

**GCE**

**Latin**

**H443/04: Verse Literature**

A Level

**Mark Scheme for June 2025**

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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 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

### 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. There is a NR (**No Response**) option. Award NR (No Response):
- if there is nothing written at all in the answer space
  - OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
  - OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

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:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **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.

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

## 12. Subject Specific Marking Instructions

### Guidance on 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.

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

0 = No response or no response worthy of credit.

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Mark     | Guidance                                                                                                      |
|----------|-----|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|---------------------------------------------------------------------------------------------------------------|
| 1        | (a) |  | <p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>ecce, manus iuvenem interea post terga revinctum<br/>pastores magno ad regem clamore trahebant<br/>Dardanidae, qui se ignotum venientibus ultro,<br/>hoc ipsum ut strueret Troiamque aperiret Achivis,<br/>obtulerat.</p> <p><b>Suggested translation:</b></p> <p>Behold, in the meantime Trojan shepherds were dragging along a young man with his hands tied behind his back towards the king with great shouting. By his own initiative, the young man had given himself up as a stranger to them as they approached him, in order to make this very thing happen and open up Troy to the Greeks.</p> | AO2<br>5 | <p>Omission of <i>interea</i> – slight error</p> <p>Accept:<br/><i>'had placed himself in their path'</i></p> |
| 1        | (b) |  | <p>Any <b>two</b> of the following:</p> <p>He was confident/brave/ trusting in his courage/mind/spirit (1)<br/>He was ready for any outcome (1)<br/>He was ready to spin his story of deceit (1)<br/>Or to face death (1)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | AO2<br>2 | <p>Accept:<br/><i>'weave his treacheries'</i></p>                                                             |

| Question |      |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Mark              | Guidance                                                                                                                                                                                                                     |
|----------|------|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1        | (c)  |  | The treachery of Sinon exemplifies the treachery of all Greeks (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <b>AO2<br/>1</b>  | Insist on reference to 'insidias' or 'crimine'                                                                                                                                                                               |
| 1        | (d)  |  | Any <b>three</b> of the following:<br>He is afraid (1)<br>He is in full view of/surrounded by the Trojan crowd (1)<br>He is unarmed (1)<br>He says he has nowhere to go now/no land will accept him (1)                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>AO2<br/>3</b>  | Accept valid and relevant discussion of literary techniques.<br>Accept for <i>turbatus</i> : agitated/ shaken/ can't think clearly/confused/troubled                                                                         |
| 1        | (e)  |  | Calchas (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | <b>AO2<br/>1</b>  |                                                                                                                                                                                                                              |
| 1        | (f)* |  | <p><b>What makes this such a powerful and emotional section of Sinon's speech?</b></p> <p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>The speech is a masterpiece of rhetoric, with Sinon pulling out all the stops to gain the sympathy and trust of the Trojans, who fall completely for his story and never stop to question his words.</p> <p>Answers may include:</p> <p>Reaction of Greeks to the news that Sinon is to be sacrificed:</p> <ul style="list-style-type: none"> <li>Emphatic position of <i>adsensere</i> stresses that no Greek had any sympathy for him – they were just</li> </ul> | <b>AO3<br/>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 |
|----------|--|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <p>relieved not to have been chosen themselves</p> <ul style="list-style-type: none"> <li>• This is further emphasised by <i>omnes</i></li> <li>• Elision of <i>adsenser(e) omnes</i> suggests how quick they were to agree to the decision</li> <li>• Contrast between <i>omnes</i> and <i>unius</i>: they are all relieved not to have been chosen</li> <li>• Juxtaposition of <i>sibi quisque</i> show their selfish concern for their own lives</li> <li>• <i>unius...miseri</i>: poignant use of the third person when referring to himself and emotive adjective <i>miseri</i></li> <li>• finality of <i>exitium</i></li> <li>• Perfect tense of <i>tulere</i> indicates the Greeks' immediate reaction to the news</li> <li>• The rhythm of line 4, with the elision of <i>miser(i) exitium</i> and the delayed caesura, creates a ruthless effect, mirroring the rapid way the Greeks agreed to the sacrifice of Sinon</li> </ul> <p>Preparations for the sacrifice of Sinon:</p> <ul style="list-style-type: none"> <li>• powerful use of the gerundive <i>infanda</i></li> <li>• tricolon of items prepared for Sinon's sacrifice, further emphasised by polysyndeton – the fact that these items were associated with animal sacrifice adds to the horror</li> </ul> <p>Sinon's escape</p> <ul style="list-style-type: none"> <li>• simplicity and emphatic position of <i>eripui</i></li> <li>• feigned honesty of <i>fateor</i></li> <li>• <i>leto</i> confirms the earlier <i>exitium</i></li> <li>• <i>limosoque lacu</i>: alliteration of 'l' emphasises the unpleasant and dangerous nature of his hiding place, as does the additional detail of <i>in ulva</i> and</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Mark | Guidance |
|----------|--|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <p><i>per noctem</i></p> <ul style="list-style-type: none"> <li>• <i>si...dedissent</i>: the conditional clause emphasises his desperate desire for the Greeks to leave, as does the polyptoton of <i>darent/dedissent</i> and alliteration of 'd'</li> </ul> <p>Sinon's present desperate situation</p> <ul style="list-style-type: none"> <li>• promoted position of <i>mihi</i> emphasises his personal position</li> <li>• the intensifying <i>ulla</i> stresses his lack of hope in seeing his homeland and family again</li> <li>• assonance of 'am' in <i>iam patriam antiquam</i> draws attention to the phrase</li> <li>• <i>antiquam</i> highlights both his pride and affection for his homeland</li> <li>• anaphora of <i>nec</i> emphasises the hopelessness of his situation</li> <li>• <i>natos</i>: an invented detail to make his words to the Trojans more emotional? Cf. line 87</li> <li>• <i>dulces...exoptatumque</i>: emotive adjectives to stress how much his sons and father mean to him; note, however, Virgil's ironic use of <i>exoptatum</i> (an adjective belonging more to comedy and only used in epic here) – is Sinon going too far in his attempt to make the Trojans feel sorry for him?</li> </ul> <p>His fears for his family:</p> <ul style="list-style-type: none"> <li>• juxtaposition of <i>quos illi</i> emphasises the danger posed by the Greeks to Sinon's family</li> <li>• he is afraid his family will pay for his desertion with their lives</li> <li>• <i>nostra...effugia</i> and <i>culpam hanc</i>: both phrases refer to the same thing – Sinon's desertion – and</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Mark | Guidance |
|----------|--|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <p>are therefore emphatic</p> <ul style="list-style-type: none"> <li>• <i>reposcent...piabunt</i>: the use of the future indicative suggests how sure he is of this outcome</li> <li>• <i>miserorum morte</i>: juxtaposition and mournful ‘m’ alliteration are powerful</li> </ul> <p>Sinon’s appeal to the Trojans</p> <ul style="list-style-type: none"> <li>• his appeal is emphasised by the tricolon of things he begs by and by the postponed position of <i>oro</i></li> <li>• <i>conscia numina veri</i>: this solemn phrase referring to the truth is ironic in the context</li> <li>• <i>mortalibus usquam intemerata fides</i>: flattering to the Trojans</li> <li>• repetition of <i>miserere</i></li> <li>• <i>laborum</i> is intensified by <i>tantorum</i>: the enjambed assonance brings Sinon’s appeal to a powerful climax</li> <li>• <i>non digna ferentis</i>: juxtaposition suggests that Sinon does not deserve to suffer such things</li> </ul> |      |          |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Mark      | Guidance                                                                                                                                                                                                                     |
|----------|-----|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2        | (a) |  | The first adulterers appeared (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | AO2<br>1  |                                                                                                                                                                                                                              |
| 2        | (b) |  | <p><b>How do these lines convey Juvenal's outrage and disbelief that Postumus is getting married?</b></p> <p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include:<br/>Postumus' plans for the wedding:</p> <ul style="list-style-type: none"> <li>• <i>tamen</i> indicates his surprise that P. is willing to go ahead despite the evidence of adultery in earlier times</li> <li>• <i>conventum...sponsalia</i>: tricolon of formal marriage elements emphasised by polysyndeton and promoted position highlights how invested in the wedding P. is</li> <li>• <i>nostra/tempestate</i>: contrast with the Silver Age conveys J.'s incredulity; enjambement underscores his disbelief that P. is preparing to marry in this of all eras</li> <li>• <i>a tonsore magistro</i>: scornful comment that P. has employed a master barber for the wedding</li> <li>• <i>paras...pecteris...dedisti</i>: different tenses show the different stages of P's preparations, which are taking over every element of his life</li> </ul> | AO3<br>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 |
|----------|--|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <ul style="list-style-type: none"> <li>• spitting ‘p’ and ‘d’ alliteration show J.’s indignation</li> <li>• <i>fortasse</i>: J. is not aware of what has already taken place and is incredulous that P. may already have let things go so far</li> </ul> <p>He questions Postumus’ sanity:</p> <ul style="list-style-type: none"> <li>• lines 4-5: tricolon crescendo conveys J.’s outrage: a statement, a rhetorical question, a direct command</li> <li>• <i>certe...eras</i>: a simple and direct sentence indicating that P. used to be of sound mind and would never have considered marriage</li> <li>• <i>Postume</i>: direct address illustrates J.’s disbelief</li> <li>• <i>uxorem</i>: promoted position highlights this key word</li> <li>• <i>uxorem...ducis</i>: simplicity of this direct question emphasises J.’s disbelief</li> <li>• <i>dic</i>: imperative shows how much J. wants to understand what has happened to P.</li> <li>• <i>qua...quibus</i>: anaphora, polyptoton and asyndeton highlight J.’s desperation to understand</li> <li>• <i>Tisiphone...colubris</i>: both nouns associated with madness; <i>Tisiphone</i>: striking use of metonymy to indicate madness</li> <li>• <i>qua...colubris</i>: enclosing word order reflects how much P. has been thrown into madness</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Mark | Guidance |
|----------|--|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|----------|
|          |  |  | <p>He suggests suicide as a means to avoid marriage:</p> <ul style="list-style-type: none"> <li>• <i>ferre</i>: choice of verb indicates J.'s view that women have to be tolerated</li> <li>• <i>dominam</i>: choice of noun suggests that married men are enslaved by their wives</li> <li>• <i>ullam</i>; delayed position suggests that J. feels the same about all women; hyperbaton with <i>dominam</i> adds emphasis to the adjective</li> <li>• <i>tot</i> emphasises the ready availability of ropes</li> <li>• <i>cum...cum</i>: anaphora emphasises two more forms of suicide preferable to marriage</li> <li>• <i>pateant altae caligantes</i>: all three words stress the suitability of jumping from a window</li> <li>• <i>tibi vicinum</i>: juxtaposition emphasises the ready availability of the bridge</li> <li>• <i>pons</i>: the final monosyllable suggests the sudden plunge into the water and how easy that would be</li> </ul> <p>The advantages of sleeping with a boy:</p> <ul style="list-style-type: none"> <li>• <i>multis nullus</i>: juxtaposition emphasises J.'s view that there are many options preferable to marriage</li> <li>• <i>nonne</i> suggests that sleeping with a boy must surely be better than marriage to a woman</li> <li>• <i>pusio...pusio</i>: repetition stresses the role of the boy</li> </ul> |      |          |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Mark             | Guidance                                                                                                                                                                                                                                                                                                                                |
|----------|-----|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|          |     |  | <ul style="list-style-type: none"> <li>• <i>non...nulla...nec...nec</i>: negative words highlight the tricolon of things a boy doesn't do and therefore what a wife does do</li> <li>• <i>litigat, exigit</i>: juxtaposition denotes the wife's incessant nagging</li> <li>• <i>munuscula</i>: diminutive form evokes the wife's wheedling tone</li> <li>• <i>et lateri...anheles</i>: graphic language to express the wife's excessive sexual demands (emphasised further by <i>iussit</i>)</li> </ul> <p>The example of Ursidius:</p> <ul style="list-style-type: none"> <li>• <i>cariturus...macello</i>: others like the serial adulterer Ursidius may opt for marriage in order to have a legitimate heir</li> <li>• <i>dulcem</i> sarcastically contrasts with what U. will go without if he has an heir</li> </ul> |                  | Accept both answers which refer to Ursidius as the same person as Postumus and those which do not.                                                                                                                                                                                                                                      |
| 2        | (c) |  | <p>Any <b>two</b> of the following:</p> <p>She boldly goes around the whole city (1)</p> <p>She attends the gatherings of men (1)</p> <p>She speaks to generals about to go off on campaign (in the presence of her husband) (1)</p> <p>She addresses them in a shameless way/unfeminine way (1)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <b>AO2<br/>2</b> | <p>Accept:</p> <p>She is described as '<i>audax</i>' a masculine quality or sim. For '<i>siccisque mamillis</i>' allow explanation that this shows she has not had children as she does not breastfeed</p> <p>Do not accept:</p> <p>'a straight face' for <i>recta facie</i></p> <p>'dry nipples' as it does not refer to behaviour</p> |

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| 2 | (d) | Any <b>four</b> of the following:<br>She knows what is going on all over the world (1)<br>She knows what the Chinese and Thracians are doing (1)<br>She knows the secret acts of a stepmother and her stepson (1)<br>She knows who has fallen in love (1)<br>and which adulterer is being fought over (1)                                                                                                                                                                                                                                                                                                                                                           | <b>A02</b><br><b>4</b> | Do not accept:<br>'boy(s)' for <i>pueri</i> but allow 'son(s)'                                                                                                                                                                                          |
| 2 | (e) | <b>Assess against criteria in the 5-mark set text translation grid (see above).</b><br>dicet quis viduam praegnatem fecerit et quo mense, quibus verbis concumbat quaeque, modis quot. instantem regi Armenio Parthoque cometen prima videt, famam rumoresque illa recentes excipit ad portas, quosdam facit;<br><br><b>Suggested translation:</b><br>She will tell you who has made the widow pregnant and in what month, which words each and every woman uses in bed and how many positions. She is the first to see a comet threatening the Armenian and Parthian king and she picks up at the gates the gossip and latest rumours, and invents certain others. | <b>A02</b><br><b>5</b> | Insist on future tense of <i>dicet</i><br><br>Allow:<br><i>famam</i> – news<br><i>instantem</i> – approaching<br><i>quosdam</i> – some/some things/ other things<br><i>recentes</i> with <i>famam</i><br><br>Don't allow:<br><i>instantem</i> – passing |

## Section B

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                 | Mark                   | Guidance                                                                                                                                                                                                                                                               |
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| 3        | (a) |  | <p>Accept any <b>four</b> of the following:</p> <p>He is described as elderly/his shoulders tremble with age (1)</p> <p>His weapons have not been used for a long time (1)</p> <p>He puts on his armour pointlessly/ in vain (1)</p> <p>his sword is described as useless (1)</p> <p>He bravely goes into the thick of the enemy (1)</p> <p>He is going to die (1)</p> | <b>AO2</b><br><b>4</b> | <p>Accept valid and relevant discussion of literary techniques.</p> <p>Accept:<br/>‘long-neglected’ for <i>desueta</i><br/>‘readiness to die’ for <i>moriturus</i></p> <p>For <i>umeris</i> insist on ‘shoulders’</p> <p>‘he is physically unfit for battle’- okay</p> |
| 3        | (b) |  | <p>The women are like doves because they are in danger/vulnerable/innocent or sim. (1)</p> <p>The Greeks are like a storm because they are attacking/bringing destruction or sim. (1)</p>                                                                                                                                                                              | <b>AO2</b><br><b>2</b> | <p>For <b>full</b> marks insist on <b>both</b> content of simile (reference to the doves and the storm) <b>and</b> explanation of why suitable (reference to Greeks)</p> <p>Max. <b>one</b> mark ‘Women are like doves and the Greeks are like a storm’</p>            |

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| 3 | (c) | Any <b>two</b> of the following:<br>He is putting on the arms of his youth/ youthful weapons (1)<br>Hecuba addresses him as 'most wretched' (1)<br>Hecuba describes his idea to take up arms as 'dreadful'/ 'ill-conceived' (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <b>A02</b><br><b>2</b> | Accept valid and relevant discussion of literary techniques.<br><br>Accept: He's not young anymore/ he was putting on arms as if he were still a young man/ he thinks he can still fight like a young man.                                                                                                                                                       |
| 3 | (d) | <b>Assess against criteria in the 5-mark set text translation grid (see above).</b><br><br>'non tali auxilio nec defensoribus istis<br>tempus eget; non, si ipse meus nunc adforet Hector.<br>huc tandem concede; haec ara tuebitur omnes,<br>aut moriere simul.' sic ore effata recepit<br>ad sese et sacra longaevum in sede locavit.<br><br><b>Suggested translation:</b><br>The situation does not need such help, nor defenders such as these; not even if my Hector himself were now here. Come over here to me finally; this altar will protect us all, or else you will die at the same time/with us'.<br>Having spoken thus from her lips, she drew the aged man to her and placed him upon a holy seat. | <b>A02</b><br><b>5</b> | Allow:<br><i>defensoribus</i> : defence(s)<br><i>tandem</i> : accept 'I ask you'. 'Please' 'Really no more now'<br><i>aut moriere simul</i> : 'we shall die together'.<br><i>simul</i> : beside us<br><br>Do not allow:<br><i>concede</i> : give in /surrender /rest - slight error<br>omission of <i>ore</i> – slight error<br><i>recepit</i> : enticed - major |

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| 3 | (e)* | <p><b>How does Virgil make this a dramatic and emotional passage?</b></p> <p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>In this passage, the flight and death of Polites and the contrast between the violent insolence of the young invader and the helplessness of the elderly king are intense and horrifying, with vivid drama and passionate emotion in every line.</p> <p>Answers may include:<br/>The flight of Polites</p> <ul style="list-style-type: none"> <li>• <i>ecce</i> draws attention to the sudden arrival of Polites</li> <li>• promoted position of <i>elapsus</i> alerts us to the fact that someone has escaped, before we are told his name at the end of the line</li> <li>• two elisions in line 18 reflect how quickly he is fleeing</li> <li>• additional detail of <i>Pyrrhi de caede</i> is terrifying</li> <li>• <i>per tela, per hostes</i>: this pair of phrases, emphasised by asyndeton and repetition, suggests speed and urgency, indicating the danger Polites is in</li> <li>• <i>fugit...lustrat</i>: both verbs in the historic present tense convey the speed and desperation of Polites' flight, as does the mostly dactylic rhythm of the line</li> </ul> | <p><b>AO3<br/>15</b></p> | <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> |
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|  |  |  | <ul style="list-style-type: none"> <li>• <i>lustrat</i> suggests a weaving movement in and out of the colonnades and halls, as Polites desperately tries to get away from Pyrrhus</li> <li>• <i>saucius</i>: enjambement and strong pause after it heavily emphasise this delayed adjective, which foreshadows Polites' fate</li> </ul> <p>The pursuit of Pyrrhus</p> <ul style="list-style-type: none"> <li>• sudden change of subject to Pyrrhus</li> <li>• <i>illum ardens</i>: juxtaposition suggests how close he is to catching Polites; fire metaphor of <i>ardens</i> is threatening and dramatic</li> <li>• <i>infesto vulnere</i>: a striking phrase, with the noun referring to Pyrrhus' spear</li> <li>• <i>ardens...Pyrrhus</i>: enclosing word order reflects the anger boiling up inside Pyrrhus</li> <li>• <i>insequitur</i>: dramatic verb of action stressed by enjambement</li> <li>• <i>iam iamque</i>: repetition shows how close Pyrrhus is to catching Polites</li> <li>• <i>manu...hasta</i>: pair of short phrases with verbs in historic present tense indicate that Pyrrhus is almost upon Polites; chiasmic word order emphasises the danger of Pyrrhus' hand and spear</li> <li>• the mostly dactylic rhythm and the conflict of accent with ictus in the fifth foot add to the fast pace and drama of line 22</li> </ul> |  |  |
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|  |  |  | <p>The death of Polites</p> <ul style="list-style-type: none"> <li>• <i>tandem</i>: a reminder of how long Polites has been trying to get away</li> <li>• <i>evasit</i>: another change of subject, maintaining the pace of the narrative</li> <li>• a shocking and dramatic scene as Polites dies right in front of his parents – emphasised by <i>ante oculos ... et ora parentum</i></li> <li>• his fall is stressed by the emphatic position of <i>concidit</i> in enjambement</li> <li>• the metaphorical <i>fudit</i> adds a gruesome detail and suggests the amount of blood; it is further emphasised by its position at the end of the line</li> <li>• the amount of blood is also conveyed by <i>multo...sanguine</i>; <i>multo</i> is further emphasised by its separation from <i>sanguine</i></li> </ul> <p>Priam's angry and passionate outburst:</p> <ul style="list-style-type: none"> <li>• <i>hic Priamus</i>: yet another change of focus</li> <li>• <i>in media iam morte</i>: more foreshadowing of Priam's death</li> <li>• <i>abstinuit...pepercit</i>: similar meaning emphasises Priam's strong emotions despite his weak position</li> <li>• <i>voci iraeque</i>: hendiadys draws attention to his anger</li> <li>• promoted position of <i>tibi</i> highlights the target of his anger</li> </ul> |  |  |
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|  |  |  | <ul style="list-style-type: none"> <li>• <i>pro scelere...pro talibus ausis</i>: double focus on Pyrrhus' crime, emphasised by repetition of <i>pro</i></li> <li>• <i>di</i>: direct address to the gods praying that they should punish Pyrrhus for what he has done</li> <li>• chiasmus and tautology of line 29 strengthen his prayer</li> <li>• <i>persolvant</i>: intensifying prefix shows his desire for revenge</li> <li>• <i>grates dignas et praemia</i>: biting sarcasm indicates his anger and grief</li> <li>• <i>debita</i>: emphatic position in enjambement stresses how strongly he feels Pyrrhus deserves such punishment</li> <li>• repetition of ideas and alliteration of 'c' and 'f' in lines 30-31 convey his anger and contempt for Pyrrhus</li> </ul> |  |  |
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| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Mark             | Guidance                                                                                                                                                                                                      |
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| 4        | (a) |  | <p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>plurima sunt, Fuscine, et fama digna sinistra et nitidis maculam haesuram figentia rebus, quae monstrant ipsi pueris traduntque parentes. si damnosa senem iuvat alea, ludit et heres bullatus parvoque eadem movet arma fritillo.</p> <p><b>Suggested translation:</b><br/>There are very many things, Fuscinus, both deserving a harmful reputation and implanting a stain which will stick to gleaming things, which parents themselves demonstrate and hand over to their children. If ruinous gambling (with dice) pleases the old father, his heir while still a child plays too and shakes the same implements in a (small) dice-box</p> | <b>AO2<br/>5</b> | <p>Accept:<br/><i>fama...sinistra</i>: ill-repute<br/><i>sinistra</i>: unfavourable<br/><i>rebus</i>: fortune</p> <p>Do not accept:<br/><i>fama</i>: rumour</p> <p>Insist on reference to <i>bullatus</i></p> |
| 4        | (b) |  | The <i>bullā</i> was a locket or charm worn by boys until they came of age/while still children (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | <b>AO2<br/>1</b> |                                                                                                                                                                                                               |
| 4        | (c) |  | <p>Any <b>three</b> from:</p> <p>He acquires the same extravagance as his father (1)</p> <p>He eats / peels truffles (1)</p> <p>He marinates mushrooms to make them even more delicious / he eats marinated mushrooms (1)</p> <p>He eats / drowns other luxuries like fig-peckers (1)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <b>AO2<br/>3</b> | Accept a literal translation of <i>nec melius ... iuvenis</i> for first mark.                                                                                                                                 |

| Question |     |      | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Mark                    | Guidance                                                                                                                                                                                                                     |
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| 4        | (d) | (i)  | Any <b>one</b> point:<br>Parents employed/arranged for teachers to take over the education of their sons (1)<br>It was considered to be the dividing line between infancy and childhood (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <b>AO2</b><br><b>1</b>  | Accept: the boy's formal education began<br><br>Must be transition from infancy to childhood and <b>not</b> adulthood.                                                                                                       |
| 4        | (d) | (ii) | However many teachers are employed (1)<br>The boy continues to desire fine dining all the time (1)<br>And refuses to lower his culinary standards (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>AO2</b><br><b>3</b>  | Accept a literal translation.                                                                                                                                                                                                |
| 4        | (e) |      | <p><b>How does Juvenal draw attention to the negative effects of bad parenting in this passage?</b></p> <p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include:<br/>The father who enjoys punishing slaves:</p> <ul style="list-style-type: none"> <li>• <i>quid...carcer</i>: rhetorical question draws attention to the effect of the father's behaviour on the son</li> <li>• <i>laetus stridore</i>: juxtaposition emphasises the father's delight in punishing slaves with chains</li> <li>• <i>stridore</i>: powerful choice of vocabulary to convey the sound of the clanking chains</li> <li>• <i>inscripta, ergastula, carcer</i>: tricolon of slave punishments emphasised by asyndeton highlights the pleasure the father derives from routinely punishing his slaves</li> <li>• <i>inscripta, ergastula</i>: the breathlessness of the list is emphasised by elision</li> </ul> | <b>AO3</b><br><b>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 |
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|          |  |  | <ul style="list-style-type: none"> <li>• <i>mire</i>: intensifies the effect the punishments have on the father</li> </ul> <p>Contrast with the kinder master:</p> <ul style="list-style-type: none"> <li>• <i>mitem...ferro</i>: long rhetorical question contrasting the enlightened and the sadistic master</li> <li>• <i>mitem...elementis</i>: the enlightened philosophical master believes that slaves and free-borns are made from the same elements</li> <li>• <i>mitem...modicis</i>: soft 'm' alliteration underscores the more moderate behaviour of this master</li> <li>• <i>mores...aequos</i>: more positive language: his disposition is fair; the slave just makes <i>erroribus</i>, which are only <i>modicis</i></li> <li>• <i>mitem...aequos</i>: two positive adjectives frame the line</li> <li>• <i>praecipit utque</i>: this master teaches his son to have the same moderate view</li> <li>• <i>nostra materia...paribusque elementis</i>: the positive message is that slaves are no different from their masters</li> </ul> <p>Return to the sadistic master:</p> <ul style="list-style-type: none"> <li>• <i>saevire</i>: in contrast to the 3 lines devoted to the teaching of the philosophical master, the alternative approach is summed up in one powerful word</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Mark | Guidance |
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|          |  |  | <ul style="list-style-type: none"> <li>• <i>praecipit/docet</i>: word pairings draw attention to the teachings of both slave-owner types</li> <li>• <i>gaudet acerbo</i>: powerful oxymoron highlighting what makes the sadistic master happy</li> <li>• <i>saevire...acerbo</i>: the line is framed by words of harshness</li> <li>• <i>plagarum</i>: heavy spondaic rhythm evokes the rhythm of the beating</li> <li>• <i>plagarum...flagellis</i>: the line is framed by words associated with whipping</li> <li>• <i>Sirena, Antiphates, Polyphemus</i>: references to figures from Homer's Odyssey highlight the monstrous nature of the master</li> <li>• <i>trepidi laris</i>: mimetic word order and use of adjective <i>trepidi</i> emphasise the fear of the household</li> <li>• <i>tunc felix</i>: he's only happy when a slave is being tortured</li> <li>• <i>aliquis</i>: any slave will do</li> <li>• <i>tortore</i>: he even employs a torturer</li> <li>• <i>uritur</i>: a reference to branding</li> <li>• <i>uritur ardenti</i>: juxtaposition highlights the nature of the punishment</li> <li>• <i>duo propter lintea</i>: a trivial reason for such a cruel punishment</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Mark | Guidance |
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|          |  |  | <p>The adulterous mother:</p> <ul style="list-style-type: none"> <li>• <i>rusticus</i>: emphatic position stresses that only the naïve would expect the daughter of such a mother not to be adulterous</li> <li>• <i>Largae</i>: significance of the mother's name – she is generous with her favours</li> <li>• <i>maternos...moechos</i>: pejorative tone of noun linked to gentler-sounding adjective by soft 'm' alliteration makes <i>moechos</i> even more shocking</li> <li>• <i>tam...tanto</i>: it doesn't matter how quickly she goes through the list of names – she is never (significance of <i>numquam</i>) able to get to the end without running out of breath</li> <li>• <i>ter deciens</i>: hyperbolic and ambiguous number of times the daughter has to take a breath</li> <li>• <i>matri virgo</i>: the influence the mother has on her daughter is brought out by juxtaposition in enjambement</li> <li>• <i>conscia</i>: the daughter was passively aware of her mother's actions when she was unmarried</li> <li>• <i>nunc</i>: now, in contrast, she is just as bad as her mother, writing love letters to her lovers</li> <li>• <i>hac dictante</i>: shocking detail of the mother telling the daughter what to write</li> <li>• <i>ceras...pusillas</i>: enclosing word order highlights the mother's role</li> <li>• <i>pusillas</i>: pathetic diminutive suggests that the daughter is too young to be involved in such activities</li> </ul> |      |          |

| Question |  |  | Answer                                                                                                                                                                                                                                                                                                                                                                                       | Mark | Guidance |
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|          |  |  | <ul style="list-style-type: none"> <li>• <i>implet</i>: choice of verb in enjambement stresses how much is written in these letters</li> <li>• <i>eisdem...cinaedis</i>: mother and daughter even use the same pervers to deliver the letters</li> <li>• <i>moechum...cinaedis</i>: both words convey disgust, which is strengthened by the placing of them both in the same line</li> </ul> |      |          |

| Question |     |  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Mark             | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| 5        | (a) |  | <p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>sic epulis functi sic dant sua corpora somno,<br/>et positis iuxta secubuere toris:<br/>causa, repertori vitis quia sacra parabant,<br/>quae facerent pure, cum foret orta dies.<br/>noctis erat medium. quid non amor improbus audet?</p> <p><b>Suggested translation:</b><br/>Thus they performed their feast, thus they gave their bodies to sleep, and they lay apart with their beds placed close to each other: the reason, because they were preparing religious rites for the inventor of the vine, so that they could perform them in a state of purity when the next day rose. It was the middle of the night. What does wicked love not dare?</p> | <b>AO2<br/>5</b> | <p>Omission of <i>sic</i> – slight error</p> <p>Accept:<br/><i>functi</i>: finished<br/><i>secubuere</i>: slept<br/><i>Improbis</i> must carry sense of immorality:<br/>bad/perverse/wilful/shameless/indecent/impudent/bold</p> <p>Do not accept:<br/><i>improbis</i>: wild/wretched</p> <p><i>quae facerent pure</i>: ‘which they would perform purely’ - slight error<br/>‘which they <u>might</u> perform’ – accept</p> |
| 5        | (b) |  | <p>When he sees Omphale and Hercules’ companions relaxed by sleep (and wine) (1)<br/>He reasons that Omphale and Hercules are likely to be in the same state (1)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <b>AO2<br/>2</b> | <p>Insist on plural for <i>dominis</i> or reference to <b>both</b> Omphale <b>and</b> Hercules</p>                                                                                                                                                                                                                                                                                                                          |

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| 5 | (c) | <p><b>How does Ovid make this passage vivid and entertaining?</b></p> <p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include:<br/>         He stumbles around in the darkness, looking for Omphale:</p> <ul style="list-style-type: none"> <li>• <i>intrat...errat...praefert...subsequiturque</i>: vivid historic tenses enliven the narrative</li> <li>• <i>intrat...errat...praefert...subsequiturque</i>: 4 verbs in 2 lines add to the pace, as does the use of polysyndeton</li> <li>• <i>huc illuc</i>: emphasises his lack of direction, as does <i>errat</i></li> <li>• <i>temerarius</i>: meaning and promoted position highlight his rashness and lack of thought</li> <li>• <i>adulter</i>: irony, as he ends up overlooking Omphale</li> <li>• <i>praefert...manus</i>: slapstick description of him feeling his way in the dark, using his outstretched hands as a guide</li> <li>• <i>cautas</i>: more irony – his hands are cautious, but he isn't</li> </ul> | <p><b>AO3<br/>15</b></p> | <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> |
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|  |  |  | <p>He reaches Omphale's bed first:</p> <ul style="list-style-type: none"> <li>• <i>venerat</i>: promoted position highlights the sense of an almost accidental stumbling across his objective</li> <li>• <i>strati captata cubilia lecti</i>: unusual word order (adjective, adjective, noun, noun) continues the image of him feeling his way, encountering the coverings first and then realising it must be the bed</li> <li>• 'c' alliteration emphasises the contrast between the soft coverings and the bed itself</li> <li>• <i>felix prima</i>: juxtaposition emphasises the irony that he has actually found the bed he is looking for on the first try</li> <li>• <i>fulvi...veller</i>: detailed description emphasises his shocking discovery</li> <li>• <i>saetis hirsuta</i>: sibilance emphasises the sharpness of the bristles</li> <li>• <i>veller</i>: delayed position in enjambement adds a moment of tension – what part of the lion has he touched?</li> <li>• <i>pertimuit sustinuitque...rediit</i>: tricolon of verbs, emphasised again by polysyndeton, emphasises his alarmed reaction; the perfect tenses suggest the speed of that reaction</li> <li>• <i>pertimuit</i>: intensifying prefix stresses the extent of his fear</li> <li>• <i>attonitus</i>: emphatic position emphasises his surprise and shock</li> <li>• <i>metu</i>: his fear is stressed again</li> </ul> |  |  |
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|  |  |  | <ul style="list-style-type: none"> <li>• <i>ut...pedem</i>: simile of the traveller startled by a snake enlivens the narrative and also adds a subtle touch of humour, parodying epic similes from Homer and Virgil (is <i>saepe</i> part of the joke?)</li> <li>• <i>turbatum...pedem</i>: chiasitic and enclosing word order emphasises the sudden sight of the snake</li> </ul> <p>He moves on to the other bed:</p> <ul style="list-style-type: none"> <li>• <i>mollia</i>: delayed position in enjambement emphasises the softness of the bed coverings/clothes Hercules is wearing – a sensory detail; it also parallels the position of <i>vellera</i>, thus drawing attention to the contrast</li> <li>• <i>mendaci decipiturque</i>: juxtaposition emphasises the theme of deceit</li> <li>• <i>ascendit</i>: suggests a high bed, which makes his fall from it more dramatic</li> <li>• <i>tumidum...erat</i>: graphic description of his groin is in stark contrast to the high epic language of the preceding lines, adding a note of bathos, as well as bawdy comedy</li> </ul> <p>The truth is revealed:</p> <ul style="list-style-type: none"> <li>• <i>tunicas...ab ima</i>: builds up tension</li> <li>• <i>horrebant</i>: emphatic position highlights his shock at discovering what is beneath the tunic</li> <li>• <i>densis...pilis</i>: enclosing word order emphasises the thick hair covering Hercules' legs; humorous parallel with description of Hercules' lion skin</li> </ul> |  |  |
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|   |     |     | <ul style="list-style-type: none"> <li>• <i>cetera temptantem</i>: a surprising detail – is the sight of the hairy legs not enough to convince Faunus?</li> <li>• <i>cetera</i>: a suggestive detail</li> <li>• <i>subito</i>: adds drama – the abrupt transition from Faunus' groping to Hercules emphasises the immediacy of the hero's reaction</li> <li>• <i>Tirynthus heros</i>: a nod to epic poetry, marking another clash of the epic and elegiac worlds</li> <li>• <i>summo decedit</i>: juxtaposition emphasises the extent of his fall</li> <li>• <i>inlatis...patent</i>: simplicity of sentence highlights what has actually happened</li> </ul> |                        |                                                                        |
| 5 | (d) |     | Any <b>two</b> of the following:<br>He has fallen heavily/ from a high bed (1)<br>He is groaning (1)<br>The ground is hard (1)<br>He gets himself up with difficulty (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <b>AO2</b><br><b>2</b> | Must refer to either ' <i>graviter</i> ' or ' <i>alto</i> '            |
| 5 | (e) |     | Hercules was believed to be a descendant of Alceus (1)<br>Omphale was (the queen) from Lydia in Asia Minor (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | <b>AO2</b><br><b>2</b> | Accept Alcides is a patronym of Hercules<br><br>Do not accept 'father' |
| 5 | (f) | (i) | He hated all clothing (since it had tricked him) (1)<br>And so ordered his followers to attend his rituals naked (1)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | <b>AO2</b><br><b>2</b> |                                                                        |

**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.

| <b>20-mark grid for the extended response question</b> |       | <b>AO2 = 10 marks = Demonstrate knowledge and understanding of literature</b><br><b>AO3 = 10 marks = Critically analyse, evaluate and respond to literature</b>                                                                                                                                                                                                                                                                                                                                                                                                  |
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| 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> |

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| 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                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
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| 6        | <p><b>‘There is nothing positive in <i>Aeneid</i> Book 2’. ‘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 scene concentrates on the sorrow of Aeneas:</p> <ul style="list-style-type: none"> <li>• He is reluctant to talk about the fall of Troy</li> </ul> <p>The lead-up to the final night of the war:</p> <ul style="list-style-type: none"> <li>• The Greeks had been broken in war for years; the Trojans had experienced long sorrow</li> <li>• The trickery and deceit of the Greeks: the wooden horse</li> <li>• The scheming and lies of Sinon and his lack of respect towards the gods</li> </ul> <p>The negative image of humans in Sinon’s speeches:</p> <ul style="list-style-type: none"> <li>• The fate of Palamedes</li> <li>• Ulysses’ treatment of Sinon</li> <li>• The relief of the Greeks when Sinon is announced as the human sacrifice</li> </ul> | <p><b>20</b> made up of</p> <p><b>AO2 =10</b><br/><b>&amp;</b><br/><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>Responses which refer <b>only</b> to the Group 3 prescribed text or make <b>no</b> reference to the sections prescribed for reading in English should be assessed at a lower level (no higher than levels 3 and 4 respectively).</p> |

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|  | <ul style="list-style-type: none"> <li>• Sinon's pretended sorrow at not being able to see his family or homeland again</li> <li>• The actions of Diomedes and Ulysses</li> </ul> <p>Laocoon and his sons:</p> <ul style="list-style-type: none"> <li>• Their gory death</li> <li>• The effect of this on the Trojans</li> </ul> <p>The Trojans take the horse into Troy:</p> <ul style="list-style-type: none"> <li>• Their fear and sense of piety lead to them jumping to the wrong conclusion about Laocoon's death</li> <li>• Aeneas' own exclamations as he recalls the events</li> <li>• Cassandra's warning delivered in vain</li> </ul> <p>Hector appears to Aeneas:</p> <ul style="list-style-type: none"> <li>• He is described as full of sorrow and streaming with tears</li> <li>• Contrast between how he looks now and before he was killed</li> <li>• Aeneas' sorrow at his appearance</li> <li>• He tells Aeneas that there is no hope for Troy</li> </ul> <p>The devastation created by the Greeks:</p> <ul style="list-style-type: none"> <li>• Troy is in confusion and despair</li> <li>• Buildings are on fire</li> <li>• Aeneas' helplessness – the shepherd simile</li> <li>• Panthus' words of doom</li> <li>• Cassandra is dragged from the temple</li> <li>• Catalogue of Trojans killed by the Greeks</li> <li>• Even priests (e.g. Panthus) are not saved</li> <li>• Description of Troy at the end of the book: temples looted; children and women captured</li> </ul> |  |  |
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|  | <p>Priam's palace:</p> <ul style="list-style-type: none"> <li>Pyrrhus breaches the entrance – snake simile – and the Greeks storm in – river simile</li> <li>Fear and lamentation of the Trojan women</li> <li>Image of Hecuba and her daughters huddled around the altar</li> <li>The death of Polites in front of his parents</li> <li>Pyrrhus' cruel words to Priam before he kills him at the altar</li> <li>The subsequent bleak image of Priam's body on the shore</li> </ul> <p>Aeneas and Venus:</p> <ul style="list-style-type: none"> <li>Aeneas would have killed Helen if Venus had not intervened</li> <li>Image of the gods destroying Troy confirms that there is no hope for the city – the tree simile</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> <p>The kindness of Priam and the Trojans towards Sinon:</p> <ul style="list-style-type: none"> <li>At Sinon's first words they have a change of heart and encourage him to tell his story</li> <li>They feel pity for him and decide to spare him</li> <li>Priam speaks to him in a friendly way</li> </ul> <p>The bravery of Aeneas is admirable:</p> <ul style="list-style-type: none"> <li>He instinctively takes up arms, even though he knows he cannot win</li> <li>He sets an example to other Trojans who are willing to follow the same course</li> </ul> <p>The resilience of the fighting Trojans:</p> <ul style="list-style-type: none"> <li>The simile of the wolves</li> </ul> |  |  |
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|  | <ul style="list-style-type: none"> <li>• They manage to cut down some Greeks, including Androgeos and his men</li> <li>• Coroebus' cunning plan to disguise themselves in Greek armour</li> <li>• They use parts of the falling palace to defend themselves and attack the Greeks</li> </ul> <p>The bravery of Priam:</p> <ul style="list-style-type: none"> <li>• Despite his age and frailty he takes up arms against Pyrrhus and stands up to him in an angry outburst</li> </ul> <p>Anchises' love for his homeland:</p> <ul style="list-style-type: none"> <li>• He refuses to leave until he is persuaded by the divine signs</li> </ul> <p>Aeneas' piety:</p> <ul style="list-style-type: none"> <li>• He entrusts the statues of the gods to Anchises, as his own hands are still tainted by the fighting</li> </ul> <p>The strength of relationships:</p> <ul style="list-style-type: none"> <li>• Coroebus' devotion to Cassandra: he is prepared to face death in order to rescue her</li> <li>• Hecuba's love and care for Priam: she gently persuades him to sit with her at the altar</li> <li>• Aeneas' love for Anchises: the death of Priam reminds him of his own father</li> <li>• Venus' love for and protection of Aeneas: she guides him safely to Anchises' house</li> <li>• Creusa's love for Aeneas: she begs him not to take up arms again</li> <li>• Aeneas' love and concern for Anchises and Ascanius: image of the three leaving the city; Aeneas' fear for them both</li> <li>• Aeneas' sense of responsibility towards the rest of the household: he decides on a meeting-place for them all</li> </ul> |  |  |
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|   | <ul style="list-style-type: none"> <li>Aeneas' love for Creusa: he rushes back into the city to find her; his reaction at seeing her ghost and after hearing her words</li> <li>Creusa's love for Aeneas: she gives him hope for the future and tells him that this is the will of the gods</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| 7 | <p><b>'Juvenal's view of humanity is overwhelmingly pessimistic and negative.' From your reading of <i>Satires</i> 3, 14 and 15, how far you agree with this statement?'</b></p> <p><b>Assess against criteria in the 20-mark essay grid (see above).</b></p> <p>Candidates are likely to agree overwhelmingly with the statement, referring to evidence in all three poems.</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 the few sections of the poems where humans are also portrayed more positively.</p> <p>Answers may consider how seriously the poems were meant to be taken and to what extent the poems reflect the views of Juvenal himself and his chosen <i>personae</i>.</p> <p><u>Candidates may agree with the statement</u></p> <p><i>Arguments and supporting evidence may include:</i><br/> <i>Satire</i> 3 (seen from the perspective of Umbricius):</p> <ul style="list-style-type: none"> <li>Umbricius claims that immoral men (particularly from Greece) have ruined Rome with their deceptive practices: they have taken jobs from the Romans; they have introduced their customs and language; they</li> </ul> | <p><b>20</b> made up of</p> <p><b>AO2 =10</b><br/> <b>&amp;</b><br/> <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>Responses which refer <b>only</b> to the Group 3 prescribed text or make <b>no</b> reference to the sections prescribed for reading in English should be assessed at a lower level (no higher than levels 3 and 4 respectively).</p> |

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|  | <p>claim they can do anything; they are shameless flatterers; their actors take on women's roles; they will have sex with anyone</p> <ul style="list-style-type: none"> <li>• The only men who can succeed in Rome now are those willing to act in immoral ways, e.g. the rich man rumoured to set fire to his own home in order to recoup his losses</li> <li>• People are only valued for their wealth, and there is no respect for the poor</li> <li>• All men are corrupt and self-indulgent – e.g. Verres only promotes a man if he knows some secret about him</li> <li>• The wealthy bribe their way out of trouble</li> <li>• Unscrupulous landlords allow tenants to live in unsafe buildings</li> <li>• Street crime is commonplace, e.g. the attack of the drunken bully</li> <li>• Promiscuous women hang around the race courses in Rome</li> </ul> <p><i>Satire 14:</i><br/>A criticism of the role of both parents (particularly the father) in the education of their children:</p> <ul style="list-style-type: none"> <li>• The influence of the gambling father</li> <li>• The influence of the greedy, extravagant father on his son is so strong that no number of tutors can change the son's behaviour</li> <li>• The angry and sadistic father/master who enjoys torturing his slaves</li> <li>• Becoming a parent should encourage the father to be a good role model</li> <li>• The father puts in more effort when expecting a visitor than in rearing his child</li> <li>• Storks, vultures and eagles set an appropriate example to their young</li> <li>• The extravagant builder whose son follows in his wake</li> <li>• The Jewish father encourages his son to follow Jewish practices</li> <li>• The example a miser sets, always trying to live frugally in order to gain more wealth</li> <li>• Today's fathers encourage their sons to pursue wealth at any cost – example of the greedy property owner</li> </ul> |  |  |
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|  | <ul style="list-style-type: none"> <li>• The likelihood of the son murdering his rich wife to acquire her dowry</li> <li>• A son brought up in this way is likely to exceed the greedy behaviour of his father, even turning to crime – including patricide - if necessary</li> <li>• The dangers incurred by seeking wealth overseas</li> <li>• A promiscuous mother encourages her daughter to be the same</li> <li>• Nannies emphasise the importance of acquiring wealth to their charges</li> </ul> <p><i>Satire 15:</i></p> <ul style="list-style-type: none"> <li>• Hatred and anger men are capable of feeling towards each other</li> <li>• Gruesome details of fighting</li> <li>• Inferiority of these fighters compared with the epic heroes of Homer and Virgil</li> <li>• Shocking description of cannibalism carried out without the excuse of famine or siege</li> </ul> <p><u>Candidates may disagree with the statement</u></p> <p><i>Supporting evidence will refer to the more positive portrayal of humans:</i></p> <p><i>Satire 3:</i></p> <ul style="list-style-type: none"> <li>• Umbricius is a man of honesty and morality – he says he cannot lie or become an accomplice in theft</li> </ul> <p><i>Satire 14:</i></p> <ul style="list-style-type: none"> <li>• Veteran soldiers were content with a small plot of land</li> <li>• The advice mountain peasants used to give their sons in the past: to be content with their lot</li> </ul> <p><i>Satire 15</i></p> <ul style="list-style-type: none"> <li>• People do still show compassion at times</li> </ul> |  |  |
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| 8 | <p><b>To what extent do you think that crime and immorality are Ovid's main focus in <i>Fasti</i> 2.</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 particularly with regard to the lines studied in Latin. Good answers, however, will take a balanced approach, looking at both sides of the argument and referring to other themes.</p> <p><i>Arguments and supporting evidence in agreement with the statement may include:</i></p> <p>Proem:</p> <ul style="list-style-type: none"> <li>the Greeks' practice of purification of those guilty of impious crimes with several examples of murderers</li> </ul> <p>February 3</p> <ul style="list-style-type: none"> <li>the murderous intentions of the sailors on Arion's ship</li> </ul> <p>February 5</p> <ul style="list-style-type: none"> <li>reference to Romulus' rape - the abduction of the Sabine women</li> <li>Romulus sheltered criminals on the Capitoline</li> </ul> <p>February 12</p> <ul style="list-style-type: none"> <li>Rape of Callisto by Jupiter</li> <li>Juno's revenge: Callisto is transformed into a bear</li> </ul> <p>February 14</p> <ul style="list-style-type: none"> <li>The raven's disobedience and lies to Apollo</li> </ul> <p>February 15</p> <ul style="list-style-type: none"> <li>Failed rape of Omphale by Faunus</li> </ul> | <p><b>20</b> made up of</p> <p><b>AO2 =10</b><br/><b>&amp;</b><br/><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>Responses which refer <b>only</b> to the Group 3 prescribed text or make <b>no</b> reference to the sections prescribed for reading in English should be assessed at a lower level (no higher than levels 3 and 4 respectively).</p> |
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|  | <ul style="list-style-type: none"> <li>• Rustling of the cattle</li> <li>• Amulius orders the murder of Romulus and Remus</li> <li>• Another reference to the rape of the Sabine women</li> </ul> <p>February 21</p> <ul style="list-style-type: none"> <li>• Jupiter's intended rape of Juturna</li> <li>• Jupiter's attack on Lara</li> <li>• Lara's rape by Mercury</li> </ul> <p>February 22</p> <ul style="list-style-type: none"> <li>• Those instructed not to attend the Caristia – characters from Greek mythology known for familial injury and villainy</li> </ul> <p>February 24</p> <ul style="list-style-type: none"> <li>• Tarquinius' plan and Sextus' deception of the people of Gabii</li> <li>• Rape of Lucretia by Sextus Tarquinius leading to her suicide <ul style="list-style-type: none"> <li>➤ As well as raping her, he also wants to ruin her reputation – hence his threat to kill a slave</li> </ul> </li> </ul> <p><i>Arguments and supporting evidence disagreeing with the statement may include:</i></p> <p>Poetry</p> <ul style="list-style-type: none"> <li>• Ovid refers to his earlier poems (Proem)</li> <li>• Invocation to Homer (Feb 5)</li> <li>• Ovid laments his choice of metre for such weighty matters as the praise of Augustus</li> </ul> |  |  |
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|  | <p>Augustus</p> <ul style="list-style-type: none"> <li>• dedication (Proem)</li> <li>• the collapse of the temples of Juno Sospita, leading to a description of Augustus' restoration of temples (February 1)</li> <li>• Augustus received the title Pater Patriae (Feb 5)</li> <li>• Contrast between Romulus and Augustus</li> <li>• Practices of ancient Arcadians strongly recall Augustus' Golden Age (Feb 15)</li> <li>• Practice of raising a toast to Augustus at the Caristia (Feb 21)</li> </ul> <p>Calendar</p> <ul style="list-style-type: none"> <li>• Origin of the month's name (Proem)</li> <li>• Early order of the months (Proem)</li> </ul> <p>Astronomy</p> <ul style="list-style-type: none"> <li>• The setting of the constellations of Lyra and Leo (Feb 2)</li> <li>• The setting of Delphis (Feb 3)</li> <li>• The rising of Aquarius (Feb 5)</li> <li>• The rising of Lucifer and Bootes (Feb 12)</li> <li>• Origin of Arctos and Arctophylax</li> <li>• Constellations of Corvus, Anguis and Crater (Feb 14)</li> <li>• The movement of the sun from the sign of Aquarius to that of Piscis (Feb 15)</li> </ul> <p>Mythology</p> <ul style="list-style-type: none"> <li>• The story of Arion: the power of his music and his miraculous rescue (Feb 3)</li> <li>• The story of Dione and Cupid (Feb 15)</li> </ul> |  |  |
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|  | <p>War</p> <ul style="list-style-type: none"> <li>Fabii and Etruscans at Cremera</li> </ul> <p>Religion</p> <ul style="list-style-type: none"> <li>Origin of rites of Lupercalia: worship of Pan, naked state of the Luperci explained, origin of Lupercal, fertility rites and Lucina (Feb 15)</li> <li>Festival of Romulus/Quirinus (Quirinalia) and origin of his name (Feb 17)</li> <li>Fornacalia devoted to Fornax (Feb 17)</li> <li>The Feast of Fools (Feb 17)</li> <li>Rites and origin of the Parentalia (Feb 21)</li> <li>Feralia: rites, origin, taboos (Feb 21)</li> <li>Caristia: rites</li> <li>Worship of Terminus (23 Feb)</li> <li>Festival of the Regifugium (Feb 24)</li> <li>Equirria, the final festival of February</li> </ul> <p>Humour</p> <ul style="list-style-type: none"> <li>Humiliation of Faunus (Feb 15)</li> </ul> |  |  |
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