

**GCE**

**Classics: Latin**

Unit **F364**: Latin prose

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 used for marking in Scoris.

Annotation	Meaning of annotation
	Point credited
	Good response/positive
	Cross (use sparingly)
	Unclear/ dubious point
	Benefit of doubt
	Consequential error
	Used to divide responses into marking sections
	Major error
	Minor error
	Omission mark
	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.

## Section A

Question			Answer	Mark	Guidance	
1	a		so that one section would (always) be fighting/attacking while the other two sections were resting	2	or words to same effect	
	b				<p><b>Content</b></p> <p>The passage 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>Each <i>specific</i> improvement being credited should be indicated with a tick: min.2 for 1 mark, min.3 for 2 marks.</p>	<p><b>Levels of Response</b></p> <p><b>[4]</b> All or almost all of the conveyed (as agreed at standardisation)</p> <p><b>[3]</b> Most of the meaning conveyed</p> <p><b>[2]</b> Half of the meaning conveyed; the rest seriously flawed</p> <p><b>[1]</b> Very little meaning conveyed, or isolated words known</p> <p><b>[0]</b> No elements of meaning conveyed; no relation to the Latin at all</p> <p>N.B: consequential errors should not be penalised.</p> <p><b>Marks for fluency of English should be awarded as follows:</b></p> <p><b>[2]</b> Expressed fluently and stylishly. Consistently successful improvements on a literal translation.</p> <p><b>[1]</b> Occasional improvements on a literal translation.</p> <p><b>[0]</b> No or very little improvement on a literal translation.</p>

Question	Answer	Mark	Guidance
	<p>(i) <i>cum prima pars oppugnare coepisset, atrox proelium fuit.</i></p> <p>(ii) <i>non subire, non <u>scalas</u> ferre ad muros ob incidentia tela facile erat.</i></p> <p>(iii) <i>etiam ei qui <u>scalas</u> ad murum erexerant, alii <u>furcis</u> ad id ipsum factis depellebantur,</i></p> <p>(iv) <i>in alios <u>lupi</u> ferrei a muro deiciebantur ut in periculo essent ne suspensi super murum traherentur.</i></p> <p>(v) <i>ubi animadvertit Scipio certamen aequum esse</i></p> <p>(vi) <i>et paucitate suorum et quod hostes ex muro pugnarent</i></p> <p>(vii) <i>cum duabus simul partibus prima regressa urbem aggressus est.</i></p>	30	<p>The general principle in assessing each section should be the <b>proportion</b> (out of 4) of sense achieved, in comparison with the damage caused by the accumulation of errors.</p> <p>Specific errors identified X below --&gt; <b>max.3</b> for that section.</p> <p><i>oppugnare</i> = 'fight' X <b>Accept</b> 'atrocious/terrible/horrible etc....'</p> <p><b>Accept:</b> 'go under'; ladder/ladders; wall/walls <i>incidentia</i> = 'being thrown' X</p> <p><b>Accept</b> <i>etiam</i> = 'also' (treat 'even' as style point) <i>ad muros</i> = 'against' - style point <i>ad id ipsum</i> = 'for that very purpose' (or sim.) – style point</p> <p><i>alii ... in alios</i> : do not penalise same error twice (CON) <b>Accept:</b> wall/walls <i>ut</i> : 'with the result that' – style point <i>ne</i>: 'of them being' (or sim.) – style point</p> <p><i>aequum</i> = 'even/level' – style point</p> <p><b>Accept:</b> wall/walls; paucity, 'fewness', lack</p> <p><b>Accept:</b> <i>aggressus est</i> = he approached <i>regressa</i> = 'withdrawn/retreated' – style mark</p>

Question			Answer	Mark	Guidance
	<b>c</b>		<p><b>content</b>  they are frightened/panicking  worn out with fighting  the citizens abandon the walls  the Carthaginian garrison abandons the defence  fear of indiscriminating killing  they pour out of the city  hold their shields to avoid being hit by missiles  holding up their right hands to signify surrender</p> <p><b>style</b>  <i>res ... iniecit</i>: dynamic/forceful expression  <i>timor cives incessit</i>: dramatic personification  <i>omnes</i> reinforced by <i>sine discrimine</i>  <i>patefacta porta</i>: alliteration  <i>se eiecerunt</i>: dramatic vocab  <i>tenentes ne ... tollentes ut ...</i> : parallel expressions</p>	6	<p>Reward any three of these or other valid points which plausibly contribute to <b>'sympathy for the citizens'</b>.</p> <p>Must include min. 1 relating to content, 1 to style.  Otherwise max. = 4/6.</p> <p>Award 1 mark per valid point + 1 for appropriate supporting Latin.  No/ inappropriate/ incomplete Latin = 1 only out of 2.</p> <p>If answers include more than 3 points, reward the best three points.</p>
	<b>d</b>	(i)	he says they treated the citizens <b>like an enemy</b> (army)	1	or sim.
		(ii)	<p><b>either</b>: the Romans couldn't see them so far off  <b>or</b>: it wasn't clear that they were surrendering  + the Romans suspected some kind of trick</p>	2	
	<b>e</b>		genitive + partitive/of quantity	2	Accept 'genitive' + literal translation (e.g. 'so much <b>of</b> fear')
	<b>f</b>		'(tired) with/by/from fighting' + gerund/ verbal noun	2	
	<b>g</b>		having opened the gate/when the gate(s) was opened + Ablative Absolute	2	Accept 'the gate(s) having been opened', 'opening the gate(s)' etc.
	<b>h</b>	(i)	result/consecutive clause	1	Accept translation of whole clause <i>tantum ... reciperet</i>
		(ii)	indirect question/ after <i>incertum est utrum ... an</i>	1	Accept translation of whole clause <i>incertum est ... fuerit</i>
	<b>i</b>		<i>caedere</i>	1	

Question			Answer	Mark	Guidance	
					Content	Levels of response
2					<p>The passage has been divided into 8 sections each worth 5 marks. Award up to 5 marks per translated section according to the 5-mark marking grid.</p> <p>The general principle in assessing each section should be the <b>proportion</b> (out of 5) of sense achieved.</p> <p>There are many acceptable ways of turning a piece of English into correct Latin. One approach for each sentence is given. Acceptable alternatives will be illustrated during Standardisation, but examiners will need to assess on its own merits any approach that satisfactorily conveys the meaning of the English.</p> <p><b>Additional marks</b> (to a maximum of 10) should be awarded for individual instances of stylish Latin writing.</p> <p>The word or phrase credited with an additional mark should be indicated with a tick.</p>	<p><b>[5]</b> All or almost all correct (as agreed at standardisation)</p> <p><b>[4]</b> Minor errors in accidentence or syntax.</p> <p><b>[3]</b> More serious errors in accidentence or syntax.</p> <p><b>[2]</b> Accidentence/syntax seriously faulty, but not without sense</p> <p><b>[1]</b> A very small proportion of correct accidentence/syntax</p> <p><b>[0]</b> No recognisable relation to the English</p> <p>Some examples are given (✓) below, but these are by no means the only permissible points. Other attempts at connection and subordination, good choice of words and Latinate word order should also be rewarded.</p> <p>In general, each <i>type</i> of improvement (e.g. promotion of Subject to first word; <i>igitur</i> as 2nd word) should be rewarded once only. Exceptions to this rule include <i>different</i> methods of subordination to link clauses together, and the insertion of <i>different</i> words (<i>enim</i>, <i>itaque</i>, etc.) to aid continuity.</p>

Question		Answer	Mark	Guidance
2	(i)	<i>For many years the <u>Spartans</u> had tried to defeat the <u>Messenians</u>. They went to <u>Delphi</u> to consult the <u>oracle</u>, Lacedaemonii <u>Messenenses</u> superare multos annos conati erant. <u>Delphos</u> advenerunt ut <u>oraculum</u> consulerent,</i>	50	✓ <i>Lacedaemonii</i> promoted to first word subordination of <i>conati</i> , or using <i>cum/ubi/postquam</i> etc. gerundive construction: <i>ad oraculum consulendum</i> accept supine, but do <b>not</b> treat as a style point subordination of <i>progressi</i> / <i>profecti</i> or using <i>cum/ubi/postquam</i> etc.
	(ii)	<i>and learned that only an <u>Athenian</u> could teach them how they could win.</i> et cognoverunt <u>Atheniensem</u> solum se docere posse quomodo vincere possent / vincerent.		✓ idiom: <i>victoriam reportare/ referre</i> <i>neminem nisi ...</i>
	(iii)	<i>So they immediately sent ambassadors to <u>Athens</u> to ask for an <u>adviser</u>.</i> itaque legatos <u>Athenas</u> statim miserunt ut <u>consultorem</u> rogarent.		✓ idiom: <i>qui</i> + subjunctive vocab: <i>peterent/poscerent</i> gerundive construction: <i>ad consultorem rogandum</i>
	(iv)	<i>The Athenians were afraid that the <u>Spartans</u> would very easily capture the richest part of Greece,</i> <u>Athenienses</u> timebant ne <u>Lacedaemonii</u> partem divitissimam Graeciae facillime caperent,		✓ subordination, using (e.g.) <i>quamquam</i> or <i>veriti</i> word-order: <i>partem Graeciae divitissimam ditissimam/ divitissam</i> : accept either vocab: <i>potior</i>
	(v)	<i>but they had to obey the god. Therefore they decided to send the Spartans a <u>lame</u> poet called <u>Tyrtaeus</u>:</i> sed eis deo parendum erat. poetam igitur <u>claudum</u> , <u>Tyrtaeum</u> nomine, <u>Lacedaemoniis</u> mittere constituerunt.		✓ gerundive construction <i>ab eis</i> idiom: <i>igitur</i> in 2nd position



Question			Answer	Mark	Guidance
		(vi)	<p><i>they thought that a man like that, who had never been in a battle, would give the <u>Spartans</u> very bad advice.</i></p> <p>putabant virum talem, qui in proelio numquam fuerat, <u>Lacedaemoniis</u> consilium pessimum daturum esse.</p>		<p>✓ vocab: <i>eius modi / huius generis</i> etc.  <i>militavisset, pugnasset</i>            use of subjunc in orat.obl: <i>fuisset</i>            insertion of <i>nam/enim/quod</i> to improve continuity</p>
		(vii)	<p><i>When he arrived there, by reciting warlike poems <u>Tyrtaeus</u> restored the soldiers' courage.</i></p> <p>cum illuc/eo advenisset, <u>Tyrtaeus</u> carmina bellicosa recitans/recitando virtutem militum restituit/refecit.</p>		<p>✓ Tyrtaeus promoted to first word            gerundive construction <b>or</b> abl.absol.            idiom: <i>quo cum advenisset</i>  <i>there</i>: do <b>not</b> accept <i>ibi</i> or <i>illic</i>            idiom: <i>virtutem militibus reddidit</i></p>
		(viii)	<p><i>With his help, the <u>Spartans</u> fought so much better that they at last brought the <u>Messenians</u> under their control.</i></p> <p>auxilio eius, <u>Lacedaemonii</u> adeo melius pugnaverunt ut <u>Messenenses</u> in imperium suum tandem ducerent.</p>		<p>✓ abl. absol : <i>Tyrtaeo adiuvante</i>            vocab: <i>tanto</i> (NB do <b>not</b> accept <i>tam</i>)            phrase: <i>in potestatem redigere</i> (or idiomatic alternative)            use of Perfect subjunctive ][ Imperfect</p>
			Section A Total	[50]	

## Section B

Question			Answer	Mark	Guidance																						
					Content	Levels of response																					
			<p>In assessing the quality of responses, it is important to take into account the differing emphasises of two distinct types of question.</p> <p><b>Q3a and Q4a</b> (both beginning with the trigger '<i>What picture ...</i>') are principally looking for relevant material in response to the question drawn from the <b>content</b> of the passage. Literary features, so long as they are made relevant to the issue, should be rewarded too, but are likely to play a lesser part here.</p> <p>Responses to <b>Q3b and 4b</b> (beginning '<i>How does Tacitus/ Sallust ...</i>') are expected to draw on <b>both</b> content <b>and</b> literary features (though not necessarily in equal proportions) and cannot be regarded as entirely satisfactory without some attention being paid to literary style.</p>		<p>Answers to questions <b>3(a), 3(b), 4(a)</b> and <b>4(b)</b> must be marked using the level descriptors in the AO1 and the AO2 marking grids in Appendix 1 at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Please place ticks for AO1 beside the point being credited, in the <b>LH margin</b> of the page.</p> <p>Please place ticks for AO2 beside the point being credited, in the <b>RH margin</b> of the page.</p>	<p><b>AO1 = 10</b></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>	Level 5	9-10	Level 4	6-8	Level 3	4-5	Level 2	2-3	Level 1	0-1	<p><b>AO2 = 15</b></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	13-15	Level 4	9-12	Level 3	6-8	Level 2	3-5	Level 1	0-2
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Question			Answer	Mark	Guidance
3	a		<p><b>Relevant content</b></p> <p>Nero was increasingly driven by his desire to appear in public as an actor and singer</p> <p>private performances at the <i>Iuvenalia</i> no longer satisfied him, as he had such a high opinion of his voice!</p> <p>frightened of making his debut in Rome --&gt; timid/uncertain only Naples was good enough for his first performance, being a centre of the Greek culture which Nero was trying to emulate</p> <p>he then planned a trip to Greece to win artistic prizes - which he thought would boost his popularity at home</p> <p><b>the audience in the theatre</b> was, at least partly, there out of deference or self-interest - or perhaps felt compelled to attend by the presence of Nero's troops</p> <p>the theatre collapsed - a bad omen to most, but not to N: he arrogantly (?) intended to proceed with his Greek tour</p> <p>and turned the lucky escape of the audience into an opportunity to compose a hymn of thanks to the gods</p> <p><b>Vatinius:</b> a wonderful piece of character-assassination! described as one of the most objectionable hangers-on at Nero's court - a man who rose from humble origins, acquiring wealth and prominence as an informer, instigating prosecutions of the kind of decent people by whom he was despised himself.</p>	25	<p><b>Stylistic features</b></p> <p><i>acriore ... adigebatur</i>: colourful expression emphatic position of <i>acriore</i> + exaggerated by <i>in dies</i> N sandwiched between <i>cupidine adigebatur</i> and <i>promiscas</i></p> <p><i>quos ... spernebat</i>: presented as Nero's thinking deliberate irony of <i>tantae voci</i></p> <p><i>non tamen ... delegiti</i>: again presented as Nero's thinking <i>inde initium fore</i>: virtual <i>oratio obliqua</i></p> <p><i>antiquitus sacras coronas</i>: exaggerated --&gt; absurdity <i>maiore fama ... eliceret</i>: probably ironic</p> <p><i>contractum oppidanorum vulgus</i>: disparaging (?) <i>per honorem aut varios usus</i> --&gt; creeps! <i>etiam militum manipuli</i> --&gt; force needed to ensure a full house!</p> <p>contrast between <i>ut plerique</i> and <i>ut ipse</i> --&gt; N arrogant/ foolish <i>petiturus maris Hadriae traiectus</i>: still going ahead with his plans + NB striking use of <i>Hadriae</i> as a noun + <i>traiectus</i></p> <p><i>celebrans</i>: use of Present Participle --&gt; he was still busy doing it when he arrived at Beneventum!</p> <p><i>inter foedissima ... ostenta</i> <i>sutrinae tabernae alumnus</i> balance of insults: <i>corpore detorto, facetiis scurrilibus</i> variation: <i>in comtumelliis adsumptus, dehinc ... criminatione gratia pecunia vi nocendi</i></p>

Question			Answer	Mark	Guidance
3	b		<p><b>Relevant content</b></p> <p>the first few Christians arrested are used as informers condemned, not for any proven connection with the fire, but merely because of general ill-feeling against them</p> <p>horrible deaths devised for them: being savaged by dogs, crucified, or used as street lamps</p> <p>Nero opened his own estate to provide more space for this kind of mass entertainment even taking part in the chariot-racing himself</p> <p>unscrupulous ways of raising money</p> <p>two loathsome agents picked by Nero an unscrupulous freedman a philosopher who (allegedly) failed to practise what he preached</p>	25	<p><b>Stylistic features</b></p> <p>exaggerated <i>multitudo ingens</i></p> <p><i>addita ludibria</i> --&gt; unnecessarily shameful deaths <i>laniatu canum</i> (rare) stresses inhumane treatment <i>nocturni luminis</i>: poetic (?Virgilian) phrase stresses the horror</p> <p><i>unde ... miseratio oriebatur</i> --&gt; the public showed better taste than Nero <i>non utilitate ... sed in (variatio)</i> --&gt; emphasises the 2nd half, which is specifically critical of Nero</p> <p><i>pervastata ... eversae</i>: further exaggeration <i>liberae vocantur</i> --&gt; Nero breaking all precedent/law <i>etiam dii cessere</i>: emotive way of referring to temple treasure <i>quod triumphis, quod votis</i> (parallel phrases) <i>omnis populi Romai aetas ... sacraverat</i> (nostalgia) prosperare aut in metu (contrast) : --&gt; all emphasising the extent of Nero's misappropriations <i>non dona tantum sed simulacra numinum</i> (balance) --&gt; worse and worse desecration</p> <p><i>ille ... hic</i> --&gt; two of a kind! <i>cuicumque flagitio promptus</i></p> <p><i>Graeca doctrina ... exercitus</i> ][ <i>animum ... non imbuerat ore tenus</i> especially cutting</p>
			Section B Total	[50]	

Question			Answer	Mark	Guidance
4	a		<p><b>Relevant content</b></p> <p>C corrupting and manipulating <b>the youth of Rome</b></p> <p>organised a bit of extra crime, just to give them practice!</p> <p>joined by <b>debtors</b> - suddenly turned into a major issue and by greedy <b>Sullan veterans</b> looking for an easy way to replenish their funds nothing to stop them - all forces being abroad with Pompey</p> <p>C intent on seeking the consulship ][ Senate unaware of what is going on</p> <p>the peace throughout Italy = a gift of an opportunity for C</p> <p>around 1st June 64 BC, Catiine assembled together all the <b>desperadoes and down-and-outs</b> he had attracted by his promise of easy pickings</p>	25	<p><b>Stylistic features</b></p> <p>collective noun <i>iuventutem</i> --&gt; a united body of young men alliteration of M (line 1) + F (line 2) historic infinitives: <i>commodare ... habere</i> rising tricolon/asyndeton: <i>fidem fortunas pericula</i></p> <p>pointed contrast: <i>insontis sicuti sontis</i> historic infinitives: <i>circumvenire ... iugulare</i> sarcastic <i>scilicet</i></p> <p>exaggeration: <i>per omnes terras ingens erat</i> pithy put-down: <i>largius suo usu</i></p> <p>contrast: <i>ipsi ... magna spes</i> ][ <i>senatus nihil sane intentus</i></p> <p>contrast/chiastic pattern: <i>tutae ... omnes</i> ][ <i>ea ... Catilinae</i></p> <p>historic infinitives + double chiasmus: <i>singulos appellare</i> ][ <i>hortari alios</i> ][ <i>alios temptare</i> <i>in unum</i> in emphatic position historic present: <i>convocat</i> slight zeugma: <i>maxuma necessitudo et plurimum audaciae</i></p>

Question			Answer	Mark	Guidance
4	b		<p><b>Relevant content</b></p> <p>C busily plotting murder and arson, planting his men in strategic locations, issuing military-style orders to his supporters on constant stand-by with weapons - but no opportunities present themselves!</p> <p>therefore another meeting is necessary (at Laeca's place): C blames his supporters for their laziness ][ his activity, ... and the readiness of his supporters elsewhere</p> <p>he is prepared for anything - including leaving Rome to join Manlius with the army of rebels in the countryside</p> <p>Cicero identified as a major stumbling-block</p> <p>the majority dither, ... but Cornelius and Varganteius volunteer to murder Cicero while paying an unexpected morning-call</p> <p>but this plan too is immediately given away by Curius, ... through Fulvia (background relevant here from §23)</p> <p>as a result, they fail to gain admittance to Cicero's door!</p>	25	<p><b>Stylistic features</b></p> <p><i>interea ... obsidere</i>: tricolon + longer 4th strand + anaphora + historic infinitives</p> <p>balance: <i>ipse cum telo esse, item alios iubere</i></p> <p>series of pairs: <i>intenti, parati</i> <i>dies noctisque</i> <i>festinare vigilare</i> <i>neque insomniis neque labore</i></p> <p><i>intempestate nocte</i>: sinister <i>ignavia eorum</i> ][ <i>docet se Manlium praemisse ... etc.</i> <i>eam multitudinem, quem ad capiunda arma paraverat</i> <i>item alios in alia loca opportuna, qui initium belli facerent</i></p> <p><i>se ad exercitum proficisci cupere</i></p> <p><i>(Ciceronem) suis consiliis multum officere.</i></p> <p><i>perterritis ac dubitantibus ceteris</i> <i>ea nocte ... sicuti salutatum introire ... confodere</i></p> <p><i>Curius ... per Fulviam Ciceroni ... enuntiat</i> <i>propere</i> in emphatic position historic presents: <i>intellegit ... enuntiat</i></p> <p><i>illi ianua prohibiti ... tantum facinus frustra susceperant</i></p>
			<b>Section B Total</b>	<b>[50]</b>	

## APPENDIX 1

## Levels Descriptors grid: AO1

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
		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.

## Levels Descriptors grid: AO2

AO2:		
(a) Analyse, evaluate and respond to classical sources (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max mark and mark ranges	Characteristics of performance
Level 5	13 – 15	Analysis; Evaluation and response; Organisation and use of technical vocabulary; Control of appropriate form and style; Accuracy of writing.
Level 4	9 – 12	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 3	6 – 8	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 2	3 – 5	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 1	0 – 2	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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