

Markscheme

November 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 — Cicero, *De Re Publica* 6.10–12

1. (a) from (having seen) his statue/bust/image/(death) mask [1]; he was afraid/shivered etc [1]
- (b) pay attention / have courage [1], let go of his fear / not be afraid, [1], and remember/hand down his words [1]
- (c) Carthage had been forced to obey Rome [1], now they are at war (or similar) [1]
- (d) Award [1] up to [4] for any of the following: he will be consul (*consul*); he will overturn Carthage in two years (*hanc biennio evertes*); he will destroy Carthage (*Karthaginem deleveris*); and celebrate a triumph (*triumphum egeris*); he will complete a great war (*bellum maximum conficies*)
- (e) (he will find) the state has been disturbed [1] by the plots of Africanus’s grandson/Tiberius Gracchus [1]
- (f) it is not fixed / there are two paths/possibilities (or similar) [1]
- (g) 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].

1	<i>unum</i>	agreement with <i>te</i>
2	<i>se</i>	reflexive object constructed with <i>civitas</i>
3	<i>convertet</i>	3 rd sg future tense

4	<i>senatus</i>	subject of <i>intuebuntur</i>
5	<i>socii</i>	allies (not: “companions”)
6	<i>nitatur</i>	3 rd sg present subjunctive, subject <i>salus</i> (accept simple future rendition, e.g. “will rely”)
7	<i>salus</i>	salvation, well-being, health
8	<i>rem publicam</i>	the state/republic (not: “public matter”, etc)
9	<i>si ... effugeris</i>	conditional; accept “if you escape”
10	<i>propinquorum</i>	family member, kinsman, intimate

Extract 2: Verse — Lucan, *Pharsalia* 3.20–30

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 two discrete points of contrast, awarding a maximum of [2] for each: [1] for a suitably justified judgement made on each text [1] for supporting Latin text with evidence of understanding from both texts). Points may include:

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

- Where Africanus focuses on Scipio's future (e.g. *hanc evertes / consul*), while Julia references Pompey's past (e.g. *laetos duxisti triumphos*).
- Africanus foretells a positive future for Scipio (e.g. *triumphum egeris, bellumque maximum conficies*), while Julia presages a negative future for Pompey (*fortuna est mutata; detrahere in cladem*).
- Africanus gives Scipio advice (e.g. *dictator rem publicam constituas oportet*); whereas Julia wishes to disrupt Pompey's sleep and haunt him (*rumpere somnos, sequi*).
- Africanus focuses on Scipio's public role (e.g. *triumphum egeris, censorque fueris*), while Julia focuses on Pompey's personal emotions (*amori*).

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.

Julia's speech expresses her anger at Pompey's swift remarriage and establishes her power over Pompey even after her death. 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:

- Julia emphasizes Pompey's good fortune when he was married to her (emphatic placement of *coniuge me*; hyperbaton on *laetos ... triumphos*).
- His fortunes changed with his marriage to Cornelia (*fortuna est mutata toris*; the metaphor of *toris* highlighting the importance of marriage to this fortune reversal).
- Anger at Pompey's swift remarriage (hyperbole of *tepidus busto* showing how her pyre had not yet cooled down, chiasmus *tepidus paelex Cornelia busto* emphasizing Cornelia's intrusion).
- Characterization of Cornelia as a usurper (word choice on *paelex, innupsit*).
- Characterization of Cornelia as an ill-fated wife to her husbands (*fata damnata*, the hyperbaton on *potentes ... maritos*, and placement and word choice of *detrahere* underlining her role in causing her husbands' downfall).
- Cornelia portrayed as desperately cleaving to Pompey's military success (chiasmus *tuis per bella, per aequora, signis*, emphatic placement and choice of *haereat*, repetition of *per bella, per aequora*, metaphor of her clinging to the standards), contrasted with Julia's love for Pompey (*amori*).
- Julia's continuing power over Pompey's time and heart from beyond the grave suggest the power of her marriage (ellipsis and parallel structure on *teneat Caesarque dies et Iulia noctes*).

- Julia's haunting of Pompey is divinely approved, suggesting divine approval of the marriage (*liceat; reges silentum permisere*, the evocative description of the Lethe not wiping her memory).

Mark in accordance with the markbands on page 3 of this document.

Option B

Extract 3: Verse — Vergil, *Aeneid* 11.597–619

4. (a) The Trojan force [1], the Etruscan leaders [1], the entire cavalry/army [1]
- (b) Award [1] up to [3] for any of the following: it neighs; it prances/leaps; it fights against its reins; it turns this way and that.
- (c) they hold out their spears [1], and brandish their javelins [1] (accept “they stretch out and brandish their spears” or similar: *hastas* and *spicula* do not need to be rendered separately)
- (d) the arrival of men [1] and the noise of the horses [1]
- (e) Award [1] up to [4] for any of the following: each side came forward (*uterque progressus*) / came within range (*intra iactum progressus*); and halted (*substiterat*); they break out suddenly/with a shout/with a sudden shout (*subito erumpunt / erumpunt clamore*); they encourage their horses (*exhortantur equos*); they shower weapons (*fundunt tela*).
- (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].

1	<i>acer</i>	brave, violent, etc (not: “maple”, “sharp/pointed”, etc)
2	<i>conixi</i>	perfect active participle
3	<i>pectora</i>	acc. plural object of <i>rumpunt</i>
4	<i>excussus</i>	perfect passive participle
5	<i>fulminis</i>	genitive with <i>in morem</i>

6	<i>acti</i>	driven from/hurled (or other suitable choice)
7	<i>praecipitat</i>	rush headlong (or similar, but not transitive “throw”)
8	<i>in</i> (line 21)	into/to (not: “in”)
9	<i>turbatae</i>	agreement with <i>acies</i>
10	<i>versi</i>	perfect middle/passive participle with <i>Latini</i>

Extract 4: Prose — Caesar, *De Bello Civili* 3.93

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 two discrete points of contrast, awarding a maximum of [2] for each ([1] for a suitably justified judgement made on each text and [1] for supporting Latin text with evidence of understanding). Points may include:

- In Vergil’s battle, the two armies equally rush forward (*uterque progressus; subito erumpunt*), whereas Pompey’s forces do not advance (*non concurrunt*).
- Vergil’s battle focuses on cavalry (e.g. *equitum exercitus omnis*) while Caesar’s battle seems to be among infantry exclusively (*milites ... procucurrissent*).
- Vergil’s account focuses on the actions of individuals (e.g. *Tyrrhenus et acer Aconteus ... incurrunt*); whereas Caesar’s account focuses on the nameless soldiers of his army working in unison (*nostrum milites ... procucurrissent*).
- Vergil’s account creates pathos through the use of imagery (*vitam dispergit in auras*) / similes (*crebra nivis ritu, fulminis in morem*), while Caesar’s account focuses on the transmission of the facts.
- Vergil’s account focuses on the different heritage of the two sides (*Troiana, Etrusci, Latini*), showing the conflict is between different nations, while Caesar’s account focuses on his own soldiers (*nostrum*) juxtaposed with Pompey’s (*Pompeiani*), a battle in a civil war.

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.

Caesar’s account emphasises the well-trained nature of his soldiers in battle. 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:

- Repeated emphasis on how the army acts on the orders of their superiors; *dato signo; praeceptum a Caesare*: inclusion of Caesar's name suggesting his direct involvement in commanding his army.
- But they are also so well-trained that they act as one on their instinct (*sua sponte cursum represserunt*, alliteration of s- and r-sounds highlighting their actions).
- Savagery of their attack highlighted by word choice on *infestis pilis*.
- Contrast between Caesar's soldiers and Pompey's highlights their superiority (polyptoton *procucurrissent ... non concurrere* highlighting the contrast).
- Focus on their great experience (*usu periti ac superioribus pugnis exercitati*; hendiadys / parallel structure to emphasize this point).
- They are quick to recover from their exertions (*parvoque intermisso temporis spatio*: emphatic placement of *parvo* to highlight how short a time it took).

Mark in accordance with the markbands on page 3 of this document.
