

Markscheme

November 2022

Latin

Higher level

Paper 2

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Section A

Option A — Vergil

Extract 1 Vergil, *Eclogues* 1.65–84

1. (a) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (b) He thinks his land might be given to a veteran/foreign soldier **[1]** by Octavian/after the battle of Philippi (or similar response that shows understanding of the historical context) **[1]**.
- (c) They like to hang from a thorny crag (*pendere de rupe*) **[1]** and they graze on flowering clover (*cytisum carpetis*) **[1]** and bitter willow (*salices*) **[1]**.
- (d) Award **[1]** up to **[2]** for any of the following: lush vegetation (*fronde viridi*) **[1]**; plentiful provisions (*poma* or *castaneae* or *pressi copia lactis*) **[1]**; the chimneys of the houses are smoking (*villarum culmina fumant*) **[1]**, the long shadows fall from the hills (*cadunt de montibus umbrae*) **[1]**.

Total: **[10]**

Option A — Vergil

Extract 2 Vergil, *Aeneid* 12.650–671

2. (a) He is carried on a foaming horse (*vectus equo spumante*) [1], wounded by an arrow in the face (*sagitta saucius ora*) [1].
- (b) Mark only for length of syllables. Award [1] per line if all correct; [0] otherwise.
- (c) The desperation of the Latins is depicted through a variety of literary features. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given. Points, which must address the question, may be taken from anywhere in the extract. They may include:
- Repetition of the second person pronoun (*in te, miserere tuorum, in te, in te, tui fidissima, tu*), and the imperative (*miserere tuorum*), stressing Saces's appellation to Turnus due to the desperate situation.
 - Enjambment (*phalanges/ stant densae* 662–663, or *horret/ ferrea* 663–664), emphasizing Saces's anxiety.
 - Contrast between the description of the battle and Turnus's situation (*fulminat Aeneas; faces ad tecta volant; phalanges stant densae/ tu currum deserto in gramine versas*).
 - Metaphor to stress the death of queen Amata (*lucemque exterrita fugit*, 660).
 - Contrast between images of light and darkness referring to life/ death (*lucemque fugit*), and to confusion and clarity (*discussae umbrae/ lux reddita*).
 - Metonymy (*ora, oculos*) referring to Latin people, stressing Turnus is their last hope.
 - Metaphor (*strictisque seges mucronibus horret ferrea*), emphasizing enemies are everywhere and juxtaposes the violence of the men with the natural setting.

Total: [10]

Option B — History**Extract 3 Caesar, *De Bello Gallico* 7.80**

3. (a) The tactic: the Gauls had scattered archers and infantry among their cavalry (*inter equites sagittarios expeditosque interiecerant*) [1]. Also accept references to the motives of these tactics, i.e., to give relief to their retreating troops (*suis cedentibus auxilio succurrerent*) **or** to hold out against the attack of our cavalry (*nostrorum equitum impetus sustinerent*).
The result: many Romans were unexpectedly wounded (*de improvise vulnerati*) [1] and left the battle (*proelio excedebant*) [1].
- (b) Award [3] if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award [2] if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award [1] if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award [0] if the work does not reach a standard described by the descriptors above.
- (c) They were put to flight (*in fugam coniectis*) [1], surrounded and killed (*circumventi interfecti sunt*) [1].
- (d) (Before the battle) **either** they were eager/anxious (*intenti*) **or** they trusted that they were superior (*esse superiores confiderent*) [1]; (afterwards) they retreated feeling sad (*maesti*) **or** despondent (*victoria desperata*) [1].

Total: [10]

Option B — History**Extract 4 Livy *Ab Urbe Condita* 22.6.8–7.4**

4. (a) They couldn't tell whether they were victorious in battle **or** unconscious of all that had been going on behind them **[1]**; on account of the fog **[1]**.
- (b) It implies faithlessness (or similar) **[1]**, as Hannibal immediately breaks the promise **[1]**.
- (c) Livy makes his account credible and engaging through a variety of stylistic features. Accept a range of substantiated answers, awarding **[1]** up to **[4]** for any point supporting the argument and up to **[2]** for the coherence and clarity of the argument: **[2]** if very coherent and well argued; **[1]** if coherent and well argued; **[0]** if incoherent and poorly argued or if no details from the text are given. Points, which must address the question, may be taken from anywhere in the extract. They may include:
- Accurate numbers of the outcome of the battle (*sex milia, quindecim milia, decem milia*), stressing the objectivity of the discourse.
 - Apostrophe (*ego praeterquam ... auctorem habui*) break in the narrative to address the reader
 - Programmatic statement: explicit claim of using a source contemporaneous to the battle (*ego... Fabium, aequalem temporibus huiusce belli, potissimum auctorem habui*), stressing his closeness to the truth.
 - Asyndeton in the enumeration of outcomes of the battle and in the enumeration of Hannibal's actions, highlighting the factual presentation.
 - Contrast: the imprecision of other writers (*multiplex... ab aliis/ ego...*), in contrast with the accuracy of his own discourse.
 - Litotes (*haud multo*), stressing the difficulty of accepting the defeat by Romans.
 - Visual imagery (the fog, the sunrise) to depict vividly the setting of the end of the battle.
 - Irony (*Punica religione*) to depict Hannibal and the Carthaginians as enemies incapable of keeping their word.
 - Chiasmus (*memorata populi Romani clades*) highlighting the exceptional nature of the battle in Roman history.

Total: **[10]**

Option C — Love poetry

Extract 5 Catullus, *Carmina* 62.39–66

5. (a) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (b) She is no longer pleasing to boys (*pueris iucunda*) **[1]** nor beloved by girls (*cara puellis*) **[1]**.
- (c) The vine corresponds to the girl/virgin **[1]**; the *agricolae* her parents **or** people in general **[1]**; and the elm corresponds to the husband **[1]**.
- (d) Mark only for length of syllables. Award **[1]** per line if all correct; **[0]** otherwise.

Total: **[10]**

Option C — Love poetry**Extract 6 Ovid, *Amores* 1.1.1–20**

6. (a) Diana belongs in the woods [1] and Ceres in the fields [1].
- (b) Award [1] up to [2] for any of the following: having too powerful a realm (*nimum potentia regna*); attempting to add [to his realm] (*opus adfectas novum*); being greedy/ambitious (*ambitiose*).
- (c) Ovid characterizes the genre of love poetry through a series of different stylistic features. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given. Points, which must address the question, may be taken from anywhere in the extract. They may include:
- Metaliterary allusion to the distich elegiac as opposed to the epic hexameter (*arma gravi numero violentaque bella parabam/ Cupido... surripuisse pedem*).
 - Contrasts/adynata between the different areas and functions of gods and goddesses, stressing the differences between elegy and other kinds of poetry (*quid, si praeripiat flavae Venus arma Minervae ventilet accensas flava Minervae faces?; quis probet in silvis Cererem regnare iugosis, lege pharetratae virginis arva coli?; Crinibus insignem quis acuta cuspide Phoebum/ instruat, Aoniam Marte movente lyram?*).
 - Allegory of gods and goddesses in their spaces, representing the convenient adaptation of subject and form (Venus, Minerva, Ceres, Diana, Mars, Phoebus).
 - Apostrophe to Cupid (*saeve puer, puer*), stressing the conflict of the poet who cannot sing a form without the appropriate matter for it.
 - Alliteration (line 11), stressing the musical rhythm of Mars's lyre.
 - Rhetorical questions of the poet addressing Cupid (*quis...?, quid...?, quis...? Cur...?, an...?*).
 - Repetition (*quis, quid, quis*), stressing the poet's indignation to Cupid.
 - Metonymy (*aut puer aut longas compta puella comas*), representing love/lovers as the subject for elegy.
 - Enjambment (*parabam/edere*), emphasizing the poet's anxiety to write his work.
 - Contrast (*gravi numero* and *numeris levioribus*), suggesting the inherent seriousness of epic, and the lighthearted nature of elegiac poetry.

Total: [10]

Option E — Social criticism

Extract 7 Horace, *Epodes* 16.1–22

7. (a) Porsenna was an enemy of Rome (or other relevant historical fact, such as: laid siege to the city of Rome, Etruscan king). Do **not** accept “Etruscan” **[1]**; the reference implies that even the siege of Rome by Porsenna was less dangerous than civil war (or similar) **[1]**.
- (b) Allobrox/the Gauls is/are disloyal in changing situations (*infidelis*) **[1]**, Germany is wild (*fera*) **[1]**, Hannibal was shameful/accursed to his ancestors (*abominatus*) **[1]**.
- (c) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (d) Wherever their feet take them **[1]**; wherever the winds call them across the seas **[1]**.

Total: **[10]**

Option E — Social criticism**Extract 8 Horace, *Epodes* 7**

8. (a) It is favourable to the Parthians/it is what their enemies want [1] and described as a suicide (or similar) [1].
- (b) Award [1] up to [2] for any of the following answers: they keep silent (*tacent*); they become pale (*ora pallor inficit*); their minds are stunned (or similar) (*mentes stupent*).
- (c) Horace depicts Rome and the Romans through a range of stylistic features. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given. Points, which must address the question, may be taken from anywhere in the extract. They may include:
- Direct address (*scelesti*, 1; or *scelus* 18): blunt/forceful “insult” to bring home the Romans’ misconduct.
 - Rhetorical question (*quo ruitis?* 1), the Romans are eager to act violently.
 - Rhetorical question/metonymy (*cur dextris aptantur enses?* 1–2), misconduct/eagerness.
 - *campis atque Neptuno super* (3), universal bloodshed: extent of Romans’ violence.
 - *non ut ... dextera* (5–10) (with relevant supporting Latin): two just causes of war neglected in favour of a self-destructive war: the Romans are foolish or wicked.
 - Tricolon ascendens (*lupis, leonibus, feris* 11–12); litotes (*neque dispar* 11–12), the Romans’ character is equalled to that of dumb/wild animals.
 - Metaphor (*furor rapit* (13) or *caecos* (13), or *fata Romanos agunt* (17)): the Romans are presented as out of their minds/crazed.
 - Tricolon (*tacent, pallor inficit, mentes stupent* 15–16), sudden realization.
 - *sacer cruor* (20): this bloodshed makes the Romans guilty of sacrilege.

Total: [10]

Option G — Villains

Extract 9 Sallust, *Bellum Catilinae* 6

9. (a) Award **[3]** if the meaning has been fully communicated, and vocabulary and grammar are rendered correctly. Award **[2]** if the meaning has been communicated, and vocabulary and grammar are rendered adequately despite inaccuracies. Award **[1]** if the meaning has not been communicated adequately, and vocabulary and grammar are not rendered adequately. Award **[0]** if the work does not reach a standard described by the descriptors above.
- (b) That such different people came together (or similar) **[1]** (so) easily **[1]**.
- (c) Award **[1]** up to **[3]** for any of the following: it grew with citizens (*civibus aucta*); in morals/customs (*moribus*); and lands (*agris*); it was fairly rich (*satis prospera*); and fairly powerful (*satis pollens*).
- (d) A few were of help (*pauci ... auxilio esse*) **[1]**; the rest stayed away out of fear (or similar) (*ceteri metu aberant*) **[1]**.

Total: **[10]**

Option G — Villains

Extract 10 Livy, *Ab Urbe Condita* 3.44.1–6

10. (a) Award [1] up to [2] for any of the following: he held a high rank / led an honest cohort (*honestum ordinem*); he was of exemplary character (*exempli recti*); at home and in the field (or more literal) (*domi militiaeque*).
- (b) Award [1] up to [2] for any of the following answers: he arrested the girl (*virgini manum iniecit*); he claimed that she was of servile status (*serva sua natam appellans* or *servamque appellans*); he ordered her to follow him (*sequique se iubebat*); he threatened to drag her off if she delayed (*cunctantem abstracturum*).
- (c) Livy uses a variety of stylistic devices to portray the characters in this extract, aiming to trace a clear opposition between Verginius, Verginia and Icilius on the one hand, and Appius Claudius and Marcus Claudius on the other. Accept a range of substantiated answers, awarding [1] up to [4] for any point supporting the argument and up to [2] for the coherence and clarity of the argument: [2] if very coherent and well argued; [1] if coherent and well argued; [0] if incoherent and poorly argued or if no details from the text are given. Points, which must address the question, may be taken from anywhere in the extract. They may include:
- Simile/comparison/allusion: between this episode and that of Lucretia, in order to stress the seriousness and establish a parallel between the characters (*haud minus ... quam quod*).
 - Contrasting vocabulary to characterize Verginius, Appius / Marcus Claudius (*honestum ordinem, vir exempli recti, viro acri, expertae virtutis/ stuprandae libido, amore amens, ad crudelem superbamque vim*).
 - Anticipation: Livy starts the episode telling us its outcome and magnitude (*nefas*) and preparing us to identify bad and good characters in the story.
 - Vocabulary of excess applied to Appius Claudius: *libido, amens, libidinis*, to stress the violence of his feelings.
 - Litotes: *haud minus*, stressing the magnitude of the crime in comparison to Lucretia's.
 - Periphrasis to refer to the maiden (Verginia), stressing her vulnerability and passivity (*filiam, hanc virginem, virginem, puellae, virgini*).
 - Repetition of the word “*virgo*” to stress the maiden's innocence.
 - Repetition (*serva sua natam servamque*) to stress the state of servitude the man was forcing on Verginia.

Total: [10]

Section B

Instructions

Section B is assessed by the assessment criteria found below and published in the subject guide.

Criterion A (Range of evidence) assesses to what extent the evidence represents both prescribed passages and supplementary reading. A candidate is expected to:

- use relevant examples from the prescribed passages to support the response (candidates are not expected to provide exact quotes)
- demonstrate knowledge of historical, political and cultural contexts beyond those embedded in the prescribed passages.

Criterion B (Understanding and argument) assesses how well the response demonstrates understanding of the chosen option. Ideally, a candidate will:

- build a critical analysis that responds directly to the prompt in a clear, logical and imaginative way
- fully address the contexts and background knowledge pertinent to the examples related to the chosen option.

Total: **[12]**

Criterion A: Range of evidence

- To what extent does the evidence represent both prescribed passages and supplementary reading?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The response includes weak evidence from the prescribed passages only.
2	The response includes specific evidence from the prescribed passages only.
3	The response includes evidence from both the prescribed passages and supplementary reading.
4	The response includes specific evidence from both the prescribed passages and supplementary reading.

Criterion B: Understanding and argument

- How well does the response demonstrate understanding of the chosen option?
- How well is the argument constructed?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The response demonstrates a limited understanding of the chosen option without addressing contexts and background knowledge pertinent to the examples. The argument has limited focus, coherence and development.
3–4	The response demonstrates limited understanding of the contexts and background knowledge pertinent to the chosen examples. The argument has focus but has limited coherence and is not developed.
5–6	The response demonstrates an understanding of the chosen option by addressing contexts and background knowledge pertinent to the examples in a limited way. The argument has focus and coherence but is not developed.
7–8	The response demonstrates an understanding of the chosen option by addressing contexts and background knowledge pertinent to the examples. The argument has focus and coherence, and is developed.
