



Oxford Cambridge and RSA

A Level Latin

H443/04 Verse Literature

Sample Question Paper

Version 1.1

Date – Morning/Afternoon

Time allowed: 2 hours



You must have:

- the OCR 12-page Answer Booklet
(OCR12 sent with general stationery)

Do not use:

- a dictionary

Other materials required:

- None



INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Sections A, B and C: Answer one question from each of these sections.
- Write the number of each question clearly in the margin.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **75**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **12** pages.

Section A

Answer **one** question from this section.

- 1 Read the following passages and answer the questions.

proxima Circaeae raduntur litora terrae,
 dives inaccessos ubi Solis filia lucos
 adsiduo resonat cantu, tectisque superbis
 urit odoratam nocturna in lumina cedrum
 arguto tenuis percurrens pectine telas. 5
 hinc exaudiri gemitus iraeque leonum
 vincla recusantum et sera sub nocte rudentum,
 saetigerique sues atque in praesepibus ursi
 saevire ac formae magnorum ululare luporum,
 quos hominum ex facie dea saeva potentibus herbis 10
 induerat Circe in vultus ac terga ferarum.
 quae ne monstra pii paterentur talia Troes
 delati in portus neu litora dira subirent,
 Neptunus ventis implevit vela secundis,
 atque fugam dedit et praeter vada fervida vexit. 15

Virgil *Aeneid* VII. 10–24

- (a)* Study lines 1–15 (*proxima ... vexit*). How does Virgil make his description of Circe's land menacing?

You should refer **both** to the content **and** to the language of the passage.

[15]

nunc age, qui reges, Erato, quae tempora rerum,
 quis Latio antiquo fuerit status, advena classem
 cum primum Ausoniis exercitus appulit oris,
 expediam et primae revocabo exordia pugnae. 5
 tu vatem, tu, diva, mone. dicam horrida bella,
 dicam acies actosque animis in funera reges
 Tyrrhenamque manum totamque sub arma coactam
 Hesperiam. maior rerum mihi nascitur ordo,
 maius opus moveo. rex arva Latinus et urbes
 iam senior longa placidas in pace regebat. 10
 hunc Fauno et nympa genitum Laurente Marica
 accipimus, Fauno Picus pater isque parentem
 te, Saturne, refert, tu sanguinis ultimus auctor.
 filius huic fato divom prolesque virilise
 nulla fuit primaque oriens erepta iuventa est. 15

Virgil *Aeneid* VII 37–51

- (b) *nunc age ... moveo* (lines 1–9): how does Virgil show that Book VII will mark the beginning of a second, grander half of his epic? [5]
- (c) *rex arva ... regebat* (lines 9–10): what is Virgil hinting is about to change in Latium? [1]
- (d) Translate *hunc Fauno ... iuventa est* (lines 11–15). [5]

2 Read the following passages and answer the questions.

nunc mihi paucis

Sarmenti scurrae pugnam Messique Cicirri,
 Musa, velim memores et quo patre natus uterque
 contulerit lites. Messi clarum genus Osci;
 Sarmenti domina exstat: ab his maioribus orti 5
 ad pugnam venire. prior Sarmentus 'equi te
 esse feri similem dico.' ridemus, et ipse
 Messius 'accipio,' caput et movet. 'o tua cornu
 ni foret exsecto frons,' inquit, 'quid faceres, cum
 sic mutilus minitaris?' at illi foeda cicatrix 10
 saetosam laevi frontem turpaverat oris.
 Campanum in morbum, in faciem permulta iocatus,
 pastorem saltaret uti Cyclopa rogabat:
 nil illi larva aut tragicis opus esse cothurnis.
 multa Cicirrus ad haec: donasset iamne catenam 15
 ex voto Laribus, quaerebat; scriba quod esset,
 nilo deterius dominae ius esse; rogabat
 denique, cur umquam fugisset, cui satis una
 farris libra foret, gracili sic tamque pusillo.

Horace, *Satires* I.5, lines 51–69

- (a) Translate lines 6–10 (*prior ... minitaris*). [5]
- (b) (i) *Sarmenti domina exstat* (line 5) and *scriba ... ius esse* (lines 16–17): what do these lines suggest about Sarmentus' status? [2]
- (ii) *donasset iamne catenam ex voto Laribus, quaerebat* (lines 15–16): explain Messius' question. [2]
- (iii) Explain Messius' remark in lines 18–19 (*cur umquam ... pusillo*). [2]

postmodo quod mi obsit clare certumque locuto
 luctandum in turba et facienda iniuria tardis.
 'quid tibi vis, insane?' et 'quam rem agis?' inprobus urget
 iratis precibus, 'tu pulses omne quod obstat,
 ad Mæcenatem memori si mente recurras.' 5
 hoc iuvat et melli est, non mentiar. at simul atras
 ventum est Esquilias, aliena negotia centum
 per caput et circa saliunt latus. 'ante secundam
 Roscius orabat sibi adesses ad Puteal cras.
 'de re communi scribae magna atque nova te 10
 orabant hodie meminisses, Quinte, reverti.'
 'inprimat his cura Mæcenas signa tabellis.'
 dixeris: 'experiar': 'si vis, potes,' addit et instat.

Horace, *Satires* II.6, lines 27–39

(d)* In this passage, how does Horace convey the busy nature of city life?

You should refer **both** to the content **and** to the language of the passage.

[15]

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Section B

Answer **one** question from this section.

3 Read the following passage and answer the questions.

exim Gorgoneis Allecto infecta venenis
 principio Latium et Laurentis tecta tyranni
 celsa petit, tacitumque obsedit limen Amatae,
 quam super adventu Teucrum Turnique hymenaeis
 femineae ardentem curaeque iraeque coquebant. 5
 huic dea caeruleis unum de crinibus anguem
 conicit, inque sinum praecordia ad intima subdit,
 quo furibunda domum monstro permisceat omnem.
 ille inter vestes et levia pectora lapsus
 volvitur attacku nullo, fallitque furentem 10
 vipeream inspirans animam; fit tortile collo
 aurum ingens coluber, fit longae taenia vittae
 innectitque comas et membris lubricus errat.
 ac dum prima lues udo sublapsa veneno
 pertemptat sensus atque ossibus implicat ignem 15
 necdum animus toto percepit pectore flammam,
 mollius et solito matrum de more locuta est,
 multa super natae lacrimans Phrygiisque hymenaeis:
 'exsulibusne datur ducenda Lavinia Teucris,
 o genitor, nec te miseret nataeque tuique? 20
 nec matris miseret, quam primo Aquilone relinquet
 perfidus alta petens abducta virgine praedo?
 at non sic Phrygius penetrat Lacedaemona pastor,
 Ledaeamque Helenam Troianas vexit ad urbes?

Virgil, *Aeneid* VII. 341–364

- (a) (i) *Gorgoneis* (line 1): who were the Gorgons? [1]
 (ii) What has Virgil told us before this passage about Allecto? [3]
- (b) Translate lines 1–5 (*exim ... coquebant*). [5]
- (c)* Study lines 6–18 (*huic ... hymenais*). How does Virgil make this passage dramatic and frightening?
 You should refer **both** to the content **and** to the language of the passage. [15]
- (d) Why does Amata address her husband as *genitor* in line 20? [1]
- (e) *at non ... urbes* (lines 23–24): explain the parallels which Amata draws here. [4]

4 Read the following passages and answer the questions.

sic te diva potens Cypri,
 sic fratres Helenae, lucida sidera,
 ventorumque regat pater
 obstrictis aliis praeter Iapyga,
 navis, quae tibi creditum 5
 debes Vergilium; finibus Atticis
 reddas incolumem precor
 et serves animae dimidium meae.

illi robur et aes triplex
 circa pectus erat, qui fragilem truci 10
 commisit pelago ratem
 primus, nec timuit praecipitem Africum
 decertantem Aquilonibus
 nec tristes Hyadas nec rabiem Noti,
 quo non arbiter Hadriae 15
 maior, tollere seu ponere volt freta.

quem mortis timuit gradum
 qui siccis oculis monstra natantia,
 qui vidit mare turbidum et
 infames scopulos Acroceraunia? 20
 Nequicquam deus abscidit
 prudens Oceano dissociabili
 terras, si tamen impiae
 non tangenda rates transiliunt vada.

Horace, *Odes* I. 3, lines 1–24

- (a) (i) In line 2, name the *fratres Helenae*. [1]
 (ii) Why are they called *lucida sidera*? [1]
- (b) *ventorumque ... meae* (lines 3–8): how do these lines show Horace's concern for Virgil? [3]
- (c) *illi ... freta* (lines 9–16): how does Horace make clear the courage of the sailor? [4]
- (d) Translate lines 17–24 (*quem mortis... vada*). [5]

quid prius dicam solitis parentis
 laudibus, qui res hominum ac deorum,
 qui mare ac terras variisque mundum
 temperat horis?

unde nil maius generatur ipso 5
 nec viget quicquam simile aut secundum;
 proximos illi tamen occupabit
 Pallas honores.

proeliis audax, neque te silebo,
 Liber, et saevis inimica virgo 10
 beluis, nec te, metuende certa
 Phoebe sagitta.

dicam et Alciden puerosque Ledaee,
 hunc equis, illum superare pugnis 15
 nobilem; quorum simul alba nautis
 stella refulsit,

defluit saxis agitatus umor,
 concidunt venti fugiuntque nubes
 et minax, quod sic voluere, ponto
 unda recumbit. 20

Horace, *Odes* I. 12, lines 13–32

- (e)* How does Horace create variety in his praise of the gods and heroes?
 You should refer **both** to the content **and** to the language of the passage.

[15]

5 Read the following passage and answer the questions.

en ego confiteor! tua sum nova praeda, Cupido;
 porrigimus victas ad tua iura manus.
 nil opus est bello—veniam pacemque rogamus;
 nec tibi laus armis victus inermis ero.
 necte comam myrto, maternas iunge columbas; 5
 qui deceat, currum vitricus ipse dabit,
 inque dato curru, populo clamante triumphum,
 stabis et adiunctas arte movebis aves.
 ducentur capti iuvenes captaeque puellae;
 haec tibi magnificus pompa triumphus erit. 10
 ipse ego, praeda recens, factum modo vulnus habebo
 et nova captiva vincula mente feram.
 Mens Bona ducetur manibus post terga retortis,
 et Pudor, et castris quidquid Amoris obest.
 omnia te metuent; ad te sua bracchia tendens 15
 vulgus 'io' magna voce 'triumphe!' canet.
 Blanditiae comites tibi erunt Errorque Furorque,
 adsidue partes turba secuta tuas.
 his tu militibus superas hominesque deosque;
 haec tibi si demas commoda, nudus eris. 20
 laeta triumphantis de summo mater Olympo
 plaudet et adpositas sparget in ora rosas.
 tu pinnae gemma, gemma variante capillos
 ibis in auratis aureus ipse rotis.
 tunc quoque non paucos, si te bene novimus, ures; 25
 tunc quoque praeteriens vulnera multa dabis.
 non possunt, licet ipse velis, cessare sagittae.

Ovid, *Amores* I.2, lines 19–45

- (a)* Study lines 1-16 (*en ego ... canet*). How does Ovid convey the power of Cupid over mortals such as himself? You should refer **both** to the content **and** to the language of the passage. [15]
- (b) (i) Why are Blanditiae, Error and Furor likely to be helpful *comites* for Cupid (line 17)? [2]
- (ii) *adsidue partes turba secuta tuas* (line 18): what role do they play here? [2]
- (c) Name *laeta mater* (line 21). [1]
- (d) Study lines 19-22 (*his tu ... rosas*): how does Ovid continue the military metaphor? [4]
- (e) Translate lines 23-27 (*tu pinnae ... sagittae*). [5]

Section C

Answer **one** question from this section.

In your response you are expected to draw, where relevant, on material from those parts of the text that you have studied in English, as well as those parts you have read in Latin.

- 6*** In *Juno and Allecto* Virgil has created two terrifying figures. How **and** why has he done this in Book 7? **[20]**
- 7*** 'The promotion of Augustus and of Augustus' friends and supporters is the main aim of *Odes* Book 1.' How far do you agree with this statement with reference to the poems you have read? **[20]**
- 8*** 'Ovid's attitude to love in the *Amores* is wholly playful.' To what extent do you agree with this statement? **[20]**

Summary of updates

Date	Version	Details
September 2021	1.1	Updated copyright acknowledgements.

Copyright Information:

From Virgil Aeneid VII. 10-24. J. B. Greenough, *Bucolics, Aeneid, and Georgics of Vergil* (Boston: Ginn & Co., 1900) Accessed via The Latin Library, www.thelatinlibrary.com, accessed Apr 2015.

From Virgil Aeneid VII 37-51. J. B. Greenough, *Bucolics, Aeneid, and Georgics of Vergil* (Boston: Ginn & Co., 1900) Accessed via The Latin Library, www.thelatinlibrary.com, accessed Apr 2015.

From Horace, *Satires* I.5, lines 51-69. Accessed via The Latin Library, www.thelatinlibrary.com, accessed Apr 2015.

From Horace, *Satires* II.6, lines 27-39. Accessed via The Latin Library, www.thelatinlibrary.com, accessed Apr 2015.

From Virgil, Aeneid VII. 341-364. J. B. Greenough, *Bucolics, Aeneid, and Georgics of Vergil* (Boston: Ginn & Co., 1900) Accessed via The Latin Library, www.thelatinlibrary.com, accessed Apr 2015.

From Horace, *Odes* I. 3, lines 1-24. From Loeb Classical Library 33 *Odes and Epodes Horace* Edited and translated by Niall Rudd, Harvard University Press, 2004.

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...day June 20XX – Morning/Afternoon

A Level Latin

H443/04 Verse Literature

SAMPLE MARK SCHEME

Duration: 2 hours

MAXIMUM MARK 75

DRAFT

This document consists of 28 pages

Guidance on applying the marking grids for set text translation

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved.

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Latin – the crucial consideration being the extent to which every Latin word is satisfactorily rendered in some way in the English.

The determination of what a “slight” error is only necessary when it is the only error in a translation; this distinction will then determine whether a mark of 5 or 4 is appropriate. Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the only consideration. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits in the context of the passage and the section.

1. Wrong past tenses are generally considered a “slight” error, but other tense errors are “major”. Note, however, that perfect participles can often be correctly translated as present. Note also that allowance must be made for differences of idiom (e.g. *ubi venerunt*: ‘when they had come’ would be correct; similarly ‘when they came’ for *cum venissent*). Where there are historic presents, the candidate should consistently use the past or present; if the candidate is inconsistent, the error should be counted once only, as a “slight” error. If a candidate repeatedly makes the same error of tense, the error should be counted once only.
2. Vocabulary errors that are close to the right meaning are “slight” errors; any wrong meaning that alters the sense is “major”. (e.g. *amicis suasit*: ‘he persuaded his friends’ would be a “slight” error; ‘he spoke to his friends’ would be “major”).
3. Omission of particles (e.g. conjunctions) that add nothing to the sense (e.g. *autem*) may be ignored; those that add little to the sense (e.g. *sed, tamen, igitur*) are “slight” errors; omission of other words is generally a “major” error. All likely omissions should be categorised at Standardisation.
4. Errors of number are usually “major”, but where the difference is minimal, they are “slight” (e.g. *vinis consumptis*: ‘the wine having been consumed’); sometimes they can be ignored altogether (e.g. *haec dixit* ‘he said this’; *maximi labores* ‘very great work’; *curae iraeque* ‘anxiety and anger’). Each instance should be categorised at Standardisation.
5. Errors of construction are always “major”, unless a construction has been successfully paraphrased (e.g. *promisit se celeriter adventurum esse*: ‘he promised a swift arrival’).
6. Errors of case are always “major”, unless the containing clause has been successfully paraphrased. (e.g. *tribus cum legionibus venit*: ‘he brought three legions with him’).
7. Change from active to passive is allowable if the agent is expressed or if the agent is omitted and the sense is not compromised. If the agent is omitted and the sense is compromised, it is a “slight” error (e.g. *regem interfecerunt*: ‘the king was killed’ would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a “slight” error should be indicated).

The final decisions on what constitutes a “slight” and “major” error will be made and communicated to assessors via the standardisation process (after full consideration of candidates’ responses) and these decisions will be captured in the final mark scheme for examiners and centres.

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right
1	Little recognisable relation or meaning to the Latin

0 = No response or no response worthy of credit.

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

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

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

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

0 = No response or no response worthy of credit.

Section A

Question	Content of answer	Marks	Guidance
1 (a)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include: First, Virgil introduces Circe in the context of Aeneas skirting round her (<i>raduntur</i>) and her groves being untrodden (<i>inaccessos</i>), which hints of the dangers. Virgil points out she is daughter of the Sun (<i>filia Solis</i>).</p> <p>Virgil then uses various techniques and implications:</p> <ul style="list-style-type: none"> • the continuous singing (<i>adsiduo resonat cantu</i>) should be pleasant but clearly masks Circe's true intent • notion of a trap through the smell of 'fragrant cedar wood' (<i>odoratam cedrum</i>) • perhaps we can also smell the 'powerful herbs' • darkness (<i>nocturna lumina</i>) adds a sinister feel • the lions are pictured fretting at their chains, adding to their emotional state • in 8-11 the groans, roars and howls suggest the pain of the men Circe has tricked, especially the onomatopoeic <i>ululare</i> • Circe transforms her victims from ordinary men to extraordinary monsters with vivid features ('the faces and hides of wild beasts') • there are various examples of alliteration throughout (<i>saetigerique sues, pii paterentur talia Troes</i> etc) • the dactylic line 10 as the irresistible herbs are described <p>It takes another god, Neptune, to intervene to ensure Aeneas' safety.</p> <p>Candidates may conclude that many of the points above are symptomatic of Virgil's skill in vivid description.</p>	<p>AO3 15</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>

Question	Content of answer	Marks	Guidance
1 (b)	<p>Accept any five of: Invocation to the muse are usually at the beginning of works (1) Invocation to Muse suggests a desire for inspiration (1) He will speak of kings, not just soldiers (1) He will speak of the origins of Latium (1) He will speak of wars and deaths (1) Moving outwards from Latium through Etruria to the whole of Hesperia (1) He calls it a <i>maior ordo</i> and a <i>maius opus</i> (1)</p>	AO2 5	
1 (c)	<p>Accept either: Latinus' peaceful rule is about to be shattered by war (1) Latinus is old and will soon die (1)</p>	AO2 1	
1 (d)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>hunc Fauno et nympha genitum Laurente Marica accipimus, Fauno Picus pater isque parentem te, Saturne, refert, tu sanguinis ultimus auctor. filius huic fato divom prolesque virilise nulla fuit primaque oriens erepta iuventa est.</p> <p>Suggested translation: <i>We learn that he was born to Faunus and the Laurentine nymph Marica, Picus was the father of Faunus, and he claims you as his father, Saturn, you as the first founder of the line. By divine decree, Latinus had no male offspring, and his son had been snatched from him as he was rising into the first bloom of his youth.</i></p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>the nymph Laurens Marica' = slight error 'we accept' = slight error; 'we receive' = major error error 'Picus refers' = major error 'you are the last founder' = major error 'the first rising youth' = major error</p>

Question	Content of answer	Marks	Guidance
2 (a)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>prior Sarmentus 'equi te esse feri similem dico.' ridemus, et ipse Messius 'accipio,' caput et movet. 'o tua cornu ni foret exsecto frons,' inquit, 'quid faceres, cum sic mutilus minitaris?'</p> <p>Suggested translation: <i>Sarmentus speaks first: "I say you're the image of a wild horse!" we laugh and Messius himself says "I accept that!" and tosses his head. "Hey," says Sarmentus, "what would you do if your horn was not removed from your head, since you intimidate us like that when it is cut off?"</i></p>	<p>AO2 5</p>	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>'Sarmentus spoke earlier' = slight error 'Sarmentus first ... he said' = slight error 'I said you were / I say you were' = major error 'his head moved' = slight error 'maimed like this' = slight error</p>
2 (b) (i)	<p>Sarmentus is an ex-slave (1) but he is still a client of his ex-mistress / is still dependent on his ex-mistress (1)</p>	<p>AO2 2</p>	<p>'His ex-mistress is still alive' does not address the question fully</p>
2 (b) (ii)	<p>Messius asks whether Sarmentus offered his chains to the Lares (1) to symbolise no longer being a slave (1)</p>	<p>AO2 2</p>	
2 (b) (iii)	<p>Messius is asking why Sarmentus ran away to freedom (1) when he is so skinny that he was content with (less than) the food available for slaves (1)</p>	<p>AO2 2</p>	<p>Accept valid variations on this explanation</p>

Question	Content of answer	Marks	Guidance
2 (c)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include: Horace creates a busy scene largely through all the things which are going on at the same time. The abundance of quick-fire direct speech from different people enables us to imagine this more vividly.</p> <p>City folk are rude and disrespectful</p> <ul style="list-style-type: none"> • Horace admits he is too, but defends himself by saying there is a “need” to barge through and push people out the way (<i>luctandum/facienda</i>) • Emotions are high (<i>iratis</i>) • Insults are thrown around (<i>insane</i>) • Horace is concerned with his own affairs, highlighted by the alliterative <i>memori si mente</i> <p>Some may pick up on Horace appearing to like people cursing him (line 6), as it makes him feel important, so the word ‘busy’ should necessarily be taken as critical.</p> <ul style="list-style-type: none"> • From line 8-13 Horace lists the things he is asked to do when he reaches the Esquiline • He uses visual imagery such as these requests ‘jumping’ around his feet (<i>saliunt</i>). There is a mix of physical and metaphorical imagery here to emphasise both that it is crowded and that there is much to do • alliteration of <i>caput et circa</i> adds to the buzz • The three evenly spaced verbs out of five words in line 11 add pace; the long <i>meminisses</i> is precisely central in the line so is emphasised that Horace must remember • The persistence of one of these people is shown by <i>si vis, potes</i> and <i>instat</i>. The second half of line 13 is full of 1 and 2 syllable words, which adds pace and a sense of insistence. <p>Candidates should realise that the physical bustle is only half the story, and the multitude of things to do and remember also weigh on Horace’s mind.</p>	<p>AO3 15</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>

Section B

Question	Content of answer	Marks	Guidance
3 (a) (i)	Sisters with snakes for hair	AO2 1	
3 (a) (ii)	<p>Accept any three of: Daughter of Pluto (1) She loved war/anger/treachery/accusations (1) Her own sisters hated her (1) She had many faces (1) She had many fearsome shapes (1) Her head was covered in snakes (1)</p>	AO2 3	
3 (b)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>exim Gorgoneis Allecto infecta venenis principio Latium et Laurentis tecta tyranni celsa petit, tacitumque obsedit limen Amatae, quam super adventu Teucrum Turnique hymenaeis femineae ardentem curaeque iraeque coquebant.</p> <p>Suggested translation: <i>Then Allecto, gorged with the poisons of the Gorgons, went straight to Latium and the lofty palace of the Laurentine king, and settled on the quiet threshold of the chamber of Amata. There the queen was seething with womanly anger and disappointment at the arrival of the Trojans and the [lost] wedding with Turnus.</i></p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p><i>exim</i> omitted = slight error 'the Gorgon Allecto' = major error 'the Latin prince' = major error 'of silent Amata' = major error 'above' = major error</p>

Question	Content of answer	Marks	Guidance
3 (c)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include:</p> <p>Allecto has no difficulty controlling Amata in this scene. The choice of <i>conicit</i>, an example of enjambement in line 7, is telling, as she flings the snake onto her victim and can then just watch.</p> <p>The mix of physical and metaphorical imagery of the snake's actions creates uncertainty, fear and foreboding:</p> <ul style="list-style-type: none"> • the snake takes over Amata completely, entering deep into her heart (<i>praecordia ad intima</i>) • Amata becomes frenzied (<i>furibunda</i>) • the snake's cunning is emphasised in lines 8-11 by the way it weaves around (<i>permisceat, inter vestis, lapsus, volvitur</i>) without Amata noticing (<i>attactu nullo, fallit</i>) • a sinister, vivid image is created by <i>inspirans animam</i> • the snake's metaphorical presence is given a physical manifestation as a necklace and a ribbon (lines 11-13) • the vocabulary of <i>innectit</i> and <i>errat</i> frames line 13, and continues in line 15 with <i>pertemptat</i> and <i>implicat</i> <p>The snake is not only cunning but dangerous:</p> <ul style="list-style-type: none"> • <i>veneno, ignem</i> and <i>flammam</i>, all associated with danger, are placed at the end of lines 13-15 • alliteration of p in <i>percepit pectore</i> adds a harsh sound to Amata's mind gradually absorbing the fire <p>When the focus switches to Amata herself, the sound becomes softer:</p> <ul style="list-style-type: none"> • alliteration of m and word choice of <i>mollius/matrum/more</i> highlights this softness • Amata herself is distressed more than fierce, as she is weeping (<i>lacrimans</i>) and thinking about her daughter, and her likely marriage to Aeneas (line 18). Candidates might contrast her loving motives as revealed here with those of the manipulative gods. 	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

Question	Content of answer	Marks	Guidance
3 (d)	To remind him that as Lavinia's father he should be thinking of her future	AO2 1	Explanation <i>why</i> she calls him <i>genitor</i> must be given ie 'he is Lavinia's father' is insufficient.
3 (e)	Accept any four of: Paris is the equivalent of Aeneas (1) Helen is the equivalent of Lavinia (1) Helen has a distinguished background as does Lavinia (1) Both Aeneas and Paris are Phrygian (1) Both come to a foreign country (1) and take a woman away back home (1)	AO2 4	Credit any other valid points.

Question	Content of answer	Marks	Guidance
4 (a) (i)	Castor and Pollux	AO2 1	Allow spelling variations Both names needed for the mark
4 (a) (ii)	they are a constellation (1)	AO2 1	
4 (b)	Accept any three of: Prays that the father of the winds should guide the ship (1) and shut up the other winds (1) Virgil has been entrusted to the ship and the ship owes him (1) He prays that the ship will bring him back safe (1) and refers to Virgil as half of his soul (1)	AO2 3	
4 (c)	He has oak and triple bronze around his chest (1) and he was the first ever sailor (1) He entrusted a fragile boat to the fierce sea (1) and he did not fear various winds (1) which are described as dangerous (1)	AO2 4	Accept other valid words for dangerous
4 (d)	Assess against criteria in the 5-mark set text translation grid (see above). quem mortis timuit gradum qui siccis oculis monstra natantia, qui vidit mare turbidum et infames scopulos Acroceraunia? Nequicquam deus abscidit prudens Oceano dissociabili terras, si tamen impiae non tangenda rates transiliunt vada. Suggested translation: <i>He did not fear the approaching step of death but looked with dry eyes on monsters swimming, and saw the boiling ocean and the infamous Acroceraunian rocks. In vain the god sensibly cut off the lands of the earth by means of the dividing sea if however impious ships jump over waters which they should not touch.</i>	AO2 5	The following examples are intended to exemplify what might constitute a 'slight' and 'major' error. 'who feared' = major error <i>tamen</i> omitted = allowable 'untouched' = major error

Question	Content of answer	Marks	Guidance
4 (e)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include: Horace praises each of the gods in turn, but of course starting (<i>prius</i>) with Jupiter in lines 1-4. Jupiter is unnamed, but the description is one of sheer power:</p> <ul style="list-style-type: none"> • the enjambéd <i>laudibus</i> are described as <i>solitis</i>, showing that praise for Jupiter above all is customary • <i>temperat</i> is a word of rationality and moderation, showing that he is fair however the extent of the power is clear from the list of what he controls (<i>res ... horis</i>), enforced by <i>qui</i> • Jupiter's superiority is clear from <i>unde nil maius</i> and <i>nec ... secundum</i> • He is given 6 lines, the others 2 each <p>The other gods are reverently addressed rather than described. Most are given their Greek names:</p> <ul style="list-style-type: none"> • Pallas (Athena) has secondary honours, with <i>Pallas</i> and <i>honores</i> neatly juxtaposed on l. 28 • Liber (Bacchus) is <i>audax proeliis</i> • the virgin goddess is unnamed. Chiasmus of <i>saevis...beluis</i>, the enjambement of <i>beluis</i> and the strong vocabulary (including <i>inimica</i>) highlight her aggressive power • Phoebus (Apollo) is called <i>metuende</i>, commanding of fear. The name <i>Phoebus</i> is juxtaposed with his symbolic <i>sagitta</i> <p>In lines 14-21 Horace moves to Greek heroes/demigods, but also towards Rome, as Castor and Pollux (<i>pueros Ledaë</i>) were associated with a Roman victory at the battle of Lake Regillus. This move to Rome sets up the next section and demonstrates They are also gods of sailors, who can call on them to calm the seas.</p> <p>Candidates may observe that not much is said of Heracles (<i>Alciden</i>), other than acknowledging his victories.</p>	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

Question	Content of answer	Marks	Guidance
5 (a)*	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include:</p> <p>Ovid admits Cupid controls him:</p> <ul style="list-style-type: none"> • exclamatory <i>en ego confiteor</i> • <i>praeda</i> suggests a material prize (lines 1 and 11), <i>tua</i> promoted in line 1 • surrendering in line 2, and requesting pardon in line 3 <ul style="list-style-type: none"> • The description of Cupid's triumph in lines 5–16 is impressive, but also over the top, since Cupid's 'victory' is not a military one. • The myrtle wreath and the doves pulling Mars' chariot create an exotic image (line 5) • Polypoton highlights Cupid's ostentation (eg the chariot <i>currus</i> 6/7 and the triumph <i>triumphus</i> 7/10/16) • Order and repeated structure of <i>ducentur...puellae</i> emphasise the number affected by Cupid • Sarcastic tone of <i>magnificus</i>, <i>pompa</i> and <i>triumphus</i> when taken together in line 10 • <i>recens</i>, <i>modo</i>, <i>nova</i> suggest Ovid is simply the latest of many victims • Everyone is at risk, as suggested by <i>omnia</i> and <i>vulgus</i> • Further surrendering imagery, this time of the people in general <i>ad te bracchia tendens</i> • Chant of <i>io</i> for Cupid's triumph <p>Ovid does however remind Cupid that in order to earn a real triumph he needs a victory with genuine achievement:</p> <ul style="list-style-type: none"> • there is no 'glory' in defeating an unarmed enemy, emphasised by <i>armis inermis</i> (line 4) 	<p>AO3 15</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>

Question	Content of answer	Marks	Guidance
5 (b) (i)	Flattery, Delusion and Passion (1) enable Cupid to deceive/force people to fall in love (1)	AO2 2	All details in answer must be given to earn each mark. Accept valid alternatives.
5 (b) (ii)	They follow your side (1) as political / military supporters (1)	AO2 2	
5 (c)	Venus	AO2 1	Accept Aphrodite
5 (d)	Flattery, Delusion and Passion are Cupid's soldiers (1); he uses them to conquer men and gods (1); he will be unarmed/defenceless without them (1); Cupid celebrates a triumph (1)	AO2 4	
5 (e)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>tu pinnas gemma, gemma variante capillos ibis in auratis aureus ipse rotis. tunc quoque non paucos, si te bene novimus, ures; tunc quoque praeteriens vulnera multa dabis. non possunt, licet ipse velis, cessare sagittae.</p> <p>Suggested translation: <i>You will go on golden wheels, yourself golden, with jewels adorning your wings and jewels adorning your hair. Then you will also set many people on fire [with love], if we/I know you well; then you will also cause many wounds as you go by. Your arrows cannot stop, even if you want them to.</i></p>	AO2 5	<p>The following examples are intended to exemplify what might constitute a 'slight' and 'major' error.</p> <p>'varying' = slight error 'you yourself will go' = slight error <i>quoque / tunc</i> omitted = major error (one error only if omitted twice) 'you will not burn a few' = slight error 'if we knew you' = slight error 'you yourself are allowed to wish' = major error</p>

Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in Questions 6, 7, and 8 – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 14 made up of AO2 = 11 and AO3 = 3.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text as well as the social, historic and cultural context for the set text.

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

20-mark grid for the extended response question		AO2 = 10 marks = Demonstrate knowledge and understanding of literature AO3 = 10 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	17–20	<ul style="list-style-type: none"> • very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • an excellent response to the question containing a wide range of relevant points, which are very well-supported by examples selected with precision from the material studied, leading to cogent conclusions (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	13–16	<ul style="list-style-type: none"> • detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a good response to the question containing a range of relevant points, which are well-supported by examples from the material studied, leading to appropriate conclusions (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>

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

0 = No response or no response worthy of credit.

Section C

Question	Content of answer	Marks	Guidance
<p>6*</p>	<p><i>In Juno and Allecto Virgil has created two terrifying figures. How and why has he done this in Book 7?</i></p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates must offer a view as to why Juno and Allecto are made so frightening. Candidates can of course take differing views from those listed here, if they are suitably supported by reference to the text.</p> <p>Candidates may argue that Juno and Allecto are a reminder of Aeneas’ constant ‘epic’ struggles against both mortals and immortals. The fall of Troy was not the end of his pain, and founding a new city must be accompanied by toil against great adversity.</p> <p>From a more literary perspective, candidates may argue that they simply make excellent ‘villains’ for Aeneas to face, even if we have the reassurance that he is fated to succeed in founding the new Troy their continued opposition creates tension where otherwise there would be none.</p> <p>Stronger candidates may discuss the role of Juno and Allecto as embodiments of <i>furor</i> as opposed to Aeneas’ <i>pietas</i>, a key theme throughout the Aeneid being the struggle between the forces of order and chaos.</p> <p>It may also be commented that given that both the Trojans and the Latins are the ancestors of the Romans, neither can be seen as “in the wrong” or the aggressor in this war. Allecto and Juno fulfil this role and make this a divinely created conflict, rather than one for which the mortals are to blame.</p>	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>

Question	Content of answer	Marks	Guidance
	<p><i>Supporting evidence may include (AO2):</i></p> <p>Candidates may find more in the description of Allecto in answer to this question, but they should acknowledge the manipulative scheming, power and rage of Juno.</p> <p><u>Juno</u></p> <p>Juno is introduced in this part of the text as <i>saeva</i> (wild). This leads to a long angry speech showing frustration at recent Trojan successes. She curses “that detested race of Phrygians and their destiny”, and wishes they had died amidst the destruction of Troy.</p> <p>Her demands "what use have the Syrtes been to me? or Scylla? or the bottomless Charybdis?" suggest also a degree of frustration, especially since she goes on to exclaim (rhetorically) "I am being defeated by Aeneas!"</p> <p>One of Juno’s most obvious skills is her scheming, and her deployment of Allecto in Book 7. This and her rhetoric make her a dangerous enemy, and all the more frightening.</p> <p><u>Allecto</u></p> <p>Allecto is introduced as "bringer of sorrow". The vivid description (black serpents and horrors dear to her heart) adds to the sense of fear we have towards her, since her own family loathe her, even Pluto god of the underworld, who “hates his monstrous daughter”. Juno reminds her of the chaos she can cause among mortals: "you can turn a house against itself in hatred".</p> <p>Candidates may make reference to the scene from Question 3, in which Allecto riles Queen Amata. It might be noted that Amata is unsuccessful in persuading her husband to reject Aeneas, but Amata's Bacchic madness shows Allecto's terrifying grip on her.</p> <p>Allecto's transformation into an elderly priestess is also initially unsuccessful as Turnus shows respect towards 'Royal Juno' but he</p>		

Question	Content of answer	Marks	Guidance
	<p>laughs at the old woman. Her dramatic revelation of herself as a Fury quickly changes his tune, as "a sudden trembling came over his limbs and the eyes stared in his head". This change in the Rutulian hero's demeanour perhaps highlights the power of the goddess. Just as she threw a snake upon Amata, she throws a burning torch of passion into Turnus' heart, and he immediately begins preparations for war "in a frenzy of rage".</p>		

Question	Content of answer	Marks	Guidance
7*	<p><i>'The promotion of Augustus and of Augustus' friends and supporters is the main aim of Odes Book 1.'</i></p> <p><i>How far do you agree with this statement with reference to the poems you have read?</i></p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>It is likely that candidates will show a balance in their answer and acknowledge both sides of this debate. There is clearly much pro-Augustan propaganda, but it is likely to be argued that this is not Horace's sole purpose in Odes 1. Candidates can of course take differing views from those outlined here, if they are suitably supported by reference to the text.</p> <p>As West suggests "Horace is a profound poet of love, religion and friendship" and it is likely that candidates will discuss his treatment of love and relationships in the Odes set. It is possible that this will be argued to be the main aim of the Odes, not that of propaganda.</p> <p>They might also take the opportunity provided by Odes 1.12 and others to discuss his reverence for the gods as another aim of the work. In addition candidates may see philosophical themes in 1.22 and 1.29.</p> <p>Evaluation should be made about what theme constitutes the "main" aim of <i>Odes Book 1</i>. As mentioned above, it is unlikely that propaganda will be argued to be the sole purpose of the work, but a candidate might argue that it is the dominant one. Equally, a candidate may say that the work is only minorly concerned with propaganda.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Horace addresses the opening poems 1.1-1.3 to important figures in the Roman world at that time who may be seen to represent core Roman values: Maecenas, Augustus and Virgil. 1.4 is addressed to Sestius, a</p>	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>

Question	Content of answer	Marks	Guidance
	<p>man favoured by Augustus. 1.6 is addressed to Agrippa who won several key victories for Augustus between 42 and 31 BC.</p> <p>Horace comments on ancestry (Maecenas 1.1); Augustus as saviour (1.2); glory (Augustus and Agrippa 1.6); heroism (various figures leading to Augustus 1.12); military victory (Augustus at Actium 1.37). He also expresses pride at his personal association with his patron Maecenas in particular (eg “my pride, my stronghold, my delight” 1.1).</p> <p>As for Augustus himself, praise is explicit or implicit throughout the poems, but 1.12 addresses Jupiter: “to you the fates have given care of the great [Augustus] Caesar; may you reign with Caesar second to you”.</p> <p>Horace recalls traditional literature so as to add gravitas to his praise: “Varius, the eagle of Homeric song” (1.6). He does this also in the crucial 1.37, celebrating Octavian’s victory at Actium. The first two lines recall the opening of a poem by Alcaeus in which the death of a tyrant was celebrated, a tyrant like the enemy Cleopatra perhaps. Horace enforces the desired propaganda of his political masters, and does not name Octavian’s enemies. He refers to Cleopatra simply as ‘the queen’, and does not mention Antony at all. He criticises Cleopatra’s motives, and makes Augustus a saviour figure.</p> <p>However many of the poems include a different focus. In 1.5, Horace says farewell to Pyrrha, as he can no longer tolerate the stormy side of her character. There is possibly a warning about blind infatuation. In 1.8 we see the transformation of a young man from soldier to lover. Whether it is a comment on Augustus’ military regime is debated. In 1.9 Horace comforts a young man and advises him to seek a girl’s company. In 1.13 he laments his jealousy when Lydia shows affection to others, and in 1.25 reminds her of her advancing years.</p> <p>Also 1.22 and 1.29 contain philosophical themes, especially the latter in which a young man is discouraged from leaving his studies in favour of the Arabian expedition. 1.11 gives us the famous Epicurean cry <i>carpe diem</i>, “seize the day”.</p>		

Question	Content of answer	Marks	Guidance
8*	<p><i>'Ovid's attitude to love in the Amores is wholly playful.'</i></p> <p><i>To what extent do you agree with this statement?</i></p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates can of course take differing views from those listed here, if they are suitably supported by reference to the text, however it is likely that they will acknowledge either explicitly or implicitly that Ovid is portraying personas, and that the extent to which the attitude portrayed is that of "Ovid" is unclear.</p> <p>The discussion must focus on whether we see Ovid as serious or playful in his treatment of the issues surrounding love: candidates may argue that Ovid is deliberately playful/melodramatic or being genuinely sympathetic towards the issues faced by lovers. The issues raised (unrequited feelings, extra-marital affairs, promiscuity and the relationship with a partner) could be argued to be very serious, and therefore his attitude cannot be seen as "playful", but his treatment of them might be argued to be light-hearted and flippant, possibly reflecting his attitude.</p> <p>Stronger candidates will probably bring in discussion of the use of "wholly" in this statement. They might argue that whilst in the main Ovid's attitude is playful, it is not "wholly".</p> <p><i>Possible supporting evidence may include (AO2):</i></p> <p>1.2 - Ovid's insomnia and soreness, caused by heart-ache; the intensity of this pain; his status as a 'victim' of Cupid, who has total control over mortals (even if we are not supposed to respect him).</p> <p>1.3 - Ovid admits to Venus that he has been 'hooked' by a particular girl. He explains his virtues and pleads for her to love him, implying that so far</p>	<p>20 made up of</p> <p>AO2 = 10 & AO3 = 10</p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>

Question	Content of answer	Marks	Guidance
	<p>his feelings are not returned.</p> <p>1.4 - Ovid makes requests of a girl who is already in a relationship. He complains that her man is accompanying her to dinner, teaches her ways for them to communicate and touch each other without the man noticing, and instructs her not to enjoy sexual relations. The humour comes from his desperation.</p> <p>1.7 - Ovid's assault of his mistress. He does recognise that he had been mad and brutish, and that he has hurt one he loves (whereas Diomedes hurt an enemy goddess). Candidates may comment on the ironic comparisons made by the lover to Ajax and Orestes, whose rage could be explained, as opposed to Ovid's rather unconvincing justifications.</p> <p>1.9 - Ovid's justification of casual love making, and attempts to draw a comparison between the hardships of seeking love and military service, are humorously unconvincing.</p> <p>1.10 - Ovid's initial love for his 'Helen' has turned sour; he is no longer interested as she keeps asking for presents. The relationship has turned into more of an exchange.</p> <p>1.11 - Ovid's letter to his mistress requesting either a long response or a simple invitation to visit could seem sweet or desperate.</p> <p>1.12 - Ovid is disappointed his girlfriend cannot visit. He opens the poem with a plea for readers: <i>flecte meos casus</i> ("cry for my misfortunes"). He takes out his anger on the tablet.</p> <p>1.13 - Ovid's unrealistic request to Dawn to delay, so that he can spend more time with his mistress.</p> <p>Poem 1.15 is unlikely to be relevant to this question, unless candidates see Ovid's dramatisation/mockery of love as a means of promoting the genre.</p>		

APPENDIX 1: ASSESSMENT OBJECTIVE GRID

	Distribution of marks for each Assessment Objective		
Section A	AO1	AO2	AO3
1b–d; 2a–b(iii)	–	11	–
1a; 2c	–	–	15
Section B	AO1	AO2	AO3
3a,b,d, e; 4a–d; 5b–e	–	14	–
3c; 4e; 5a	–	–	15
Section C	AO1	AO2	AO3
6; 7 or 8	–	10	10
TOTAL	–	35	40

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