

GCE

Classics: Latin

Unit **F363**: Latin Verse

Advanced GCE

Mark Scheme for June 2014

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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.

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Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Correct point in comprehension; good literary point in essays and commentaries.
	Incorrect foot in scansion; factual error in literary responses.
	Start and end of translation section.
	Omission of word or phrase in translation.
	Error in translation.
	Consequential or repeated error (usually of vocabulary).
	Benefit of doubt.

Section A: Unprepared Translation and Comprehension

Question	Answer	Marks	Guidance																												
1(a)	his rites should not be accepted/received (1)	[1]	Require the gerundive ('should not be'). Do not allow 'by the god'.																												
1b)(i)	he was not a son of Jupiter/Jove/Zeus (1)	[1]																													
1(b)(ii)	they are allies (1) of (her) impiety (1) or they share (1) in Alcithoe's impiety (1)	[2]	Look to award 1 mark for understanding the point of <i>socias</i> and 1 mark for <i>impietatis</i> . Allow 'they were impious'. Do not allow 'they were friends'.																												
1(c)(i)	he had ordered the women to celebrate (1) the festival (1)	[2]	'Of Bacchus' not required. Allow 'feast'.																												
1(c)(ii)	the god would be angry (1) because/if he was slighted (1)	[2]	Look to award 1 mark for <i>numinis iram</i> and 1 mark for <i>laesi</i> . Do not allow 'of the gods'.																												
1(d)	<ul style="list-style-type: none">emphatic position of <i>parent</i> ('they obey')polysyndeton of <i>matresque nurusque</i> - they <u>all</u> obeyedthreefold list of tasks they put aside to worship Bacchus (<i>telasque calathosque infectaque pensa</i>)the tasks they put down were unfinished (<i>infecta</i>)the three names for Bacchus (<i>Bacchumque ... Lyaeumque</i>) suggest the eagerness of their chanting	[4]	Two points required: for each point, allot 1 mark for relevant reference to the Latin and 1 for appropriate comment. Consider giving one mark only if the candidate has misunderstood the meaning (e.g. by taking <i>parent</i> as 'they prepare' or thinking that the threads and baskets were taken up as offerings to Bacchus).																												
1(e)	<ul style="list-style-type: none">you could not say whether it was dark or lightit was the boundary between night and daynight is described as <i>dubiae</i> (doubtful, indistinguishable from day)	[4]	A comprehension question which does not require analysis of style. Two points are required: for each point allot up to 2 marks for the proportion of correct comprehension. NB <i>iamque dies exactus erat</i> is not covered by the lemma and comments on it cannot be credited.																												
1(f)	<p>– v v – – – v v – – – v v – x iamque dies exactus erat, tempusque subibat,</p> <p>– – – v v – – – – – v v – x quod tu nec tenebras nec possis dicere lucem,</p> <table><tr><td>Feet correct</td><td>12</td><td>11</td><td>10</td><td>9</td><td>8</td><td>7</td><td>6</td><td>5</td><td>4</td><td>3</td><td>2</td><td>1</td><td>0</td></tr><tr><td>Mark</td><td>4</td><td>4</td><td>3</td><td>3</td><td>3</td><td>2</td><td>2</td><td>2</td><td>1</td><td>1</td><td>1</td><td>0</td><td>0</td></tr></table>	Feet correct	12	11	10	9	8	7	6	5	4	3	2	1	0	Mark	4	4	3	3	3	2	2	2	1	1	1	0	0	[4]	
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1(g)	Indicative translation	Marks	Guidance	Levels of response
		[30]		
1	<i>tecta repente quati pinguesque ardere videntur lampades et rutilis conlucent ignibus aedes.</i> Suddenly the building(s) seemed to shake and the lamps to burn richly, and the rooms glowed with red fires.	4	<p>The passage above has been divided into 7 sections, each worth 4 marks. Award up to 4 marks per translated section according to the 4 mark marking grid.</p> <p>Also award a mark out of 2 for fluency of English according to the 2-mark grid.</p>	<p>[4] All or almost all of the meaning conveyed (as agreed at Standardisation)</p> <p>[3] Most of the meaning conveyed</p>
2	<i>fumida iam timidae latitant per tecta sorores</i> The sisters now afraid hid throughout the smoky building	4		<p>[2] Half the meaning conveyed, the rest seriously flawed</p>
3	<i>diversaeque locis ignes ac lumina vitant; dumque petunt tenebras,</i> and in different places avoided the fires and lights; and while they made for the darkness,	4		<p>[1] Very little meaning conveyed, or isolated words known</p> <p>[0] No elements of meaning conveyed, no relation to Latin at all.</p>
4	<i>parvos membrana per artus porrigitur tenuesque includunt bracchia pennae.</i> a membrane stretched over their small limbs and thin wings enclosed their arms.	4		<p>Marks for fluency of English should be awarded as follows:</p>
5	<i>non illas pluma levavit, sustinere tamen se perlucentibus alis</i> No feather lifted them, but they raised themselves on transparent wings	4		<p>[2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation</p>
6	<i>conataeque loqui minimam pro corpore vocem emittunt peraguntque levi stridore querelas.</i> and trying to speak they emitted the quietest sound in keeping with their size of their body and continued their complaints with shrill squeaking.	4		<p>[1] Occasional improvements on a literal translation</p> <p>[0] No or very little improvement on a literal translation</p>
7	<i>tectaque non silvas celebrant lucemque perosae nocte volant.</i> And they haunted houses not woods and hating the light flew by night.	4		<p>NB Consequential errors should not be penalised.</p>

Section B: Prescribed Literature																								
			Content	Levels of Response																				
2a (Virgil)	<p>What makes this such a vivid description of the preparations for the hunt and of Dido and Aeneas?</p> <p><u>Lines 1-7: preparations for the hunt</u></p> <ul style="list-style-type: none">the Carthaginians prepare for the hunt at dawn (<i>surgens Aurora ... iubare exorto</i>) - they are keen to beginline 3: the equipment is described with asyndeton and an excited, disturbed rhythmvivid word <i>ruunt</i> to describe the haste of the Massylian cavalry<i>odora canum vis</i>: vivid phrase to describe the keen-scented dogs, emphasised by the disjointed rhythm, unusual sense of <i>odora</i> and monosyllabic final word<i>exspectant</i> suggests the excited expectancy of the Carthaginian leaders, emphasised by its position at the end of the clausecolourful words to describe the appearance of the horse (<i>ostro insignis et auro</i>) and its keenness to depart as it eagerly foams at the reins (<i>frena ferox spumantia mandit</i>)<i>stat sonipes ac frena ferox spumantia mandit</i>: marked alliteration (s, f) and assonance <p><u>Lines 8-22: Dido and Aeneas</u></p> <ul style="list-style-type: none">unusual words to describe the cloak Dido is wearing (<i>chlamydem</i>) and its embroidered hem (<i>picto ... limbo</i>)lines 10-11: ascending tricolon to stress the golden colour of Dido's quiver, hair and clothing (<i>auro ... aurum ... aurea</i>)	[25]	<p>This question invites candidates to assess the overall effect of the passage as well as making a line by line analysis. Answers at the top of Level 5 may comment on the overall depiction of colour, movement, excitement and splendour.</p> <p>Look for answers which:</p> <ul style="list-style-type: none">cover the whole of the printed passagediscuss not only what Virgil says but how he says it (i.e. make points on features of literary style)focus on the question <p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p>AO1 = 10</p> <table><tr><td>Level 5</td><td>9-10</td></tr><tr><td>Level 4</td><td>6-8</td></tr><tr><td>Level 3</td><td>4-5</td></tr><tr><td>Level 2</td><td>2-3</td></tr><tr><td>Level 1</td><td>0-1</td></tr></table> <p>AO2 = 15</p> <table><tr><td>Level 5</td><td>13-15</td></tr><tr><td>Level 4</td><td>9-12</td></tr><tr><td>Level 3</td><td>6-8</td></tr><tr><td>Level 2</td><td>3-5</td></tr><tr><td>Level 1</td><td>0-2</td></tr></table>	Level 5	9-10	Level 4	6-8	Level 3	4-5	Level 2	2-3	Level 1	0-1	Level 5	13-15	Level 4	9-12	Level 3	6-8	Level 2	3-5	Level 1	0-2
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	<ul style="list-style-type: none"> line 11: colourful, intertwined adjectives and nouns to suggest intricacy of Dido's robe (<i>aurea purpuream subnectit fibula vestem</i>) line 13: the first description of Aeneas - he is more handsome than all the others (<i>ipse ante alios pulcherrimus omnes</i>) lines 15-22: vivid simile comparing Aeneas to Apollo, suggesting the majesty of his movement (<i>haud illo segnior ibat Aeneas</i>), his beauty (<i>tantum egregio decus enitet ore</i>) and, perhaps, his prowess as a hunter the mention of far-away places and people (<i>hibernam Lyciam ... Xanthique fluenta ... Cretes Dryopesque ... pictique Agathyrsi</i>) suggests the richness and splendour of the hunt in Carthage <p><u>Overall effect</u></p> <p>Light and colour: <i>iubare exorto, ostro insignis et auro, picto ... limbo, ex auro, in aurum, aurea, purpuream ... vestem, pictique Agathyrsi, implicat auro, enitet</i></p> <p>Movement: <i>it portis, ruunt equites, progreditur, incedunt, haud illo segnior ibat.</i></p>			

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2b	<p>‘Here, as elsewhere in <i>Aeneid</i> 4, Virgil presents an unfavourable picture of Aeneas.’ Discuss this view with reference to this passage and <i>Aeneid</i> 4 as a whole.</p> <p><u>Passage</u></p> <p>Mercury finds Aeneas laying the foundations for the citadel and building new houses (<i>Aenean fundantem arces ac tecta novantem</i>). Some may argue that this is a favourable picture of his support for Dido (this should be credited) but most are likely to say that this is a shocking picture - he should be founding a city in Italy not building Carthage! More shocking is his appearance: his sword is set with yellow jasper and his cloak shines with Tyrian purple - he is a Carthaginian now!</p> <p>The introduction to Mercury’s speech (<i>continuo invadit</i>) is unusually blunt and begins with accusatory monosyllables <i>tu nunc</i> - the alliteration of ‘t’ (<i>tu nunc Karthaginis altae</i>) adds to the effect. The use of <i>uxorius</i> (‘under a wife’s control’ is how one translator interprets it) is pejorative and the exclamation <i>heu</i> suggests Mercury’s (and Jupiter’s?) exasperation.</p> <p>Lengthy discussion of the passage is not required but there should be some detailed reference to the Latin.</p> <p><u>Rest of Book 4</u></p> <p>Likely references to the rest of the book (these points are presented chronologically here but many candidates will organise their answer into ‘for Aeneas’ and ‘against Aeneas’ sections).</p>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none">• show relevant knowledge of the printed passage• cover the whole of <i>Aeneid</i> 4, not just the passages set for study in Latin• attempt to focus on the question <p>As so much of the book is presented from Dido’s point of view, there will be fewer moments to discuss than on the equivalent question about Dido in 2013. Candidates will therefore need to make more detailed use of the available material.</p> <p>Some will more or less agree with the quotation in the question by taking Dido’s side against Aeneas but entirely one-sided answers (‘he led her along and caused her death’) are likely to be short and superficial.</p> <p>More thoughtful answers may attempt to defend Aeneas on the grounds that his passion for Dido and enthusiasm for Carthage are</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p>AO1 = 10</p> <table><tr><td>Level 5</td><td>9-10</td></tr><tr><td>Level 4</td><td>6-8</td></tr><tr><td>Level 3</td><td>4-5</td></tr><tr><td>Level 2</td><td>2-3</td></tr><tr><td>Level 1</td><td>0-1</td></tr></table> <p>AO2 = 15</p> <table><tr><td>Level 5</td><td>13-15</td></tr><tr><td>Level 4</td><td>9-12</td></tr><tr><td>Level 3</td><td>6-8</td></tr><tr><td>Level 2</td><td>3-5</td></tr><tr><td>Level 1</td><td>0-2</td></tr></table>	Level 5	9-10	Level 4	6-8	Level 3	4-5	Level 2	2-3	Level 1	0-1	Level 5	13-15	Level 4	9-12	Level 3	6-8	Level 2	3-5	Level 1	0-2
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	<ul style="list-style-type: none"> at the start of the book, Aeneas is unaware of both the plotting of Venus and Juno and also the effect he has had on Dido (e.g. the deer simile suggests that Aeneas/the hunter are <i>nescius</i>) – i.e. it is not his fault that Dido has fallen so passionately for him our first view of Aeneas is at the hunt - is he all too quick to join with the Carthaginians? does Virgil intend us to agree with the Rumour's assessment ('now they're spending the whole winter together in indulgence, forgetting their royalty, trapped by shameless passion')? Virgil puts into Iarbas' mouth a stinging criticism of Aeneas ('like some Paris, with his pack of half-men') Mercury criticises Aeneas for neglecting his mission and the future of Ascanius ('think of your growing Ascanius ... to whom will be owed the kingdom of Italy') within three lines of Mercury's speech, Aeneas is 'burning to depart in flight': are we meant to disapprove of such a rapid change of mind or applaud such decisive action? after recovering from the shock of Mercury's message, Aeneas' initial reaction is to prepare his men for departure first and only then find a way to speak to Dido – is this heartless or understandable (he is not to know that Rumour will have reached her first)? Dido's initial outburst is fiercely critical of Aeneas: he is a traitor and a deceiver in wanting to slip away silently; he has forgotten his pledge to her; he is a fool for sailing off to unknown lands Aeneas' reply to Dido's outburst can seem cold to modern ears: he suppresses his feelings for her and tries to persuade her with cold and logical rhetoric; he denies that he ever intended marriage; he has been warned by Jupiter himself that he must leave; he is not 		<p>entirely natural, and that (eventually) he nobly puts his duty as leader of his people above his personal feelings of love for Dido. He claims that it is not his wish to leave Carthage (<i>Italiam non sponte sequor</i>).</p> <p>Good answers may consider the response of Virgil's original audience to Aeneas - disapproval of his adoption of Carthaginian dress but approval of the decisive way in which he puts the future of his nation above purely personal feelings.</p> <p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Responses in levels 4 and 5 should identify a number of the key moments in the book and reach a clear conclusion about Virgil's portrayal of Aeneas.</p>	

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	<p>going by choice (<i>Italiam non sponte sequor</i>).</p> <ul style="list-style-type: none"> • after her second speech he longs to console her but reluctantly returns to his ships - a more sympathetic picture? • Aeneas is not swayed by Anna's approach - the oak simile shows his (admirable?) strength of character to stick by his decision to leave, despite the pain he feels • Aeneas' eventual departure is carried out with indecent haste and no farewell 			

Question	Answer	Marks	Guidance	
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3a (Propertius)	<p>Show how Propertius makes an effective contrast between primitive pastoral society and later generations.</p> <p><u>Lines 1-14: primitive pastoral society</u></p> <ul style="list-style-type: none"> vivid exclamation <i>felix</i> (line 1) - the youth of those days were fortunate their 'riches' were 'the harvest and the tree' (line 2) lines 3-8: list of the gifts of nature (<i>Cydonia, rubis, violas, lilia, uvas, avem</i>) emphasis on colour (<i>puniceis, lucida, variam, versicoloris</i>) pleasant alliteration and assonance (<i>lilia vimineos lucida per calathos ... (aut variam plumae versicoloris avem)</i>) lines 9-14: innocent picture of lovers, with nature providing comfort and shade pleasant alliteration and internal rhyme throughout these lines, especially <i>I</i> and <i>-is</i> (<i>puellae oscula silvicolis dedere viris</i>), <i>um/umb</i> (<i>incumbens laetas circumdabat umbras</i>) and <i>-as</i> (<i>laetas ... umbras, nudas ... deas</i>) idea that seeing a goddess naked was not then a cause for punishment (unlike later for Actaeon?) <p><u>Lines 15-26: later generations</u></p> <ul style="list-style-type: none"> line 15: strong contrast <i>at nunc</i> (but now) harsh alliteration of <i>s</i> and <i>c</i> to add to the sense of the desertion of shrines (<i>desertis cessant sacra locis</i>) fourfold repetition of <i>aurum ... auro ... auro ... aurum</i>, each at the beginning of a phrase, to emphasise the destructive force of gold (cf. primitive society where favours were given as gifts rather than bought). 	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> cover the whole of the printed passage cover a range of points (including at least some on sound, choice and position of words) focus on the question <p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Some will structure their answer in two sections (lines 1-14, and 15-26).</p> <p>Others will discuss lines 1-14 and pick out contrasts from lines 15-26 as they go along.</p> <p>Both approaches should be equally rewarded.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer	Marks	Guidance	
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	<ul style="list-style-type: none"> Lines 19-24: series of historical and mythological exempla to suggest the crimes caused by the pursuit of gold pejorative adjectives and phrases: <i>sacrilegum</i>, <i>scelus</i>, <i>accepto auro</i>, <i>hospitio non pio</i>. line 25: indignant exclamation <i>proloquar</i> (I will speak out!) line 26: epigrammatic statement with emphatic placement of <i>frangitur</i> to emphasise that Rome is being broken 			

Question	Answer	Marks	Guidance	
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<p>3b (Propertius)</p>	<p>‘All pain, no gain.’ To what extent is this a fair summary of Propertius’ feelings about love? Discuss with reference to this passage and the other poems you have read.</p> <p><u>Passage</u></p> <ul style="list-style-type: none"> Propertius says that he is forced to go to Athens to free himself from the pain of love (<i>gravi amor</i>) <i>cogor</i> (‘I am forced’) suggests that he has no alternative love ‘feeds’ his desire - a pejorative term he has tried everything to escape - word position emphasises <i>omnia</i> strong <i>tamen</i> - his lover rarely receives him <i>saepe negarit</i> - he has been rejected often <p><u>Other poems</u></p> <ul style="list-style-type: none"> 3.8: pain <u>and</u> gain! P. seems to derive positive pleasure from the passionate brawl with his lover (‘I enjoyed the lamplight brawl we had last night and all the abuse of your frenzied tongue’). He talks of the ‘wounds’ he has received from a love bite. He describes love as a ‘war’ (‘I shall make endless war either with you or with rivals for you’). 3.10: idyllic celebration of his lover’s birthday. Evocative description of shining hair, alluring dress, garland of flowers, feasting, drinking, perfume, music, love-making (‘let us perform anniversary rites on our couch and so complete the course if your birthday’). The failure to discuss this poem should be seen as a significant omission. 	[25]	<p>The question sounds difficult but invites candidates to summarise what Propertius says about love (a theme which should have been well-prepared). It suits both a poem by poem analysis and also a thematic response. Thematic answers, if thorough, should be rewarded particularly well.</p> <p>The best answers will attempt to answer the question. They may conclude that the final poem of the prescription shows that, for Propertius, the pain eventually outweighed the gain sufficiently for him to contemplate leaving Rome for Athens and end his relationship with Cynthia.</p> <p>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p>AO1 = 10</p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p>AO2 = 15</p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

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	<ul style="list-style-type: none"> 3.13: a complaint about the cost of love and the replacement of the innocence of primitive society (when nature conspired to prove the ideal conditions for love-making) by the materialism of later generations. 3.15: the innocence of Lycinna is contrasted with the greed of other women P. has known. 3.16: the journey to Tibur. Love demands that P. has to undertake the dangerous journey to Tibur when his lover requires him, but lovers have special protection from harm. He fears the response of his lover if he does not go ('I sinned once and was rejected for a whole year; against me she does not wield merciful hands'). 3.21: at the end of the poem, he talks of the 'wounds' that linger 'in my silent breast'. 3.25: his love for Cynthia had made him a laughing-stock; but he will weep when he leaves. <p>A thematic answer may cover the following:</p> <ul style="list-style-type: none"> the pleasures of love (especially 3.10, 3.13) the pain of love (3.8, 3.16, 21) the pain of rejection (3.16, 3.21) the pain of parting (3.25) love as a battle/war (3.8, 3.16) 			

APPENDIX 1

AO1		
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	Max mark and mark ranges	Characteristics of performance
	10	Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.
Level 5	9 - 10	Specific factual knowledge, selected with care; Fully relevant to the question; Well supported with evidence and reference where required; Strong awareness of context as appropriate.
Level 4	6 - 8	Generally well chosen factual knowledge; Relevant to the question; Usually supported with evidence and reference where required; Awareness of context as appropriate.
Level 3	4 - 5	Some factual knowledge, not always well chosen; At least partially relevant to the question; Some supporting evidence and reference where required; Limited awareness of context.
Level 2	2 - 3	Restricted selection of factual knowledge, possibly including some inaccurate detail; Little evidence of relevance to the question; Occasional use of appropriate supporting evidence; Context occasionally or very superficially indicated.
Level 1	0 - 1	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

AO2		
(a) Analyse, evaluate and respond to classical sources	Max mark and mark ranges	Characteristics of performance
(b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	15	Analysis; Evaluation and response; Organisation and use of technical vocabulary; Control of appropriate form and style; Accuracy of writing.
Level 5	13 - 15	Perceptive, well supported analysis leading to convincing conclusions; Very well balanced evaluation based on clear engagement with sources/task; Argument incisive, very well structured and developed; technical terms accurately and effectively used; Sustained control of appropriate form and register; Legible, fluent and technically very accurate writing.
Level 4	9 - 12	Careful and thorough analysis leading to generally sound conclusions; Balanced evaluation based on clear engagement with sources/task; Argument well structured and developed; technical terms accurately and effectively used; Good control of appropriate form and register; Legible and technically accurate writing, conveying meaning well.
Level 3	6 - 8	Attempts at analysis leading to some tenable conclusions; Limited evaluation but some evidence of engagement with sources/task; Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; Limited control of appropriate form and register; Legible and generally accurate writing, conveying meaning clearly.
Level 2	3 - 5	Occasional evidence of analysis gesturing towards acceptable conclusions; Very limited evaluation or evidence of engagement with topic/task; Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; Very limited control of appropriate form and register; Legible and generally accurate writing, clarity not obscured.
Level 1	0 - 2	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

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