

GCE

Latin

H043/02: Literature

AS 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: 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
	Correct (short answer questions) Valid point (style and essay questions)
	Supporting evidence (style and essay questions)
	incorrect
	omission
	Incorrect (comprehension); major error (translation)
	Slight error
	Consequential error
	Repeated error
	Blank page

12. Subject Specific Marking Instructions

Guidance on assessing set-text translation

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved. Assessors award up to 5 marks 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 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. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

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. 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 10-mark extended response question

Two Assessment Objectives are being assessed in extended response questions – **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 8 made up of AO2 = 6 and AO3 = 2.

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. For the highest level, candidates are expected, where relevant, to bring in knowledge and understanding from the material they have read in English.

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.

AO2 = 5 marks Demonstrate knowledge and understanding of literature AO3 = 5 marks Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
5	9–10	<ul style="list-style-type: none"> detailed knowledge and excellent understanding of the material studied in Latin including, where appropriate, the social, cultural and historic context and, where relevant, material studied in translation (AO2) well-argued response to the question which is supported by a range of well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7–8	<ul style="list-style-type: none"> good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a good response to the question which is supported by some well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a reasonable response to the question which is supported by some points from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3–4	<ul style="list-style-type: none"> limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a limited response to the question which is occasionally supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a very limited response to the question with very limited reference to the set text (AO3) <p><i>The information is communicated in an unstructured way.</i></p>
	0	<ul style="list-style-type: none"> No response or no response worthy of credit.

Question			Answer	Mark	Guidance
1	(a)		The charge was that Caelius gave/used gold to pay for the murder of Dio/the ambassador	1 AO2	Must mention both gold and murder. If candidate has the name Dio correct, do not penalise incorrect first name (e.g. Cassius Dio).
1	(b)		Did Caelius tell Clodia (1) why/for what purpose he was using the gold (1)	2 AO2	
1	(c)		if he didn't tell Clodia, then why would she give him it (1) if he did tell her, she is equally complicit (1)	2 AO2	
1	(d)		<p>Answer may include:</p> <ul style="list-style-type: none"> <i>tune aurum ex armario tuo promere ausa es, tune Venerem illam tuam spoliare ornamentis</i>: accusatory anaphora of <i>tune</i> – Clodia dared to steal the gold, even from her own Venus <i>ad facinus...ad necem...ad...labem</i>: tricolon of 'ad' emphasises wide-ranging nature of awful deeds. <i>ad necem legati, ad L. Luccei ... labem sceleris sempiternam</i>: chiasmus highlights that the killing is a stain, + scathing sibilance flagging up the endless disgrace. Emphatic position of <i>sempiternam</i> underlines the lasting nature of the disgrace. <i>sanctissimi hominis atque integerrimi</i>: superlatives to praise Lucceius and create an antithesis to Clodia's reckless deeds <i>huic facinori tanto tua mens liberalis conscia, tua domus popularis ministra, tua denique hospitalis illa Venus adiutrix esse non debuit</i>: tricolon anaphora of <i>tua</i> + balanced structure of clauses to stress how Clodia's mind and home and Venus should not have been participating in this crime 	8 AO3	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p>

Question			Answer	Mark	Guidance
1	(e)	(i)	he was a friend of Caelius	1 AO2	Do not accept 'accomplice'.
1	(e)	(ii)	dropping off poison to a group of slaves/at a bath house	1 AO2	Candidates need to mention poison and one extra detail (either to whom, or where). Do not penalise any incorrect reference to the slaves' owner.
1	(f)		<p>Answers may include:</p> <ul style="list-style-type: none"> <i>quaero enim, cur ...</i>: Cicero poses a tricolon of questions (<i>cur</i>) expressing his perplexity at why the men did not apprehend Licinius <i>Licinium titubantem, haesitantem, cedentem, fugere conantem mulieraria manus ista de manibus amiserit</i>: the band of men (<i>manus</i>) let Licinius slip through their hands (<i>manibus</i>) – polyptoton adds to the tone of humour/ridicule + asyndetic listing of participles to show his pathetic hesitancy + contemptuous dismissal of the group as <i>mulieraria</i> <i>cur non ipsius confessione, multorum oculis, facinoris denique voce tanti sceleris crimen expresserint</i>: tricolon of ways in which the crime should have been easily demonstrated <i>an timebant, ne tot unum, valentes imbecillum, alacres perterritum superare non possent?</i>: tricolon of contrasting words to highlight the superiority of the men, yet still they did not apprehend Licinius 	6 AO3	<p>Candidates may receive credit for a valid response, regardless of who they describe as being ridiculed.</p> <p>Any valid answer to the question will be given due credit.</p> <p>Accept any three points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn</p>

Question			Answer	Mark	Guidance
1	(g)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>nullum argumentum in re, nulla suspicio in causa, nullus exitus criminis reperietur. itaque haec causa ab argumentis, a coniectura, ab eis signis, quibus veritas illustrari solet, ad testes tota traducta est.</p> <p>Suggested translation:</p> <p><i>No proof will be found in the circumstances, no (ground for) suspicion in the case, no outcome from the crime. Therefore, this whole case has been founded on witnesses, and not on proof(s), on conjecture, and on those indications through which the truth is accustomed to have light shone on it.</i></p>	5 AO2	<p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <p><i>argumentum/argumentis</i>: accept 'argument(s)'. <i>re</i>: accept 'matter', 'facts', 'business', 'event(s)'. 'thing(s)' = slight error. <i>causa</i>: 'cause' or 'reason' are slight errors. <i>exitus</i>: accept 'conclusion', 'end'. Minor error for 'resolution'. Do not accept 'exit', 'way out'. <i>reperietur</i>: accept present tense rendering. Past tense is major error. <i>criminis</i>: accept 'charge', 'accusation'. <i>coniectura</i>: accept 'guesswork'. <i>signis</i>: accept 'signs'. Minor error for 'sign' (singular). <i>illustrari</i>: accept 'illustrated'. <i>tota</i>: accept as adverb 'wholly'. <i>traducta est</i>: accept 'has been/was transferred from/handed over/supported'. Present tense = minor error.</p>
1	(h)		<p>Cicero is looking forward to hearing/waiting to hear these witnesses (1) not with any fear at all (1) but actually in the anticipation of enjoying it (1) this is because the witnesses are such a useless/ incompetent/ unreliable bunch (1)</p>	4 AO2	<p>Accept any reasonable explanation for the fourth mark (e.g. he is fully confident about their inability to convince the jury).</p>
1	(i)		<p>'Cicero's only way to defend Caelius is to attack Clodia'. From your reading of <i>Pro Caelio</i>, to what extent do you agree with this statement?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p>	10 AO2=5 + AO3=5	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer. However, it is not a</p>

Question			Answer	Mark	Guidance
			<p>Candidates will be likely largely to agree with this statement: many of the attacks are <i>ad hominem</i> arguments against Clodia and her immoral household. However, it is expected candidates will further argue this is not the 'only' way.</p> <p>Cicero does also try to depict Caelius as an upright figure, and highlights other moral figures such as Lucceius in order to expose Clodia's wickedness even more. He does also offer rational arguments e.g. the fact that the relationship had broken down and Caelius could not have expected help (gold) from Clodia. He also ridicules the alleged delivery of the poison by undermining the slaves in the baths' scene with Licinius.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p><i>Attacks on Clodia</i></p> <ul style="list-style-type: none"> • 51: Both charges (stealing gold and the poison) relate to a woman of the "highest villainy", Clodia • If Caelius told the truth, then Clodia is complicit in the shocking murder of Dio, thus staining the home of the upright man Lucceius • Clodia is the antithesis of someone like Lucceius: "Their whole case was concocted in a house that specializes in hatred, defamation, cruelty, lust, and crime [=Clodia], whereas the home where they say the vile deed was attempted is a place of honour, dignity, respect for duty and morality [=Lucceius]." (55) • 57: Clodia's household is full of debauchery and lust, and Clodia is maligned as a prostitute: Caelius 		<p>requirement to reference material outside of the Latin prescription to access the top band.</p>

Question			Answer	Mark	Guidance
			<p>would never have entrusted himself to such slaves who also participate in the same dissolute ways</p> <ul style="list-style-type: none"> • 67: Clodia ridiculed as an Amazon figure commanding a bunch of effete youths who fail to apprehend Licinius • Clodia's friends ridiculed as young men who enjoy her company and enjoy drinking with her, but who are too timid to face the light of a Roman court • Clodia has conveniently emancipated some of her slaves, thus rendering any investigation impossible <p><i>Other types of argument</i></p> <ul style="list-style-type: none"> • 52: if Clodia gave the gold, then surely she would have asked the reason for it? • 53: Balbus claims Clodia was deceived by Caelius: but if they were intimate, why would Caelius deceive her? And if they were not intimate, why would she have given it? • 53: Caelius is a man of morals and would not entrust his alleged deed to unknown slaves • How would Caelius have even met with the slaves of Lucceius? Would he go directly to the house (unlikely)? Did he use an agent, if so, whom? • High praise for the honour of Lucceius: it is incredible to think he would permit ambassador Dio to be killed in his house • 56: impossible to find a credible motive as to why Caelius would want to poison Clodia 		

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> • Elaborate plan to give the poison to Licinius who would then meet the slaves in the baths is unbelievable • Surely the slaves could have come directly to Caelius' house? • Clodia arranges for a group of friends to surprise Licinius in the deed: but there is nowhere in the strangers' baths that would accommodate such an ambush! • No names of Clodia's friends (who were to surprise Licinius) have been released • 64: ludicrous that so many friends could still not have apprehended Licinius even when he panicked and drew back from handing over the poison: situation is a farce 		

Question			Answer	Mark	Guidance
2	(a)		there had been no adoption into the Claudian house <u>before</u> this (1) which had lasted uninterrupted since Attus Clausus (1).	2 AO2	‘there had been no adoptions since the time of Attus Clausus’ = 0/2 ‘that no adoption was found before this among the Claudian family and lasted uninterrupted since Attus Clausus’ = unclear what has lasted but give benefit of doubt as Claudian family mentioned in question = 2/2
2	(b)		while Claudius/the emperor received thanks (1) Domitius/Nero received rather more elaborate (words of) flattery (1)	2 AO2	<i>grates</i> = do not accept ‘praise’ or ‘they were pleased with the emperor’ <i>quaesitiore</i> = allow ‘exquisite’
2	(c)		legislation was passed (1) in which Domitius/Nero was adopted into/transferred to the Claudian house/family (1) and changed his name to Nero (1) Agrippina was honoured with the title Augusta (1)	4 AO2	‘he gave Nero his (Nero’s) name’ = benefit of the doubt Credit candidates who have given answers to Q1c in their response to Q1b
2	(d)		Answers may include: <ul style="list-style-type: none"> <i>nemo adeo expers misericordiae fuit quem non Britannici fortuna maerore adficeret</i>: hyperbole of <i>nemo</i> with word choices of <i>misericordiae</i> and <i>maerore</i> to show some pity and grief for Britannicus <i>desolatus paulatim etiam servilibus ministeriis</i>: Britannicus is abandoned even of the assistance of slaves, with promoted position of <i>desolates</i> <i>perintempestiva novercae officia in ludibrium vertebat</i>: Agrippina carries out tasks for her son-in-law in the absence of slaves, but Nero realises this is insincere. However, he does not have enough power to do anything but mock her transparency. <i>neque enim segnem ei fuisse indolem ferunt</i>: interesting to hear of opinions (<i>ferunt</i>) concerning 	6 AO3	Any valid answer to the question will be given due credit. Accept any three points and award up to two marks each as follows: 2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin. 1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin. 0 Point is not valid, or no point is drawn.

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			<p>Britannicus, with hyperbaton of <i>segnem</i> and <i>indolem</i> to emphasise that he was not slow-witted</p> <ul style="list-style-type: none"> • <i>sive verum, seu periculis commendatus</i>: variation of reasons (<i>sive/seu</i>) gives ominous view that Britannicus won sympathy due to the danger he was in 		
2	(e)		<p>Answers may include:</p> <ul style="list-style-type: none"> • <i>tunc medio diei tertium ante Idus Octobris</i>: precise time and date heightens the importance of the events • <i>foribus palatii repente diductis</i>: dramatic adverb <i>repente</i> conveys the sudden flinging open of the doors • <i>comitante Burro Nero egreditur ad cohortem</i>: Nero is accompanied by Burrus (prefect) + vivid historic present of <i>egreditur</i> • <i>ibi monente praefecto faustis vocibus exceptus inditur lecticae</i>: grand setting with words of welcome and dramatic placement of Nero on the litter (+ historic present of <i>inditur</i>) • <i>dubitavisse quosdam ferunt, respectantes rogitanesque ubi Britannicus esset</i>: lively depiction of some hesitating, reports of popular opinion (<i>ferunt</i>) add intrigue + emphatic placement of <i>dubitavisse</i> as well as frequentative <i>rogitanes</i> highlight their doubt and hesitation • <i>inlatusque castris Nero et congruentia tempori praefatus, promisso donativo ad exemplum paternae largitionis, imperator consalutatur</i>: historic present <i>consalutatur</i> is the climax when Nero is hailed as emperor, after the tricolon crescendo build-up of <i>inlatus/praefatus/promisso</i> 	<p>8 A03</p>	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p>

Question			Answer	Mark	Guidance
2	(f)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>sententiam militum secuta patrum consulta, nec dubitatum est apud provincias. caelestesque honores Claudio decernuntur et funeris sollemne perinde ac divo Augusto celebratur, aemulante Agrippina proaviae Liviae magnificentiam. testamentum tamen haud recitatum.</p> <p>Suggested translation:</p> <p><i>The decrees of the senators followed the verdict of the soldiers, nor was there any hesitation in the provinces. Divine honours were decreed for Claudius, and his funeral solemnities were celebrated just as those for the deified Augustus, with Agrippina emulating the magnificence of her great-grandmother Livia. His will, however, was not read out.</i></p>	5 AO2	<p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <p><i>sententiam</i>: allow 'decision', 'feeling(s)', 'opinion(s)' <i>patrum</i> as 'fathers' = minor error. 'father' = major error. 'patricians' = major error <i>consulta</i> taken as singular = minor error Taking <i>sententiam</i> as nominative and <i>consulta</i> as accusative = one major error Reference to 'doubt' rather than 'hesitation' = minor error <i>decernuntur</i> = 'bestowed', 'given' is minor error <i>funeris sollemne</i>: allow 'funeral rites' <i>celebratur</i>: 'conducted' is minor error <i>proaviae</i> as 'great-aunt' = major error <i>aemulante Agrippina proaviae Liviae magnificentiam</i> = 'Agrippina looked as magnificent as her great-grandmother Livia' = one minor</p> <p>Ignore translation of <i>ne...turbaret</i> at end of passage.</p>
2	(g)		<p>that giving preference to a stepson (over a son) (1) would disturb the feelings/minds of the people (1) due to the injustice and unpopularity/hatred /invidiousness of it (1)</p>	3 AO2	
2	(h)		<p>'Claudius was a weak leader with no control.' Show how far this is true from your reading of Tacitus, <i>Annals</i> XII.</p> <p>Assess against criteria in the 10-mark grid (see above).</p>	10 AO3=5 + AO2=5	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p>

Question			Answer	Mark	Guidance
			<p><i>Arguments may include (AO3):</i></p> <p>It is likely that candidates will completely agree with this statement and adduce evidence to prove it. The role of Agrippina, as well as the freedmen, will be highlighted to show the lame reign of Claudius. It may be possible for some candidates to find one or two opposing points.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p><i>For</i></p> <ul style="list-style-type: none"> • Persistent goading of freedman Pallas speeds up the adoption of Domitius Nero, even giving him precedence over his own son, Britannicus • Claudius yields to the sycophantic senators who want the consulship and other honours bestowed on Nero • Agrippina, irritated that Britannicus addressed Nero as Domitius, forces Claudius to exile or kill Britannicus' tutors, substituting ones favoured by Agrippina • Agrippina persuades Claudius that the praetorian guards would be best placed under the command of one man (Burrus) • Agrippina intervenes with Claudius over the fate of Vitellius • After prodigies and food shortages, Claudius is pushed into the corner of the forum by the mob and needs the military to get him out • Motion to penalise women who marry slaves (Pallas is the proposer: he is then rewarded) • Agrippina uses the failure of the tunnel engineering to attack Narcissus: he retorts 		Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.

Question			Answer	Mark	Guidance
			<p>complaining of her ambitions (Claudius surrounded by such people)</p> <ul style="list-style-type: none"> • Agrippina forces Claudius to a display of cruelty in the case of Statilius Taurus whose wealth she desired • Claudius (while drinking) laments that he was destined to suffer then punish the infamy of his wives • Narcissus' speech in section 65 highlights where power really lay (Agrippina) • Finally, Claudius is poisoned by Agrippina and Nero is acclaimed as emperor <p><i>Against</i></p> <ul style="list-style-type: none"> • Claudius delivers a robust speech praising senators who resign due to poverty, but also takes strict measures against those who don't • The tunnelling of the mountain near Lake Fucinus (though even this had engineering problems) and the accompanying naval spectacle seems like an achievement of Claudius 		

Question			Answer	Mark	Guidance
3	(a)		<p>Any three of:</p> <p>He rushes/runs down (from the citadel) (1)</p> <p>He is ahead of everyone else (1)</p> <p>He is described as burning (with anger) (1)</p> <p>He starts shouting from far off, before he reaches the horse (1)</p>	AO2 3	<p>For second point, accept candidates who read 'ante omnes' as 'in the presence of/in front of everyone' (rather than 'at the front of all in the crowd').</p> <p>For fourth point, candidate cannot just say 'he shouts'. They must show understanding of the fact he is far off/has not yet reached the horse.</p>
3	(b)		<p>Answers may include:</p> <ul style="list-style-type: none"> • <i>o miseri ... cives</i>: emotive appeal to grab their attention; choice and promoted position of <i>miseri</i> shows how misguided he thinks they are • series of short, snappy rhetorical questions • use of <i>insania</i> intensified by <i>tanta</i> • <i>credit</i> ... <i>putat</i>: use of similar-meaning verbs frame the line, stressing his questioning of their beliefs • promoted position of <i>ulla</i> emphasises his view that no Greek gift can be given without some devious purpose • <i>dona ... Danaum</i>: harsh 'd' alliteration conveys his scorn • <i>sic ... Ulixes</i>: the brevity of this sentence shows his impatience at their behaviour – they should know all too well how notorious Ulysses is for deceiving his enemy • <i>inspectura ... venturaque</i>: the future participles suggest the imminent threat from the Greeks • <i>equo ne credite</i>: the imperative suggests the naivety of the Trojans in trusting the horse thus far • <i>timeo Danaos ...</i>: succinct statement of his fear of the Greeks which the Trojans should share 	AO3 8	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p>
3	(c)		He throws his spear at (the side of) the horse (1)	AO2 1	Do not insist on rendering of ' <i>latus</i> '.

3	(d)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>stetit illa tremens, uteroque recusso insonuere cavae gemitumque dedere cavernae. et, si fata deum, si mens non laeva fuisset, impulerat ferro Argolicas foedare latebras Troiaque nunc staret, Priamique arx alta maneres.</p> <p>Suggested translation:</p> <p>It stuck there trembling, and the womb reverberated, and the hollow caverns rang out and gave a groan. And, if the pronouncements of the gods and their thinking had not been unfavourable, he/it would have forced us/the Trojans to destroy the Greek hiding place(s) with the sword and Troy would now be standing, and you would still be here, lofty/high citadel of Priam.</p>	AO2 5	<p>The below are intended as examples of 'slight' and more serious 'major errors'; others may be identified at standardisation.</p> <p><i>stetit</i>: allow 'stood'.</p> <p><i>utero</i>: allow 'belly', 'stomach'.</p> <p><i>recusso</i>: allow 'resounded' or 'made a sound'. Minor error = 'recoiled'.</p> <p>Taking <i>cavae</i> as noun ('the hollows') rather than adjective = minor error. <i>cavae</i> translated as 'caves' = major error.</p> <p><i>cavernae</i> = allow singular 'cavern', allow 'recesses'.</p> <p>'Groaned' (instead of 'gave a groan') = fine.</p> <p><i>gemitum</i> = allow 'moan'.</p> <p><i>fata</i> = allow 'fates', 'will'.</p> <p><i>mens</i> = allow 'mind', 'judgment'. Reference to 'our' mind = minor error.</p> <p><i>foedare</i> = allow 'disfigure', 'defile', 'mar'. Take 'pollute' as minor.</p> <p>'ferro' = allow 'iron' ('steel' = BOD).</p> <p><i>maneres</i> = require second person or major error.</p> <p><i>alta</i> = 'great' is a minor error (require sense of physical height).</p>
3	(e)	(i)	The Greeks/the Greek army were (lying in wait) there (1)	AO2 1	Candidates must mention the Greek presence on Tenedos.
3	(e)	(ii)	Aeneas shudders (as he recalls the events) (1)	AO2 1	If no reference to physical shuddering (i.e. 'he is afraid' or 'it is horrifying') then require some translation of 'referens'.
3	(f)		<p>Any three of:</p> <p>Their chests are raised <u>OR</u> their chests are among the waves (1)</p> <p>Their crests are (blood-)red <u>OR</u> their crests overtop/rise over the waves (1)</p>	AO2 3	For first point do not accept simply 'they are among the waves' (require ' <i>pectora</i> ' and one further detail).

			The rest of their body skims through the sea/behind them (1) They arch their huge back (with coils) <u>OR</u> they have huge backs <u>OR</u> they have coils (1)		For second point do not accept simply 'they rise above the waves' (require ' <i>iubae</i> ' and one further detail). Do not accept 'overpower' for ' <i>superant</i> '. For ' <i>pars cetera</i> ' accept 'the other part'/'the rest of them'. If nothing else worthy of credit, simply 'they are huge/massive' can score 1/3.
3	(g)		<p>Answers may include:</p> <ul style="list-style-type: none"> • <i>iamque ... tenebant</i>: they were coming close to dry land, which is alarming for those on the shore • the snakes' eyes are described as <i>ardentes</i> (fire imagery) and stained with blood and fire – an ominous and horrific image • <i>sibila ... ora</i>: they seem to be anticipating the feast to come, reinforced by hyperbaton • <i>visu exsanguis</i>: the Trojans' terrified reaction to the sight (striking contrast with <i>sanguine</i>) • <i>diffugimus</i>: they run in different directions – suggestive of panic and alarm; the two short clauses following the long descriptive passage add to this effect • <i>agmine certo</i>: in contrast, the snakes continue relentlessly on their fixed path – they know who their victim is • <i>Laocoonta</i>: the promoted position in enjambement highlights the shock that Laocoon the priest is about to be attacked, as does the pause after <i>petunt</i> • but his two small sons are attacked first, building up the tension about what will happen to Laocoon. <i>parva</i> emphasised by separation from <i>corpora</i> highlights their vulnerability • the manner of the attack feels suffocating: ironic use of <i>amplexus</i>, followed by the aggressive <i>implicat</i> and finishing with the gory detail of <i>depascitur</i> (compound verb implies a methodical process carried through to the finish) 	AO3 8	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p>

		<ul style="list-style-type: none"> • <i>corripunt</i>: this violent verb is stressed by its promoted position • a different kind of attack is made on Laocoon: the enclosing word order of <i>spirisque ... ingentibus</i> mimics the meaning as the snakes enclose him with their coils • <i>et iam</i>: the two monosyllables at the end of the line draw attention to the devastating events to come • repetition of <i>amplexi</i> suggests that, like his sons, he will be unable to escape, as does <i>circum ... dati</i>; • the elision of <i>medi(um) amplexi</i> shows how closely they clasp him • anaphora of <i>bis</i> emphasises the inevitability of what is to come • <i>superant ... altis</i>: more evidence of the huge size of the snakes; harsh 'c' alliteration to emphasise their cruelty 		
3	(h)*	<p>'In <i>Aeneid</i> II, Virgil offers a completely negative view of human behaviour.'</p> <p>How far do you agree with this statement from your study of Virgil, <i>Aeneid</i> II?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to agree with the statement, pointing out that much of the set text is concerned with the deceit of Sinon and the impetuous behaviour of the Trojans, as well as the gruesome deaths of Laocoon and his sons.</p> <p>On the other hand, candidates may refer to the more positive aspects of <i>Aeneid</i> II, such as the strength of Laocoon and the kindness of Priam.</p> <p><i>Supporting evidence may include (AO2):</i></p>	<p>10</p> <p>AO2=5</p> <p>+</p> <p>AO3=5</p>	<p>An AO2 heavy response may focus on details from the set texts, but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer. However, it is not a requirement to reference material outside of the Latin prescription to access the top band.</p> <p>Candidates should include information regarding the social, cultural and historical background to the text – for example, the Roman views about what behaviour was acceptable in war and what was expected of a hero and leader.</p>

			<p>Negative view</p> <ul style="list-style-type: none"> • Laocoon's view of the Trojans: he thinks they are naïve and too trusting • Laocoon's view of the Greeks: he thinks they can never be trusted • Sinon's tale of deceit: <ul style="list-style-type: none"> • his scheming plan to open Troy to the Greeks • his dishevelled appearance to fool the Trojans • his convincing performance as the victim of Ulysses • The impulsive curiosity of the Trojans which results in not questioning Sinon's account • Sinon's lack of respect towards the gods: he swears that he is telling the truth about the horse • The unquestioning reaction of the Trojans at those deaths: Laocoon has doubtlessly been punished for throwing his spear at the horse • The collective stupidity of the Trojans: they are all happy to let the horse into the city <p>Positive view</p> <ul style="list-style-type: none"> • The strength and conviction of Laocoon: he wisely realises that the horse is a trick • Laocoon commands great respect: he is accompanied by a great crowd of Trojans • The genuine sympathy of the Trojans upon hearing Sinon's first words • The innocent naivety of the Trojans – they had never come across deceit of this kind before • Generosity of the Trojans: not only do they spare Sinon, but they also pity him • Leadership of Priam: he orders Sinon to be set free • Kindness of Priam: he speaks to Sinon in a friendly way 		<p>Candidates should consider that many of Sinon's words are deceitful, therefore points which focus too much on the content of his lies and take them at face value, will not receive credit. However, it is fully accurate to discuss his words as examples of deceit.</p>
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		<ul style="list-style-type: none"> • Bravery of Laocoon: he tries to help his sons and also fight back when the snakes turn on him <p><i>Outside the set lines, candidates <u>may</u> consider, for example:</i></p> <p>Negative view</p> <ul style="list-style-type: none"> • <i>The horrific image of Hector – a reminder of his savage death at the hands of Achilles</i> • <i>The scene inside Priam's palace: Greeks everywhere and Trojan women weeping; the fear of Hecuba and her daughters at the altar</i> • <i>The horrific death of Polites in front of his parents</i> • <i>Priam's death: the mockery of Pyrrhus and his savagery when killing Priam at the altar</i> • <i>The tragic image of Priam's body left on the shore</i> • <i>Aeneas' fury at seeing Helen: he considers killing her</i> <p>Positive view</p> <ul style="list-style-type: none"> • <i>The heartfelt joy of the Trojans when they see that the Greeks have left</i> • <i>Capys and others are rightly suspicious of the horse</i> • <i>The bravery of Aeneas and other Trojans: they are prepared to die to defend their city</i> • <i>The admirable but pathetic image of Priam trying to defend his city + Priam's final brave and angry speech to Pyrrhus</i> • <i>Hecuba's concern for Priam</i> • <i>Close family relationships between Aeneas, Anchises and Iulus</i> 		
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Question		Answer	Mark	Guidance
4	(a)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Tyrrhenos igitur fluctus lateque sonantem pertulit Ionium constanti pectore, quamvis mutandum totiens esset mare. iusta pericli si ratio est et honesta, timent pavidoque gelantur pectore nec tremulis possunt insistere plantis:</p> <p>Suggested translation</p> <p>Therefore she endured the Tyrrhenian/Etruscan waves and the far-resounding Ionian (Sea) with a firm heart, although the sea had to be changed so often. If the reason for incurring danger is right and respectable, women are afraid and are frozen with a fearful heart and they are not able to stand on their trembling feet.</p>	AO2 5	<p>The below are intended as examples of 'slight' and more serious 'major errors'; others may be identified at standardisation.</p> <p><i>fluctus</i> = accept 'sea'. <i>pertulit</i> = do not accept 'crossed'. <i>lateque sonantem</i> = accept 'widely booming'. <i>constanti</i> = accept 'steadfast' or 'steady'. <i>pectore</i> = accept 'chest'. <i>mutandum</i> as 'crossed' is minor. <i>totiens</i> = accept 'so many times'. <i>quamvis...totiens</i>: accept 'however many times'. <i>est</i> taken as past is minor error. <i>honesta</i>: accept 'honest' in this situation. Accept 'if the danger is for a just and honest reason'. <i>pavidoque</i>: omitted -que is minor. <i>gelantur</i> = accept 'chilled'. <i>pavido...pectore</i>: accept 'with fear in their heart'.</p>
4	(b)	women who show bravery/a brave mind (1) in bold/disgraceful acts (1)	AO2 2	<p>For the second mark, candidates need to show understanding of either <i>turpiter</i> or <i>audent</i>, but not necessarily both. Candidates must acknowledge that this refers to acts, and not the mind itself. Singular 'act/task' gets benefit of doubt.</p>
4	(c)	<p>Any four of:</p> <p>The <u>husband</u> orders his wife to board the ship OR the wife finds it hard to board the ship (1)</p> <p>The wife finds the bilge-water sickening/hard to bear (1)</p>	AO2 4	<p>Answers must include references to both the wife and the lover, or maximum of 3/4.</p>

			<p>The wife gets dizzy/the (top of the) sky wheels round for her (1)</p> <p>The lover has a strong stomach (1)</p> <p>The wife vomits on her husband (1)</p> <p>The lover has lunch/breakfast/dines/eats with the sailors (1)</p> <p>The lover wanders around the deck/ship (1)</p> <p>The lover happily handles the (harsh) ship's cables (1)</p>		
4	(d)		Eppia was so attracted to Sergius that she was prepared to be described as a slave girl who served the sexual needs of gladiators	AO2 1	Accept less specific explanations of <i>Iudia</i> (e.g. a gladiator's wife/mistress/'gladiator girl').
4	(e)		<p>Answers may include:</p> <ul style="list-style-type: none"> • <i>Sergiolus</i>: the affectionate diminutive is touching, but humorous when we learn what Sergius actually looks like; she is idealising him • <i>requiem</i>: not only is he old enough to shave, but he is also looking forward to his retirement • <i>secto ... lacerto</i>: his injured arm (par for the course for gladiators) is offered as his reason for wanting to retire, which puts into question his success as a gladiator; the enclosing word order highlights the link between injury and retirement • <i>multa ... deformia</i>: emphatic position of <i>multa</i> stresses how many unattractive features he has; the enclosing word order literally surrounds his face with ugliness • <i>sulcus ... ocelli</i>: the tricolon crescendo of examples (the number of syllables increases and each example is increasingly hyperbolic) is highlighted by polysyndeton and the emphatic position of the three key nouns • <i>sulcus ... galea</i>: he has a deep scar caused by wearing his helmet; humorous word choice of <i>sulcus</i> ('furrow') • <i>mediisque ... gibbus</i>: more humorous word choice: <i>gibbus</i> is literally a hump on the back, but here it refers 	AO3 8	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points (though there must be a balance – see above) and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p>

		<p>to the lump on his nose; <i>ingens</i> intensifies the size; <i>mediisque ... naribus</i> suggests that it is very visible</p> <ul style="list-style-type: none"> • <i>acre ... ocelli</i>: juxtaposition of <i>acre malum</i> highlights the nasty misfortune of having a weeping eye, which never stops dripping (<i>semper</i>); the diminutive <i>ocelli</i> is amusing: his eye is anything but 'dear little', and it contrasts amusingly with the size of the lump on his nose (<i>ingens</i>) • <i>sed gladiator erat</i>: short and simple, explaining exactly what Eppia finds attractive about him, despite his age and ugliness • <i>facit ... Hyacinthos</i>: a generalisation moving on from Sergius: being a gladiator turns all men into Hyacinthuses, the epitome of a beautiful youth • <i>hoc pueris ... viro</i>: Eppia's folly and delusion are emphasised by the indignant 'p' alliteration, the bitterly sarcastic anaphora of <i>hoc</i>, and the fact that Eppia's husband is delayed to the end of the sentence – he is just an afterthought • <i>ferrum ... amant</i>: promoted position of <i>ferrum</i> show the fickleness of women like Eppia • <i>hic ... videri</i>: Sergius is given his real name in a return to reality (as opposed to Eppia's idealisation of him) and would be no more attractive than her husband (their names are in similar positions) once he retires (amusing contrast between <i>rude</i> and <i>ferrum</i>) 		
4	(f)	<p>There are always quarrels/mutual recriminations (1) Very little sleeping happens (1)</p>	AO2 2	Does not need to show knowledge of both <i>lites</i> and <i>alterna iurgia</i> . Insist on superlative <i>minimum</i> .
4	(g)	<p>Answers may include:</p> <p>Shameful behaviour of the wife</p> <ul style="list-style-type: none"> • anaphora of <i>tum ... tunc</i> draws attention to the single point being made in line 3 • <i>occulti ... facti</i>: enclosing word order emphasises that she keeps secret the wrong she knows she has done 	AO3 8	<p>Any valid answer to the question will be given due credit.</p> <p>Answers must refer to both the wife and the husband (i.e. do not accept three points dealing with just one side of the contrast). If all points are on one character, maximum of 6/8.</p>

		<ul style="list-style-type: none"> • <i>gravis ... viro</i>: yet she turns on her husband to hide her own guilt - promoted position of <i>gravis</i>; ironic juxtaposition of <i>illa viro</i> • <i>orba ... tigride</i>: a hyperbolic comparison – she is just pretending to be angry, whereas the tigress's rage is real • <i>simulat gemitus</i>: her pretence is made clear • <i>aut ... aut</i>: whatever she does, it is all an act of pretending to be angry and upset by his behaviour • <i>odit ... plorat</i>: she invents male and female lovers he is having an affair with; her feelings are stressed by the angry 'p' alliteration • <i>ficta paelice</i>: <i>ficta</i> makes it clear that this is all an invention • she turns on the tears: lexical field of weeping (<i>plorat, lacrimis</i> – intensified by <i>uberibus</i> and <i>semper</i>) • <i>in statione sua</i>: her tears are personified in a military metaphor • <i>paratis ... expectantibus</i>: similar meaning stresses that her tears are always (repetition of <i>semper</i> to emphasise the point) ready and waiting for her to tell them how she wants them to flow • <i>sua atque</i> (no elision) mimics her forced sobbing <p>Gullibility of the husband</p> <ul style="list-style-type: none"> • <i>tu credis amorem</i>: simplicity of the sentence highlights the fact that the husband views her tears as a sign of her love for him • anaphora of <i>tu</i> is accusatory and indignant: misguided, he goes from concluding that she loves him to being self-satisfied and proud of himself to kissing away her tears • <i>tu tibi tunc</i>: mocking 't' alliteration, as Juvenal tells him that he is wrongly pleased with himself; polyptoton of <i>tu tibi</i> is very personal, as is the use of 2nd person verbs 	<p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin.</p> <p>0 Point is not valid, or no point is drawn.</p>
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		<ul style="list-style-type: none"> • <i>uruca</i>: Juvenal addresses him as a worm, suggesting that he cannot see that he is being fooled • <i>fletumque ... exsorbes</i>: <i>exsorbes</i> is stressed by enjambement and word choice (usually associated with unsavoury liquids); mimetic word order draws attention to his lips drinking up her tears; the diminutive <i>labellis</i> emphasises his sentimental feelings for her • final exclamation refers to the reality of what the husband will find if he opens up her book-boxes; <i>quae</i> and <i>quot</i> draw attention to the nature and number of the love-letters she has received from other men • <i>zelotypae ... moechae</i>: this phrase sums up what his wife is really like: an adulteress (delayed for emphasis) who is jealous and like a mime artist (i.e. putting on an act) 		
4	(h)*	<p>‘In <i>Satire 6</i> Juvenal presents a totally negative view of women.’</p> <p>How far do you agree with this statement from your reading of Juvenal, <i>Satire 6</i>?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Answers may include (AO3):</i></p> <p>Candidates are likely to agree with the statement, pointing out that most of the lines in the prescription are concerned with making a sustained attack on the institution of marriage, with the wife emerging as faithless and deceitful.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> • in the Golden Age wives were too ugly to attract lovers • Hiberina (Ursidius’ bride-to-be) would rather have one eye than remain faithful to one man 	<p>10</p> <p>AO2=5 + AO3=5</p>	<p>An AO2 heavy response may focus on details from the set texts, but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p> <p>Candidates should include information regarding the social, cultural and historical background to the text - for example, Roman views about marriage and adultery.</p> <p>A totally negative answer may merit full credit if it is well supported with examples from the text.</p> <p><i>OCR recognises that some of the material related to this subject may contain content that</i></p>

		<ul style="list-style-type: none"> • There are very few, if any, chaste women these days – they are all obsessed with actors and dancers • Example of Eppia: she ran away to Egypt with a gladiator, abandoning her husband, family and country • Wives can only tolerate travelling by sea if they are with a lover; otherwise, they vomit on their husband • Wives pretend to be angry to hide their own guilt, and then take advantage of the husband's gullibility • They make excuses if they are caught in bed with a slave or knight • Behaviour of the wife when she is drunk • The spendthrift wife has no regard for the financial concerns of her husband <p>Outside the set lines, candidates may consider, for example:</p> <ul style="list-style-type: none"> • Messalina's behaviour in the brothel and Juvenal's hints at magic and murder • The few women who are virtuous are intolerably proud • Wives are happy to marry many times, even if the husband is committed • Wives are influenced by effeminate men, who may well end up seducing them nonetheless • The wife who visits the baths and returns home to drink copious amounts of wine, only to be sick over her husband • The wife who makes no effort with her appearance at home, but does everything to look attractive to her lover • The wife who chooses to have an abortion, having had an affair with an Ethiopian • The wives who drug, physically harm and even murder their husbands • Reference to incest between Berenice and her brother Agrippa 		<p><i>is offensive. By including this material in our specification/assessment material, we are not condoning the content or the viewpoint of the author/creator.</i></p>
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		<ul style="list-style-type: none"> • A mother-in-law will encourage her daughter to cheat on her husband • Wives who murder their stepchildren • Mothers who murder their own children <p>On the other hand, it might be argued:</p> <ul style="list-style-type: none"> • Unlike their naive husbands, women are successful in getting their own way (e.g. finding lovers) • Eppia is presented as shameless but determined ('wicked audacity breeds fortitude of mind') • Women in the Golden Age were chaste, before Chastity and Astraea withdrew from the Earth. The dutiful wife spread out a rustic bed for her husband, and looked after/fed her large babies. 		
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