

Markscheme

May 2025

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 — Seneca, *Letters* 1.3

1. (a) It was handed/delivered to Seneca [1], by a friend [1].
- (b) Not to communicate/share [1] everything (pertaining to Lucilius) [1] with the friend [1].
- (c) Lucilius calls the man a friend [1] and denies him to be one [1]. Lucilius doesn't trust the man fully/friends are people you trust entirely/Lucilius is mistaken about the nature of friendship (or similar) [1].
- (d) If Lucilius called him a friend/used the word [1] in the common manner **or** just as we call candidates "good men"/gentlemen [1].
- (e) Award [1] up to [4] for any of the following: if you judge someone a friend (*aliquem amicum existimas*); whom you don't trust as much (*cui non tantundem credis*); as you trust yourself (*quantum tibi*); you're mistaken (*erras*); and don't understand friendship (*non nosti ... amicitiae*) **or** your friendship is not true (*non ... verae amicitiae*).

- (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>omnia</i>	Syntax/morphology	neuter plural object of <i>delibera</i>
2	<i>credendum est</i>	Syntax/morphology	gerundive of obligation
3	<i>iudicandum</i>	Meaning in context	“judge”, “assess” (not: “condemn”)
4	<i>cogita</i>	Syntax/morphology	imperative
5	<i>recipiendus</i>	Meaning in context	“receive”, “admit” (not: “pledge”, “obtain”)
6	<i>an</i>	Syntax/morphology	“whether”: indirect question after <i>cogita</i>
7	<i>cum placuerit</i>	Syntax/morphology	“when”/“once” for <i>cum</i> , perfect tense <i>placuerit</i> (accept pres / pres perfect translation), or future perfect
8	<i>toto</i>	Syntax/morphology	agreement with <i>pectore</i>
9	<i>pectore</i>	Meaning in context	“breast”, “heart” (not: “chest”)
10	<i>audaciter</i>	Syntax/morphology	adverb

Extract 2: Verse — Ovid, *Tristia* 1.9.5–6, 17–24

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 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:

- While Seneca gives advice on how to make new friends (*diu cogita, an tibi in amicitiam aliquis recipiendus sit*), Ovid focuses on what happens when friends are lost (*cautaque communi terga dedere fugae*).
- While Seneca values trustworthiness in his friends / open discourse (*tam audaciter cum illo loquere quam tecum*), Ovid values loyalty in adversity (*in duris remanentem rebus amicum*).
- While Seneca focuses on close and deep friendships with one individual (*tantundem credis quantum tibi; toto illum pectore admitte*), Ovid's friends are a throng (*multos numerabis amicos; turbae quantum satis esset, habebat*).
- While Seneca focuses on what a friendship can bring you (*tam audaciter cum illo loquere quam tecum*), Ovid shows possible dangers of a friendship (*saeva neque admiror metuunt si fulmina*).

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.

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:

- Emphasis on the many friends he used to have (*multos numerabis, turbae*) juxtaposed with the simple final statement (*solus eris*).
- Characterization of his misfortune through metaphor (*tempora si fuerint nubila*) of the life becoming “clouded”, contrasted with the period where he was *sospes*.
- Humble description of the popularity of his home before his misfortune to stress his good fortune at the time (*turbae quantum satis, nota quidem, non ambitiosa*), with focus on his house rather than his person to emphasize his modesty.
- Military allusions in the description of the flight of the friends as if from battle (*terga dedere fugae*), and as the poet as an enemy of the emperor (*inviso hoste*).
- Cowardice/fear of the friends highlighted by alliteration on *cautaque communi* and chiasmus (*cauta communi terga fugae*) stressing their unified response.
- Description of the terrible nature of Ovid's downfall through the metaphor of thunderbolts and fire (*fulmina, ignibus*).
- Point that the fear of the friends was unjustified as the emperor approves of friends loyal in misfortune (synchysis *duris remanentem rebus amicum*) even in his enemies (*quamlibet invisio in hoste*), highlighting the unnecessary nature of the desertion of his friends, making their betrayal all the more serious.

Mark in accordance with the markbands on page 3.

Option B

Extract 3: Verse — Silius Italicus, *Punica* 6. 552–573

4. (a) Award [1] up to [3] for any of the following: she is fast; she has wings; she is bloodied; like the bloodied water from Lake Trasimene (had dyed her); she spreads a mixture of truths and lies.
- (b) The Allia and the (accursed) Senones [1], the captured citadel [1].
- (c) Pavor/Fear shook off restraints [1] and the calamity was increased (by fear) [1].
- (d) Award [1] up to four [4] for the following: they rushed onto the walls (*ruit in muros*); there was a cry that the enemy was at hand (*vox...fertur, "hostis adest!"*); they threw stakes/weapons (*iaciunt sudes/tela*); they scoured the temples (with their torn hair) (*verrunt tecta deum*); and disturbed (the gods/temples) with prayers (*sollicitant precibus*).
- (e) Award [1] up to [3] for any of the following: they didn't rest day or night; they lay at the gates; wailing with grief; and watched (the line of) those who came back.

- (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>pendent</i>	Meaning in context	“hang (from/off)”, accept “listen attentively”
2	<i>certa</i>	Syntax/morphology	agreement with <i>fides</i>
3	<i>fides</i>	Meaning in context	“trust”, “confidence” (not: “loyalty”)
4	<i>morantur</i>	Syntax/morphology	3rd pl active
5	<i>audire</i>	Syntax/morphology	present infinitive
6	<i>ures</i>	Syntax/morphology	subject of <i>percussae</i>
7	<i>gravio</i>	Syntax/morphology	comparative
8	<i>negatum</i>	Syntax/morphology	appropriate rendering of impersonal construction (e.g. “if knowing was denied”, “if it was denied that they knew”)
9	<i>responsi</i>	Syntax/morphology	genitive
10	<i>nuntius</i>	Meaning in context	“messenger”, “herald” (not: “news”, “message”)

Extract 4: Prose — Sallust, *The Jugurthine War* 39.1

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 similarity, 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:

- Silius immediately creates an ominous and dramatic tone referring to bloodshed (*cruoribus, sanguinea unda*) and personified abstract ideas (*Fama, Pavor*) seizing the Romans, whereas Sallust adopts a more matter of fact tone (*ubi ea Romae comperta est*), suggesting that there is a difference in the gravity of the respective events.
 - Silius presents the Romans as immediately descending into hysteria, being worried that the enemy has already arrived, using direct speech (*hostis adest!*) and throwing weapons around (*iaciunt sudas ac ... tela*), while Sallust's Romans are described in a more detached manner as being either pained (*pars dolere*) or fearful (*pars timere*), but they do not behave in a particularly extreme manner.
 - Silius's Romans are shown to be ultimately ineffective in their actions (*inania tela, seris post fata suorum precibus, quod rogitant, audire pavent*), whereas the leaders in Sallust's narrative are held accountable and immediately act (*scribere...arcessere...festinare*).
 - Silius deals very much with the reaction of the people at large (*aliae, iaciunt, morantur, vulgus, turba*), whereas Sallust quickly focalises the attempts of the consul Albinus to save his brother's reputation.
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.

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:

- The people are represented as feeling fear and sorrow (*metus atque maeror*) at the news, with the repeated "m" sound adding an air of solemnity to the statement.
- The people are represented as being concerned with either the glory of the empire (*gloria imperi*) or their freedom (*libertati*), portraying them as motivated by noble ideas and notions.
- Whilst the repeated *pars ... pars ...* shows the different feelings of the people, the insertion of *omnes* demonstrates their unity in condemning Aulus's conduct, with the strong diction of *infesti* revealing their distaste for him.
- This distaste is further revealed by the antithesis of *dedecore potius quam manu*, where the people's opinion of Aulus is shown to be that he is a coward.
- The consul Albinus, however, is motivated to act by his own fear (*timens*) of the damage done to his brother's popularity (*fratris invidiam ac deinde periculum*), characterizing his motivations as less noble than those of the people mentioned earlier.
- The use of the historic infinitives *scriber ... arcessere ... festinare* emphasizes the haste with which Albinus attempts to recover the situation.

Mark in accordance with the markbands on page 3.
