



GCE

Latin

H443/04: Verse Literature

Advanced GCE

Mark Scheme for June 2019

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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.

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Annotations

Annotation	Meaning
	Blank page
	Benefit of doubt
	Unclear
	Cross
	Extendable horizontal line
	Extendable horizontal wavy line
	Tick
	Omission mark
	Consequential error
	Slash
	Expandable vertical wavy line
	Knowledge from English material/outside set lines

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 in the section 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” error 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

NR/0 = No response or no response worthy of credit

Guidance on applying the marking grids for the 15-mark extended response

This question focuses on candidates' ability to select relevant examples of content and language from the passage and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

15-mark grid for the extended response question AO3 = 15 marks = Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
5	13-15	<ul style="list-style-type: none"> <input type="checkbox"/> very good engagement with the question <input type="checkbox"/> expresses a range of perceptive points, with very good development, leading to convincing conclusions, based on a range of well selected, accurate and precise examples from the passage. <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	10-12	<ul style="list-style-type: none"> <input type="checkbox"/> good engagement with the question <input type="checkbox"/> expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage. <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	7-9	<ul style="list-style-type: none"> <input type="checkbox"/> some engagement with the question <input type="checkbox"/> expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage. <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	4-6	<ul style="list-style-type: none"> <input type="checkbox"/> limited engagement with the question <input type="checkbox"/> expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1-3	<ul style="list-style-type: none"> <input type="checkbox"/> very limited engagement with the question

		<input type="checkbox"/> expresses points which are of little relevance and supported with little evidence from the passage <i>The information is communicated in an unstructured way.</i>
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NR/0 = No response or no response worthy of credit

Question		Answer	Mark	Guidance
1	(a)	Any four of the following: He says it isn't an empty/useless superstition (1) nor one ignorant of the old gods (1) They were solemn rites (1) and the altar was dedicated to such a great divinity (1) and the feast was based on tradition (1) it is because we were saved from danger (1) the honours we repeat/institute are deserved (1)	AO2 4	Accept valid and relevant discussion of literary techniques.
1	(b)	It was on the Aventine hill (1)	AO2 1	Accept 'it was on the site of the future Rome'
1	(c)	hic spelunca ... iuencas (lines 10–25): how does Evander draw attention to the monstrous and villainous nature of Cacus? Assess against criteria in the 15-mark AO3 grid (see above). Answers may include: Cacus' cave is vast, gloomy and unwelcoming: <ul style="list-style-type: none"> • set back <i>vasto summota recessu</i> • dark <i>solis inaccessam radiis</i> Cacus himself is terrifying in appearance: <ul style="list-style-type: none"> • he is only half-human <i>semihominis</i> • he has a terrible appearance <i>facies dira</i> Cacus is a brutal killer: <ul style="list-style-type: none"> • <i>semperque recenti caede tepebat humus</i> 'the ground was always warm with fresh slaughter', suggesting it was a regular occurrence • <i>foribusque adfixa superbis ora virum tristi pendebant pallida tabo</i> the heads 	AO3 15	Sequential and thematic answers should be regarded as equally valid. Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.

		<p>are decaying and Cacus likes to have them displayed as trophies</p> <ul style="list-style-type: none"> • key vocab of <i>adfixa</i> (nailed/fixed) and <i>pendebant</i> (were hanging) add to the vividness/cruelty • harsh alliteration of <i>pendebant pallida tabo</i> • <i>superbis</i>: Cacus' arrogance is shown by the display on his doors <p>The vivid description of Cacus continues:</p> <ul style="list-style-type: none"> • <i>monstro</i>, not just 'half-human', but worse, a monster • <i>Volcanus ... pater</i> as the son of the fire god he is likely to be strong and powerful and the connection with fire makes him dangerous • spewing out fire <i>vomens ignes</i> • even the flames are described as <i>atros</i> (black) • alliteration of <i>magna mole</i> (his great bulk) • the description recalls that of a mythological giant, known for their violence and aggression against the Olympic gods <p>Virgil suggests that only a hero such as Hercules, famous for his labours and freshly back from killing Geryon, can defeat Cacus. In introducing Hercules, Virgil focuses on his divine rather than mortal parentage (<i>auxilium adventumque dei</i>) for it is only this that makes him a match for Cacus.</p> <p>Cacus is seen to be out of control</p> <ul style="list-style-type: none"> • his mind is <i>effera</i> • he is a thief <i>furis</i> and decides to take Hercules' cattle • the double negative <i>ne quid inausum aut intractatum fuisset</i> and pairing of <i>scelerisve dolive</i> emphasise his villainy 		
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		<ul style="list-style-type: none"> his greed is clear as the cattle are <i>praestanti corpore</i> and <i>forma superante</i> 		
1	(d)	<p>He drags the cattle into the cave backwards by the tail (1) so it looks like they have gone out of the cave/so there would not be any tracks leading into the cave (1)</p>	AO2 2	Accept valid alternative explanations. Do <u>not</u> allow answers which suggest that footprints are cleared/erased
1	(e)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>interea, cum iam stabulis saturata moveret Amphitryoniades armenta abitumque pararet, discessu mugire boves atque omne querelis impleri nemus et colles clamore relinqui. reddidit una boum vocem, vastoque sub antro mugit, et Caci spem custodita fefellit.</p> <p>Suggested translation: Meanwhile, when the son of Amphitryon/Hercules was now moving the well-fed herds from their stopping places/stable(s)/pasture(s), and was preparing their departure, the cattle (bel)lowed as they left, and the whole wood was filled with their complaints, and the hills were being abandoned with noise/noisily/in uproar. One heifer returned the oxens' call, and (bel)lowed down in the vast cave, and foiled Cacus's hope, imprisoned as she was/despite being imprisoned.</p>	AO2 5	
1	(f)	Amphitryon was his mother's husband (1)	AO2 1	

Question			Answer	Mark	Guidance
2	(a)	(i)	Tibullus' patron	AO2 1	Accept 'a successful general/soldier' or an answer which shows knowledge of Messalla's achievements (military or otherwise).
2	(a)	(ii)	Any suitable contrast: The soldier's life is about capturing booty (1) whereas the lover's is lived in the captivity of chains (1) The soldier fights across the world / by land and sea (1) whereas the lover waits outside his lover's door (1) The soldier's door is covered in spoils / the soldier fights for glory (1) whereas the lover is humiliated/shut out/enslaved by his passions (1)	AO2 2	Accept valid alternatives.
2	(b)		<i>non ego ... capite</i> (lines 5–20): how does Tibullus emphasise his desire for Delia's affection? Assess against criteria in the 15-mark AO3 grid (see above). Answers may include: Tibullus rejects reputation in favour of Delia's love: <ul style="list-style-type: none"> • <i>non ego</i> at the opening stress how he does <u>not</u> want to be treated; the use of the unnecessary <i>ego</i> marks him out as being unusual or unconventional in this • prominent position of <i>tecum</i> following straight on from <i>mea Delia</i> shows his infatuation with her • he even prays (<i>quaeso</i>) to be called <i>segnis inersque</i>, despite the shame this would bring to a soldier 	AO3 15	Sequential and thematic answers should be regarded as equally valid. Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.

		<p>He prays for Delia's affection in a fantasy of his own death:</p> <ul style="list-style-type: none"> • emphatic anaphora and repeated structure of <i>te spectem ... te teneam</i> • <i>suprema hora, moriens, deficiente manu</i> stress his weakness in this fantasised death-scene and his reliance on Delia, adding pathos • assertive use of future tense of <i>flebis</i> and <i>dabis</i>; anaphora of <i>flebis</i>, prominent by position • juxtaposition of <i>me, Delia</i> emphasises the closeness of the bond he desires • <i>non tua</i> echoes the earlier <i>non ego</i> and portrays a confidence in her character designed to flatter • <i>vincta</i> echoes the earlier reference to his own bondage and here portrays her as mistress of her own character; she can choose how she behaves • his assertion of the absence of <i>[duro] ferro / silex</i> (as traditional images for hard-heartedness) flatter her and tacitly appeal to her caring nature • contrast of these harsh words with her tenderness, <i>tenero corde</i>, again designed to flatter and to encourage her to play out the persona he has created for her • the mourning of <i>iuvenis / virgo</i> adds pathos • the progression from jussive subjunctives at the opening of the passage to the more assertive imperatives at the end increases the intensity of the requests at its conclusion • he presents himself as caring for her in return asking her to refrain from the traditional expressions of grief as it will harm his own spirits (<i>manes meos</i>) and spoil her beauty (<i>parce solutis ... genis</i>) • repetition of <i>parce</i> 	<p><i>decebit</i> (line 19): allow reference to <i>deceit</i> in line 1, to explain echoing of what is fitting/acceptable for a lover</p>
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			Tibullus feels that old age and death will come soon enough (<i>iam... iam...</i>), so they ought to make the most of the lives they have together (<i>iungamus amores</i>).		
2	(c)		<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>me miserum, quare tam bona causa mea est? felix, qui quod amat defendere fortiter audet, cui sua 'non feci' dicere amica potest. ferreus est nimiumque suo favet ille dolori, cui petitur victa palma cruenta rea.</p> <p>Suggested translation: Wretched me, why is my case so good? He is lucky who dares to defend bravely the one/what he loves, and to whom his girlfriend can say "I didn't do it". He is made of iron and indulges in his grief too much, for whom the bloodied victory palm is sought with the defendant beaten.</p>	AO2 5	
2	(d)		There was (undiluted) wine beside him / she thought he was drunk	AO2 1	
2	(e)		<p>Any four of the following:</p> <p>She has been communicating secretly with her lover (1) by twitching eyebrows (1) nodding (1) with her eyes (1) writing on the table with wine (1) making letters/words with her fingers (1)</p>	AO2 4	

Question		Answer	Mark	Guidance
3	(a)	The Trojan camp / the mouth of the Tiber (1)	AO2 1	
3	(b)	Assess against criteria in the 5-mark set text translation grid (see above).	AO2 5	

		<p>multi servare recursus languentis pelagi et brevibus se credere saltu, per remos alii. speculatus litora Tarchon, qua vada non sperat nec fracta remurmurat unda sed mare inoffensum crescenti adlabitur aestu, advertit subito proras sociosque precatur:</p> <p>Suggested translation: Many watched for the ebbs/backwash of the languid/sluggish ocean and trusted themselves to the shallows with a leap, others [descended] via the oars. Tarchon observed the shores where he does not expect [any] shallows nor does the broken wave roar/murmur back, but the sea glides in unobstructed by the swelling surge/tide, and he suddenly turns the prows and prays to his allies.</p>		
3	(c)	<p>nunc ... relabens (lines 8–21): how does Virgil make this a dramatic passage?</p> <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include:</p> <p>Tarchon motivates his men with authority and flattery:</p> <ul style="list-style-type: none"> • he draws their attention with <i>nunc</i>, the emotional <i>o</i> and the flattering <i>lecta</i> • hypallage of <i>validis remis</i> • rapid sequence of imperatives in asyndeton with no wasted words (<i>incumbite, tollite, ferte, findite</i>) suggesting the urgent need for a quick series of vigorous actions <p>Tarchon gives his men a reason to follow his orders:</p>	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

		<ul style="list-style-type: none"> • promotion of <i>inimicam</i>, describing <i>terram</i>, emphasises the hostility of the place where they have arrived • <i>sulcum sibi premat</i> presents the land as fertile ground to claim with the keel of their ships (dramatically turning on its head the traditional metaphor of the ship ploughing the sea) <p>Tarchon suggests that no price is too much to pay</p> <ul style="list-style-type: none"> • promotion of <i>frangere</i> stresses that he is willing to sacrifice his own ship for the cause <p>Abrupt end to speech</p> <ul style="list-style-type: none"> • <i>arrepta tellure semel</i> stopping half-way through the line suggests Tarchon as a man of action true to his word, leading by example <p>The speech has the desired effect, with the oarsmen surging forward:</p> <ul style="list-style-type: none"> • use of historic infinitives presents a series of the rapid actions (<i>consurgere, inferre</i>). <p>Virgil lulls us into a false sense of security, with most of these allies safely arriving on the shore. Tarchon's boat, however, appears to be the one which is unlucky</p> <ul style="list-style-type: none"> • enjambement of <i>omnes innocuae</i> delays confirmation but does confirm that everyone arrived safely to shore • Virgil himself then dramatically interrupts the narrative by addressing Tarchon directly in the 2nd person (<i>puppis tua</i> etc), to focus on him as the exception and to add pathos • tension builds as the boat hovers for a long time in peril (<i>pendet, anceps, sustentata diu</i>) • it is out of Tarchon's control, as the sea itself decides on the boat's fate: the boat's last active 		
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			<p>action is an unintentional one (<i>fluctus fatigat</i>, emphasised by alliteration); then the passive voice takes over with <i>solvitur</i>, emphasised by its promotion</p> <ul style="list-style-type: none"> • the dumping of the men in the sea (<i>viros ... undis</i>) appears quite unceremonious • the violence of the imagery of the boat breaking apart (<i>solvitur, fragmina</i>) and obstructing the men as they try to save themselves (<i>impediunt</i>) • the confusion of the scene is reflected by the hyperbaton <i>fragmina remorum quos et ...</i> • the sea is again in control as the waves drag men's feet from under them (<i>retrahit ... relabens</i>) with the repeated <i>re-</i> suggesting that everything is conspiring to keep them from land 		
3	(d)	(i)	Magus (1)	AO2 1	
3	(d)	(ii)	He begs him to think of his father (1) and his son (1)	AO2 2	
3	(e)		He tries to bribe him with gold and silver (1) He says that his own life will make no difference to the overall outcome of the war (1)	AO2 2	
3	(f)		Aeneas is angry after the death of Pallas/Turnus has brought war-trading to an end with the death of Pallas (1)	AO2 1	Accept valid alternative suggestions

Question		Answer	Mark	Guidance
4	(a)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>ponendis in mille modos perfecta capillis, comere sed solas digna, Cypassi, deas, et mihi iucundo non rustica cognita furto, apta quidem dominae sed magis apta mihi, quis fuit inter nos sociati corporis index?</p>	AO2 5	

			Suggested translation: Cypassis, accomplished in arranging hair in a thousand ways, but worthy to comb/style/dress only goddesses, known to me in our illicit pleasures not to be a rustic/naïve/country bumpkin, certainly suited to your mistress but more suited to me, who among us was the informer of our affair?		
4	(b)		He suggested a man committing a misdemeanour with a slave-girl (1) lacked sanity (1)	AO2 2	
4	(c)	(i)	The Thessalian is the hero Achilles (1) Briseis is a captive he fell for (1) The Mycenaean leader is Agamemnon (1) The slave-girl of Apollo is his 'prize' Cassandra (1)	AO2 4	The difference in status must be clear from each pair, otherwise max 1/2.
4	(c)	(ii)	Accept any one : Both women were of higher status than Cypassis (1) Cassandra was born a princess (1) Briseis was the widow of a king (1)	AO2 1	
4	(d)		In this passage, how do Cynthia's words emphasise that she is annoyed and hurt? Assess against criteria in the 15-mark AO3 grid (see above). Answers may include: Having been asleep, Cynthia sits up <i>fixa cubitum</i> , ready to rebuke Propertius. Her many questions suggest a tone of interrogation and/or accusation. Cynthia accuses him of returning from another woman: <ul style="list-style-type: none"> her first word is <i>tandem</i>, showing how long she has been waiting he is only returning now as he has been shut out (<i>clausis expulit e foribus</i>) the use of <i>iniuria</i> shows her disgust at Propertius' activities; or <i>iniuria</i> is used 	AO3 15	Sequential and thematic answers should be regarded as equally valid. Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style. Credit well-made points from candidates who discuss the change to first person from third and second person earlier in the poem, making this direct speech seem more immediate and real.

		<p>sarcastically to suggest mock sympathy for the 'injustice' Propertius has 'suffered' being ejected from the other woman's house</p> <ul style="list-style-type: none"> • emphatic positioning of <i>alterius</i> stresses bitterness at the thought of a rival • <i>namque ubi</i> –reveals the effectively rhetorical nature of the previous question, for there is no other explanation as to where Propertius could have been • <i>longa</i>, emphatic by its promotion, carries a tone of bitterness • the emphatic <i>meae</i> and regretful <i>ei mihi</i> reminds Propertius that he should have spent the night with her • <i>languidus</i>, prominent by its position, suggests he is worn out from his activities • <i>exactis sideribus</i> again emphasises how long he has been away • <i>o utinam</i> – her wish is that he might understand personally how she feels on such nights • the alliterative <i>me miseram</i> carries tone of self-pity • <i>improbe</i> demonstrates a bitter disapproval of his actions • <i>iubes</i> portrays him (perhaps unfairly?) as the dominant party in their relationship and herself as helpless • <i>semper</i> portrays his guilt as recurrent <p>Cynthia describes her sleeplessness as she waited for Propertius to return:</p> <ul style="list-style-type: none"> • <i>fallebam</i> emphasises that she has deliberately avoided sleep • <i>modo</i> and <i>rursus</i> show her different and repetitive attempts to stay awake 		
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		<ul style="list-style-type: none"> the imagery of <i>purpureo stamine</i> recalls either the faithful Penelope, who rejects many suitors waiting for Odysseus or the chaste, Roman Lucretia <i>Orpheaē lyrae</i> recalls the failure of Orpheus to bring Eurydice back from the underworld, and his distress of lost love <p>Cynthia explains why she is upset:</p> <ul style="list-style-type: none"> Cynthia's loneliness is brought out by <i>leviter mecum querebar</i> and also <i>deserta</i> <i>longas</i> and <i>saepe</i> juxtaposed, emphasising his both long and frequent affairs mournful sound of <i>amore moras</i> <i>iucundis</i> is the first sign that she is recovering from her distress, but it is because she falls asleep <i>cura</i> can be taken to be the cure for her distress (ie sleep) or the cause of it (ie Propertius' activities). 		
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Question		Answer	Mark	Guidance
5	(a)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>ergo ego nec lacrimas matris moritura videbo, nec, mea qui digitis lumina condat, erit? spiritus infelix peregrinas ibit in auras, nec positos artus unguet amica manus? ossa superstabant volucres inhumata marinae?</p> <p>Suggested translation: Therefore shall I not see the tears of my mother when I am dying, and will there be no-one who closes my eyes with their fingers? Will my unfortunate spirit go on the</p>	AO2 5	

			foreign breezes, and will no friendly hand anoint my arranged limbs? Will the sea birds hover over my unburied bones?		
5	(b)		Any two of the following: She doesn't feel her 'burial' was deserved/worthy (1) given her dutiful actions (1) <i>sepulcra</i> is ironic as she will not be properly buried (1) The use of the question suggests that she doesn't understand why he is leaving her to this fate (1)	AO2 2	Credit valid alternatives relating to line 6.
5	(c)	(i)	Cecrops was the founder / first king of Athens (1)	AO2 1	
5	(c)	(ii)	Any four of the following: Theseus will be in his homeland / (1) while she is far from home (1) Theseus will be with his 'crowd' / among his people (1) She is abandoned/alone (1) He will tell of his success in killing the Minotaur (1) She wants him to mention her contribution / abandonment, but it's implied that he won't (1)	AO2 4	Accept valid alternatives.
5	(d)		nunc quoque ... feres (lines 15–30): what makes this such a powerful and persuasive speech? Assess against criteria in the 15-mark AO3 grid (see above). Answers may include: Ariadne's tone is (perhaps) stronger in this section than before: <ul style="list-style-type: none"> she uses and repeats the imperative <i>aspice</i>, commanding the absent Theseus to look at the consequences of his actions 	AO3 15	Sequential and thematic answers should be regarded as equally valid. Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.

		<ul style="list-style-type: none"> • although he has disappointed her in the past, the promoted <i>nunc quoque</i> emphasises that in the present there is something he can and must do • she emphasises his absence through the contrast of <i>non oculis ... sed mente; qua potes</i> carries a tone of criticism <p>Ariadne vividly describes/exaggerates her desperate situation:</p> <ul style="list-style-type: none"> • she is clinging to a rock (<i>haerentem scopulo</i>) which is struck by the waves (<i>quem vaga pulsat aqua</i>) • she uses mourning imagery (<i>demissos lugentis more capillos, tunicas lacrimis ... graves</i> and, later, <i>plangendo pectora</i> and <i>hos tibi ... capillos</i>) • her feelings are therefore physically evident as her body trembles (<i>corpus horret</i>) and her writing is unsteady (<i>litteraque ... labat</i>) as her hand trembles (<i>articulo ... tremente</i>) • similes exaggerate these vivid images: her tears are like rain (<i>lacrimis sicut ab imbre</i>) and her trembling body is like wheat battered by (stormy) winds (<i>corpus ... horret</i>) <p>Using <i>praeteritio</i>, Ariadne claims <u>not</u> to be making demands on Theseus in return for the services she rendered him, but in the process she does in fact remind him of what he owes her:</p> <ul style="list-style-type: none"> • promotion of <i>non</i> gives it emphasis • <i>quoniam male cessit</i> contains a bitter note of implicit criticism • <i>debita</i> is emphatic by its promotion • although she requests no gratitude (<i>nulla gratia</i>), the implication is that he does owe it to her 		
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		<ul style="list-style-type: none"> • she appeals to his emotions by requesting that at least he does not harm her (<i>ne poena quidem</i>); the brevity of the clause gives it more impact • <i>ego</i> and <i>tu</i> - both unnecessary - and the juxtaposition of <i>tu mihi</i> make her words more forceful, accentuating the antagonism within their interaction • the contrast between <i>ego causa salutis</i> and <i>tu mihi causa necis</i> emphatically polarises the inherent unfairness in the situation; even if he can't agree that she caused his safety, he should not cause her death • promotion of <i>non</i> stresses the absence of any good cause <p>Ariadne paints a pathetic picture of her wretched state:</p> <ul style="list-style-type: none"> • separation of <i>has</i> and <i>manus</i> adds pathos to her words • <i>infelix</i> is stressed by its position in the line; an accumulation of other vocabulary also stresses sadness, <i>lugubria</i>, <i>maesta</i> and <i>lacrimas</i> • pathos is generated by the futility of stretching out hands over seas so extensive they could not be seen • little hair is left on her head, a pathetic image • anaphora of <i>has</i> and <i>hos</i> demands attention to her pathetic state • she is finally reduced to begging <p>Ariadne ends with a final request to turn his ship around:</p> <ul style="list-style-type: none"> • she opens the line with the imperative <i>flecte</i> • she has saved using his name, <i>Theseu</i>, until the very end, where its use is very direct and assertive 		
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			<ul style="list-style-type: none">• her request may not be what it seems: his voyage may be to collect her bones (<i>si prius ... feres</i>), so that at least she can have a dignified burial• <i>tu tamen</i> has an aggressive tone• by closing with the possibility of her imminent death, she tries to fill him with remorse		
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Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in Questions 6, 7, and 8 – **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 14 made up of AO2 = 11 and AO3 = 3.

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.

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.

20-mark grid for the extended response question		AO2 = 10 marks = Demonstrate knowledge and understanding of literature AO3 = 10 marks = Critically analyse, evaluate and respond to literature
Level	Marks	
5	17-20	<ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • an excellent response to the question containing a wide range of relevant points, which are very well-supported by examples selected with precision from the material studied, leading to cogent conclusions (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>

4	13-16	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a good response to the question containing a range of relevant points, which are well-supported by examples from the material studied, leading to appropriate conclusions (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>
3	9-12	<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 containing some relevant points, which are generally supported by examples from the material studied, leading to tenable conclusions (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	5-8	<ul style="list-style-type: none"> • a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a limited response to the question containing some points, which may be narrow in scope, which are occasionally supported by examples from the material studied or are unsupported assertions, leading to a limited conclusion (AO3) <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1-4	<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) • little or no engagement with the question and any points made are of little or no relevance (AO3) <p><i>The information is communicated in an unstructured way</i></p>

NR or 0 = No response or no response worthy of credit (respectively)

Section C

Question	Answer	Mark	Guidance
6	<p>'There is not much to admire in Aeneas and Turnus in <i>Aeneid</i> Book 10.' To what extent do you agree?</p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p>Strong candidates will give a balanced answer looking at both sides of the argument for both characters and will avoid uncritical stereotyping, for example, of Aeneas as all good and Turnus as all bad.</p> <p><i>Arguments and supporting evidence may include:</i></p> <p><u>Negatives</u> After the death of Pallas, Aeneas is taken over by fury: he dishonours two sets of four brothers by taking them alive to sacrifice them to the dead Pallas, depriving them of a noble death in battle. He kills a priest of Apollo.</p> <p>Virgil explicitly compares Aeneas to the hundred-handed, Aegaeon, one of the giants who set themselves against the Olympian gods, with all the negative overtones that this brings with it. Elsewhere he is likened to Sirius, the Dog Star, as a destructive force.</p> <p>Many candidates will read Turnus's words following the death of Pallas as vindictive gloating. However, on the positive side, he does allow Pallas's body to be taken back to his father for burial. By contrast, Aeneas refuses to allow Tarquitus burial, declaring that he will be left for the birds or beasts or waves of the sea. Although Aeneas is so enraged by the death of Pallas and all that means for his father, Evander, he has no pity for other fathers, mothers, sons and brothers.</p> <p><u>Positives</u> Both are strong leaders with the respect of their men: Aeneas has succeeded in earning alliance with Evander and Tarchon and in bringing together a huge force of men, as seen in the catalogue of ships. On his arrival, the sight of</p>	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>

	<p>him inspires the Trojans back at the camp to renew their defence against the Rutulians. Turnus is described as having a good strategy and bold confidence in attempting to repel Aeneas' landing.</p> <p>Both Aeneas and Turnus are also brutal slayers of the enemy. When Virgil compares Aeneas to Sirius the Dog-Star 'bringing thirst and disease' to mortals, this is in parallel with to a comparison with a comet on a clear night, which carries no obviously negative overtones. While today candidates may understandably find slaughter a negative quality, stronger candidates may point out that in the context of warfare, an ancient audience would expect them to show their fighting prowess (compare Mezentius, 'There is no sin in killing'), for this would make them noble warriors. Similarly, the hurling of taunts before combat may produce a variety of reactions in a modern audience, but to an ancient audience can be considered an integral part of warfare in the pursuit of a psychological advantage. Aeneas and Turnus (and many other warriors) demonstrate this on multiple occasions.</p> <p>Some candidates may understand the words with which Turnus addresses the Arcadians before he returns Pallas to his father as a mark of respect (they are ambiguous). However one understands them, Turnus returns Pallas to his father, in contrast to Aeneas's refusal of burial for Tarquitus.</p> <p>Turnus cares for the welfare of his troops: He is distraught when removed from the action by Juno, supposedly for his own good, and is horrified at the thought that he has left his men to die.</p> <p>Stronger candidates may observe that Aeneas has almost a split personality in Book 10, the more negative side taking over after the death of Pallas, which he takes very personally. Aeneas is brought back to his senses by the sight of the dead Lausus and this time does allow the young warrior to be returned for burial.</p> <p>Candidates who comment on divine intervention may refer to the intervention of Venus, Juno and Cymodocea, protecting and helping their favourites.</p>		
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<p>7</p>	<p>What makes the love poetry of Ovid, Propertius and Tibullus engaging and entertaining for the reader?</p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p><i>Arguments may include:</i></p> <p>Candidates are likely to have different views on the different poets, since Ovid tends to entertain the reader with both wit, playful exaggeration and apparently perverse logic, whereas Propertius and Tibullus often engage the reader with outpourings of more heartfelt emotion which he or she can relate to. Candidates should consider all the poets' skills: for example, the use of mythology, descriptions of an idyllic life and amusing presentations of the same situation in different ways.</p> <p>Propertius' life can be turbulent, with his often fiery and passionate relationship with Cynthia. He regularly uses mythology to enhance his poetry, intensifying the depiction of his own situation.</p> <p>Tibullus' philosophical – or at least thoughtful – and nostalgic approach may appeal to some, with his thoughts on war, his times, his wishes for a humble lifestyle and desire to be happy in love.</p> <p>Ovid reveals his entertainingly clever wit in his ability to argue his way out of a tricky situation where Corinna, his mistress, accuses him of an affair with her hairdressing slave-girl, Cypassis, who is clearly overhearing the conversation; first he manages to satisfy the former and then to placate the latter. His description of the 'excitement of the chase' relies on logic that appears perverse and yet it is one that many can relate to.</p> <p>Some may also discuss what we learn from the poems in relation to the ancient world.</p> <p><i>Supporting evidence may include:</i></p>	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>
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	<p>Propertius:</p> <ul style="list-style-type: none"> • 1.3: describes his intense fixation watching the sleeping Cynthia – compared to Ariadne or Andromeda - when returning tipsy from a night out with the boys but finds himself rebuked by her; strong candidates may note an allusion to the Milanion myth • 2.14: describes his delight – greater than that of many mythological successes – when discovering how successfully he enjoys a night of passion after scornfully ‘playing hard to get’ • 4.7: colourfully depicts an encounter with Cynthia’s ghost, which criticises him for forgetting her too quickly after her death; spitefully she wishes ill of her successor and those believed to have poisoned her or to have been unfaithful to her; she compares herself to Andromeda and Hypermnestra to stress her own faithfulness; she ends with her certainty that in death they will belong together <p>Tibullus:</p> <ul style="list-style-type: none"> • 1.3: while held back, sick, on ‘Phaeacia’, he melancholically remembers Delia’s distress at his earlier departure and fantasises about her continued fidelity; a nostalgic but vivid digression looks back at better times on earth before he confidently asserts that Venus will lead him to Elysian fields if it is his time to die; this leads to a second colourful digression describing Hell; the poem closes with him fantasising about Delia’s delight on his return • 2.4: uses the imagery of slavery and fire to describe his current infatuation for his love relationship (Nemesis, not mentioned by name until the penultimate line); poetry cannot help him; bitterly he speaks of the greed of girls and those who profit by it; and yet despite all of this, he seeks the approval and affection of Nemesis <p>Ovid:</p> <ul style="list-style-type: none"> • 2.7 (addressed to Corinna): he cannot do anything right in Corinna’s eyes to the extent that he’d like to be guilty so that the punishment would seem less unfair; humorously he compares himself to a much-beaten ass; vehemently and indignantly he denies his affair to Corinna, asserting that he could do much better than a low-status, scarred slave-girl 		
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	<ul style="list-style-type: none"> • 2.8 (addressed to her slave-girl, Cypassis, and revealing his deception of Corinna): he sweeps aside his earlier (presumably overheard) argument which rejected the very concept of a relationship with a slave and appeals to the precedent of Achilles and Agamemnon, describing his previous affirmation of fidelity to Corinna as a 'white lie' • 2.19 (addressed mostly to an imaginary, careless husband and sometimes to his latest conquest): Ovid uses what appears to be perverse logic to explain how much more exciting is love that is 'not allowed' or difficult to obtain <p>Candidates may also mention the aspects of the ancient world we learn about from the poems, for example mythology, the gods including Isis, or the life of a lover in Rome.</p>		
8	<p>'Falling in love only leads to misery.' To what extent is this the main theme of Ovid's <i>Heroides</i>?</p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p><i>Arguments and supporting evidence may include:</i></p> <p>Candidates may agree with the statement:</p> <ul style="list-style-type: none"> • Phaedra presents Love as a powerful, destructive and controlling god, using consuming fire and wounding imagery; the lover is a helpless victim • two of the poems (Ariadne and Hypsipyle) present men who have benefitted from what the women can give them (their safety) before abandoning them, portraying men as exploitative • Ariadne and Phaedra describe their men as being, or having the potential to be, worse than an animal (Theseus – worse than all creatures; Hippolytus – will he be more savage 'than a bull'?) • Ariadne has nothing left, having betrayed her family for Theseus • Ariadne describes her life in terms of a living death; Hypsipyle has a moment when she wishes the wedding torch had been used for her funeral pyre 	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p> <p>Candidates should of course be credited for references to the other poems.</p>

	<ul style="list-style-type: none"> • the infatuation of Phaedra for her stepson is never going to end well • despite the evidence of their rejection, Phaedra and Ariadne still want their men to come or return to them, holding onto a forlorn hope that is self-destructive; even Hypsipyle plays out the fantasy of Jason's return in her mind <p>Candidates might include as counterarguments:</p> <ul style="list-style-type: none"> • Phaedra still clings onto the hope of wooing Hippolytus and has not completely given into misery • Hypsipyle would take Jason back if she could be his wife still and would continue to guarantee his safety • Phaedra prefers to transfer the blame away from love itself to Theseus: 'Injury comes to us from him' – Theseus killed her brother and Hippolytus's mother • Hypsipyle transfers the blame from natural love to Medea's magic powers • Ariadne transfers some of the blame onto sleep • some might argue that Ariadne's distress is more to do with her loss of status and her isolation than her 'love' towards Theseus • some might argue that Hypsipyle is more frustrated or angry or vengeful than miserable: she appears to be a stronger character than Ariadne, more able to deal with what has happened • Phaedra believes that she is paying for the 'passions of [her] race' <p>Good answers will of course consider what other themes are evident in the <i>Heroides</i>, e.g. adultery, loyalty, the portrayal of heroes. They might be giving a voice to women who find themselves in these kinds of situations and questioning the actions of supposedly heroic men who seek glory at any cost; there may even be an uncomfortable challenge to certain moral assumptions. Some candidates might, in the course of their discussion, show awareness that love was often not a factor in ancient marriage and relationships. Some candidates may see the <i>Heroides</i> as a display of rhetorical flourish, or simply as a vehicle to retell well-known myths using a personal angle, where the main theme isn't necessarily the point.</p>		
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