

**GCE**

**Latin**

**H443/03: Prose Literature**

A Level

**Mark Scheme for June 2024**

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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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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 5 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

### Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the

highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

### Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

### Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

## 7. Award No Response (NR) if:

- there is nothing written in the answer space

## Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.











9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*

## 10. For answers marked by levels of response: Not applicable in F501

- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## 11. Annotations

Annotation	Meaning of annotation
	Point credited
	Incorrect (use sparingly)
	Unclear/ dubious point
	Omission
	Major error
	Slight error
	Benefit of doubt
	Consequential or repeated error
	Used to divide responses into marking sections
	Blank Page: this must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

## 12. Subject Specific Marking Instructions

### Guidance on assessing translation from Latin into English

The overall principle in assessing each section is the **proportion** of sense achieved.

The passage is divided into 11 sections, each worth 5 marks. Assessors award up to 5 marks per translated section according to the following grid:

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 to the meaning of the Latin.
0	No response, or no response worthy of credit

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.

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 determination of what constitutes a 'slight' or 'major' error is only necessary when it is the only error in a section; this distinction will then determine whether a mark of 5 or 4 is appropriate.

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. It is likely that some errors may be regarded as 'major' if they appear in a relatively short and straightforward section, whereas in longer or more complex sections they are more likely to be a 'slight' error.

Final decisions on what constitutes 'slight' and 'major' errors will be made and communicated to assessors during the standardisation process, after full consideration of candidates' responses, and these decisions will be captured in the final mark scheme for examiners and centres.

1. **Wrong past tenses** are generally considered a 'slight' error, but other tense errors are 'major'.

Allowance must be made for other differences of idiom between Latin and English:

e.g. *ubi venerunt*: 'when they had come' would be correct; similarly 'when they came' for *cum venissent*.

Note also that Perfect Participles can often be appropriately translated as Present.

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 words** is generally a 'major' error. Omission of connectives (e.g. *sed*, *autem*, *tamen*, *igitur*) that do not significantly affect the sense is usually a 'slight' error. Frequently occurring 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 his 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 but 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.



**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"> <li>very good engagement with the question</li> <li>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.</li> </ul> <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"> <li>good engagement with the question</li> <li>expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage.</li> </ul> <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"> <li>some engagement with the question</li> <li>expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage.</li> </ul> <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"> <li>limited engagement with the question</li> <li>expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–3	<ul style="list-style-type: none"> <li>very limited engagement with the question</li> <li>expresses points which are of little relevance and supported with little evidence from the passage</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question		Answer	Mark	Guidance
1	(a)	<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <ul style="list-style-type: none"> <li>- The passage is dramatic above all for the pace of the sequence of events:</li> <li>- the relatives try to find the long-lost son, Marcus Aurius →</li> <li>- they report the difficulty of the task as the informant has been bribed by Oppianicus →</li> <li>- Aulus Aurius threatens (in public!) to prosecute Oppianicus if Marcus is killed →</li> <li>- reports that Marcus has been killed →</li> <li>- Oppianicus is chased out of Larinum.</li> <li>- Tense build-up: the first news from the relatives tracking Marcus is that the job is difficult, and the informant has been bribed: does not augur well.</li> <li>- Dramatic public announcement from Aulus: sense of public drama.</li> <li>- Image of Oppianicus fleeing Larinum in the face of shouts and threats is dramatic.</li> </ul>	<p><b>15 AO3</b></p>	<p><i>Stylistic features of the language in the passage</i></p> <ul style="list-style-type: none"> <li>- Note Cicero's widespread use of the historic present (HP) throughout this passage.</li> <li>- <i>illi ... mittunt</i>: use of HP makes the arrival of the letter tense</li> <li>- <i>Aulus Aurius, vir fortis et experiens, et domi nobilis</i>: tricolon positive description of AA as antithesis to Oppianicus</li> <li>- <i>in foro, palam, multis audientibus</i>: tricolon pleonasm of words all essentially meaning 'in public': open drama</li> <li>- <i>recitat, et clarissima voce ... testatur</i>: HP verbs make AA's threat very vivid + superlative with his voice</li> <li>- <i>brevi tempore illi ... Larinum revertuntur</i>: time indicator creates pace + HP verb</li> <li>- <i>interfectum esse Marcum Aurium renuntiant</i>: promotion of infinitive: Marcus has been killed! + main verb HP for vivid report</li> <li>- <i>animi ... odio Oppianici, et illius adolescentis misericordia, commoventur</i>: the feelings of the townspeople are greatly shaken/moved (HP), and chiasmus creates a sharp antithesis of response: hate for O and pity for Marcus</li> <li>- <i>clamore hominem ac minis insequi coepisset</i>: enclosing word order: the shouts and threats surround Oppianicus (<i>hominem</i>)</li> </ul>

Question		Answer	Mark	Guidance
1	(b)	he will finish relating the remaining events about Oppianicus so that he can discuss the matters (more) directly relevant to Cluentius	2 AO2	
1	(c)	he is not trying to accuse a dead man (Oppianicus) he is trying to show that Cluentius did not bribe the jurors (in 74 BC) part of this defence entails showing how evil Oppianicus is	3 AO2	Do not insist on superlatives.
1	(d)	<b>Assess against criteria in the 5-mark grid (above)</b>  qui uxori suae Cluentiae, quae amita huius Habiti fuit, cum ipse poculum dedisset, subito illa in media potione exclamavit, se maximo cum dolore mori: nec diutius vixit, quam locuta est: nam in ipso sermone hoc et vociferatione mortua est.	5 AO2	<i>Specimen translation</i>  When he had himself given a cup to his wife, Cluentia, who was the aunt of my client here, Habitus, she suddenly cried out, halfway through the drink, that she was dying with the greatest pain: she lived no longer than she spoke: for in the very middle of these words and this cry, she died.  Repeated/consequential errors should not be penalised. <i>huius Habiti</i> : accept 'of this man, Habitus' / 'of Habitus, here' <i>maximo</i> : 'great' is slight error
1	(e)	the suddenness of her death Cluentia's cries/voice/claim as she died (that she was being murdered) the traces of poisoning on her body	2 AO2	Accept any <b>two</b> of these points.

Question		Answer	Mark	Guidance
2	(a)	<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <ul style="list-style-type: none"> <li>- Interesting discussion of Sejanus' thinking: remove Germanicus' son and grandsons all by violence? Or one-by-one? In the end, Sejanus begins with Drusus Caesar</li> <li>- Drusus and Sejanus had had an altercation recently, leading to a physical attack by Drusus</li> <li>- Sejanus proceeds to seduce Livia, feigning a passion for her, then to plant seeds of imperial ambition in her mind</li> <li>- Consternation from Tacitus that Livia, niece of Augustus, should so disgrace herself and her family by this affair</li> <li>- Striking verdict on the risk + immorality of Livia's actions</li> </ul>	15 AO3	<p><i>Stylistic features of the language in the passage</i></p> <ul style="list-style-type: none"> <li>- <i>plena Caesarum domus, iuvenis filius, nepotes adulti moram cupitis adferebant</i>: tricolon of obstacles in the way of Sejanus</li> <li>- <i>impatiens aemuli et animo commotior</i>: chiastic ordering stressing Drusus' attributes <i>impatiens/commotior</i></li> <li>- <b><i>intenderat</i></b> <i>Seiano manus</i> et contra <b><i>tendentis os verberaverat</i></b>: detailed description lingering over the violence of the hand and Sejanus' face, with chiasmus highlighting the violent verbs</li> <li>- <i>formae initio aetatis indecorae, mox pulchritudine praecelebat</i>: variation from genitive description to indicative verb highlights development of Livia's attractiveness</li> <li>- <i>neque femina amissa pudicitia alia abnuerit</i>: assonance of 'a' adds weight to this moralising judgement from Tacitus</li> <li>- <i>ad coniugii spem, consortium regni et necem mariti impulit</i>: tricolon of objects to which Sejanus lures Livia</li> <li>- <i>illa, cui avunculus Augustus, socer Tiberius, ex Druso liberi, seque ac maiores et posteros municipali adultero foedabat</i>: tricolon of Livia's links to imperial family and tricolon of people she has disgraced</li> <li>- <i>ut pro honestis et praesentibus flagitiosa et incerta expectaret</i>: balance of antithetical couplets – Livia trades honour for disgrace, and what is certain for uncertainty</li> </ul>

Question		Answer	Mark	Guidance
2	(b)	Sejanus has asked permission to marry Livia (Livilla)	1 AO2	
2	(c)	<p><b>Assess against criteria in the 5-mark grid (above)</b></p> <p>ad ea Tiberius laudata pietate Seiani suisque in eum beneficiis modice percursis, cum tempus tamquam ad integram consultationem petivisset, adiunxit: ceteris mortalibus in eo stare consilia quid sibi conducere putent; principum diversam esse sortem, quibus praecipua rerum ad famam derigenda.</p>	5 AO2	<p><i>Specimen translation</i></p> <p>Tiberius, in reply to this, after he praised the loyalty of Sejanus, and in a restrained manner mentioned his services towards him, after he had asked for time as though for a full deliberation, added that while other people's plans depended on that which they thought was of interest to them, the lot of emperors, whose particular actions had to be regulated in the light of public opinion, was different.</p> <p>Repeated/consequential errors should not be penalised.</p> <p><i>ad ea</i>: accept 'in reply/response' / 'to this/these things'</p> <p><i>integram</i>: accept 'impartial'</p> <p><i>eo</i>: do not insist on <i>eo</i></p> <p><i>praecipua</i>: accept main/special/primary/important etc.</p> <p><i>derigenda</i>: insist on gerundive</p>
2	(d)	<p>Livia could make her own mind up about whether to (re)marry / or to continue living in the same household with her relatives</p> <p>and she had her own relatives for advice</p>	2 AO2	
2	(e)	<p>Agrippina's enmity will only get worse if the imperial family is divided into factions by the marriage</p>	4 AO2	Accept any <b>four</b> points.

Question		Answer	Mark	Guidance
		there was (already) rivalry between the women and his grandsons were being torn apart (by the same discord) worried that the conflict between them may intensify		

Question		Answer	Mark	Guidance
3	(a)	<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <ul style="list-style-type: none"> <li>- Cicero exclaims that Sassia's actions (the torture of the slaves at the investigation, and the subsequent crucifixion of Strato the physician, after his tongue was cut out) are monstrous and unheard of</li> <li>- A mother has striven to devise every form of evil against her very own son</li> <li>- Sassia was instrumental in every evil Oppianicus engaged in</li> <li>- Sassia should have left Oppianicus as being a most wicked enemy: but she didn't</li> </ul>	<p><b>15</b></p> <p><b>AO3</b></p>	<p><i>Stylistic features of the language in the passage</i></p> <ul style="list-style-type: none"> <li>- <i>quod hoc ... dicamus</i>: explosion of rhetorical questions + anaphora of <i>quod</i> expressing disbelief at Sassia's crimes; vocabulary choice of <i>portentum</i> and <i>monstrum</i> hints at the almost supernatural level of Sassia's evil</li> <li>- <i>di immortales</i>: dramatic invocation of the gods aligns them against Sassia</li> <li>- <i>non sine necessariis me ac maximis causis</i>: litotes of <i>non sine</i> and superlative of <i>maximis</i> to stress how important it was for Cicero to speak of the mother's evil</li> <li>- <i>nihil est enim mali, nihil sceleris, quod illa non ab initio filio voluerit, optaverit, cogitaverit, effecerit</i>: anaphora of <i>nihil</i> and tricolon of active verbs to show Sassia's malevolence towards her son</li> <li>- <i>non illa ut ab improbo viro discessisset, sed ut a crudelissimo hoste fugisset</i>: balanced phrasing + <i>ut</i> to highlight Sassia's possible actions: but she did not flee such an evil husband (if he tried to poison Cluentius)</li> <li>- <i>ac dies omnes ac noctes tota mente</i>: hyperbole to underline her relentless plotting of the destruction of her son</li> </ul>

Question		Answer	Mark	Guidance
3	(b)	<p>she set him up Oppianicus as an accuser of her own son</p> <p>offering him (Oppianicus) gifts or presents/ chance of marriage/ a chance of inheriting (instead of Cluentius)</p> <p>she contrived the material/ 'ammunition' to use against him</p>	3 AO2	
3	(c)	<p><b>Assess against criteria in the 5-mark grid (above)</b></p> <p>hinc enim illae sollicitationes servorum et minis et promissis: hinc illae infinitae crudelissimaeque de morte Oppianici quaestiones: quibus finem aliquando non mulieris modus sed amicorum auctoritas fecit. ab eodem scelere illae triennio post habitae Larini quaestiones:</p>	5 AO2	<p><i>Specimen translation</i></p> <p>(For) hence were all those inducements of the slaves, both (by) threats and promises; hence those endless and extremely cruel investigations concerning the death of Oppianicus: to which eventually not the moderation of the woman, but the authority of her friends, put a stop. From this same wickedness proceeded those investigations held at Larinum three years later.</p> <p>Repeated/consequential errors should not be penalised.</p> <p><i>sollicitationes</i>: accept 'vexations/solicitation/meddling' Do not insist on <i>et ... et</i> as 'both ... and' <i>crudelissimae</i>: 'cruel' is slight error</p>



Question		Answer	Mark	Guidance
3	(d)	she forged documents/evidence (in Strato's name) because he refused to provide evidence against Cluentius she cut out Strato's/the slave-doctor's tongue so that he could not contradict her forgery	4 AO2	
3	(e)	to recruit/bribe witnesses	1 AO2	

Question		Answer	Mark	Guidance
4	(a)	<p><b>Assess against criteria in the 5-mark grid (above)</b></p> <p>properata inde accusatio, missisque ad Caesarem litteris ordinem fraudis suumque ipsi dedecus narravere. non alias magis anxia et pavens civitas, cautissime agens adversum proximos: congressus, conloquia, notae ignotaeque aures vitari; etiam muta atque inanima, tectum et parietes circumspectabantur.</p>	5 AO2	<p><i>Specimen translation</i></p> <p>The accusation was now hurried forward; and in a letter sent to the Caesar, they [the associates/ex-praetors] exposed the sequence of the plot together with their own degradation. At no other time was the citizen-body more anxious and fearful, acting most cautiously towards those closest to them: meetings and conversations, the ears of friend and stranger alike were avoided; even things mute and inanimate – the roofs and walls – were eyed with suspicion.</p> <p>Repeated/consequential errors should not be penalised.  <i>inde</i>: do not insist on this word  <i>cautissime</i>: ‘cautiously’ = slight error</p>
4	(b)	<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <ul style="list-style-type: none"> <li>- No sooner have the prayers for the new year been offered when Sabinus is denounced in a letter from Tiberius</li> <li>- Shocking condemnation of Sabinus as he is dragged off, head covered and throat bound, with a very critical response from Sabinus – he states sardonically that this is a sacrifice for Sejanus!</li> <li>- Panic ensues: the fora and streets are abandoned, though some return in fear that they had initially been alarmed</li> <li>- Lively reports about the comments of people: Tiberius’ actions, they believe, are intended to promote mass fear</li> </ul>	15 AO3	<p><i>Stylistic features of the language in the passage</i></p> <ul style="list-style-type: none"> <li>- <i>corruptos</i>: promoted position + ellipsis of <i>esse</i> shows Tiberius confrontational charge</li> <li>- <i>corruptos quosdam ... petitem se</i>: balanced structure (participle + object) closely links the interference with the slaves with the intended targeting of him</li> <li>- <i>ultionemque haud obscure poscebat</i>: insistent imperfect verb + litotes of <i>haud obscure</i> – Tiberius unmistakably demands revenge</li> <li>- <i>nec mora</i>: ellipsis of verb creates pace</li> </ul>

Question		Answer	Mark	Guidance
		<p>– the magistrates should open the prisons as well as the temples in this new year!</p> <p>- Disingenuous letter of thanks from Tiberius to the senators, alluding to his own fears, and a threatening allusion to Agrippina and Nero Caesar</p>		<p>- <i>clamitans sic inchoari annum, has Seiano victimas cadere</i>: dramatic statement from Sabinus with frequentative participle, and enclosing word order of <i>has victimas</i> offered to Sejanus</p> <p>- <i>quo intendisset oculos, quo verba acciderent, fuga, vastitas</i>: anaphora of <i>quo</i> stresses the flight taking place everywhere Sabinus looks, with ellipsis of main verb to underline the flight and emptiness (<i>fuga vastitas</i>)</p> <p>- <i>deseri itinera, fora</i>: historic infinitive in this very terse phrase</p> <p>- <i>id ipsum paventes quod timuissent</i>: compressed phrase + synonyms for fear shows Tacitus (perhaps mockingly) highlighting their fear of their fear!</p> <p>- <i>inter sacra et vota ... vincla et laqueus inducantur</i>: strong contrast between the offerings and prayers of the new year and the chains and noose being brought forth --&gt; shows the bewilderment of senators</p> <p>- <i>non imprudentem Tiberium ... quaesitum meditatumque</i>: accumulation of near synonyms shows Tiberius' clear intentions</p> <p>- <i>quo modo delubra et altaria, sic carcerem recludunt</i>: balanced clauses: shrines as well as prisons are equally inaugurated</p>

Question		Answer	Mark	Guidance
4	(c)	he suspected a plot by his enemies including Nero and Agrippina	2 AO2	
4	(d)	his plan is to order events year-by-year he would have liked to describe immediately what happened to those who had conspired against Sabinus	2 AO2	
4	(e)	once Tiberius was tired of his criminal agents and once new replacements were available he got rid of the old ones who were a burden to him he did not want other people do this job for him	4 AO2	

Question		Answer	Mark	Guidance
5	(a)	he was not a bad general in war in fact militarily he would have been equal to previous kings if it weren't for his disgraceful degeneracy in other matters	3 AO2	
5	(b)	he took Suessa Pometia from the Volscians	1 AO2	
5	(c)	<p><b>Assess against criteria in the 5-mark grid (above)</b></p> <p>ubi cum dividenda praeda quadraginta talenta argenti refecisset, concepit animo eam amplitudinem Iovis templi, quae digna deum hominumque rege, quae Romano imperio, quae ipsius etiam loci maiestate esset. captivam pecuniam in aedificationem eius templi seposuit.</p>	5 AO2	<p><i>Specimen translation</i></p> <p>There, when he had made 40 talents of silver from the plunder that was to be divided up, he devised a plan for a temple of Jupiter of such grandeur that it would be worthy of the king of gods and men, of Roman power, even of the majesty of the place/city itself. He set aside the captured money for the building of that temple.</p> <p>Repeated/consequential errors should not be penalised.</p> <p><i>dividenda praeda</i>: accept 'from dividing up the plunder'  <i>concepit animo</i>: accept 'he conceived in his mind'  <i>eam amplitudinem Iovis templi</i>: accept 'that grandeur of a temple of Jupiter'  <i>imperio</i>: accept 'empire'  <i>eius</i>: accept 'the'</p>

Question		Answer	Mark	Guidance
5	(d)	<p>the war dragged on (a lot longer than he had expected)</p> <p>his assault on Gabii failed</p> <p>he was driven back from the city walls/ failed to besiege Gabii</p> <p>so he resorted to fraud and deceit/ un-Roman tactics</p>	4 AO2	
5	(e)	<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <ul style="list-style-type: none"> <li>- As the people gather in the forum, the herald bids them to attend to the tribune (Brutus) --&gt; sense of heightened expectation</li> <li>- Brutus gives an impassioned speech which is entirely out of keeping with this prior character</li> <li>- The topics dealt with are bitterly emotional: the brutality of Tarquin, the attack on Lucretia, the bereavement of her father</li> <li>- Brutus continues working on the emotions of the people by reminding them of the tyranny of kings and the indignity of Roman fighters turned to cleaning ditches and sewers</li> <li>- Another emotional example of the murder of Servius Tullius and the shameful degradation of his body by his daughter Tullia</li> <li>- Appeal to the gods to give vengeance against murderers</li> <li>- By adding in other injustices, Brutus goads the people into decreeing a banishment of Tarquin after stripping him of his kingship</li> </ul>	15 AO3	<p><i>Stylistic features of the language in the passage</i></p> <ul style="list-style-type: none"> <li>- <i>de vi ac libidine Sex. Tarquinius, de stupro infando Lucretiae et miserabili caede, de orbitate Tricipitini</i>: tricolon of horrific deeds to sway the people's emotions</li> <li>- <i>cui morte filiae causa mortis indignior ac miserabilior esset</i>: polyptoton of <i>morte/mortis</i> to dwell upon the wretched father's grief at the death of Lucretia</li> <li>- <i>addita superbia ipsius regis</i>: ellipsis of <i>est</i> (note other examples throughout) helps create pace as Brutus piles up the list of wrongs suffered</li> <li>- <i>Romanos homines, victores omnium circa populorum</i>: patriotic appeal to Roman identity with triumphant tones in totalising word <i>omnium</i></li> <li>- <i>opifices ac lapidas pro bellatoribus factos</i>: juxtaposition of words for craftsmen/masons with warriors to highlight this powerful contrast</li> </ul>

Question		Answer	Mark	Guidance
				<p>- <i>indigna Servi Tulli regis memorata caedes</i>: hyperbaton of <i>indigna caedes</i> + promotion of adjective underline the shameful murder of Servius</p> <p>- <i>invecta corpori patris nefando vehiculo filia</i>: hyperbaton of <i>invecta fila</i> creates enclosing word order around the father's body, with graphic word choice (+ hypallage) of <i>nefando</i> to describe the daughter's heinous carriage</p> <p>- <i>credo, aliis, quae praesens rerum indignitas haudquaquam relatu scriptoribus facilia subiecit</i>: Livy gives his personal belief here, and adds that some of the items Brutus mentioned are not easy for writers to convey: hints at the atrocities Brutus mentioned</p> <p>- <i>incensam multitudinem</i>: metaphorical description of the people as aflame, such is their emotion and anger</p>

**Guidance on applying the marking-grid for 20-mark Extended Response**

**Two** Assessment Objectives are being assessed in Questions 6, 7, and 8:

**AO2** (Demonstrate knowledge and understanding of literature);

**AO3** (Critically analyse, evaluate and respond to literature).

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 its social, historic and cultural context.

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.

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 – especially imbalanced success in meeting the assessment objectives – examiners must carefully consider which level is the best fit for the performance overall. For example, an AO2-heavy response may focus on appropriate details from the material studied but not draw many valid conclusions. This will limit the level at which the work can be assessed.

20-mark grid for the extended response question		
<b>AO2</b> = 10 marks = Demonstrate knowledge and understanding of literature <b>AO3</b> = 10 marks = Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
5	17–20	<ul style="list-style-type: none"> <li>very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>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)</li> </ul> <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"> <li>detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>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)</li> </ul> <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"> <li>• some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• 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)</li> </ul> <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"> <li>• a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• 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)</li> </ul> <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1–4	<ul style="list-style-type: none"> <li>• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• little or no engagement with the question and any points made are of little or no relevance (AO3)</li> </ul> <p><i>The information is communicated in an unstructured way</i></p>

0 = No response or no response worthy of credit.

Question	Answer	Mark	Guidance
6	<p><b>Assess against criteria in the 20-mark grid (above).</b></p> <p><b>What makes Cicero's speech <i>Pro Cluentio</i> such a successful defence of his client?</b></p> <p><i>Arguments</i> It is expected that candidates will point out the way in which Cicero blends logic/reason with emotive appeals to the jurors to create a powerful defence. Some candidates may argue that it is less a defence of his client than a diversion, such is the amount of time Cicero spends denigrating other people such as Sassia and Oppianicus: as Cicero boasted afterwards, he threw the wool over the jurors' eyes. Some candidates may give limited discussion of Cicero's powers of oratory which aid his defence speech.</p> <p><i>Persuasive rational arguments</i> - 27: there are no rational grounds for asserting that Cluentius would have feared Oppianicus or want to poison him - Ludicrous of the prosecution to say that Cluentius used Marcus Asellius to poison Oppianicus: they were actually enemies! (28) - 28: prosecution speaks of Oppianicus' sudden death: but, argues Cicero, this happens to many people naturally - 29: there is a natural explanation for Oppianicus' death: he fell off his horse and died (already having weak health) - Furthermore, why put poison in bread? Surely a liquid would be better? (28)</p>	<p><b>20</b></p> <p><b>AO2=10</b> <b>+</b> <b>AO3=10</b></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 at, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>In the time available, it is not expected that candidates will cover every aspect of the <i>Pro Cluentio</i>, <i>Murder at Larinum</i> text – certainly not in equal depth. Examiners should look for a good range of aspects – including reference to specific examples.</p> <p>Most evidence should be gathered from the Group 2 Latin text and the required English reading. Some evidence from the Group 1 text etc. is allowed under the category of social, cultural, and historic context. Responses which refer only to sections Group 1 text or make no reference to the sections prescribed for reading in English should be assessed at a lower level.</p>

Question	Answer	Mark	Guidance
	<p>- 30/31: Sassia's investigation relies on so much torture and was only designed to extract falsehood</p> <p>- 47: Caius Fabricius tries to get the slave of Cluentius' doctor (Cleophantus), named Diogenes, to poison Cluentius: all at the instigation of Oppianicus: Cicero presents Cluentius as a victim</p> <p>- 49: Cicero tells us of the lack of any corruption among the jurors at the trial of Scamander: we can be sure that Cluentius was on the right side</p> <p>- 53: Varus, a man of honour, offers reliable testimony about conversations he had with Cleophantus about the tampering with Diogenes: Cicero directs us to reliable evidence</p> <p>- 61: Cicero argues that it was inevitable for Oppianicus to be convicted of poisoning Cluentius (justice vindicated), given the prior convictions of Scamander and Fabricius: again, he seeks to align Oppianicus with injustice hence making Cluentius appear on the right side</p> <p>- 184: it is ridiculous to suggest that Strato, after saying nothing about the poisoning in the first investigation in Rome, 3 years later in the second one at Larinum then gave evidence about the poisoning (and said nothing about the robbery, which everyone knew he committed): because it was all fabricated by Sassia</p> <p><i>Emotive appeals / deflection</i></p> <p>- Many of Cicero's tactics involve throwing the wool over the jurors' eyes by creating emotionally shocking presentations of e.g. Sassia in order to deflect attention from Cluentius</p> <p>- Cicero spends most of his time vilifying Sassia rather than actually defending Cluentius:</p>		

Question		Answer	Mark	Guidance
		<p>- 12-13: Sassia is immoral and seduces Melinus (husband of her daughter!), thus leading to the heartbrokenness of Cluentia and Cluentius (her children)</p> <p>- 14: after Cluentia's divorce, Sassia (mother-in-law) marries Melinus (the son-in-law), and Cicero emotionally lingers over the lack of any normal rites at the wedding, with Sassia even taking over her daughter's marriage bed for her marriage (15)</p> <p>- 17/18: normal people do not wish to dwell on wrongs done by parents, but such has been Sassia's openness to destroy him that he cannot be silent</p> <p>- 29 – Cicero insinuates that Sassia, whilst married to Oppianicus, was rather familiar with Statius Albius</p> <p>- 30: Sassia's investigation into the death of Oppianicus is carried out with the most horrific torture against the slaves Strato and Nicostratus. Even the torturers became worn out with Sassia's demands. A man of honour says that the investigation is aimed not a truth but exacting falsehood.</p> <p>- 32: Strato turns out to be a robber and a murder, and Sassia had previously set him up in an apothecary: such are the delinquents Sassia is associated with.</p> <p>- 35: three years after that investigation, Sassia re-opens the investigation on the occasion of Strato committing a robbery. She even falsifies his testimony, then crucifies him and cuts out his tongue so he cannot contradict her forgery</p> <p>- 37: "we are acquainted with her nocturnal sacrifices, which she thinks are secret, and her wicked prayers, and her abominable vows": Sassia is a hellish enemy of the gods, and Cicero's depiction of her almost supernatural evil is emotionally persuasive</p>		

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> <li>- Oppianicus is similarly demonised: 27: Cicero imaginatively depicts Oppianicus as an exile haunted by the furies of all he killed: his wife, children etc. A reminder of his litany of heinous crimes.</li> <li>- 46: Oppianicus was intimate with the Fabricii brothers who were renowned for their cheating, fraud, and vice: Cicero again puts Oppianicus on the side of evil</li> <li>- 51: frequent invocations of the immortal gods align Cicero and Cluentius with gods and justice</li> <li>- 182: Sassia re-opens the investigation into Oppianicus' death, but is really aiming for the life of her son</li> </ul> <p><i>Stylistic / oratorical skill</i></p> <ul style="list-style-type: none"> <li>- Some credit can be given for identifying ways Cicero uses rhetorical devices to back up his arguments</li> </ul>		

Question	Answer	Mark	Guidance
7	<p><b>Assess against criteria in the 20-mark grid (above).</b></p> <p><b>From your reading of <i>Annals</i> IV &amp; V, do you agree with the view that Tacitus is more a dramatist than a serious historian?</b></p> <p><i>Arguments</i> It is expected that candidates will agree that Tacitus is a dramatist, and be able to give examples of the way in which history is made theatrical by Tacitus; but there are many instances where Tacitus talks about his sources in this selection, and so it is expected that candidates will defend Tacitus as a serious historian despite his dramatic licence.</p> <p><i>Dramatic scenes</i> - IV. 7: the dramatic speech of Drusus and his resentment of Sejanus 10: dramatic scene where (according to rumour) Tiberius passes the poisoned cup to Drusus - 8-9: after the poisoning of Drusus, there is Tiberius' over-the-top speech to the senate asking them to look after Nero Caesar and Drusus Caesar (son). The boys are brought in. - 39-40: Sejanus request to marry Livia (Livilla), and Tiberius' reply: both are extended reported letters - 52: Agrippina rushes to Tiberius to complain about the prosecution of her cousin, Claudia Pulchra, with Tiberius dramatically rebuking her with a Greek verse - 53: another dramatic encounter between Tiberius and Agrippina as she asks to be allowed to marry</p>	<p><b>20</b> <b>AO2=10</b> <b>+</b> <b>AO3=10</b></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 at, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>In the time available, it is not expected that candidates will cover every aspect of the <i>Annals</i> IV text – certainly not in equal depth. Examiners should look for a good range of aspects – including reference to specific examples.</p> <p>Most evidence should be gathered from the Group 2 Latin text and the required English reading. Some evidence from the Group 1 text etc. is allowed under the category of social, cultural, and historic context. Responses which refer <b>only</b> to sections Group 1 text or make <b>no</b> reference to the sections prescribed for reading in English should be assessed at a lower level.</p>

Question	Answer	Mark	Guidance
	<p>- 54: tense scene where Agrippina, warned by Sejanus' agents to beware poison, refuses the fruit Tiberius offers her at dinner</p> <p>- 59: the cave scene where Sejanus shields Tiberius from the falling rocks, found in that pose by the soldiers later</p> <p>- 60: Nero Caesar is harassed by Sejanus' agents, some interrupting conversations, others ignoring him, others jeering at him</p> <p>- 68-69: the arrest of Titius Sabinus: he is groomed by the ex-praetors, eventually leading to the dramatic scene where they place themselves in the ceiling to eavesdrop on Sabinus' conversation</p> <p>70: shocking scene where Sabinus is dragged away, head covered, shouting that this (his) was the (human!) sacrifice with which Tiberius inaugurated the new year.</p> <p>- Sabinus' reported speech is included, and candidates may mention other such vivid recreations by Tacitus (e.g. by Agrippina, or Nero Caesar's freedmen) as part of his dramatic armoury</p> <p>V. 1-5: death of Livia Augusta and the feverish atmosphere after her death as Sejanus gets bolder</p> <p><i>Tacitus as Historian</i></p> <p>- IV. 10: Tacitus states he is following most historians for the narrative of Drusus' death, but also includes a rumour about how Drusus actually drank poison himself</p> <p>- 11: Tacitus however proceeds as a good historian to refute the rumour (although interesting he included it in the first place!)</p>		

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>- 11: Programmatic statement of historian's aim: "My object in mentioning and refuting this story is, by a conspicuous example, to put down hearsay, and to request all into whose hands my work shall come, not to catch eagerly at wild and improbable rumours in preference to genuine history which has not been perverted into romance."</li> <li>- 18: Tacitus' psychological observations: are these good for an historian to make?: "For benefits received are a delight to us as long as we think we can requite them; when that possibility is far exceeded, they are repaid with hatred instead of gratitude."</li> <li>- 19: the trial and suicide of Silius. Candidates may discuss Tacitus' bias/bitterness when saying the trial took place "as if there were any laws by which Silius was being tried, as if Varro were a real consul, or Rome a commonwealth."</li> <li>- 53: Tacitus confirms he used the memoirs of Agrippina the Younger for information about the scene between Agrippina and Tiberius</li> <li>- 57: Tacitus tells us he is following most historians in attributing Tiberius' departure from Rome to Capua to the actions of Sejanus, but offers his own opinions too</li> <li>- 57: Tacitus mentions a source that ascribes Tiberius' departure to his mother's domineering influence</li> <li>- 58: Tacitus includes the predictions of the astrologers that Tiberius would never return to Rome, but critically analyses their validity: "thin line between science and delusion"</li> <li>- 67: detailed description of the landscape of Capua helps to show how isolated Tiberius became</li> </ul>		



Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"><li>- 71: Tacitus mentions the annalistic procedure, and says that he is tempted to break the sequence to report the deaths of the informants against Sabinus.</li><li>- Detailed evidence e.g. the list of ex-praetors who conspire against Sabinus</li></ul>		

Question	Answer	Mark	Guidance
8	<p><b>Assess against criteria in the 20-mark grid (above).</b></p> <p><b>‘Fraud and deceit are the foundations on which Rome developed.’ Is this a fair assessment of what you have read in Livy’s History of Rome Book I?</b></p> <p><i>Arguments</i></p> <p>It is expected that candidates will highlight the numerous instances in which trickery played a major role in attaining the aims and objectives of the various characters involved. Often, appearances are not really what they seem. However, the statement is mitigated by the clear examples of honest and virtuous behaviour. There are some characters who are transparent and honourable, and who implement good policies.</p> <p><i>Examples of fraud and deceit</i></p> <ul style="list-style-type: none"> <li>- Tarquin goes around deceitfully slandering Servius in order to begin his moves towards power (47)</li> <li>- Tarquin presents himself in the forum as King Tarquin (when Servius is still King) before any military or legal move (47)</li> <li>- Tarquin cooks up a charge against Turnus (51) to wipe out his opposition</li> <li>- Tarquin bribes a slave to hide weapons in the house of Turnus to incriminate him falsely</li> <li>- Tarquin then pretends he has received some alarming news as a pretext to assemble the Latins (51)</li> <li>- He claims Turnus was trying to kill him and that is why had delayed coming to the previous day’s meeting (51), after</li> </ul>	<p><b>20</b>  <b>AO2=10</b>  <b>+</b>  <b>AO3=10</b></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 at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p> <p>In the time available, it is not expected that candidates will cover every aspect of the <i>History of Rome I</i> text – certainly not in equal depth. Examiners should look for a good range of aspects – including reference to specific examples.</p> <p>Most evidence should be gathered from the Group 2 Latin text and the required English reading. Some evidence from the Group 1 text etc. is allowed under the category of social, cultural, and historic context. Responses which refer <b>only</b> to sections Group 1 text or make <b>no</b> reference to the sections prescribed for reading in English should be assessed at a lower level.</p>

Question	Answer	Mark	Guidance
	<p>initially telling the council of Latins that he was deciding a dispute between a father and son (50)</p> <ul style="list-style-type: none"> <li>- Tarquin dubiously invokes a treaty from the time of Ancus by which the Alban state and its colonies (Latins) came under the dominion of Rome (52)</li> <li>- Tarquin “employed methods against it which were anything but Roman, namely, fraud and deceit.” (53) → Sextus Tarquinius pretends to have been beaten in order to ingratiate himself in Gabii</li> <li>- 54: Sextus is a hypocrite in word and deed: he speaks at the Gabii council, and goes on military expeditions with them, trying to show he is on their side</li> <li>- 54: Tarquin’s covert use of messaging via striking the poppy heads – leads to false charges against some leaders just to get rid of them</li> <li>- 56: Lucius Junius Brutus gives the appearance of being an idiot, using this deception to one day liberate Rome</li> <li>- 56: Titus and Arruns use deceit to keep Apollo’s oracle hidden from Sextus</li> <li>- 58: Sextus threatens Lucretia with a lie: he says he kill her and lay her body next to a dead slave to show that she was an adulterer if she does not yield to him</li> </ul> <p><i>Other foundations:</i></p> <p><i>good policy</i></p> <ul style="list-style-type: none"> <li>- Servius ensured his power base by granting land to the lower classes (46)</li> <li>- 53: Tarquin had military success (e.g. against the Volsci) despite his tyranny</li> </ul>		

Question	Answer	Mark	Guidance
	<p>- 56: Tarquin carries out a building programme (Circus, sewers, temples of gods), and established colonies</p> <p><i>religious authority</i></p> <p>- 55: Tarquin fulfils a promise to build a temple to Jupiter</p> <p>- 55: the fact that Terminus' shrine was not moved, and the fact that a head was found on the Capitol, augured that Rome would be stable and the head of the world</p> <p>- 56: portent of snake gliding from wooden column in palace prompts Tarquin to seek the meaning from Apollo in Delphi</p> <p><i>honourable deeds</i></p> <p>- 57: Lucretia is an example of the complete absence of deceit: while the other women are deceitfully engaged in parties and wine (their husbands think otherwise), Lucretia is at her wool</p> <p>- 58: Lucretia's plea for vengeance is the motivation for the actions of Brutus – honest virtue is the motive here</p> <p>- 59: Romans are amazed at Brutus' true character and his rousing speech for vengeance → 60: Tarquin and his sons banished, Brutus and Collatinus are first consuls</p> <p><i>open grasping for power</i></p> <p>- the machinations of Tullia compelled her husband Tarquin to grab power (46)</p> <p>- in the end, there was nothing concealed about Tarquin flinging Servius down the steps of the Curia and ordering his killing (48)</p> <p>- Tarquin summons the Latins to a council in order to integrate them into Rome's power (50)</p>		

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