by the final placement of *nulla religio* in the list

Mark in accordance with the markbands on page 3.