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AS Level Latin H043/02 Literature Sample Question Paper

Accredited

Date – Morning/Afternoon

Time allowed: 2 hours

You must have:

- the OCR 12-page Answer Booklet (OCR12 sent with general stationery)

Do not use:

- a dictionary

Other materials required:

- None



INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **one** question from Section A and **one** question from Section B.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **12** pages.

Answer **one** question from Section A and **one** question from Section B

Section A: Prose Literature

Answer **either** Question 1 **or** Question 2.

1. Read the following passages and answer the questions.

deducitur iste ad lanitorem quendam hospitem,
 comitesque eius item apud ceteros hospites
 conlocantur. ut mos erat istius, atque ut eum suae
 libidines flagitiosae facere admonebant, statim
 negotium dat illis suis comitibus, nequissimis 5
 turpissimisque hominibus, uti videant et investigent
 ecqua virgo sit aut mulier digna quam ob rem ipse
 Lampsaci diutius commoraretur. erat comes eius
 Rubrius quidam, homo factus ad istius libidines, qui
 miro artificio, quocumque venerat, haec investigare 10
 omnia solebat. is ad eum rem istam defert,
 Philodamum esse quendam, genere, honore, copiis,
 existimatione facile principem Lampsacenorum; eius
 esse filiam, quae cum patre habitaret propterea quod
 virum non haberet, mulierem eximia pulchritudine. 15

Cicero *in Verrem* II.63–64

- (a) *deducitur iste ad lanitorem quendam hospitem* (line 1): explain how Verres had come to be in this area. [2]
- (b) *comitesque eius item apud ceteros hospites conlocantur* (lines 2–3): what arrangements were made for those travelling with Verres? [1]
- (c) *ut mos erat ... diutius commoraretur* (lines 3–8). How does Cicero convey the evil character of Verres **and** his men?
 Make **three** points and support your answer with reference to the Latin text. [6]
- (d) *erat ... solebat* (lines 8–11). What do we learn about Rubrius here? [3]
- (e) Translate *is ad eum ... pulchritudine* (lines 11–15). [5]

caedere ianuam saxis, instare ferro, ligna et sarmenta circumdare ignemque subicere coeperunt. tunc cives Romani, qui Lampsaci negotiabantur, concurrunt; orant Lampsacenos ut gravius apud eos nomen legationis quam iniuria legati putaretur; sese intellegere hominem 5 illum esse impurum ac nefarium, sed quoniam nec perfecisset quod conatus esset, neque futurus esset Lampsaci postea, levius eorum peccatum fore si homini scelerato pepercissent quam si legato non pepercissent.

Cicero *in Verrem* II.69

- (f) *caedere ... coeperunt* (lines 1–2): what acts of violence are described here? [3]
- (g) *tunc ... concurrunt* (lines 2–3): which group of people tried to defuse the situation? [2]
- (h) *orant ... pepercissent* (line 3–9): how are the arguments put forward made persuasive? Make **four** points and support your answer with reference to the Latin text. [8]
- (i)* ‘Cicero is keenly aware of the importance of good relations between provincials and their Roman masters.’ How far do you think this is true?

In your response you are expected, where relevant, to draw on material from those parts of the text that you have studied in English, as well as those parts you have read in Latin.

[10]

Do not answer this question if you have already answered Question 1.

2 Read the following passages and answer the questions.

obtulit ingenium Anicetus libertus, classi apud Misenum
 praefectus et pueritiae Neronis educator ac mutuis odiis
 Agrippinae invisus. ergo navem posse componi docet,
 cuius pars ipso in mari per artem soluta effunderet
 ignaram: nihil tam capax fortuitorum quam mare; et si 5
 naufragio intercepta sit, quem adeo iniquum, ut sceleri
 adsignet, quod venti et fluctus deliquerint? additurum
 principem defunctae templum et aras et cetera
 ostentandae pietati. placuit sollertia, tempore etiam iuta,
 quando Quinquatrum festos dies apud Baias 10
 frequentabat. illuc matrem elicit, ferendas parentium
 iracundias et placandum animum dicitans, quo rumorem
 reconciliationis efficeret acciperetque Agrippina, facili
 feminarum credulitate ad gaudia. venientem dehinc
 obvius in litora (nam Antio adventabat) excepit manu et 15
 complexu ducitque Baulos.

Tacitus *Annals* XIV 3–4

- (a) *obtulit ... invisus* (lines 1–3): what do we learn about Anicetus here? [3]
- (b) *ergo ... pietati* (lines 3–9): how does Anicetus present his plan as reasonable?
 Make **three** points and support your answer with reference to the Latin text. [6]
- (c) *placuit ... frequentabat* (lines 9–11): why was the time of year helpful to the proposed plan? [2]
- (d) Translate *illuc ... Baulos* (lines 11–16). [5]

circumsistunt lectum percussores et prior trierarchus fusti caput eius adflixit. iam in mortem centurioni ferrum destringenti protendens uterum "ventrem feri" exclamavit multisque vulneribus confecta est. haec consensu produntur. aspexeritne matrem exanimem Nero et 5 formam corporis eius laudaverit, sunt qui tradiderint, sunt qui abnuant. cremata est nocte eadem convivali lecto et exequiis vilibus; neque, dum Nero rerum potiebatur, congesta est aut clausa humus. mox domesticorum cura levem tumultum accepit, viam Miseni propter et villam 10 Caesaris dictatoris, quae subiectos sinus editissima prospectat. accenso rogo libertus eius cognomento Mnester se ipse ferro transegit, incertum caritate in patronam an metu exitii.

Tacitus *Annals* XIV 8–9

- (e) *circumsistunt ... adflixit* (lines 1–2): what did the *trierarchus* do? [2]
- (f) Who is the other assassin? [1]
- (g) *iam in mortem ... prospectat* (line 2–12): how does Tacitus create a sense of sympathy for Agrippina's death **and** her treatment immediately afterwards? Make **four** points and support your answer with reference to the Latin text. [8]
- (h) *accenso ... exitii* (lines 12–14):
- (i) what did Mnester do? [1]
- (ii) what does Tacitus suggest his motives were for this action? [2]
- (i)* 'According to Tacitus, Nero could not survive without the support of public opinion.' From your reading, how far do you think this is true? In your response you are expected, where relevant, to draw on material from those parts of the text that you have studied in English, as well as those parts you have read in Latin. [10]

Section B: Verse Literature

Answer **either** Question 3 **or** Question 4.

- 3 Read the following passages and answer the questions.

| | |
|--|----|
| instituuntque dapes et adorea liba per herbam subiciunt epulis (sic Iuppiter ipse monebat) et Cereale solum pomis agrestibus augent. consumptis hic forte aliis, ut vertere morsus exiguam in Cererem penuria adegit edendi, | 5 |
| et violare manu malisque audacibus orbem fatalis crusti patulis nec parcere quadris: 'heus, etiam mensas consumimus?' inquit Iulus, nec plura, adludens. ea vox audita laborum prima tulit finem, primamque loquentis ab ore | 10 |
| eripuit pater ac stupefactus numine pressit. continuo 'salve fatis mihi debita tellus vosque' ait 'o fidi Troiae salvete penates: hic domus, haec patria est. genitor mihi talia namque (nunc repeto) Anchises fatorum arcana reliquit.' | 15 |

Virgil *Aeneid* Book 7, lines 109–123

- (a) *instituuntque dapes* (line 1): who are feasting? [2]
- (b) *instituuntque ... quadris* (lines 1–7): how does Virgil make this scene solemn and significant?
Make **four** points and support your answer with reference to the Latin text. [8]
- (c) Translate *heus ... pressit* (lines 8–11). [5]
- (d) *continuo ... reliquit* (lines 12–15): what does Aeneas say here to convince his listeners that something important has occurred? [3]

'rex, genus egregium Fauni, nec fluctibus actos
 atra subegit hiems vestris succedere terris,
 nec sidus regione viae litusve fefellit:
 consilio hanc omnes animisque volentibus urbem
 adferimur pulsi regnis, quae maxima quondam 5
 extremo veniens sol aspiciebat Olympo.
 ab Iove principium generis, Iove Dardana pubes
 gaudet avo, rex ipse Iovis de gente suprema:
 Troius Aeneas tua nos ad limina misit.
 quanta per Idaeos saevis effusa Mycenis 10
 tempestas ierit campos, quibus actus uterque
 Europae atque Asiae fati concurrerit orbis,
 audiit et si quem tellus extrema refuso
 summovet Oceano et si quem extenta plagarum
 quattuor in medio dirimit plaga solis iniqui.' 15

Virgil *Aeneid* Book 7, lines 213–227

- (e) *rex ... fefellit* (lines 1–3): what does the speaker say about how he and his companions arrived in this land? [3]
- (f) *consilio ... misit* (lines 4–9): how does the speaker convey a sense of national pride? Make **four** points and support your answer with reference to the Latin text. [8]
- (g) *quanta ... orbis*: to what mythological event do lines 10–12 refer? [1]
- (h)* 'In the *Aeneid*, humans were little more than puppets manipulated by fate and the gods.' How far would you agree with this?

In your response you are expected, where relevant, to draw on material from those parts of the text that you have studied in English, as well as those parts you have read in Latin. [10]

Do not answer this question if you have already answered Question 3.

4 Read the following passages and answer the questions.

dissimile hoc illi est; quia non ut forsit honorem
iure mihi inuideat quivis, ita te quoque amicum,
praesertim cautum dignos adsumere, prava
ambitione procul. felicem dicere non hoc
me possim, casu quod te sortitus amicum; 5
nulla etenim mihi te fors obtulit: optimus olim
Vergilius, post hunc Varius, dixere quid essem.
ut veni coram, singultim pauca locutus,
infans namque pudor prohibebat plura profari,
non ego me claro natum patre, non ego circum 10
me Satureiano vectari rura caballo,
sed, quod eram, narro. respondes, ut tuus est mos,
pauca: abeo; et revocas nono post mense iubesque
esse in amicorum numero.

Horace *Satires* 1.6, lines 49–62

- (a) *dissimile hoc illi est* (line 1): describe one of the two situations to which this refers to. [1]
- (b) Translate *dissimile ... procul* (lines 1–4). [5]
- (c) *felicem ... essem* (lines 4–7): what does the poet say about how he came to meet Maecenas? [3]
- (d) *ut veni ... abeo* (lines 8–13): how does the poet convey the atmosphere of his meeting with Maecenas?
Make **four** points and support your answer with reference to the Latin text. [8]
- (e) How long after this meeting does Maecenas call the poet back? [1]

o rus, quando ego te aspiciam? quandoque licebit
nunc veterum libris, nunc somno et inertibus horis,
ducere sollicitae iucunda oblivia vitae?
o quando faba Pythagorae cognata simulque
uncta satis pingui ponentur holuscula lardo? 5
o noctes cenaequae deum! quibus ipse meique
ante larem proprium vescor vernasque procaces
pasco libatis dapibus. prout cuique libido est,
siccat inaequalis calices conviva, solutus
legibus insanis, seu quis capit acria fortis 10
pocula seu modicis uvescit lentius. ergo
sermo oritur, non de villis domibusve alienis,
nec male necne Lepos saltet; sed quod magis ad nos
pertinet et nescire malum est, agitamus: utrumne
divitiis homines an sint virtute beati. 15

Horace *Satires* 2.6, lines 60–74

- (f) What does the poet say in lines 1–3 about the pleasant activities that can take place in the countryside? [3]
- (g) *o quando ... lentius* (lines 4–11): how does the poet convey the joy of a banquet in the countryside?
Make **four** points and support your answer with reference to the Latin text. [8]
- (h) *Lepos* (line 13): why is he mentioned here? [1]
- (i)* 'In his *Satires*, Horace never loses sight of social class differences.' How far do you agree with this?

In your response you are expected, where relevant, to draw on material from those parts of the text that you have studied in English, as well as those parts you have read in Latin. [10]

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Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

AS Level Latin

H043/02 Literature

SAMPLE MARK SCHEME

Duration: 2 hours

MAXIMUM MARK

80



This document consists of 28 pages

Guidance on applying the marking grids for set text translation

The general principle in assessing each section should be the proportion (out of 5) of sense achieved.

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Latin – the crucial consideration being the extent to which every Latin word is satisfactorily rendered in some way in the English.

The determination of what a “slight” error is only necessary when it is the only error in a translation; this distinction will then determine whether a mark of 5 or 4 is appropriate. Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed is the only consideration. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits in the context of the passage and the section.

1. Wrong past tenses are generally considered a “slight” error, but other tense errors are “major”. Note, however, that perfect participles can often be correctly translated as present. Note also that allowance must be made for differences of idiom (e.g. *ubi venerunt*: ‘when they had come’ would be correct; similarly ‘when they came’ for *cum venissent*). Where there are historic presents, the candidate should consistently use the past or present; if the candidate is inconsistent, the error should be counted once only, as a “slight” error. If a candidate repeatedly makes the same error of tense, the error should be counted once only.
2. Vocabulary errors that are close to the right meaning are “slight” errors; any wrong meaning that alters the sense is “major”. (e.g. *amicis suasit*: ‘he persuaded his friends’ would be a “slight” error; ‘he spoke to his friends’ would be “major”).
3. Omission of particles (e.g. conjunctions) that add nothing to the sense (e.g. *autem*) may be ignored; those that add little to the sense (e.g. *sed, tamen, igitur*) are “slight” errors; omission of other words is generally a “major” error. All likely omissions should be categorised at Standardisation.
4. Errors of number are usually “major”, but where the difference is minimal, they are “slight” (e.g. *vinis consumptis*: ‘the wine having been consumed’); sometimes they can be ignored altogether (e.g. *haec dixit* ‘he said this’; *maximi labores* ‘very great work’; *curae iraeque* ‘anxiety and anger’). Each instance should be categorised at Standardisation.
5. Errors of construction are always “major”, unless a construction has been successfully paraphrased (e.g. *promisit se celeriter adventurum esse*: ‘he promised a swift arrival’).
6. Errors of case are always “major”, unless the containing clause has been successfully paraphrased. (e.g. *tribus cum legionibus venit*: ‘he brought three legions with him’).
7. Change from active to passive is allowable if the agent is expressed or if the agent is omitted and the sense is not compromised. If the agent is omitted and the sense is compromised, it is a “slight” error (e.g. *regem interfecerunt*: ‘the king was killed’ would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a “slight” error should be indicated).

The final decisions on what constitutes a “slight” and “major” errors will be made and communicated to assessors via the standardisation process (after full consideration of candidates’ responses) and these decisions will be captured in the final mark scheme for examiners and centres.

| Marks | Description |
|--------------|--|
| 5 | Accurate translation with one slight error allowed |
| 4 | Mostly correct |
| 3 | More than half right |
| 2 | Less than half right |
| 1 | Little recognisable relation or meaning to the Latin |

0 = No response or no response worthy of credit.

Guidance on applying the marking grids for the 10-mark extended response question

Two Assessment Objectives are being assessed in Questions 1(i), 2(i), 3(h) and 4(i) – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text as well as the social, historic and cultural context for the set text. For the highest level, candidates are expected, where relevant, to bring in knowledge and understanding from the material they have read in English.

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

| 10-mark grid for the extended response question | | |
|---|--------------|--|
| AO2 = 5 marks = Demonstrate knowledge and understanding of literature AO3 = 5 marks = Critically analyse, evaluate and respond to literature | | |
| Level | Marks | Characteristics of performance |
| 5 | 9–10 | <ul style="list-style-type: none"> detailed knowledge and excellent understanding of the material studied in Latin including, where appropriate, the social, cultural and historic context and, where relevant, material studied in translation (AO2) well-argued response to the question which is supported by a range of well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p> |
| 4 | 7–8 | <ul style="list-style-type: none"> good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a good response to the question which is supported by some well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p> |
| 3 | 5–6 | <ul style="list-style-type: none"> some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a reasonable response to the question which is supported by some points from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p> |

| | | |
|---|-----|---|
| 2 | 3–4 | <ul style="list-style-type: none">• limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)• a limited response to the question which is occasional supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p> |
| 1 | 1–2 | <ul style="list-style-type: none">• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)• a very limited response to the question with very limited reference to the set text (AO3) <p><i>The information is communicated in an unstructured way.</i></p> |

0 = No response or no response worthy of credit.

MARK SCHEME

| Question | Answer | Marks | Guidance | | | | | | |
|----------|--|---------------------------------|---|---|--|---|---------------------------------------|---------------------------------|--|
| 1 (a) | <p>Accept any two of: Verres had asked Dolabella (1) To send him to Nicomedes (1) And to send him to Sadala (1) He had asked for his own advantage (1) And not for any benefit to the Republic (1)</p> | <p>AO2 2</p> | | | | | | | |
| 1 (b) | They are billeted with other hosts (1) | <p>AO2 1</p> | The idea of 'other hosts' must be present; 'elsewhere' is too vague for the mark. | | | | | | |
| 1 (c) | <p>Accept any three points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="353 754 1258 1066"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Answers may include: Evil character of Verres:</p> <ul style="list-style-type: none"> • <i>ut mos erat istius</i>: evil behaviour is normal and ingrained • <i>suae libidines flagitiosae</i>: <i>suae</i> implies that lust is a fixed element of his character • <i>admonebant</i> implies that this was habitual behaviour • <i>virgo ... aut mulier</i>: Verres' lust makes him indiscriminate • <i>digna quam ob rem ipse Lampasci diutius commoraretur</i>. a | 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | 0 | Point is not valid, or none are drawn | <p>AO3 6</p> | <p>If only 'Verres' or 'his men' are discussed, the maximum possible mark is four.</p> <p>Any valid answer to the question will be given due credit.</p> |
| 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | | | | | | | | |
| 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | | | | | | | | |
| 0 | Point is not valid, or none are drawn | | | | | | | | |

| Question | Answer | Marks | Guidance |
|----------|--|----------|--|
| | <p>dismissive turn of phrase, showing contempt both for the girl and for her town.</p> <p>Evil character of Verres' men:</p> <ul style="list-style-type: none"> • <i>illis suis comitibus</i>: <i>illis</i> implies notoriety • <i>nequissimis turpissimisque</i>: two superlatives, with sibilance, suggests the full extent of their bad nature • <i>videant et investigent</i>: Verres can rely on their complicity in his crimes to ensure that their search for a victim will be thorough. | | |
| 1 (d) | <p>Accept any three of:</p> <p>He was Verres' companion (1) He was made for such vices as this (1) He was amazingly cunning (1) He used to find things out for Verres (1)</p> | AO2 3 | |
| 1 (e) | <p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>is ad eum rem istam defert, Philodamum esse quondam, genere, honore, copiis, existimatione facile principem Lampsacenorum; eius esse filiam, quae cum patre habitaret propterea quod virum non haberet, mulierem eximia pulchritudine.</p> <p>Suggested translation: <i>He brings him this news: that there was a man called Philodamus, in birth, honour, wealth and reputation easily the foremost of the people of Lampsacus; that he had a daughter, who lived with her father because she did not have a husband, a woman of outstanding beauty.</i></p> | AO2 5 | <p>The below are intended as examples of "slight" and more serious "major" errors, others may be identified at standardisation.</p> <ul style="list-style-type: none"> • 'those matters' (<i>rem istam</i>) = slight • 'carries down' (<i>defert</i>) = major • indirect statement missed = major • 'who might / would live' (<i>habitaret</i>) = major • 'man' (<i>virum</i>) = slight |
| 1 (f) | <p>Accept any three of:</p> <p>Beat at the door with rocks (1) Attack the door with weapons (1) Surround the door with wood and twigs (1) Begin to apply fire (1)</p> | AO2 3 | |

| Question | Answer | Marks | Guidance | | | | | | |
|----------|---|----------|---|---|--|---|---------------------------------------|----------|---|
| 1 (g) | Roman citizens (1) who were acting as traders / businessmen at Lampascus (1) | AO2 2 | | | | | | | |
| 1 (h) | <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="353 443 1258 753"> <tbody> <tr> <td data-bbox="353 443 443 568">2</td> <td data-bbox="443 443 1258 568">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td data-bbox="353 568 443 692">1</td> <td data-bbox="443 568 1258 692">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td data-bbox="353 692 443 753">0</td> <td data-bbox="443 692 1258 753">Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Answers may include:</p> <ul data-bbox="353 826 1285 1273" style="list-style-type: none"> • <i>orant</i>: word suggests a heartfelt appeal • <i>nomen legationis ... iniuria legati</i>: balanced phrase with repetition suggests that the citizens should place more importance on the office of governor than on the actions of a particular governor • <i>impurum ac nefarium</i>: synonyms for 'wicked', describing Verres, make a meaningful concession for the sake of the argument • <i>quoniam nec percisset quod conatus esset</i>: stresses that the crime has not, in fact, taken place • <i>neque futurus esset Lampasci postea</i>: stresses that Verres will be leaving soon in any case • <i>pepercissent ... pepercissent</i>: the repetition contrasts the act of sparing a wicked man with the act of not sparing a governor. | 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | 0 | Point is not valid, or none are drawn | AO3 8 | <p>If 'persuasive' is not explicitly addressed, the maximum possible mark is six.</p> <p>Any valid answer to the question will be given due credit.</p> |
| 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | | | | | | | | |
| 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | | | | | | | | |
| 0 | Point is not valid, or none are drawn | | | | | | | | |

| Question | Answer | Marks | Guidance |
|----------|---|--|---|
| 1 (i)* | <p>‘Cicero is keenly aware of the importance of good relations between provincials and their Roman masters.’ How far do you think this is true?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates might argue that generally Cicero is keenly aware of the need to maintain harmonious relations with the provinces, and this means reining in unscrupulous Roman administrators who could threaten the equilibrium through acts such as the theft of highly valued art works, abuse of women, abuse of hospitality and general boorishness.</p> <p>Candidates may also discuss Cicero’s awareness of individual provincials towards Rome, as well as to the attitude of ‘better’ Romans.</p> <p>Some candidates may argue that Cicero is not especially concerned about the relations of provincials and their Roman masters, as if he were he might criticise more than just Verres for such behaviour. Discussion might be made of the contrast between Verres’ actions and those of other Roman administrators: how far are they different? does this show an acceptance of the plundering of the provinces?</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Candidate answers will probably show knowledge of the social and historical context of this speech; the instability of the Roman state and the tension surrounding relations between the different orders of people governed by it. They should also show knowledge of the system of provinces and their government.</p> <p>Aspendus: An old and famous town full of high quality art works e.g. the lyre player.</p> | <p>10 made up of</p> <p>AO2 = 5 & AO3 = 5</p> | <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p> |

| Question | Answer | Marks | Guidance |
|----------|--|-------|----------|
| | <p>Perga: had a shrine of Diana that was very ancient and held very sacred.</p> <p>Verres' looted art works described as painful and distressing to see and contemplate, products of thievery, plunder from provinces, spoils of friends and allies.</p> <p>Picture of the distress of envoys from Asia and Achaëa who saw their art works in the forum and worshipped them there gazing on them, with tears in their eyes.</p> <p>They thought that Rome was inevitably going to destroy her friends and allies.</p> <p>Ironically they thought this when in the forum, where previously those who had harmed friends and allies were tried and condemned. This points up the idea that Verres' crimes were damaging to Roman reputation.</p> <p>Even Romans understood and felt for the ill treatment meted out.</p> <p>Attitude of Verres and his aides towards women adds to sympathy felt towards victims.</p> <p>Lampsacum:</p> <ul style="list-style-type: none"> • most famous and distinguished town in Asia, • people very conscious of duty to all Roman citizens, • most tranquil and peace loving of all Greek peoples. • Assessment of Philodamus and his daughter and son, and of behaviour of Romans towards them could be discussed from second passage on paper. • Brutality of the fight at Philodamus' house <p>Reaction of the people of Lampsacum;</p> <ul style="list-style-type: none"> • public meeting, (justified) outrage outweighs fear of Roman response to their reaction, chastity of their children must be | | |

| Question | Answer | Marks | Guidance |
|----------|--|-------|----------|
| | <p>safeguarded.</p> <ul style="list-style-type: none">• Attack on house where Verres is staying, only ended by the pleas of better Roman citizens, who agree that Verres is appalling. <p>Other supporting material from outside the prescription should be considered, e.g. Verres' activities in Sicily.</p> | | |

| Question | Answer | Marks | Guidance | | | | | | |
|----------|--|---------------------------------|---|---|--|---|---------------------------------------|---------------------------------|--|
| 2 (a) | <p>Accept any three of: Freedman (1) Commander of the fleet at Misenum (1) Had been Nero's tutor (1) Hated Agrippina (1) Was hated by Agrippina (1)</p> | <p>AO2 3</p> | | | | | | | |
| 2 (b) | <p>Accept any three points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="353 592 1261 903"> <tbody> <tr> <td data-bbox="353 592 443 719">2</td> <td data-bbox="443 592 1261 719">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td data-bbox="353 719 443 847">1</td> <td data-bbox="443 719 1261 847">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td data-bbox="353 847 443 903">0</td> <td data-bbox="443 847 1261 903">Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>posse componi</i>: the ship 'can be built' • <i>per artem</i>: the collapse of the ship will be deliberate • <i>ignaram</i>: Agrippina will be taken unawares • <i>nihil quam mare</i>: 'nothing but the sea' is capable of making artificial dangers seem reasonable • rhetorical question implies it would be wholly reasonable to look for human agency in a storm • <i>defunctae</i> imagines Agrippina as already dead, as if her death were a <i>fait accompli</i> • <i>templum et aras et cetera</i>: tricolon of outward displays of grief suggests how easy it will be for Nero to cover his tracks. | 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | 0 | Point is not valid, or none are drawn | <p>AO3 6</p> | <p>If 'reasonable' is not explicitly addressed, the maximum possible mark is four.</p> <p>Any valid answer to the question will be given due credit.</p> |
| 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | | | | | | | | |
| 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | | | | | | | | |
| 0 | Point is not valid, or none are drawn | | | | | | | | |

| Question | Answer | Marks | Guidance |
|----------|--|----------|--|
| 2 (c) | He was celebrating the Five-day festival (1) and so had a legitimate reason for inviting his mother to travel by ship (or sim.) (1) | AO2 2 | |
| 2 (d) | <p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>illuc matrem elicit, ferendas parentium iracundias et placandum animum dictitans, quo rumore reconciliationis efficeret acciperetque Agrippina, facili feminarum credulitate ad gaudia. venientem dehinc obvius in litora (nam Antio adventabat) excepit manu et complexu ducitque Baulos.</p> <p>Suggested translation:</p> <p><i>He enticed his mother there, repeatedly saying that the irritability of one's parents should be tolerated and their temper soothed, in order to bring about a rumour of reconciliation, and in order that Agrippina should accept it, through the easy gullibility of women towards joyful news. Then, as she approached, he met her at the shore (for she was coming from Antium) and welcomed her with a handshake and an embrace, and took her to Bauli.</i></p> | AO2 5 | <p>The below are intended as examples of “slight” and more serious “major” errors, others may be identified at standardisation.</p> <ul style="list-style-type: none"> • ‘anger’ (singular) (<i>iracundias</i>): allow • ‘he made / accomplished’ (missed construction) (<i>efficeret</i>) = major • ‘and he received Agrippina’ (<i>acciperetque Agrippina</i>) = major • ‘of a woman’ (<i>feminarum</i>) = slight • ‘to joy’ (literal but sense lost) (<i>ad gaudia</i>) = major • <i>dehinc</i> omitted = slight • <i>nam</i> omitted = slight |
| 2 (e) | struck her head (1) with a club (1) | AO2 2 | |
| 2 (f) | Centurion of marines | AO2 1 | |

| Question | Answer | Marks | Guidance | | | | | | |
|----------|---|-------|---|---|--|---|---------------------------------------|--------------------------------|--|
| 2 (g) | <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="353 339 1256 651"> <tr> <td data-bbox="353 339 443 464">2</td> <td data-bbox="443 339 1256 464">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td data-bbox="353 464 443 590">1</td> <td data-bbox="443 464 1256 590">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td data-bbox="353 590 443 651">0</td> <td data-bbox="443 590 1256 651">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include: Manner of her death:</p> <ul data-bbox="353 762 1256 1034" style="list-style-type: none"> • <i>protendens uterum</i>: offering herself to be stabbed is a brave act which garners our sympathy • her cry of '<i>ventrem feri</i>' reminds us that she gave birth to the one who is ordering her own death • <i>multis ... vulneribus</i>: the manner of her death is violent • <i>confecta est</i>: the choice of verb implies that she is overwhelmed, and could not have fought back. <p>Treatment afterwards:</p> <ul data-bbox="353 1121 1256 1385" style="list-style-type: none"> • <i>aspexerit ... matrem exanimem Nero et formam corporis eius laudaverit</i>: the inappropriate treatment of her corpse by Nero generates sympathy, even though Tacitus presents it as something mentioned by only some sources • <i>cremata est nocte eadem convivali lecto et exequiis vilibus</i>: the unimpressive nature of the funeral given for so important a figure (she is cremated hurriedly, on a dining couch, and the funeral is | 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | 0 | Point is not valid, or none are drawn | <p>AO3 8</p> | <p>If 'manner of her death' and 'treatment afterwards' are not both addressed, the maximum possible mark is six.</p> <p>Any valid answer to the question will be given due credit.</p> |
| 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | | | | | | | | |
| 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | | | | | | | | |
| 0 | Point is not valid, or none are drawn | | | | | | | | |

| Question | Answer | Marks | Guidance |
|------------|--|---|---|
| | <p>cheap) generates pity</p> <ul style="list-style-type: none"> • <i>congesta est aut clausa humus</i>: the basic right to a proper burial is denied her • <i>domesticorum cura</i>: her staff provide what her own son would not • <i>levem tumulum</i>: the tomb finally provided for her is out of keeping with her position. | | |
| 2 (h) (i) | He stabbed himself with a sword / killed himself / committed suicide | AO2 1 | |
| 2 (h) (ii) | it may have been because he loved his mistress (1) or it may have been because he feared being killed (1) | AO2 2 | |
| 2 (i)* | <p>‘According to Tacitus, Nero could not survive without the support of public opinion.’ From your reading, how far do you think this is true?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to argue that throughout the Agrippina episode Tacitus depicts Nero as terrified of the reactions of the senate, the army and the populace. This was especially true because his mother had been popular.</p> <p>On the other hand it proved easy for his advisors to manipulate public opinion to engineer support for Nero, meaning that true support and popular actions were less necessary.</p> <p>Other reading might suggest Nero’s thirst for popularity as an entertainer. His need for popularity was more for his own ego than due to any fear for his survival.</p> | <p>10 made up of</p> <p>AO2 = 5 & AO3 = 5</p> | <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p> |

| Question | Answer | Marks | Guidance |
|----------|--|-------|----------|
| | <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Candidates should include information regarding the social, cultural and historical background to the text; details of Nero's political position, and opposition for example. • the need to disguise the murder of his mother as an accident: he was not above the law • the huge outburst of sympathy and support for Agrippina after she survived the shipwreck • Nero's terror when he realised the attempt on his mother's life was probably public knowledge • Nero's difficulty in involving the army, because they were pledged to protect the whole imperial family • the various stages in orchestrating the reaction of the army, the senate and the populace to the news of Agrippina's death • Nero's relief at the support he received • Evidence from other allied reading | | |

| Question | Answer | Marks | Guidance | | | | | | |
|----------|--|---------------------------------|---|---|--|---|---------------------------------------|---------------------------------|---|
| 3 (a) | <p>Accept any two of: Aeneas (1) The chieftains (1) Iulus / Ascanius (1)</p> | <p>AO2 2</p> | | | | | | | |
| 3 (b) | <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="353 504 1261 815"> <tbody> <tr> <td data-bbox="353 504 443 632">2</td> <td data-bbox="443 504 1261 632">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td data-bbox="353 632 443 759">1</td> <td data-bbox="443 632 1261 759">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td data-bbox="353 759 443 815">0</td> <td data-bbox="443 759 1261 815">Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>instituunt</i>: high-style word in emphatic position • <i>iuppiter ipse</i>: the manner of the feast has been ordained by the highest authority; <i>sic Iupp-</i> is metrically heavy after a rush of dactyls, adding further solemnity to the mention of the god's name • <i>cereale solum</i> and <i>exiguam in Cererem</i>: the metonymy brings in the goddess Ceres and adds to the solemn religious tone • <i>forte ... fatalis</i>: luck / fate plays a part in leading the diners to take the significant bites of bread • <i>violare ... audacibus ... nec parcere</i>: the words and phrases lend an unusual sense of violence to what would ordinarily be a routine act; further attention is drawn to the unusual phrasing by the alliterative phrase <i>manu malisque</i>. | 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | 0 | Point is not valid, or none are drawn | <p>AO3 8</p> | <p>Any valid answer to the question will be given due credit.</p> |
| 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | | | | | | | | |
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| 0 | Point is not valid, or none are drawn | | | | | | | | |

| Question | Answer | Marks | Guidance |
|----------|---|-------------------------|--|
| 3 (c) | <p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>'heus, etiam mensas consumimus?' inquit Iulus, nec plura, adludens. ea vox audita laborum prima tulit finem, primaque loquentis ab ore eripuit pater ac stupefactus numine pressit.</p> <p>Suggested translation:</p> <p><i>'Hey, are we actually eating our tables?' said Iulus as a joke, and no more. This was the first utterance they had heard to bring an end to their sufferings, and his father, astonished by the power of the gods, snatched upon his first words as they came from his mouth, and stopped him speaking.</i></p> | <p>AO2 5</p> | <p>The below are intended as examples of "slight" and more serious "major" errors, others may be identified at standardisation.</p> <ul style="list-style-type: none"> • 'table' (<i>mensas</i>) = major • <i>etiam</i> omitted = major • 'not joking any more' (<i>nec plura, adludens</i>) = major • 'his voice / his words' (<i>ea vox</i>) = slight • 'brought the first end' (<i>prima tulit finem</i>) = major • 'of our labour / suffering' (<i>laborum</i>) = slight |
| 3 (d) | <p>Accept any three of:</p> <p>He greets Italy as the land owed to him by the Fates (1) He salutes the gods of Troy (1) He declares that Italy is his home and country (1) He states that his father had given him this prophetic riddle (1)</p> | <p>AO2 3</p> | |
| 3 (e) | <p>Accept any three of:</p> <p>We were not driven here by waves (1) A dark storm did not bring us here (1) We did not lose our way by mistaking a star (1) We did not lose our way by mistaking a coastline (1)</p> | <p>AO2 3</p> | |

| Question | Answer | Marks | Guidance | | | | | | |
|---------------------|---|-------|---|---|--|---|---------------------------------------|--------------------------------|---|
| <p>3 (f)</p> | <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="353 331 1256 639"> <tr> <td data-bbox="353 331 443 456">2</td> <td data-bbox="443 331 1256 456">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td data-bbox="353 456 443 580">1</td> <td data-bbox="443 456 1256 580">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td data-bbox="353 580 443 639">0</td> <td data-bbox="443 580 1256 639">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="353 703 1279 1406" style="list-style-type: none"> • <i>maxima</i>: the superlative stresses the extent of Troy’s greatness • <i>extremo ... Olympo</i>: the phrase implies that Troy is the greatest of all the cities in the world, as the sun comes from the very edge of the world and sees everything; the position of the phrase, encompassing the line, further emphasises the sun’s omniscience, and therefore Troy’s greatness • <i>love ... love ... Iovis</i>: the polyptoton of Jupiter portrays the supreme god as fully present in the history of Troy • the run of dactyls in lines 7-8, as far as <i>avo</i>, suggests the pride and joy the Trojans feel towards their divine ancestry • the juxtaposition of <i>rex ipse</i> and <i>Iovis</i> suggests the proud link between the two • the adjective <i>Troius</i>, in emphatic position at the beginning of the line, explicitly states Aeneas’ Trojan ancestry • <i>avo</i> and <i>Iovis de gente suprema</i> refer to two stories of divine ancestry: that Jupiter was the father of Dardanus, who founded Troy; and that Jupiter was the father of Venus, in turn the mother of Aeneas. | 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | 0 | Point is not valid, or none are drawn | <p>AO3 8</p> | <p>Any valid answer to the question will be given due credit.</p> |
| 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | | | | | | | | |
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| Question | Answer | Marks | Guidance |
|----------|--|--|---|
| 3 (g) | The Trojan War | AO2 1 | |
| 3 (h)* | <p>‘In the <i>Aeneid</i>, humans were little more than puppets manipulated by fate and the gods.’ How far would you agree with this?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to argue that fate plays a crucial role, quite possibly enough that humans do indeed become puppet-like. There are indications of these fated events throughout the prescribed parts of the Book. This might be taken as evidence that human actions are of limited actual significance.</p> <p>The actions of the gods also, it might be argued, could also be viewed as making those of the human inconsequential; they take little account of human agency and appear willing to “toy” with the humans for their own ends.</p> <p>However it may be argued that the characters in Book 7 seem at times to act independently of Fate, motivated by their own wills and intentions.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Candidates should include information regarding the social, cultural and historical background to the text; for example, the Roman ideas about the gods and their relationship to mankind, and also their belief in Fate as evidenced by their interest in omens and prophecies. <p><i>Fate</i></p> <p>Latium is the fated land for the Trojans</p> <ul style="list-style-type: none"> • the wind falls when the Trojans catch sight of Latium • when Latinus greets Ilioneus, he already knows who the Trojans | <p>10 made up of</p> <p>AO2 = 5 & AO3 = 5</p> | <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p> |

| Question | Answer | Marks | Guidance |
|----------|---|-------|----------|
| | <p>are</p> <ul style="list-style-type: none"> • Ilioneus says that it is the design of the gods that the Trojans have arrived in Italy • the 'eating of tables' episode signals the end of their troubles, and is ratified by lightning from Jupiter. <p>War is fated</p> <ul style="list-style-type: none"> • The omen of the bees • Lavinia's hair catches fire <p>Lavinia is fated to marry Aeneas</p> <ul style="list-style-type: none"> • fate had given Latinus no sons to survive to adulthood (and so the kingdom will pass to Lavinia and her heirs) • the gods used portents to forbid the marriage of Lavinia to Turnus. <p>The rise of the Roman race</p> <ul style="list-style-type: none"> • the prophecy given by Faunus to Latinus <p><i>The Gods</i></p> <ul style="list-style-type: none"> • Circe and Neptune • Invocation of Erato • the Trojans' journey is urged by Apollo <p><i>On the other hand</i></p> <ul style="list-style-type: none"> • Aeneas makes decisions about where to land, how to visit Latinus, etc. | | |

| Question | Answer | Marks | Guidance |
|----------|---|-------------------------|---|
| 4 (a) | <p>Accept either of: That Horace was a regular guest of Maecenas' (1) That Horace commanded a Roman legion / was a military tribune (1)</p> | <p>AO2 1</p> | |
| 4 (b) | <p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>dissimile hoc illi est; quia non ut forsit honorem iure mihi invidet quivis, ita te quoque amicum, praesertim cautum dignos adsumere, prava ambitione procul.</p> <p>Suggested translation:</p> <p><i>This situation is different from the former. Because, although anyone might perhaps rightly envy me that honour, he could not also envy me for being your friend in the same way, especially since you are careful to take on those who are worthy, and are far from corrupt ambition.</i></p> | <p>AO2 5</p> | <p>The below are intended as examples of “slight” and more serious “major” errors, others may be identified at standardisation.</p> <ul style="list-style-type: none"> • <i>non</i> out of context = major • ‘honours’ (<i>honorem</i>) = slight • <i>cautum</i> not agreeing with <i>te</i> = major • ‘a worthy man’ (<i>dignos</i>) = major • <i>procul</i> out of context = major |
| 4 (c) | <p>Accept any three of: He cannot count himself lucky for having met him (1) It was not an accident (1) The excellent Virgil told Maecenas about him (1) Varius told Maecenas about him (1)</p> | <p>AO2 3</p> | |

| Question | Answer | Marks | Guidance | | | | | | |
|----------|---|-------|---|---|--|---|---------------------------------------|--------------------------------|---|
| 4 (d) | <p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="353 339 1256 647"> <tr> <td data-bbox="353 339 443 464">2</td> <td data-bbox="443 339 1256 464">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td data-bbox="353 464 443 588">1</td> <td data-bbox="443 464 1256 588">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td data-bbox="353 588 443 647">0</td> <td data-bbox="443 588 1256 647">Point is not valid, or none are drawn</td> </tr> </table> <p>Answers may include:</p> <ul data-bbox="353 719 1279 1390" style="list-style-type: none"> • the overall tone of the meeting is simple and curt, as Horace is embarrassed but honest, and Maecenas is characteristically straightforward • the meeting does not depend on what was said: neither Horace (<i>singultim pauca locutus</i>) nor Maecenas (<i>respondes ... pauca</i>) say much • the transferred epithet <i>infans</i> vividly portrays the effects of Horace's embarrassment • the alliterative phrase <i>pudor prohibeat plura profari</i> perhaps mimics Horace's stammering efforts to speak • the repetition of <i>non ego</i> stresses that Horace did not make the usual claims to rank and breeding • the horse, on which he denies riding around the countryside, is memorably described as <i>Satureiano ... caballo</i>, with the earthy tone of <i>caballo</i> amusing given the context of expected self-aggrandisement • the simplistic phrasing of <i>sed quod eram, narro</i> emphasises that | 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | 0 | Point is not valid, or none are drawn | <p>AO3 8</p> | <p>Any valid answer to the question will be given due credit.</p> |
| 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | | | | | | | | |
| 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | | | | | | | | |
| 0 | Point is not valid, or none are drawn | | | | | | | | |

| Question | Answer | Marks | Guidance | | | | | | |
|----------|--|----------|---|---|--|---|---------------------------------------|----------|--|
| | Horace is a simple man <ul style="list-style-type: none"> the abrupt <i>abeo</i>, complete with two elisions, suggests an abrupt departure, as all that needed to be said has been said. | | | | | | | | |
| 4 (e) | After the ninth month. | AO2 1 | Also accept 'after nine months' or 'ten months later' | | | | | | |
| 4 (f) | Accept any three of: In the countryside, you can: Read books by ancient writers (1) Sleep (1) Spend idle hours (1) Happily blot out the worries of life (1) | AO2 3 | | | | | | | |
| 4 (g) | Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table border="1" data-bbox="353 826 1258 1139" style="margin: 10px 0;"> <tbody> <tr> <td style="text-align: center; width: 30px;">2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td style="text-align: center;">1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td style="text-align: center;">0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> Answers may include: <ul style="list-style-type: none"> the description of beans as <i>Pythagorae cognata</i> is playful and whimsical <i>satis</i> implies that the vegetables served are perfectly dressed with the fat from the bacon – a simple but delicious meal the exclamation <i>o noctes cenaequae deum</i> expresses joy, as does | 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | 0 | Point is not valid, or none are drawn | AO3 8 | Any valid answer to the question will be given due credit. |
| 2 | expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin | | | | | | | | |
| 1 | expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin | | | | | | | | |
| 0 | Point is not valid, or none are drawn | | | | | | | | |

| Question | Answer | Marks | Guidance |
|----------|---|----------|----------|
| | <p>the hyperbole inherent in <i>deum</i></p> <ul style="list-style-type: none"> • <i>larem</i> probably refers to the hearth, but the divine imagery brings the gods in on the occasion • the alliterative patterns in <i>vescor vernasque procaces</i> • <i>pasco</i> pick out the words that concern Horace feeding both himself and his servants • <i>procaces</i> is a fond and playful epithet for the servants • <i>siccat</i>, in emphatic position at line beginning, implies appreciative drinking • <i>prout cuique libido, inaequalis calices, and solutus legibus insanis</i> all state that the guests can drink exactly as much as they wish, no more, no less • the contrast between <i>acria</i> and <i>modicis</i> stresses that all drinking tastes are catered for. | | |
| 4 (h) | As a famous dancer | AO2 1 | |

| Question | Answer | Marks | Guidance |
|----------|---|---|---|
| 4 (i)* | <p>‘In his <i>Satires</i>, Horace never loses sight of social class differences.’ How far do you agree with this?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to point towards Horace’s repeated emphasis of his friendship and dealings with Maecenas, which demonstrate that he is a man of merit and that he has other good friends, in order to argue that he is keenly aware of social class differences. His repeated references to his humble origins and his simple tastes, his awe of the elite, and his relatively modest ambitions also enforce this opinion.</p> <p>Candidates may also argue against this proposition; perhaps by pointing to other themes in Horace’s work which over shadow social class.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • Candidates should include information regarding the social, cultural and historical background to the text; for example details of the Roman idea of social classes and their characteristics. • Horace was recommended to Maecenas on merit, and was honest when he first met him; strangers approach him for information, because of this friendship; Maecenas himself talks with him about inconsequential things, a sign of good friendship; it is also a sign of class distinctions: those who make the decisions, those who have access to the decision-makers, and the rest. • he travels with important men; • states that he values friendship above all things; • gets up early when in Rome to give bail for a friend; • he enjoys simple pleasures, and is free from corruption: he is not guilty of greed, meanness, or debauchery, but lives a pure life. • he is satisfied by a simple plot of land, and does not hanker after | <p>10 made up of</p> <p>AO2 = 5 & AO3 = 5</p> | <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p> |

| Question | Answer | Marks | Guidance |
|----------|---|-------|----------|
| | <p>acquiring more land or wealth or status;</p> <ul style="list-style-type: none">• he had a good education; is grateful to his father for giving him a step up the social ladder• he presents his faults as virtues: his obscure parentage; the fact that he is attacked for being descended from a freedman; his weak and sickly constitution. | | |

APPENDIX 1: Assessment Objective Grid

| Question | Distribution of marks for each Assessment Objective | | |
|-------------------------------|---|-----------|-----------|
| | AO1 | AO2 | AO3 |
| 1 a, b, d, e, f, g | – | 16 | – |
| 1 c, h | – | – | 14 |
| 1 i | – | 5 | 5 |
| or | | | |
| 2 a, c, d, e, f, h(i), h (ii) | – | 16 | – |
| 2 b, g | – | – | 14 |
| 2 i | – | 5 | 5 |
| and | | | |
| 3 a, c, d, e, g | – | 14 | – |
| 3 b, f | – | – | 16 |
| 3 h | – | 5 | 5 |
| or | | | |
| 4 a, b, c, e, f, h | – | 14 | – |
| 4 d, g | – | – | 16 |
| 4 i | – | 5 | 5 |
| Total | – | 40 | 40 |