

**GCE**

**Latin**

**H443/04: Verse 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 10 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:
- 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
	Blank page
	Benefit of doubt
	<b>Unclear</b>
	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

## 12. Subject Specific Marking Instructions

### Guidance on applying the marking grids for set text translation.

The overall principle in assessing each section is the **proportion** (out of 5) of sense achieved.

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 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.

The 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.

<b>15-mark grid for the extended response question</b>			<b>AO3 = 15 marks = Critically analyse, evaluate and respond to literature</b>
<b>Level</b>	<b>Marks</b>	<b>Characteristics of performance</b>	
<b>5</b>	<b>13–15</b>	<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>	
<b>4</b>	<b>10–12</b>	<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>	
<b>3</b>	<b>7–9</b>	<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>	
<b>2</b>	<b>4–6</b>	<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>	
<b>1</b>	<b>1–3</b>	<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>	

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

## Section A

Question		Answer	Mark	Guidance
1	(a)	<p>Any <b>three</b> of the following:</p> <p>He speaks in a measured way/with a calm heart to the agitated Turnus (in an attempt to calm him down) (1)</p> <p>He begins his speech by flattering Turnus, describing him as 'outstanding in spirit' (1)</p> <p>He says that the more Turnus seems likely to excel in ferocity and courage, the more he feels compelled to offer him advice (1)</p> <p>And weigh up all the eventualities (because he is fearful of what might happen) (1)</p>	<b>AO2</b> <b>3</b>	<p>Accept valid and relevant discussion of literary techniques, e.g. <i>captatio benevolentiae</i></p> <p>For the second mark, it is not enough just to translate the text; there must be reference to what this description of Turnus tells us about Latinus</p> <p>For the third mark, there must be reference to the reason why Latinus feels compelled to offer advice (drawn from <i>quantum ... exsuperas</i>)</p> <p>For the fourth mark, it is not enough just to say that he is fearful</p>
1	(b)	<p>Any <b>three</b> of the following:</p> <p>Latinus points out that Turnus has his father's kingdoms (1)</p> <p>In addition, Turnus has many towns which he himself has captured (1)</p> <p>Latinus himself supports Turnus and can help him financially (1)</p> <p>There are other suitable unmarried women in the area he could marry (1)</p>	<b>AO2</b> <b>3</b>	<p>For the first <b>two</b> marks, answers must show appropriate understanding of <i>sunt tibi</i> or state that Turnus already has enough land</p> <p>For the first mark, accept 'kingdom'</p> <p>For the third mark, it must be clear that Latinus will support/reward him. A straight translation is likely not to be enough.</p>

Question			Answer	Mark	Guidance
1	(c)		Any <b>one</b> of the following: To speak frankly ( <i>sublati</i> ... <i>doli</i> ) (1) To reveal things which are not easy to say (1) For his answer to be taken on board fully (1)	AO2 1	
1	(d)		<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>me natam nulli veterum sociare procorum fas erat, idque omnes divique hominesque canebant. victus amore tui, cognato sanguine victus coniugis et maestae lacrimis, vincla omnia rupi: promissam eripui genero, arma impia sumpsi.</p> <p><b>Suggested translation:</b> It was right for me to join my daughter to not one of her former suitors, and all the gods and men predicted that. Conquered by my love for you, conquered by our blood ties and the tears of my sorrowful wife, I broke all bonds; I snatched my daughter away after she had been promised to my (prospective) son-in-law, I took up unholy arms.</p>	AO2 5	<p>The general principles for marking translations (above, pp.7-8) must be applied.</p> <p>Allow: <i>nulli</i> ... <i>fas</i>: '... not right ... to any' <i>veterum</i>: 'long-standing' <i>-que</i> ... <i>-que</i>: omission <i>canebant</i>: 'declared', 'decreed' <i>victus</i>: 'won over', 'persuaded' <i>amore tui</i>: 'by your love' <i>vincla</i>: 'promises', 'chains', 'restraints' <i>genero</i>: with <i>eripui</i> as dative of disadvantage 'from my son-in-law'</p> <p>Don't allow: <i>canebant</i>: 'sang' – slight error <i>omnes</i>: don't allow as a third category, 'everyone AND the gods and men'; (do allow 'everyone, both gods and men')</p>
1	(e)		<p><b>How does Virgil create sympathy for Turnus in these lines?</b></p> <p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></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>

Question			Answer	Mark	Guidance
			<p>Answers may include:</p> <p>Turnus' words as a brother to his sister Juturna:</p> <ul style="list-style-type: none"> <li>• <i>quid ago</i>: the present indicative is used vividly and idiomatically instead of the deliberative subjunctive – there is nothing he can do</li> <li>• <i>iam</i>: he perhaps wishes that he had listened to the words of Latinus, but it is now too late</li> <li>• <i>quae...Fortuna</i>: he recognises that no version of the goddess Fortuna can guarantee his safety</li> </ul> <p>His guilt at the deaths of Murranus and Ufens:</p> <ul style="list-style-type: none"> <li>• he witnessed the death of Murranus and could do nothing to prevent it: the juxtaposition of <i>ipse meos me</i> emphasises his personal involvement; the emphatic position of <i>vidi</i> followed immediately by <i>oculos</i> emphasises what Turnus saw; the double polyptoton and alliteration of 'm' and 'v' of <i>meos me voce vocantem</i> are striking, highlighting what Turnus heard as well as saw; his inability to respond to Murranus's call for help must exacerbate the guilt he feels</li> <li>• the delayed position of <i>oppetere</i> emphasises what happened to Murranus</li> <li>• <i>quo...alter</i>: heightens Turnus' feelings of guilt; the prominent position of <i>alter</i> at the end of the line emphasises the close relationship between Turnus and Murranus</li> <li>• <i>occidit</i>: emphatic position stresses the fact that Ufens also died.</li> </ul>		

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>• <i>infelix</i>; Turnus pities Ufens</li> <li>• <i>ne...aspiceret</i>: Turnus imagines Ufens as dying in order not to witness his own shame (<i>dedecus</i> is a powerful word illustrating Turnus' view of himself)</li> <li>• <i>Teucri...armis</i>: a further reproach to himself – he failed to prevent the Trojans from killing Ufens and taking his body</li> </ul> <p>He will not die a coward:</p> <ul style="list-style-type: none"> <li>• <i>excindine...videbit</i>: the tetracolon of rhetorical questions indicates his horror at the thought of the shame attached to the stated possibilities, implying his determination not to let them happen at any cost</li> <li>• <i>id...unum</i>: bitterly ironic – the city itself is now involved in the conflict</li> <li>• <i>dextra...refellam</i>: Drances' accusation of cowardice in Book XI has clearly offended Turnus, as can be seen by the hard 'd' alliteration; the promoted position of <i>dextra</i> stresses his determination for his action to disprove Drances's words</li> <li>• <i>terga...videbit</i>: the 't' alliteration and the use of his own name add to his feelings of indignation, as does the double reference to fleeing</li> </ul> <p>He faces the prospect of death:</p>		

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>• after recognising several reasons for fighting, he now disposes of the main objection and accepts that he is going to die</li> <li>• <i>mori miserum</i>: mournful 'm' alliteration</li> <li>• emotive appeal (use of exclamatory o) to the Manes stressed by 'm' alliteration, unusual rhythm with double dissyllabic ending and pause after the 5<sup>th</sup> foot</li> <li>• <i>vos o mihi</i>: the near juxtaposition highlights the personal nature of his prayer</li> <li>• contrast between <i>Manes</i> and <i>superis</i></li> <li>• <i>superis...voluntas</i>: he finally acknowledges that the gods are against him</li> <li>• dignified and heroic words at the end of his speech – Turnus expresses his readiness to die and thus to counter the accusations of cowardice made by Drances – emphasised by: <ul style="list-style-type: none"> <li>- striking elisions</li> <li>- balanced positions of adjectives <i>inscia</i> and <i>indignus</i></li> <li>- genitive (not ablative) case following <i>indignus</i></li> <li>- homoioteleuton (-orum) – <i>magnorum...avorum</i></li> <li>- spondaic final line with coincidence of ictus and accent in last four feet</li> </ul> </li> </ul>		

Question			Answer	Mark	Guidance
2	(a)		<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>Furi et Aureli, comites Catulli, sive in extremos penetrabit Indos, litus ut longe resonante Eoa tunditur unda, sive in Hyrcanos Arabesve molles, seu Sagas sagittiferosve Parthos, sive quæ septemgeminus colorat aequora Nilus,</p> <p><b>Suggested translation:</b> Furius and Aurelius, Catullus' companions, whether he takes himself off to the furthest Indians, where the shore is beaten by the far-resounding eastern wave, or to the Hyrcanians or the soft Arabians, or to the Sagæ or the arrow-wielding Parthians, or the seas which the sevenfold Nile stains</p>	<b>AO2 5</b>	<p>The general principles for marking translations (above, pp.7-8) must be applied.</p> <p>Allow: <i>litus</i>: 'shores' <i>unda</i>: 'waves' <i>molles</i>: 'effeminate' <i>Sagæ</i>: 'Scythians' <i>septemgeminus</i>: 'seven-mouthed' <i>quæ ... Nilus</i>: 'where the ... Nile colours the sea' <i>colorat</i>: (ONLY with <i>aequora</i> as 'plains') 'darkens' <i>aequora</i>: 'plains'</p> <p>Don't allow: <i>penetrabit</i>: 'were to ... (slight error) <i>penetrabit</i>: 'traverse' <i>ut</i>: omission; <b>must</b> be 'where' <i>longe</i>: as adjective; <b>must</b> qualify <i>resonante</i></p>
2	(b)		<p>Caesar crossed the high Alps (1), the Gallic Rhine into Germany (1), over the terrible sea (English channel)/to the most remote Britons (1)</p>	<b>AO2 3</b>	<p>Accept valid and relevant discussion of literary techniques</p> <p>Max of 2, for direct translations with no added explanation that Caesar achieved ALL these feats.</p> <p><i>ultimos</i>: must include a superlative sense</p>



Question			Answer	Mark	Guidance
2	(c)		<p><b>How does Catullus convey his bitterness and anger in this passage?</b></p> <p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include:</p> <p>What he wants them to do now:</p> <ul style="list-style-type: none"> <li>• stark contrast with the elevated language of the first three stanzas creates bathos; the words are now blunt and prosaic</li> <li>• emphatic position of <i>pauca</i> – if they are prepared to travel to the ends of the earth with him, surely they can just deliver a few words to Lesbia</li> <li>• the imperative <i>nuntiate</i> is direct and simple</li> <li>• <i>non bona dicta</i> expands upon the neutral <i>pauca</i>; the ominous nature of the message is emphasised by the use of litotes</li> <li>• he bitterly refers to Lesbia as <i>meae puellae</i>, recalling happier times when she really was his.</li> <li>• <i>vivat valeatque</i>: <ul style="list-style-type: none"> <li>- a clear dismissal</li> <li>- the re-worked version of the formula of farewell <i>vive valeque</i> is contemptuous</li> <li>- the words bitterly recall the opening of Poem 5</li> <li>- emphasised by ‘v’ alliteration and juxtaposition</li> </ul> </li> </ul>	<b>AO3 15</b>	<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>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>• <i>suis...moechis</i>:               <ul style="list-style-type: none"> <li>- enclosing word order emphasises the intimacy between Lesbia and her lovers</li> <li>- the shocking word <i>moechis</i> is delayed for effect; his bitterness prevents him from noticing that he himself could be classed as just such a <i>moechus</i></li> </ul> </li> <li>• the hyperbole of <i>trecentos</i></li> <li>• <i>simul</i> bitterly recalls line 14, but the context is very different</li> <li>• juxtaposition and similarity in meaning of <i>complexa tenet</i> illustrate the image of Lesbia holding all 300 lovers at once</li> <li>• angry 't' alliteration in <i>tenet trecentos</i></li> <li>• emphatic position of <i>nullum</i> suggests that she is incapable of true love</li> <li>• the crude language of <i>ilia rumpens</i> conveys his bitterness and disgust</li> <li>• <i>omnium</i>: again hyperbolic</li> <li>• heavy elision in line 19 is characteristic of passages expressing intense personal feeling</li> </ul> <p>Lesbia has gone too far now and has lost his love:</p> <ul style="list-style-type: none"> <li>• another striking change of tone in the last stanza, which is wistful and highly stylised</li> <li>• emphatic position of the negative <i>nec</i> stresses that she can no longer rely on his love</li> <li>• <i>ut ante</i> marks a clear break with the past</li> </ul>		

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li><i>amorem</i> is emphasised by its delayed position and elision</li> <li>simile of love as a flower:               <ul style="list-style-type: none"> <li><i>illius culpa</i>: it is all Lesbia's fault</li> <li>harsh 'c' alliteration in <i>culpa cecidit</i> suggests his anger</li> <li>he sees himself as a victim (striking gender reversal)</li> <li><i>tactus</i> is understated – it only took a touch from this 'plough' to destroy his love</li> </ul> </li> </ul>		
2	(d)		<p>Any <b>three</b> of the following:</p> <p>Ravidus is driven by a bad state of mind/infatuation (<i>mala mens</i>) (1)</p> <p>Some god has unwisely been called upon by Ravidus (1) and is causing him to stir up this quarrel (1)</p> <p>Ravidus is desperate to be talked about (1) and become well-known/notorious (1)</p>	<b>AO2</b> <b>3</b>	
2	(e)		<p>Ravidus wanted to make love to Catullus' girlfriend. (1)</p> <p>Catullus wanted this poem to be Ravidus' punishment. (1)</p>	<b>AO2</b> <b>1</b>	Accept either answer.

## Section B

Question			Answer	Mark	Guidance
3	(a)		<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>Aeneas instat contra telumque coruscat  ingens arboreum, et saevo sic pectore fatur:  'quae nunc deinde mora est? aut quid iam, Turne,  retractas?  non cursu, saevis certandum est comminus  armis.</p> <p><b>Suggested translation:</b>  Aeneas presses on against him and brandishes his  huge tree-like spear, and with a savage heart he  speaks as follows: 'What delay is there from now  on/now then? Or why are you now hanging back,  Turnus? We must compete not in running, but at close  quarters with savage arms.</p>	<b>AO2 5</b>	<p>The general principles for marking translations (above, pp.7-8) must be applied.</p> <p>Accept:  ingens arboreum: 'huge as a tree'  <i>deinde</i>: 'after all this'  cursu: 'by running'</p> <p>Don't accept:  <i>contra</i>: 'in reply/response'  <i>coruscat</i>: 'gleam'  <i>deinde</i>: 'at last'  aut: omission (slight error)</p>
3	(b)		<p>Turn himself into all different shapes (1)  Marshal whatever strength he has in  spirit/mind/courage or skill (1)  Fly away to the stars (1)  Hide himself in the ground/earth's hollow prison (1)</p>	<b>AO2 4</b>	<p>Don't accept:  <i>pennis astra sequi</i>: 'follow the stars' (no reference to wings/flying)</p>
3	(c)		<p>A Fury flew at Turnus (in the form of a bird)/Jupiter sent  down a Fury to frighten Turnus (1)</p>	<b>AO2 1</b>	<p>Allow responses which omit mention of the form in  which the Fury was sent.  Allow 'Dirae'</p>

Question			Answer	Mark	Guidance
3	(d)	(i)	It is used as a boundary stone (1)	AO2 1	
3	(d)	(ii)	Any <b>two</b> of the following: He describes it as huge (1) Twelve chosen men would have difficulty lifting it (1) Even men of the size which the earth now produces (i.e. Romans) (1)	AO2 2	Accept valid and relevant discussion of literary techniques e.g. - emphatic position of <i>vix</i> at start of line - repetition of <i>ingens</i>  Maximum of 1 mark for points relating to <i>ingens</i>
3	(e)		<b>What makes this such a powerful portrayal of Turnus' helplessness?</b>  <b>Assess against criteria in the 15-mark AO3 grid (see above).</b>  Answers may include: Feelings of panic, fear and unreality <ul style="list-style-type: none"> <li>lines 17-18: after being unnerved by the Fury, he is now dazed and almost frozen to the spot; this is conveyed by the assonance of <i>-ntem</i>, the mostly spondaic rhythm and the alliteration of 'c' and 'm'</li> <li>the repetition of <i>neque....nec</i> and <i>-ve...-ve</i> highlights the tetra colon of actions he doesn't recognise himself doing – in no movement can he feel any trace of his usual strength</li> <li><i>euntem</i> indicates – in his fear he is not only not able to run but no longer able even to make forward progress</li> </ul>	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.

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>• <i>genua labant</i>: his knees give way</li> <li>• <i>frigore</i>: his blood is frozen with the chill of fear (emphasised by the semantic field of <i>gelidus</i> and <i>frigore</i>)</li> <li>• assonance of <i>-ge</i> draws attention to the physical signs of his fear</li> <li>• <i>gelidus...sanguis</i>: mimetic word order with <i>frigore</i> in the middle; the reference to cold blood foreshadows Turnus' imminent death; alliteration of 'g' and 'c' heightens the feeling of cold</li> </ul> <p>Failure of the throw</p> <ul style="list-style-type: none"> <li>• the stone just rolls over the ground and doesn't reach Aeneas</li> <li>• <i>ipse</i> stresses that the throw was limited because of Turnus' state of mind – even the stone seems to share Turnus' weakness, as it cannot complete its course</li> <li>• <i>nec...neque</i>: the negative words highlight his lack of success</li> </ul> <p>Sleep simile</p> <ul style="list-style-type: none"> <li>• Turnus' struggle to perform as expected is compared to our experience of frustrated action in dreams – it is a psychological portrayal of his character, conveying his spellbound helplessness</li> <li>• <i>videmur, succidimus</i>: the use of the first person encourages us to feel sympathy for Turnus</li> </ul>		

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>choice of vocabulary (<i>languida, nocte, quies</i>) emphasises the state of sleep</li> <li><i>nequiquam</i>: position and elision (as elsewhere with this adverb in the poem) emphasise our/Turnus' weakness</li> <li><i>videmur</i> suggests the unreal nature of dreams</li> <li><i>velle videmur</i>: the alliteration of 'v' (here and elsewhere in the passage) conveys the dreamer's/Turnus' repeated attempts to achieve something</li> <li>emphatic position of <i>aegri</i> to emphasise human weariness</li> <li>list of negative words placed first in their clauses (<i>non, non, nec</i>) highlights how the body does not function normally in a dream; the tricolon consists of more physical manifestations of fear</li> <li><i>notae...vires</i>: just as Turnus no longer has his usual strength</li> </ul> <p>There is no way out</p> <ul style="list-style-type: none"> <li><i>quacumque</i>: there is no way out whatever courage Turnus can muster (<i>virtute</i>)</li> <li><i>dea dira</i>: the Fury continues to unnerve Turnus, taking away his last remaining strength and leaving him utterly helpless; the harsh 'd' alliteration and use of <i>dira</i> highlight her ruthless pursuit of him</li> <li>the emphatic position and starkness of <i>negat</i> make it clear that Turnus will never succeed</li> </ul>		

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>the short, rapid clauses in the final lines of the passage convey his panic and despair, as does the vivid historic present tense</li> <li><i>sensus...varii</i>: he experiences a range of emotions, showing his uncertainty and hesitation</li> <li><i>cunctaturque metu</i>: further evidence of his hesitation and fear, emphasised by the 'c' alliteration</li> <li><i>tremescit</i>: he trembles as he realises that his death is now imminent (<i>letumque instare</i>)</li> <li>he is unsure about how to proceed – two indirect questions signalled by the polyptoton of <i>quo...qua</i> and the anaphora of <i>nec</i>: neither escape nor finding the strength to fight Aeneas are now possible</li> <li>the absence of his sister and his chariot confirms that he is on his own</li> </ul>		



Question			Answer	Mark	Guidance
4	(a)		In her frenzy she shouts from the bottom of her heart (1) She climbs the steep cliffs to look out over the vast expanse of surging sea (1) But Theseus/Theseus' ship has already left (1)	AO2 3	
4	(b)		She speaks sadly and with desperate lamentation (1) With a tear-stained face she produces cold little sobs (1)	AO2 2	Some of the detail of the text in these lines is required for each mark.  Accept: extremis: 'final', 'last'  Accept valid and relevant discussion of literary techniques.

Question			Answer	Mark	Guidance
4	(c)		<p><b>How does Catullus convey Ariadne's anger and disappointment in these lines?</b></p> <p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include: Theseus has abandoned her:</p> <ul style="list-style-type: none"> <li>• 4 indignant rhetorical questions</li> <li>• repetition of <i>sicine</i> (and in same position) at key metrical point (first foot)</li> <li>• emotive <i>patriis</i> juxtaposed with <i>me</i> emphasises how he has taken her away from her home and family</li> <li>• repetition of the vocative <i>perfide</i>, also at key metrical positions (5<sup>th</sup> and 1<sup>st</sup> feet) – he had sworn by the gods to take her home with him</li> <li>• <i>avectam</i> suggest abduction, which reinforces the power of <i>perfide</i></li> <li>• <i>aris</i>: suggests moral wrong-doing – he has abducted her from her family altars</li> <li>• juxtaposition of <i>deserto liquisti</i> stresses the total abandonment</li> <li>• <i>liquisti in litore</i>: striking alliteration and assonance to emphasise where he has left her</li> <li>• <i>Theseu</i>: direct address and separated from <i>perfide</i>; the alliteration of 't' (<i>litore</i>, <i>Theseu</i>) conveys her spitting out of his name</li> <li>• <i>discedens</i>: more abandonment vocabulary</li> </ul>	<b>AO3 15</b>	<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>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>• <i>neglecto numine</i>: strong accusation emphasised by the ‘n’ alliteration</li> <li>• emphatic position of <i>divum</i> suggests more explicitly that he has wronged the gods, which is reinforced by juxtaposition of <i>numine divum</i>; this stress on divine powers allies her with the gods (who uphold oaths) against Theseus’ promise to take her home with him</li> <li>• <i>immemor</i>: another accusation which will come back to haunt him when he arrives home</li> <li>• the exclamatory <i>a</i> signals the high emotion</li> <li>• <i>devota domum periuria portas</i>: bitterly ironic – he should be carrying her home – and emphasised by the ‘d’ and ‘p’ alliteration, which create a hostile effect</li> <li>• <i>nullane...consilium</i>: a third rhetorical question using enjambement to convey the overflow of emotion; the emphatic position of <i>nulla</i> shows her anger and disappointment that nothing could change his mind</li> <li>• <i>consilium</i>: she sees her abandonment as an act of pre-meditated cold calculation</li> <li>• <i>crudelis</i>: she accuses him of cruelty</li> <li>• <i>nulla...clementia</i>; repetition of <i>nulla</i> show his total lack of compassion; this is picked up by <i>miserescere</i></li> <li>• <i>immitte...pectus</i> frame the line, highlighting his cruel heart</li> </ul>		

Question			Answer	Mark	Guidance
			<p>This wasn't what she expected:</p> <ul style="list-style-type: none"> <li>• more rhetorical repetitions (<i>non haec...non haec,,,sed...sed</i>) as she contrasts his former promises with the grim present reality; note emphatic position of <i>non haec</i></li> <li>• <i>blanda...voce</i>: he made those promises with a charming tone in order to get what he wanted</li> <li>• <i>dedisti</i>: he gave the promises freely</li> <li>• she refers to herself as <i>miserae</i> (can be interpreted in two ways: 'lovesick' when he first made the promises; unhappy now)</li> <li>• her unhappiness contrasts with the happiness she was expecting – <i>laeta...optatos</i></li> <li>• emphasis on the marriage he promised: <i>coniubia...hymenaeos</i>, stressed by chiasmic word order and the unusual rhythm which recalls the metre used for wedding songs</li> <li>• metaphorical and literal interpretations of line 19, both of which are equally bitter</li> </ul> <p>All men are untrustworthy:</p> <ul style="list-style-type: none"> <li>• <i>credat, speret</i>: jussive subjunctives – she doesn't want other women to suffer as she does</li> <li>• she repeats the same point for emphasis in lines 20-21</li> <li>• repetition of <i>nulla</i> emphasises that no woman should trust a man, as does the polyptoton of <i>viro...viri</i></li> </ul>		

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>• assonance in <i>nunc...nulla</i> draws attention to the generalisation she is making</li> <li>• echoes from earlier in her speech show what she feels especially strongly about: <i>iuranti</i> expands upon the earlier <i>perfide</i> and <i>periuria</i>; <i>speret</i> picks up <i>sperare iubebas</i></li> <li>• the question of trust is conveyed by <i>credat</i> and <i>fideles</i></li> <li>• the juxtaposition of both <i>nulla viro</i> and <i>nulla viri</i> suggests that there can never be a strong relationship between a man and woman</li> <li>• hissing sibilance in line 21 conveys her anger</li> <li>• the theme of desire is striking: <i>cupiens...praegestit</i> (intensifying prefix) <i>apisci</i></li> <li>• rhetorical repetition of <i>nil...nihil</i> is well placed metrically, and emphasised by the chiasmic word order and the scornful ‘p’ alliteration</li> <li>• <i>metuunt...parcunt</i>: effective word choices – they are not afraid to swear falsely (when they should be) and they don’t hold back from making promises (just from delivering on them)</li> <li>• the final sentence answers the previous one using similar terms, showing her total disillusionment with all men: <i>cupiens...cupidae</i>; <i>animus...mentis</i>; more repetition of <i>nihil</i>; <i>metuunt...metuere</i></li> <li>• <i>periuria</i> is repeated from line 12, emphasising the importance to Ariadne of not breaking a promise</li> </ul>		

Question			Answer	Mark	Guidance
4	(d)		<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>certe ego te in medio versantem turbine leti eripui, et potius germanum amittere crevi, quam tibi fallaci supremo in tempore dessem. pro quo dilaceranda feris dabor alitibusque praeda, neque iniacta tumulabor mortua terra.</p> <p><b>Suggested translation:</b>            Certainly I rescued you as you were whirling around in the middle of death's whirlpool, and I decided to lose my brother rather than fail deceitful you at a critical time. In return for that I will be given as prey to wild beasts and birds to be torn to pieces, nor in death will I be covered by earth thrown upon me.</p>	<b>AO2 5</b>	The general principles for marking translations (above, pp.7-8) must be applied.
4	(e)		<p>Accept any <b>three</b> of the following:            She speculates that it must have been a lioness/savage animal that gave birth to him (1)</p> <p>She asks what sea conceived him and spat him from its foaming waves (1), or what Syrtis, greedy Scylla or monstrous Charybdis (1)</p> <p>She accuses him of repaying her in this way for saving his life (1)</p>	<b>AO2 3</b>	<p>Accept valid and relevant discussion of literary techniques, e.g. sibilance of <i>spumantibus ...undis</i>, anaphora of <i>quae</i> etc.</p> <p>For the <b>third</b> mark there must be reference to <i>rapax</i> and <i>vasta</i> OR a brief description of what type of sea-monster they are</p>

Question			Answer	Mark	Guidance
5	(a)		<p><b>How does Penelope express her frustration and concern at Ulysses' absence in these lines?</b></p> <p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include: He should hurry home:</p> <ul style="list-style-type: none"> <li>• <i>tua Penelope</i>: the possessive adjective is a reminder that she is still his</li> <li>• <i>lento tibi</i>: two senses of <i>lento</i> – 'slow to return' and 'slow to feel emotion', which suggest both the conventional lack of interest of a lover in elegy and also the theme that Ulysses' absence is not entirely involuntary</li> <li>• <i>Ulix</i>: the delayed vocative adds weight to <i>lento</i></li> <li>• harsh 't' alliteration in <i>lento tibi mittit</i> further conveys her frustration that he hasn't returned</li> <li>• <i>rescribas</i>: the use of the direct second person address (instead of the more usual impersonal infinitive) makes her request more urgent</li> <li>• direct imperative <i>veni</i> is urgent and to the point</li> <li>• <i>ipse</i> is emphatic</li> </ul> <p>She refers to the Trojan War:</p> <ul style="list-style-type: none"> <li>• her references to the Trojan War which is now over (<i>Troia iacet</i>) show her frustration – he now has no reason to be absent</li> </ul>	<b>AO3 15</b>	<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>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>• <i>certe</i> shows the certainty of the end of the war, and suggests an accusatory tone: the war is over and many Greeks have returned home safely, but Ulysses is still missing</li> <li>• <i>Danais...puellis</i>: she is pointing out that the wives of Greek heroes have also suffered, even though the Greeks won</li> <li>• <i>puellis</i> is carefully chosen – she was a girl when he left, but so much time has now passed and she is now 20 years older</li> <li>• <i>tanti</i> refers to all the suffering she has endured as a result of his absence – was the war really worth it? (a scathing and dismissive undermining of Ulysses' greatest achievement)</li> <li>• <i>tanti totaque Troia</i>: spitting 't' alliteration shows her indignation</li> </ul> <p>Consequences of Paris' actions:</p> <ul style="list-style-type: none"> <li>• <i>o utinam</i> emphasises her wish that Paris had drowned on his way to Sparta, thus preventing the Trojan War</li> <li>• emotive exclamatory <i>o</i>, emphasised by the lack of elision with <i>utinam</i>, is dramatic and shows the strength of her feelings</li> <li>• <i>adulter</i> is derogative (Paris is not referred to by name)</li> <li>• <i>insanis...aquis</i>: powerful adjective shows her hatred of him and also suggests the madness of</li> </ul>		



Question			Answer	Mark	Guidance
			<p>Paris and what he did; mimetic word order suggests the waves overwhelming the adulterer</p> <ul style="list-style-type: none"> <li>• <i>non...nec...nec</i>: the 3 negative clauses emphasise her present sorrow</li> <li>• <i>iacuissem, quererer, lassaret</i>: the subjunctives emphasise the futility of her wishful thinking</li> <li>• <i>deserto, frigida, relictas, viduas</i>: vocabulary choices emphasise her abandonment; enclosing word order of <i>deserto...lecto</i> draws attention to her lying cold and on her own in bed</li> <li>• <i>tardos...dies</i>: in her loneliness the days pass slowly</li> <li>• <i>quererer</i> makes it clear that she is not happy with the situation</li> <li>• <i>quererer, lassaret</i>: the imperfect tense suggests the habitual nature of these actions</li> <li>• <i>spatiosam...noctem</i>: the nights pass slowly too</li> <li>• <i>viduas</i>: vivid choice of vocabulary: she is not a widow, but it feels like that to her; the hypallage intensifies the meaning</li> </ul> <p>She fears everything:</p> <ul style="list-style-type: none"> <li>• she describes her worries over the last 20 years about the dangers Ulysses might be in</li> <li>• rhetorical question highlights her fears, anticipating the answer 'never'</li> <li>• the dactylic rhythm of line 11 quickens the pace, reflecting her anxious heartbeat</li> </ul>		

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> <li>• <i>graviora pericula veris</i>: implies that her fears were out of proportion to reality, and suggests another note of reproach</li> <li>• generalised statement about love being a thing full of anxious fears</li> <li>• <i>solliciti</i> used to describe <i>timoris</i></li> <li>• <i>fingebam</i>: imperfect tense suggests the frequency of these thoughts</li> <li>• the fictitious nature of the dangers she imagines him in are stressed by the use of <i>tingo</i> and the future participle <i>ituros</i></li> <li>• <i>in te</i>: promoted word order shows that his safety is always on her mind</li> <li>• <i>violentos</i> highlights her view of the Trojans</li> <li>• <i>pallida</i>: physical sign of her anxiety</li> <li>• <i>semper</i>: she is never free from these fears</li> </ul>		
5	(b)		<p>Whenever she heard about the defeat/deaths of Greek warriors, (1)</p> <p>her concerns about the wellbeing of her husband were renewed (1)</p>	<b>A02</b> <b>2</b>	<p>Correct answers must recognise that Antilochus is representative of any Greek warrior</p> <p>For the second mark answers must make clear that it is Penelope herself whose concerns for her husband are renewed.</p>
5	(c)		<p>Accept any <b>two</b> of the following:</p> <p>Patroclus (the son of Menoetius) fought wearing the armour of Achilles (1)</p> <p>to frighten the Trojans/to mislead the Trojans into thinking that Achilles had returned to battle (1)</p> <p>Trickery doesn't always work (1)</p>	<b>A02</b> <b>2</b>	

Question			Answer	Mark	Guidance
5	(d)		<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>sanguine Tlepolemus Lyciam tepefecerat hastam;  Tlepolemi leto cura novata mea est.  denique, quisquis erat castris iugulatus Achivis,  frigidius glacie pectus amantis erat.  sed bene consuluit casto deus aequus amori.</p> <p><b>Suggested translation:</b>  Tlepolemus had made the Lycian spear warm with his blood; my anxiety was renewed by the death of Tlepolemus. In short, whoever had been slaughtered in the Greek camp, the heart of the lover was colder than ice. But a god favourable to chaste love has looked after it well.</p>	AO2 5	<p>The general principles for marking translations (above, pp.7-8) must be applied.</p> <p>Allow:  <i>Tlepolemi ... est</i>: 'the death of T. was my new anxiety'  <i>denique</i>: 'to sum up', 'finally'  <i>erat ... iugulatus</i>; 'had had his throat slit', 'butchered'  <i>bene consuluit casto deus aequus amori</i>: 'a fair god looked after my pure love well'</p> <p>Don't allow:  <i>denique</i>: 'then' (slight error)</p>
5	(e)		<p>Her husband (is safe after the fall of Troy, but) hasn't returned home, in contrast to other Greek leaders (1)  Plus:  Any <b>three</b> of the following:  Trojan/barbarian booty is being dedicated to Greek gods (1)  Young women give thanks (to the gods)/sacrifices are being made for the safe return of their husbands (1)  Other husbands sing about the fate/defeat of Troy (1)  Their wives and old men listen in amazement/hang on their every word (1)</p>	AO2 4	The first mark is essential for maximum points

### 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"> <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>

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

## Section C

Question	Answer	Mark	Guidance
6	<p><b>‘The main themes of <i>Aeneid</i> Book 12 are misery and death.’ To what extent do you agree?</b></p> <p><b>Assess against criteria in the 20-mark essay grid (see above).</b></p> <p>Candidates are likely to agree with the statement, pointing out that much of the book involves descriptions of warfare, death and the unhappiness of various characters. Good answers, however, will take a balanced approach, looking at both sides of the argument and referring to sections of the narrative where other themes are explored and a more positive view of events is presented.</p> <p><u>Candidates may agree with the statement:</u></p> <p><i>Arguments and supporting evidence may include:</i></p> <p>The opening scenes concentrate on Turnus, Latinus and Amata:</p> <ul style="list-style-type: none"> <li>• grim mood of the Latins: they are broken and have lost heart</li> <li>• Latinus is filled with regret that he took up arms against Aeneas</li> <li>• Latinus refers to the fact that the Latins have been crushed in two great battles by the Trojans and their allies, describing the Tiber as ‘warm with our blood’</li> <li>• Latinus is aware of the futility of this war – if he is willing to accept the Trojans as allies with Turnus dead, why not stop the war now?</li> <li>• Latinus refers to the misery of Daunus waiting for news about his son</li> <li>• the misery of Amata: she weeps and begs Turnus to stop fighting</li> <li>• Lavinia is also in tears</li> <li>• in his speech to his spear, Turnus refers graphically to what he will do to Aeneas’ body</li> </ul> <p>Scenes involving the immortals:</p>	<p><b>20</b> made up of</p> <p><b>AO2 =10</b> <b>&amp;</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, 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>

	<ul style="list-style-type: none"> <li>• Juno refers to the grief of Juturna and tells her to help Turnus, as she herself can do no more</li> <li>• Juno's sorrow at not being able to help Turnus</li> <li>• in response Juturna weeps and is left in a state of doubt and confusion</li> <li>• Juturna grieves when she recognises the Fury flying at Turnus and reluctantly leaves the human scene</li> </ul> <p>Fighting breaks out after the breaking of the treaty:</p> <ul style="list-style-type: none"> <li>• the Rutulians unhappily realise that Turnus will be no match for Aeneas</li> <li>• the Latins are described as longing for a rest from fighting, but are happy to break the treaty after the words of Juturna (disguised as Camers) and the eagle omen</li> <li>• the grief of the brothers at the death of their brother killed by Tolumnius' spear</li> <li>• the outbreak of violence following that death, including the description of several gruesome deaths</li> <li>• Turnus' killing spree following the breaking of the treaty (Mars and wind similes)</li> </ul> <p>Aeneas is wounded:</p> <ul style="list-style-type: none"> <li>• the misery of Ascanius when Aeneas is wounded</li> <li>• the horror of the battle taking place as Iapyx tries to heal Aeneas</li> <li>• once healed, Aeneas is keen for battle (cloud simile)</li> </ul> <p>The fighting continues:</p> <ul style="list-style-type: none"> <li>• more Latins are killed, but Aeneas looks just for Turnus</li> <li>• when he realises that Turnus is being kept away from him, he attacks his enemies indiscriminately</li> <li>• protected by Juturna, Turnus continues his killing spree, and Virgil constantly switches between the killings of the two leaders, who dominate the scene equally (double simile)</li> </ul>		
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	<ul style="list-style-type: none"> <li>• detailed description of some of the slain (e.g. Menoetes) heightens the pathos</li> </ul> <p>The attack on the city:</p> <ul style="list-style-type: none"> <li>• fearful reaction of the Latins (bee simile)</li> <li>• Amata's suicide in the belief that Turnus has been killed</li> <li>• reaction to Amata's suicide: Latin women, Lavinia, Latinus, the whole city</li> <li>• Saces' description of what is happening in the city</li> <li>• Turnus' emotions at hearing Saces' report</li> <li>• Juturna's grief when Turnus heads towards the city</li> </ul> <p>Single combat:</p> <ul style="list-style-type: none"> <li>• the inevitability of Turnus' death despite the fact that the pair seem evenly matched at the start (bull simile): his panic at the breaking of his sword; Aeneas' relentless pursuit (dog/stag simile); Aeneas' mocking speech after Turnus has been unnerved by the Fury; Turnus' admission of fear of the gods and his unsuccessful throwing of the rock (dream simile); Aeneas' final spear throw</li> <li>• image of Jupiter using the scales to see who will die</li> <li>• despair of Turnus when his sword shatters</li> <li>• Aeneas threatens death to anyone attempting to help Turnus</li> <li>• reaction of the Rutulians when they see Turnus fall</li> <li>• reference to Pallas' sword-belt is a reminder of Pallas' death at the hands of Turnus and Aeneas' subsequent grief</li> <li>• the shock of Turnus being killed after his moving appeal to Aeneas</li> <li>• in his final appeal, Turnus asks Aeneas to pity his unhappy father</li> </ul> <p><u>Candidates may refer to other themes presented in a more positive light:</u></p> <p><i>Arguments and supporting evidence may include:</i></p>		
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	<p>The closeness of the relationships between characters:</p> <ul style="list-style-type: none"> <li>• Latinus admires Turnus as a warrior, but worries about him</li> <li>• Latinus loves Turnus so much that he went against the prophecy that Lavinia was destined to marry a foreigner</li> <li>• Amata cannot contemplate life without Turnus, describing him as ‘the one hope of my old age’</li> <li>• Turnus is described as ‘distraught with love’ for Lavinia</li> <li>• the relationship between Aeneas and Ascanius: Ascanius is distraught when his father is wounded, and Aeneas reassures his son before going back into battle</li> <li>• the relationship between Aeneas and Venus: she provides the healing herb and returns Aeneas’ spear to him</li> <li>• relationships between friends, e.g. Turnus and Murranus</li> </ul> <p>The bravery of Turnus is admirable:</p> <ul style="list-style-type: none"> <li>• he realises that the Latins are depending on him, and faces the challenge of a duel with Aeneas bravely and passionately (lion simile)</li> <li>• his speeches to Latinus are fiery, but proud and determined</li> <li>• he tells Amata that he cannot hold back the day of his death</li> <li>• his preparations for battle</li> <li>• his speeches to Juturna after hearing the lamentation from the city and the words of Saces – not wanting to be viewed as cowardly, he is prepared to die</li> <li>• the rock simile draws attention to his power and determination to face Aeneas</li> <li>• his speech to his men instructing them to stop fighting</li> <li>• his final appeal to Aeneas, in which he acknowledges his defeat, is honest and brave, bringing him at this last moment to full heroic stature</li> </ul> <p>Latinus is a calm presence:</p> <ul style="list-style-type: none"> <li>• his speech to Turnus, in which he points out what Turnus already has</li> </ul>		
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	<ul style="list-style-type: none"> <li>at the swearing of the oaths, he promises that the Latins will not break the treaty, thus maintaining the peace</li> </ul> <p>Aeneas is presented mostly in a positive light:</p> <ul style="list-style-type: none"> <li>like Turnus, he prepares for the coming combat in a ferocious but much more controlled manner, thinking of others and not just himself</li> <li>the oath he swears is reasonable and measured: if he loses, the Trojans will withdraw; if he wins, he promises that the Trojans and the Latins will be equal</li> <li>his reaction to the breaking of the treaty': he tries to restrain his men</li> <li>once healed, he leads his men into battle, but does not attempt to attack any Latins, as he is only interested in Turnus</li> <li>he decides to attack the city itself – his speech to his men demonstrates his strong leadership</li> <li>his delight that Turnus will finally face him (mountain simile), meaning that the war will stop</li> </ul> <p>Fate and the destiny of Rome :</p> <ul style="list-style-type: none"> <li>Jupiter orders Juno to stop interfering and Juno agrees, thereby putting an end to the fighting</li> <li>in response to Juno's pleas, Jupiter offers a positive view of the future for the defeated Latins: they will keep their name, language and customs, and, along with the Trojans, will become a great race of Romans</li> </ul>		
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7	<p><b>‘Catullus shows very little interest in the gods in his poetry.’ To what extent do you agree?</b></p> <p><b>Assess against criteria in the 20-mark essay grid (see above).</b></p> <p>Candidates are likely to disagree with the statement, pointing out that the gods feature in almost all the poems they have studied.</p> <p>Candidates are likely to deal with the poems individually rather than taking a thematic approach. Good answers, however, will take a balanced approach, looking at both sides of the argument and referring to sections of the narrative where the gods or humans dominate. Strong answers will consider both the positive and negative aspects of the gods, referring, for instance, to the beneficial power of Diana in Poem 34 and the dangerous fanatical devotion for Cybele in Poem 63.</p> <p><u>Candidates may agree with the statement</u></p> <p><i>Arguments and supporting evidence may include:</i></p> <p>Poem 1:</p> <ul style="list-style-type: none"> <li>• a poem of dedication with no reference to the gods apart from the exclamatory ‘Iuppiter’</li> </ul> <p>Poem 61:</p> <ul style="list-style-type: none"> <li>• a marriage song apparently written in honour of a real marriage, not directly involving the gods apart from the invocation of Hymenaeus</li> <li>• consists of a series of addresses to the bride, groom and finally the wedding couple, interspersed with asides to other participants in the ceremony</li> <li>• details of the key human figures at the wedding</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 =10</b> <b>&amp;</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, 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 can use a little of the Group 3 texts under the rubric of “social, cultural, and historical context” mentioned in the MS. However, the clear focus of responses should lie on Group 4 texts for top-Level 4 and Level 5 marks.</p>
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	<p>Poem 62:</p> <ul style="list-style-type: none"> <li>• another wedding hymn, but this time with the focus primarily on the humans as opposed to the god of marriage</li> <li>• the girls and young men try to outdo each other with arguments and counterarguments about the value of virginity</li> <li>• many contemporary references to the main features of Roman weddings</li> <li>• mundane details such as the reference to thieves at night</li> </ul> <p>Poem 63:</p> <ul style="list-style-type: none"> <li>• shocking account of Attis' self-castration:</li> <li>• psychological portrayal of the repentant Attis</li> </ul> <p>Poem 64:</p> <ul style="list-style-type: none"> <li>• another poem about a wedding</li> <li>• description of the human guests arriving and departing</li> <li>• description of the palace</li> <li>• description of the coverlet: the story of Theseus and Ariadne</li> </ul> <p><u>Candidates may disagree with the statement</u></p> <p><i>Supporting evidence may include:</i></p> <p>Poem 34:</p> <ul style="list-style-type: none"> <li>• the poem is a hymn to the goddess Diana asking for help for the Roman state and following the typical prayer formula</li> <li>• the first stanza introduces the goddess, describing her parentage and birth:</li> <li>• the unsullied girls and boys singing the hymn are under the care of Diana (appropriate, as she was a virgin goddess)</li> <li>• her parents were the gods Jupiter and Latona</li> <li>• reference to her birth on the island of Delos</li> </ul>		
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	<ul style="list-style-type: none"> <li>the next three stanzas focus on Diana's power</li> <li>the natural domains she rules over</li> <li>her areas of influence: childbirth, crossroads, moon</li> <li>as moon goddess, she influences the growing of crops</li> <li>variety of titles are listed to ensure that Diana hears the prayer</li> <li>the final stanza contains the prayer itself</li> </ul> <p>Poem 61:</p> <ul style="list-style-type: none"> <li>the marriage song is in the form of a long invocation to the god of marriage</li> <li>first stanza concerns the home and role of the god of marriage</li> <li>in the second stanza the god is ordered to dress like the bride</li> <li>then he is invited to join in singing the marriage hymn, as well as dancing and shaking the marriage torch</li> <li>the bride is compared to Venus at the judgement of Paris and also to a myrtle bush nourished by wood nymphs</li> <li>the home of the marriage god is described – he is asked to leave his usual haunts to attend the wedding</li> <li>the second half of the poem takes the form of a formal hymn of praise to the marriage god:             <ul style="list-style-type: none"> <li>➤ he is the favoured god of lovers</li> <li>➤ parents, bride and groom all look to him</li> <li>➤ Venus depends on his support</li> <li>➤ he is responsible for children being born</li> </ul> </li> <li>the refrain holds together the various addresses</li> </ul> <p>Poem 62:</p> <ul style="list-style-type: none"> <li>very little explicit reference to the gods</li> <li>reference to Mount Olympus at the start</li> <li>the refrain refers to the traditional marriage hymn to the god of marriage</li> <li>the young men describe marriage as ordained by the gods</li> </ul>		
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	<p>Poem 63:</p> <ul style="list-style-type: none"> <li>• Attis was originally regarded as a vegetation god</li> <li>• a study of fanatical religious devotion</li> <li>• details associated with the worship of Cybele: Phrygia, drum etc</li> <li>• a reference to Somnus and Pasithea</li> <li>• Cybele's speech and shocking intervention resulting in Attis being a servant of Cybele forever</li> <li>• the poet's prayer to Cybele</li> </ul> <p>Poem 64:</p> <ul style="list-style-type: none"> <li>• the story of Peleus and the nymph Thetis</li> <li>• Jupiter's approval of the marriage</li> <li>• grief caused to Ariadne by Venus</li> <li>• Ariadne's prayer to Jupiter</li> <li>• Ariadne's appeal to the Eumenides</li> <li>• Jupiter agrees to her prayer for vengeance</li> <li>• the arrival of Bacchus and his revellers</li> <li>• vivid details of Bacchic worship</li> <li>• the arrival of the gods after the humans have left</li> <li>• the wedding song is sung by the Fates</li> <li>• the poem ends with a moralising epilogue contrasting the Heroic Age with Catullus' own day, when he explains why the gods no longer mingle with mortals</li> </ul>		
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8	<p><b>'In the <i>Heroides</i>, Ovid's male characters are all negatively portrayed.' To what extent do you agree?</b></p> <p><b>Assess against criteria in the 20-mark essay grid (see above).</b></p> <p>Candidates are likely to agree with the statement, pointing that all three poems deal with the abandonment of the heroine. Good answers, however, will take a balanced approach, looking at both sides of the argument and referring to the more positive aspects of the male characters.</p> <p><i>Arguments and supporting evidence in agreement with the statement may include:</i></p> <p>Heroides 1:</p> <ul style="list-style-type: none"> <li>• Penelope addresses her husband as 'slow Ulysses': however the adjective is interpreted ('unresponsive' or 'slow to feel emotion'), it is negatively loaded</li> <li>• she imagines him merely writing back to her instead of coming in person</li> <li>• she describes Paris as an adulterer and blames him for the war, which has separated her from her husband for so long</li> <li>• her reference to her weaving reminds us of why she is weaving the shroud for Laertes: to delay choosing one of the suitors who are behaving so badly in her home</li> <li>• her reference to the Greek leaders who have returned home suggests that Ulysses should have too</li> <li>• she refers to the brutal way in which Achilles dragged Hector's body around the walls of Troy</li> <li>• she says that Ulysses was forgetful of his family</li> <li>• she describes Ulysses' expedition to the camp of Rhesus, sarcastically suggesting that he was careful because of his concern for her</li> <li>• she fears he will be absent forever</li> <li>• she complains that she is not allowed to know why he hasn't returned, as though he is deliberately holding this information from her</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 =10</b> <b>&amp;</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, 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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	<ul style="list-style-type: none"> <li>• she says that he must be cruelly hiding somewhere</li> <li>• she asks him directly where he is living and calls him 'slow' again</li> <li>• at least if Troy were still standing, she would know where he was and what he was doing</li> <li>• she says that all men are promiscuous</li> <li>• she thinks he may have a foreign mistress, and suspects he may have made fun of her in front of his mistress</li> <li>• she accuses him of deliberately choosing not to return to her</li> <li>• she presents her father in a negative way: he is forcing her to remarry and criticises her for delaying</li> <li>• she criticises the behaviour of the suitors, calling them lecherous and accusing them of destroying Ulysses' possessions</li> <li>• she says that Ulysses' absence is allowing the suitors to act like this</li> <li>• she criticises the behaviour of the beggar Irus and Ulysses' own goatherd, who supplies the suitors with food</li> </ul> <p>Heroides 3:</p> <ul style="list-style-type: none"> <li>• Briseis blames Achilles for surrendering her to Agamemnon as soon as he claimed her</li> <li>• she says he could have demanded her back</li> <li>• she refers to his contempt of her in refusing Agamemnon's offer to return her to him</li> <li>• she describes his love for her as fickle</li> <li>• she refers emotionally to what he did to her husband and brothers</li> <li>• after telling her that being his captive would be a good thing, she feels that he is now rejecting her</li> <li>• she feels abandoned, referring to the rumour that he is about to sail home</li> <li>• she imagines him being scornful about her in front of his wife</li> <li>• she tells him to overcome his pride and anger</li> </ul>		
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	<ul style="list-style-type: none"> <li>the story of Meleager: he killed his uncles and refused to fight for his country</li> <li>she says that she has been faithful to him since their separation, but suspects that he has not</li> <li>she describes him as pitiless and fierce</li> <li>she accuses him of tormenting her by failing to do anything</li> <li>she accuses him of killing her, as she doesn't want to live without him</li> </ul> <p>Heroides 7:</p> <ul style="list-style-type: none"> <li>Dido says she has wasted her services, reputation and chastity on Aeneas</li> <li>she accuses him of being determined to abandon her, breaking his pledge as a husband</li> <li>she imagines him finding another lover, only to abandon her too</li> <li>she accuses him of being ungrateful and indifferent to her gifts</li> <li>she describes him as hard-hearted</li> <li>his cruelty is such that he cannot have been born to human parents</li> <li>she says that he is so desperate to get away from her that he is prepared to risk his life in a storm</li> <li>she accuses him of breaking his word, as a result of which he will cause her death</li> <li>she describes herself as a deceived wife</li> <li>she accuses him of lying to her about carrying his father and the household gods out of Troy</li> <li>she accuses him of abandoning Creusa too</li> <li>she thinks his gods condemn him, and accuses him of polluting the statues of the gods with his impious right hand</li> <li>she wishes she had done no more than just offer him the usual services of hospitality</li> <li>she refers to her brother's terrible crime of murdering Sychaeus and claims that he now wants to kill her too</li> </ul>		
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	<ul style="list-style-type: none"> <li>she says he may be abandoning the mother of his unborn child, who will die with her</li> </ul> <p><i>Arguments and supporting evidence disagreeing with the statement may include:</i></p> <p>Heroides 1:</p> <ul style="list-style-type: none"> <li>Penelope describes the old men marvelling at the returned Greek leaders' tales as 'fair'</li> <li>despite her accusations, she seems to be genuinely in love with Ulysses, saying that she will always be his wife and describing her fears when hearing of other Greeks killed</li> <li>despite her initial comments about her father forcing her to remarry, she admits that he is becoming more understanding</li> <li>she speaks lovingly of Telemachus: she was afraid for his life when the suitors plotted to ambush him; she hopes he doesn't die before his parents; she says he needs his father</li> <li>a few servants are loyal: the cowherd and the swineherd</li> <li>Laertes is presented as old and helpless, putting off his death until Ulysses returns</li> <li>the entire household needs Ulysses – he is their sanctuary</li> </ul> <p>Heroides 3:</p> <ul style="list-style-type: none"> <li>Briseis' love for Achilles seems genuine: she refers to her tears when she was taken from him and also the tears smearing the letter she is writing; she says how much she wanted to return to him</li> <li>as she is taken away, Patroclus reassures her that she'll be back soon</li> <li>Agamemnon now regrets his anger which led him to take Briseis from Achilles</li> <li>her husband: she says she will always revere him</li> <li>her brothers: she describes them as brave and god-like to her, dying nobly for their country</li> </ul>		
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	<p>Heroides 7:</p> <ul style="list-style-type: none"><li>• Dido presents Ascanius as an innocent victim</li><li>• her love for Aeneas: she says he will never find anyone to love him as she does</li></ul>		
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