

GCE

Classics: Latin

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

Advanced Subsidiary GCE

Mark Scheme for June 2016

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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
	Serious error
	Minor error
	Omission mark
	Unclear
	Tick
	Cross
	Benefit of doubt

Section A

Question	Indicative Content	Mark	Guidance
1a (i)	Those of the present day. Those (remembered) from the past.	2	1 mark for each. 'Remembered' is not required.
1a (ii)	unus one/ single/alone	2	1 mark for Latin, 1 for the translation. Accept 'superarit' as an alternative.
1b	<p>quae res ... possit?</p> <p>What thing is there which could make anyone's mind doubtful in this case?</p> <p>sic enim ... felicitatem</p> <p>For I think in this way; (that) in the finest general there should be these four things: knowledge of military matters, courage, authority, good luck.</p> <p>quis igitur ... debuit?</p> <p>Who therefore ever either has been or should have been more knowledgeable than this man?</p>	<p>15</p> <p>The passage has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the section.</p>	<p>[5] Perfectly accurate (as agreed at Standardisation) with one minor error.</p> <p>[4] One serious error or two minor errors, otherwise the meaning is conveyed</p> <p>.</p> <p>[3] Most of the meaning conveyed, but several errors</p> <p>.</p> <p>[2] Half the meaning conveyed, the rest seriously flawed</p> <p>.</p> <p>[1] A minority of meaning conveyed.</p> <p>[0] No elements of meaning conveyed; no relation to the Latin at all.</p>

Question	Indicative Content	Mark	Guidance
1c	<p>Cicero's points of argument are:</p> <p>-that Pompey has been involved in warfare and learning from it, continually from his childhood e ludo atque e pueritiae disciplinis ad patris exercitum atque in militia disciplinam profectus est extrema pueritia miles fuit ineunte adolescentia ipse imperator key word choices in bold- almost a tricolon here</p> <p>-that his experience of warfare and strategy has been serious and demanding <i>bello maximo atque acerrimis hostibus miles in exercitu fuit summi imperatoris maximi ipse exercitus imperator</i></p> <p>-that he has a wider range of experience of warfare and its demands than anyone else, and the contrasts are built into what Cicero says</p> <p><i>saepius cum hoste conflixit quam quisquam cum inimico concertavit</i> he has clashed more frequently with state enemies than anyone has with a personal enemy <i>plura bella gessit quam ceteri legerunt</i> he has fought more wars than the others have read of <i>plures provincias confecit quam alii concupiverunt</i> he has completed more turns of duty than others have wished for</p> <p>-that even as a young man he has learned the skills of warfare at first hand and by achieving success himself <i>non alienis praeceptis sed suis imperiis non offensionibus belli sed victoriis non stipendiis sed triumphis adolescentia est erudita</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	Indicative Content	Mark	Guidance
	<p>His adolescence was one of education not by others' teaching but his own commands, not by failure in war but by victories not by campaigns but by triumphs.</p> <p>Style points supporting those points of content:</p> <ul style="list-style-type: none"> ○ Anaphora of <i>qui</i> (including use of <i>cuius</i>) to mark out each of the many phases of his experience. ○ Uses of the superlative <i>maximo, acerrimis, summi, maximi,</i> ○ Anaphora of comparatives and quam <i>saepius, plura, plures.</i> ○ Anaphora and parallelism of word order of <i>non sed</i> phrases to point up contrasts. ○ Tricolon crescendo in <i>non alienis praeceptis sed suis imperiis non offensionibus belli sed victoriis non stipendiis sed triumphis</i> ○ Possible effective alliterations of c and s almost passim between <i>qui saepius</i> and the end. 		
1d	<p>One of: The speed of the campaign. It was an incredible journey.</p>	1	

Question	Indicative Content	Mark	Guidance
1e	<p>Two of:</p> <p>The outstanding power/strength of the rowers. [Previously] unheard of skill in steersmanship. Some strange/new/unprecedented winds.</p>	2	1 mark for each point.
1f	<p>Cicero's point is that the speed of Pompey's success in the pirate campaign was due to the difference between him and other commanders in single mindedness towards victory and avoidance of distraction through corruption or greed to steal works of art.</p> <p>Style points supporting the content points:</p> <ul style="list-style-type: none"> ○ <i>ceteros remorari solent</i>: <i>solent</i> perhaps rather a pointed word choice ○ Anaphora of non and parallelism in <i>non avaritia ab instituto cursu ad praedam aliquam devocavit, non libido ad voluptatem, non amoenitas ad delectationem, non nobilitas urbis ad cognitionem, non denique labor ipse ad quietem</i> ○ contrast in <i>quae ceteri tollenda esse arbitrantur, ea sibi ille ne visenda quidem existimavit</i> ○ parallel word order, contrasting word choices <i>tollenda/ ne visenda quidem</i>. 	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>
1g (i)	That he has not been sent from Rome/this city (1), but that he has come down from heaven (1)	2	
1g (ii)	<p>People are starting to believe that there were once Romans with that level of self-restraint.(1) That is something which now was starting to seem incredible and falsely remembered. (1)</p>	2	Accept paraphrase for second mark eg 'this had seemed unlikely to them (before Pompey)'

Question	Indicative Content	Mark	Guidance
1h	<p>Cicero constantly contrasts Pompey to his rivals, principally to promote Pompey, but also to show how desperate things have become with others in charge. This is due to both corruption and incompetent leadership.</p> <p>Early on in the set text, Cicero wishes that there was a large enough supply of competent and honest men to make the selection difficult; this implies the lack of them.</p> <p>Various members of the political class were corrupt. Some were eager to retain commands so doled out official money given from treasury for the conduct of war to Roman officials or left those funds profitably invested in Rome. This is where the audience murmur tells Cicero that they know whom he means.</p> <p>Grasping behaviour by officials has led to armies spreading devastation and destroyed more cities by rapacity than the enemy have by fighting. Leaders do not restrain their men with the result that chaos ensues wherever they go.</p> <p>Comparison with Pompey shows that other commanders were greedy for works of art from Greek cities, and so easily distracted from their task; too lustful; too lazy; and not respected by locals.</p> <p>Pompey's mere presence in Asia after the disastrous battle in Pontus raised allied confidence and fear in enemy, which implies the failure of earlier commanders.</p>	<p>10</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates may either present their points thematically or in order of events. The question however must be confronted, rather than answers simply retelling the narrative of the speech.</p> <p>Allusions to the text are vital.</p>	<p>AO1/AO2 = 10</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> <p>See end of mark scheme for level descriptors and mark allocations.</p>

Section B

Question	Indicative Content	Mark	Guidance
2a (1)	Tiresias	1	
2a (ii)	<p>Any two of:</p> <p><i>(meritam) famam</i></p> <p>A (well deserved) fame</p> <p><i>per (Achaidas) urbes</i></p> <p>Throughout the cities (of Greece)</p> <p><i>nomen (erat) ingens</i></p> <p>(The prophet's) name/reputation (was) huge.</p>	4	1 mark for Latin, 1 for English translation.
2b	<p>Tiresias throws back Pentheus' earlier insults about his blindness in an angry exclamation saying that Pentheus would be lucky if he were to become blind and so not see the Bacchic rites: <i>quam felix.... videres!</i></p> <p>This contains alliteration of s sounds to convey passion/anger of Tiresias.</p> <p><i>dies aderit quam non procul auguror esse</i></p> <p>This suggests Tiresias is certain that this will happen, as does <i>eveniet!</i></p> <p><i>novus, proles Semeleia, Liber</i> a threefold reference to Bacchus adding a solemn and respect tone.</p> <p>Vivid statement of the horror that will happen to Pentheus if he has not honoured Bacchus with temples: <i>mille ... sorores.</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>

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	<p>These lines contain forceful stylistic points and word choice.</p> <p><i>mille</i> in powerful place at line start to emphasise that P will be scattered in a thousand places</p> <p><i>lacer spargere</i> key word choices</p> <p><i>sanguine silvas foedabis</i> key word choices with alliteration of s to show passionate anger and enjambment to stress <i>foedabis</i></p> <p><i>foedabis matrem</i> spondaic start to line</p> <p><i>matremque tuam matrisque sorores</i> key word choices for the intra family disaster supported by chiasmic word order and alliteration of m t s</p> <p>final line and a half reiterate and so add force to the notion of Pentheus' refusal to honour Bacchus as a god and the insult concerning Tiresias' blindness; Pentheus will lament, rather ironically, that Tiresias has seen too much</p> <p><i>nimum</i> is a key word choice</p> <p><i>quereris</i> is a key word emphatically at the line end</p> <p>Again there is s alliteration in line 15.</p>		
2c	<p>dicta ... agri</p> <p>Truth follows his words, the prophecies of the prophet are fulfilled. Liber is here, and the fields echo with festive cries:</p> <p>turba ...feruntur</p> <p>the crowd rushes (out), and both mothers and daughters in law mixed in with men, both peoples and chiefs, are carried along to the unknown rites.</p> <p>quis ... ait</p> <p>Pentheus says 'What madness has stupefied your minds, children of the serpent, children of Mars?'</p>	<p>15</p> <p>The passage has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the section</p>	<p>[5] Perfectly accurate (as agreed at Standardisation) with one minor error.</p> <p>[4] One serious error or two minor errors, otherwise the meaning is conveyed</p> <p>.</p> <p>[3] Most of the meaning conveyed, but several errors</p> <p>.</p> <p>[2] Half the meaning conveyed, the rest seriously flawed</p> <p>.</p> <p>[1] A minority of meaning conveyed.</p>

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<p>2d</p>	<p>Lycabas cries out an emotional rhetorical question arising from his inability to understand what is happening, <i>'in quae miracula verteris?'</i></p> <p>Then there is visual detail of the change in the form of his face <i>lati rictus</i> <i>panda naris</i></p> <p>The use of the tenses is significant for the vivid impression of the speed of change involved: <i>incipit</i> he begins to speak graphic present tense <i>dixit</i> he did manage to get the question out but <i>loquenti</i> while he was speaking <i>erat</i> his nose was bending and his gaping jaws were broadening <i>trahebat</i> his skin was bearing/was starting to bear scales <u>as he was still speaking.</u> <i>squamam durata</i> key word choices.</p> <p>The spondees and the visual detail of line 4 convey the desperate effort and desire of Libys to move the stubborn oars. <i>obstantes remos</i> noun and adjective separated for emphasis <i>vult obvertere</i> key word choices.</p> <p>Then readers are invited to see what he sees about his own metamorphosis. <i>vidit</i> key word choice drawing readers into his experience. <i>in spatium resilire breve</i> key word choices concerning what</p>	<p>8</p>	<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>

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	<p>he saw happening to himself <i>spatium breve</i> noun and adjective separated for emphasis <i>manus iam non esse manus</i> key neat phrase repetition of <i>iam</i> <i>non esse manus, pinnas posse vocari</i> chiasmic feel to the word order. The third sailor is again desperate to get the ship under way to safety <i>cupiens</i> key word choice. Visual detail in putting his arms to the twisted ropes <i>ad intortos cupiens dare brachia funes</i>, with <i>intortos</i> stressed by separation from <i>funes</i>. Key repetition of <i>bracchia</i>; he longed to apply his arms- he had no arms. <i>cupiens dare brachia- brachia non habuit</i> chiasmic feel to the word order, pointing up the absence of arms. Key word choices then <i>trunco corpore</i> with separation of adjective and noun <i>repandus</i> Enjambment of <i>corpore desiluit</i></p>		
2e	<p>Any four of:</p> <p>One of them has a tail which is sickle shaped (like the moon) [1] They leap around [1] They splash water around / are drenched in spray [1] They dive in and out of the water [1] They play as if dancing [1] They throw their bodies around (wantonly) [1] They take water into their nostrils [1] and then blow it out again [1]</p>	4	1 mark for each point accurately mentioned, up to maximum of 4

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2f	<p>Candidates should be credited for any response to this question if well supported by references from the text. The most likely interpretation is that Bacchus is a cruel god, setting Pentheus up for his horrible demise at the hands of his family, and having them celebrate their 'victory'. However Pentheus' earlier hubris should also be noted as the cause of Bacchus' actions, as the gods do not take kindly to the rude rejection demonstrated by the king, who presents the followers of the god as insane. Thus Bacchus can be seen as 'making an example' of an arrogant mortal.</p> <p>Some elements of the physical descriptions of Bacchus which fool most of the sailors do not fool Acoetes. Bacchus tricks the sailors with ease. He is described by Ovid as playful, pretending he is unaware of the sailors' own deceit, and tricking them back by stopping the boat from moving and making illusions of phantom creatures.</p> <p>The sailors' metamorphosis into dolphins seems a less barbaric punishment than Pentheus' fate. Bacchus perhaps accepts they did not realise who he was.</p> <p>Bacchus may be vicious in some ways, but it should be observed that Acoetes, who was innocent of any wrongdoing, was not harmed. He adopted Bacchic worship, so whether Bacchus spared him for his innocence or because he wanted a witness of the dolphin incident alive to spread the word is debatable.</p>	<p>10</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates may either present their points thematically or in order of events. The question however must be confronted, rather than answers simply retelling the narrative of the speech.</p> <p>Allusions to the text are vital.</p>	<p>AO1/AO2 = 10</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> <p>See end of mark scheme for level descriptors and mark allocations.</p>

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