

GCSE

Latin

Unit **A404/02**: Latin Verse Literature (Higher Tier)

General Certificate of Secondary Education

Mark Scheme for June 2017

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.











All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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Annotations

Annotation	Meaning
	Unclear (use rarely, possibly in case of illegibility)
	Benefit of doubt (may be used, but sparingly)
	Cross (please avoid using this)
	Extendable horizontal line (major error in translation questions)
	Extendable horizontal wavy line (minor error in translation questions)
	Relevance (use sparingly)
	Tick (use as appropriate to show where marks have been awarded or points are being credited in the longer answer)
	Harmful addition (use sparingly)
	Repeated or consequential error (use sparingly)
	Omission mark (use in translation questions and elsewhere if desired)

Question	Answer	Mark	Guidance
	Section A: OCR Latin Anthology for GCSE		
1	There are plenty of girls there/he will be spoilt for choice	1	Accept literal translation of <i>voto fertiora tuo</i> , <i>voto</i> treated as dative (to/for your wish/prayer/needs or sim.) or as ablative of comparison.
2	a love/passionate relationship/someone to love a fun relationship/someone to play with a one-night stand/someone to touch once a lasting relationship/someone to hold onto	2	Any two of these. Accept 'something' as translation of <i>quod</i>
3	movement of ants back and forth - women moving around closely packed together/ in a long line – sheer number of the women ants carry food - women bring a picnic/ buy food at stalls bees make for particular glades/pastures – women make a beeline for the theatre bees fly from flower to flower – women flit here and there/from man to man bees search for the choicest nectar - women seeking friends/men sibilance in line 3 reflects the buzzing of the bees – women chattering etc	4	Any two of these, or other valid points [1 each] + 1 each for explanations of how these relate to the behaviour of the women at the theatre.

4	<p><i>ruit</i> : they rush to get whatever the theatre has to offer</p> <p><i>cultissima</i> : superlative suggests how carefully they have dressed etc for the occasion</p> <p>C alliteration in line 5 : emphasises the women want to be part of this crowded/celebrated event/emphasizes how carefully they have dressed</p> <p>'back-to-back' repetition of <i>veniunt</i> / chiastic pattern : highlights their contrasting motives for coming</p> <p><i>spectatum ... spectentur</i> : shift from active to passive – they come to show off as much as to see the show/ the talent</p> <p>emphatic position of <i>ipsae</i> : they want to be seen themselves</p>	4	<p>Any two of these, or other valid points: candidates must identify a point of style (which may include choice of vocabulary). Note that technical terms are not a requirement, nor should an incorrect technical term be penalised, as long as the feature is adequately identified otherwise.</p> <p>1 each for style point with Latin ref + 1 each for explanation of how their intentions are emphasised.</p> <p>Latin ref with no valid explanation = 0</p>
5	the lack of women/his men had no wives/are unmarried/single	1	Accept references to 'low population/increasing population' etc
6	<p>not made of marble</p> <p>no awnings/curtain</p> <p>stage/scenery/theatre not painted/ not coloured red/ saffron not used to decorate stage</p> <p>no raised stage (<i>pulpita</i>)</p> <p>branches/foliage laid down as stage/used as scenery</p> <p>no elaborate stage/scenery (<i>scaena sine arte</i>)</p>	3	<p>Any three of these.</p> <p>Accept <i>pulpita</i> and <i>scaena</i> as referring either to stage or scenery.</p> <p>Do not accept references to saffron which do not show that it was used for colour or decoration.</p> <p>Reference to seating (line 39) cannot be accepted as it is outside the lemma.</p>

7	<p>Men</p> <ul style="list-style-type: none"> • <i>protinus exsiliunt</i> : they jump up suddenly – the women don't expect it • ... emphasised by terse phrase + historic present • + dactylic rhythm/ short syllables → quick, energetic action • <i>clamore</i> : intimidating shouts show what they intend to do • juxtaposition of <i>virginibus</i> and <i>cupidas</i> at start of line – shows they are sexual predators • <i>iniciunt manus</i> : historic present → violent action • comparisons with eagles pursuing doves + wolves descending on sheepfold → the women stand no chance against them • <i>visos ... lupos</i> : 'wolf' words surround the 'lamb' words – reflecting the helplessness of the women • <i>sine lege ruentes</i> : rushing without restraint – the women have no chance against them <p>Women</p> <ul style="list-style-type: none"> • <i>virginibus</i> at start of line emphasises their youth, innocence and vulnerability • they are like doves and lambs • terror emphasised by <i>timidissima turba</i> (superlative/alliteration), draining of colour from face, repetition of <i>timuere/ timor/ timoris</i> • differing reactions emphasised by <i>unus .. non una, pars...pars, alter...altera, haec...illa</i> • contrast between the women shocked into immobility (<i>sine mente sedet, silet, stupet, manet</i>) and those who respond (<i>laniat, vocat, queritur, fugit</i>) – but all action ineffective • chiasmic arrangements of last 4 lines emphasise opposing reactions, but one and the same terror • <i>haec queritur...fugit</i> : 4 v. short clauses – confusion of scene 	10	<p>Content</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>The points given here are indicative and give question specific guidance. Any other acceptable points must be rewarded.</p> <p>Candidates are not required to cover both bullet points.</p> <p>Marking</p> <p>Answers should be marked using the level descriptors in the 10-mark Marking Grid at the end of the Mark Scheme, taking into account QWC when placing the answer within the band.</p> <p><i>Levels of Response</i></p> <p>Level 4 9–10</p> <p>Level 3 6–8</p> <p>Level 2 3–5</p> <p>Level 1 0–2</p> <p>No ref. to Latin: max 6</p> <p>No stylistic points: max 6</p>
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8	<p><i>ille mi par esse deo videtur ille, si fas est, superare divos, qui sedens adversus identidem te spectat et audit</i></p> <p><i>dulce ridentem, misero quod omnes eripit sensus mihi.</i></p> <p>That man/He seems to me to be equal to a god; he/that man seems, if it is right (to say it), to surpass the gods, (he) who/ as he, sitting opposite, constantly watches and hears you sweetly laughing/smiling, a thing which snatches all the senses from wretched me.</p> <p>Accept omission of <i>esse</i> in line 1 Accept 'like a god', 'godlike' for <i>par...deus</i> Accept plural for <i>deus</i> and singular for <i>divos</i> (lines 1-2) <i>superare</i> taken as finite verb ('surpasses') = minor error Accept reversal of present participles and finite verbs in lines 3 & 4 <i>sensus</i> translated singular is a minor error Omission of <i>te</i> or taking <i>ridentem</i> as agreeing with <i>qui</i> constitutes 1 major error</p>	5	<p>One translation is given as a sample, but markers should accept any translation that accurately renders the Latin.</p> <p>Award up to 5 marks for the whole translation according to the following:</p> <p>[5] All of the meaning conveyed, with one minor error allowed</p> <p>[4] Most of the meaning conveyed with up to 1 major and 1 minor error, or 3 minor errors, allowed.</p> <p>[3] Part of the meaning conveyed but with 2 or more major errors or omissions allowed.</p> <p>[2] A limited amount of the meaning conveyed.</p> <p>[1] A very limited amount of the meaning conveyed.</p> <p>[0] None of the meaning conveyed.</p> <p>Consequential errors should not be penalised.</p>
9	recalling (his past) [1] good deeds [1]	2	

10	<p>he is pious</p> <p>he has not broken any promise/violated a sacred trust</p> <p>he hasn't abused the power of the gods/taken the gods' name in vain/falsely sworn by the gods</p> <p>....in order to deceive people</p>	2	<p>Any two of these.</p> <p>Accept any valid translation/paraphrase of the Latin in each case.</p>
11	<p><i>ingrato</i> [1]: ungrateful/thankless [1]</p>	2	<p>Correct Latin word with wrong translation = 1 (but not vice versa)</p> <p>Allow small mis-spellings of the Latin. If 2 Latin words are given the answer gets 0, even if one is the correct word correctly translated.</p>
12	<p><i>o di</i> : 'o' reinforces his appeal</p> <p><i>si ... miserere</i> : appeals for their pity</p> <p><i>si ... opem</i> : he reminds the gods of characteristics they have shown in the past, to encourage them to use them in his own case (typical format for prayer)</p> <p><i>extremam ... opem</i> framing the line : suggests his desperation</p> <p><i>ipsa in morte</i> : he is at the end of his resources</p> <p><i>me miserum</i> + M alliteration : emphasises his wretchedness</p> <p><i>vitam puriter egi</i> → he deserves their help</p> <p><i>pestem perniciemque</i> : alliteration/pleonasm/strong language – it is as if he has been struck by a plague</p> <p><i>subrepens...</i> : like a disease it (secretly) infects his whole body</p> <p><i>expulit ... laetitias</i> – framing device; all joy gone from him</p>	6	<p>Any three of these, or other valid points:</p> <p>1 each for explanations of how he makes his prayer persuasive + 1 each for matching Latin refs.</p> <p>Accept both content-based and style-based points, so long as they address the question.</p> <p>Latin ref with no valid explanation = 0</p>

13	<p>Catullus</p> <ul style="list-style-type: none"> • love for Lesbia very intense – extreme physical reaction (passion? jealousy?) when he sees Lesbia laughing with another man • when affair breaks up he is devastated – mix of hatred and love; tormented; tries to make himself accept that it is over but very difficult – poem has agonised tone. • their affair was like bright suns shining; he loved her not as a common girlfriend but as father loves his sons • believed Lesbia when she said she preferred him to Jupiter but he should have realised this was just words written on water. • expected Lesbia to take their affair as seriously as he did, not realising that to her it might just be a fling. <p>Ovid</p> <ul style="list-style-type: none"> • much more light-hearted, tongue-in-cheek view of love – all about a lover finding a girl to suit him. • loads of choice at the theatre; can find whatever kind of relationship he wants (long-term, one-night stand); no need to travel – Rome has all you could wish. • in his view women at theatre want the same thing – come to be looked and to view the talent as well; dress up smartly; flit like bees from man to man (?) • has quite a predatory attitude - for men the theatre is a hunting-ground: women are the prey. • story of Sabine women is violent and shows young girls carried off (to be raped) by men. Ovid maybe doesn't take the plight of the women terribly seriously. 	8	<p>Content</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points are included here. Candidates are not restricted to these.</p> <p>Allow limited use of material from passages printed on the paper. If no references beyond the printed passages, max. 6</p> <p>Awarding marks</p> <p>Answers should be marked using the level descriptors in the 8-mark grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p><i>Levels of Response</i></p> <p>Level 4: 7–8</p> <p>Level 3: 4–6</p> <p>Level 2: 2-3</p> <p>Level 4: 0–1</p> <p>Max 5 if only one author is discussed.</p>
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		Section B: Virgil, <i>Aeneid</i> 1		
14		a cliff/ (top of) a rock	1	
15		they were missing/ lost in the storm/ hadn't reached Libya	1	
16		his shield or weapons fixed to the stern or the ship	1	Accept 'his armour was in the stern' or 'his ship was tall/ had a high stern' puppibus - accept 'ship', 'stern', 'prow', 'poop' Do not accept 'weapons/armour' on its own
17		three stags wandering (along the shore) followed by the whole herd long line (of deer) feeding along/up/in the valley	3	Any three distinct details.

18		<p><i>constitit</i> : emphatic position: he stopped dead</p> <p><i>manu</i> : he doesn't speak but reaches out his hand</p> <p><i>celeres</i> : emphasises idea of arrows in flight</p> <p><i>corripuit</i> : emphatic position + enjambement focus on seizure of the weapons</p> <p>striking verbal echo of <i>constitit</i> and <i>corripuit</i> : suggests quick and decisive action</p> <p>C alliteration : clipped consonants suggest decisive action/no time wasted</p> <p>quick movement of dactyls in first line (with early caesura giving slight pause before he grabs the weapons)</p>	4	<p>Any two of these, or other valid points:</p> <p>1 each for explanation of points that make the scene dramatic + 1 each for matching Latin refs.</p> <p>Latin ref with no interpretation = 0</p> <p><i>fidus....Achates</i>: accept for 1 mark identification of enclosing device/hyperbaton; 2nd mark is only available if the explanation adequately shows that this is dramatic. Choice of the word <i>fidus</i> on its own is insufficient for a mark.</p> <p>Other valid stylistic features may be accepted if accompanied by a sound explanation as to their dramatic effect.</p>
19	a	he is worried/ troubled/ turning over problems in his mind	1	
	b	<p>she is sadder/ rather sad/ quite sad</p> <p>her eyes are shining</p> <p>full of tears</p>	2	Any two of these. Accept 'very sad'.

20	<p>Flatters him:</p> <p><i>hominumque deumque</i>– rules over men and gods (+ polysyndeton)</p> <p><i>aeternis imperiis</i> - with eternal power</p> <p><i>fulmine terres</i> - terrifies with lightning</p> <p><i>quid..quid</i> (doubling of) question expresses surprise/impossible to think what they have done to deserve this fate</p> <p><i>meus Aeneas</i> – reminds Jupiter of her maternal feelings and that Aeneas is ‘family’.</p> <p>emphatic position of <i>tantum</i> : how can they have committed such a great crime?</p> <p><i>tot funera passis</i> : appeal for pity: so many have died</p> <p><i>cunctus...clauditur orbis</i> : exaggeration: the whole world is closed to them</p> <p><i>cunctus.....orbis</i> framing the line : emphasises the meaning</p>	6	<p>Any three of these, or other valid points:</p> <p>1 each for explanation of how her appeal is persuasive + 1 each for matching Latin refs.</p> <p>Latin ref with no explanation = 0 Relevant Latin ref with stylistic/content feature identified but inadequate or non-existent explanation = 1 (eg ‘repetition of question word <i>quid</i>’)</p> <p>Accept both content-based and style-based points, so long as they are relevant to the question.</p>
21	<p>so that Carthage/the Carthaginians/Dido will accept/ be hospitable to the Trojans</p> <p>so that Dido is aware of Fate</p> <p>so that Dido will not bar the Trojans from her kingdom</p>	2	<p>Any two of these.</p> <p>Accept ‘lest Dido, unaware of destiny/fate, bar the Trojans from her territory’ for 2 marks.</p>

22	<i>novae</i> = new	2	<p>Correct Latin word with wrong translation = 1</p> <p>Accept 'newly-built' etc but not 'newly'</p> <p>Allow small mis-spellings of the Latin. If 2 Latin words are given the answer gets 0, even if one is the correct word correctly translated.</p>
23	<p style="text-align: center;"><i>volat ille per aera magnum remigio alarum ac Libyae citus astitit oris. et iam iussa facit, ponuntque ferocia Poeni corda volente deo; in primis regina quietum accipit in Teucros animum mentemque benignam.</i></p> <p>He/that man/god/Mercury flies through the great (expanse of) air/sky using his wings as oars/propelled by his wings and soon he has landed on the shore(s) of Libya. Already he is carrying out his orders, and the Carthaginians are putting aside their fierce feelings at the will of the god(s); foremost among them/above all the queen receives/ is filled with peaceful thoughts towards the Trojans and a kindly mind.</p> <p><i>regina.....benignam</i> 'the queen accepts the Trojans with peaceful thoughts and a kindly mind' = 1 major error Omission of <i>quietum animum</i> or <i>mentemque benignam</i> = 1 major error Omission of <i>iam</i> = minor error Do not penalise omission of <i>-que</i> in line 3</p>	5	<p>One translation is given as a sample, but markers should accept any translation that accurately renders the Latin.</p> <p>Award up to 5 marks for the whole translation according to the following:</p> <p>[5] All of the meaning conveyed, with one minor error allowed</p> <p>[4] Most of the meaning conveyed with up to 1 major and 1 minor error, or 3 minor errors, allowed.</p> <p>[3] Part of the meaning conveyed but with 2 or more major errors or omissions allowed.</p> <p>[2] A limited amount of the meaning conveyed.</p> <p>[1] A very limited amount of the meaning conveyed.</p> <p>[0] None of the meaning conveyed.</p> <p>Consequential errors should not be penalised.</p> <p>Past tense can also be accepted for the (historic) present tense.</p>

24	<p>Aeneas's excited reaction</p> <ul style="list-style-type: none"> • assonance of A (lines 1–2): feeling of anticipation? Emphasis on height and impressive sight of city? • <i>plurimus urbi</i> : great vantage point: whole city lies below him – an exciting moment for Aeneas. • <i>miratur</i> : historic present + anaphora + emphatic positioning – > astonishment/ suggests something exciting is happening • contrast between <i>molem</i> and <i>magalia</i> + alliteration • <i>portas....viarum</i> : list of what strikes Aeneas; appeal to both sight and hearing; S alliteration gives emphasis; onomatopoeic effect of consonant clusters <p>The excitement of the Carthaginians, building their new city</p> <ul style="list-style-type: none"> • <i>instant ardentis</i> : pounding rhythm suggests hard work + they work eagerly, not like slaves • <i>pars</i> etc : listing of different groups gives sense of many activities going on at once + balancing of <i>hic...hic, alii...alii</i> • <i>iura...senatum</i> : not just buildings going up but a whole society being established + tricolon, polysyndeton, alliteration • <i>portus effodiunt, alta..fundamenta, immanes ... excidunt</i> : astonishing feats of engineering, effortful verbs • spondaic words (<i>fundamenta, immanes</i>) suggest effort • <i>scaeni ... futuris</i> : all aiming towards the exciting future use of the city 	10	<p>Content</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>The points given here are indicative and give question specific guidance. Any other acceptable points must be rewarded.</p> <p>Marking</p> <p>Answers should be marked using the level descriptors in the 10-mark Marking Grid at the end of the Mark Scheme, taking into account QWC when placing the answer within the band.</p> <p><i>Levels of Response</i></p> <p>Level 4 9–10 Level 3 6–8 Level 2 3–5 Level 1 0–2</p> <p>No ref. to Latin: max 6 No stylistic points: max 6</p>
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25	<p>Diana's large entourage of nymphs etc – Dido accompanied by crowd of Carthaginians</p> <p>Diana training her chorus – Dido organising her people/ city</p> <p>Diana carries a quiver (symbol of her power as a goddess) – Dido's symbols of royalty (perhaps) or suggests Dido is a powerful, energetic figure</p> <p>Diana taller than all the other goddesses – Dido stands out from the rest of the Carthaginians</p> <p>Diana's mother is proud/thrilled to see her – the Carthaginians are proud/thrilled to see Dido</p>	4	<p>Any two of these, or other valid points about Diana (1 each) + explanation of how these relate to Dido (1 each).</p> <p>NB A candidate may give more than two details from the depiction of Diana but a maximum of two of these can be credited.</p> <p>Where candidates in their explanation refer ambiguously to 'she' give this the benefit of doubt if the word could refer to Dido.</p>
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26	<p>Suggestions of aspects of <i>Aeneid</i> 1 that create variety and interest are likely to include:</p> <p>Portrayal of Aeneas</p> <ul style="list-style-type: none"> • lands after a storm on unknown shore – anything may happen • sorrowing for lost companions • leader responsible for his men – quick and decisive in killing stags to provide them with food • does his best to keep up morale though grieving himself <p>Gods as characters in the story</p> <ul style="list-style-type: none"> • Venus pleads with Jupiter on Aeneas's behalf – her 	8	<p>Content</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points are included here. Candidates are not restricted to these.</p> <p>Allow limited use of material from passages printed on the paper. No reference outside printed passages = max 6</p> <p>Awarding marks</p>
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		<p>blandishments win his support</p> <ul style="list-style-type: none"> • Jupiter provides glimpse into the future of Aeneas and his line – the Aeneid is about more than just Aeneas • ominous warning that Juno will eventually be won over, but will cause trouble before then • Mercury’s intervention <p>Vivid descriptions and set pieces</p> <ul style="list-style-type: none"> • killing of the stags • building of Carthage • picture of Dido <p>Element of surprise and suspense</p> <ul style="list-style-type: none"> • Aeneas sees some of his missing men approaching Dido but doesn’t know how they (or he himself) will be received <p>Similes</p> <ul style="list-style-type: none"> • Carthaginians compared to bees • Dido compared to Diana 		<p>Answers should be marked using the level descriptors in the 8-mark grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p><i>Levels of Response</i></p> <p>Level 4: 7–8</p> <p>Level 3: 4–6</p> <p>Level 2: 2–3</p> <p>Level 4: 0–1</p>
		Total for Section	50	

Marking grid for set text translation 5-mark questions (Higher Tier)

Examiners should award up to 5 marks for the whole translation, in accordance with the following:

- [5]** All of the meaning conveyed, with one minor error allowed
- [4]** Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed
- [3]** Part of the meaning conveyed, but with two or more major errors or omissions allowed
- [2]** A limited amount of the meaning conveyed
- [1]** A very limited amount of the meaning conveyed
- [0]** None of the meaning conveyed

N.B. Consequential errors should not be penalised.

How to apply the marking-grids for 10 and 8-mark questions

Examiners should:

- (1) focus on bullet points 1-3 to decide the appropriate Level - using the Indicative mark scheme to inform their judgement;
- (2) then consider the evidence of QWC to gauge where, within the Level, it is appropriate to fix the overall mark.

Marking grid for 10-mark questions (Higher Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Engagement with the question; • Selection and coverage of supporting points; • Choice and use of evidence from the Latin text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer.
4	9-10	<ul style="list-style-type: none"> • Good engagement with the question; • A range of relevant points, with development; • A good range of appropriate Latin quotation with relevant discussion; • Legible, fluent and very accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised.
3	6-8	<ul style="list-style-type: none"> • Some engagement with the question; • A range of relevant points, with some development; • Some appropriate Latin quotation with some relevant discussion; • Legible and accurate writing, conveying meaning clearly; • Some control of appropriate form and register; • Argument is organised.

2	3-5	<ul style="list-style-type: none">• Limited engagement with the question;• A few relevant points;• Limited Latin quotation with limited relevant discussion;• Legible and generally accurate writing, conveying meaning;• Limited control of form and register;• Argument apparent in places, even if underdeveloped.
1	0-2	<ul style="list-style-type: none">• Little or no engagement with the question;• Any points made are of little or no relevance;• Very little or no appropriate Latin quotation or relevant discussion;• Writing may be illegible and/or contain many errors of spelling, punctuation and grammar, and meaning may be unclear;• Very limited control of form and register;• Argument difficult to discern.

Marking grid for 8-mark questions (Higher Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Engagement with the question; • Selection and coverage of supporting points; • Understanding and appreciation of the set text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer.
4	7-8	<ul style="list-style-type: none"> • Good engagement with the question; • A good range of relevant points with development; • A good understanding and appreciation of the set text; • Legible, fluent and very accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised.
3	4-6	<ul style="list-style-type: none"> • Some engagement with the question; • A range of relevant points, with some development; • A general understanding and appreciation of the set text; • Legible and accurate writing, conveying meaning clearly; • Limited control of appropriate form and register; • Argument organised.
2	2-3	<ul style="list-style-type: none"> • Limited engagement with the question; • A few relevant points; • A basic understanding and appreciation of the set text; • Legible and generally accurate writing, conveying meaning; • Very limited control of form and register; • Argument apparent in places, even if underdeveloped.

1	0-1	<ul style="list-style-type: none">• Little or no engagement with the question;• Any points made are of little or no relevance;• Very little understanding or appreciation of the set text;• Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear;• Little control of form and register;• Argument difficult to discern.
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