



Oxford Cambridge and RSA

GCE

Latin

H443/04: Verse Literature

A Level

Mark Scheme for June 2023

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS**PREPARATION FOR MARKING****RM ASSESSOR**

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

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

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

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

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

Multiple Choice Question Responses

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

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

Contradictory Responses

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

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

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

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

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

Longer Answer Questions (requiring a developed response)

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

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

7. Award No Response (NR) if:
- there is nothing written in the answer space

Award Zero '0' if:

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













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

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following

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

11.

Annotations

Annotation	Meaning
	Blank page
	Benefit of doubt
	Unclear
	Cross
	Extendable horizontal line
	Extendable horizontal wavy line
	Tick
	Omission mark
	Consequential error
	Slash
	Expandable vertical wavy line
	Knowledge from English material/outside set lines

12. Subject Specific Marking Instructions

Guidance on applying the marking grids for set text translation.

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

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right
1	Little recognisable relation to the meaning of the Latin.
0	No response worthy of credit

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

Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the **only** consideration. The determination of what constitutes a 'slight' or 'major' error is only necessary when it is the only error in a section; this distinction will then determine whether a mark of 5 or 4 is appropriate.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits, in the context of the passage and the section. It is likely that some errors may be regarded as 'major' if they appear in a relatively short and straightforward section, whereas in longer or more complex sections they are more likely to be a 'slight' error.

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

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

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

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

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

Where there are Historic Presents, the candidate should **consistently** use the Past or Present; if the candidate is inconsistent, the error should be counted once only, as a 'slight' error.

If a candidate repeatedly makes the same error of tense, the error should be counted once only.

2. **Vocabulary errors** that are close to the right meaning are 'slight' errors; any wrong meaning that alters the sense is 'major'.
e.g. *amicis suasit*: 'he persuaded his friends' would be a 'slight' error; 'he spoke to his friends' would be 'major'.

3. **Omission of words** is generally a 'major' error. Omission of connectives (e.g. *sed*, *autem*, *tamen*, *igitur*) that do not significantly affect the sense is usually a 'slight' error. Frequently occurring omissions should be categorised at Standardisation.

4. **Errors of number** are usually 'major', but where the difference is minimal, they are 'slight': e.g. *vinis consumptis*: 'the wine having been consumed'.

Sometimes they can be ignored altogether: e.g. *haec dixit* 'he said this'; *maximi labores* 'very great work'; *curae iraeque* 'anxiety and anger'. Each instance should be categorised at Standardisation.

5. **Errors of construction** are always "major", unless a construction has been successfully paraphrased:
e.g. *promisit se celeriter adventurum esse*: 'he promised his swift arrival'.

6. **Errors of case** are always 'major', unless the containing clause has been successfully paraphrased:
e.g. *tribus cum legionibus venit*: 'he brought three legions with him'.

7. **Change from active to passive** is allowable if the agent is expressed, or if the agent is omitted but the sense is not compromised.

If the agent is omitted and the sense is compromised, it is a 'slight' error.

e.g. *regem interfecerunt*: 'the king was killed' would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a 'slight' error should be indicated.

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

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

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

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"> <input type="checkbox"/> very good engagement with the question <input type="checkbox"/> 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"> <input type="checkbox"/> good engagement with the question <input type="checkbox"/> 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"> <input type="checkbox"/> some engagement with the question <input type="checkbox"/> 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"> <input type="checkbox"/> limited engagement with the question <input type="checkbox"/> 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"> <input type="checkbox"/> very limited engagement with the question

		<input type="checkbox"/> expresses points which are of little relevance and supported with little evidence from the passage <i>The information is communicated in an unstructured way.</i>
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NR/0 = No response or no response worthy of credit

Section A

Question		Answer	Mark	Guidance
1	(a)	Latinus	AO2 1	
1	(b)	If he is happy to recognise the Trojans as allies after Turnus has been killed (1) Surely he should stop the conflict while Turnus is still alive (1)	AO2 2	
1	(c)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>quid consanguinei Rutuli, quid cetera dicet Italia, ad mortem si te (fors dicta refutet!) prodiderim, natam et conubia nostra petentem? respice res bello varias, miserere parentis longaevi, quem nunc maestum patria Ardea longe dividit.</p> <p>Suggested translation: What will the Rutulians, related to you by blood, say, what will the rest of Italy say, if I (should) betray you/abandon you to (your) death (may fortune prove my words wrong!), as/while you seek marriage with my daughter? Consider the various situations/vagaries in war, and have pity on your aged father, whom in his sorrow his homeland Ardea now keeps separate from you far away.</p>	AO2 5	<p><i>natam et conubia nostra petentem</i>: accept 'as you seek alliance (with me/us) by marriage with my daughter' or similar.</p> <p><i>varias</i>: accept 'changing'/'fluctuating'.</p>

Question		Answer	Mark	Guidance
1	(d)	<p>Any four of the following: <i>haudquaquam</i> emphasises that Latinus' words have had no impact at all (1) Turnus' anger/fever gets worse (despite Latinus' attempt to heal it) (1) He is so furious that he has to take a moment to collect himself before he can speak (1) He begs Latinus to lay aside his concerns for him (1) And to allow him to barter death for glory (1) He points out that he, like Aeneas, also has weapons which cause injury (1)</p>	AO2 4	Accept valid and relevant discussion of literary techniques.
1	(e)	<p>How does Virgil make this an exciting and dramatic scene?</p> <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include: The single combat begins:</p> <ul style="list-style-type: none"> the earth groans under the weight of the huge warriors (personification and hyperbole); the drama and magnitude of the moment is intensified by the interaction of the inanimate <i>tellus</i> with human events Aeneas and Turnus fight at close quarters: the ferocity of the combat is conveyed by the repetition of the same idea in <i>crebros...congeminant</i> the harsh 'c' alliteration suggests the loud noise of the swords clashing 	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> the effects of chance and courage are indistinguishable because of the number of blows <p>The bull simile:</p> <ul style="list-style-type: none"> Turnus and Aeneas are compared to a pair of bulls fighting for control of a herd the proper nouns <i>Sila</i> and <i>Taburno</i> add a touch of realism/colour and are enlivened by <i>ingenti</i> and <i>summo</i> <i>conversis...frontibus</i>: a realistic detail – bulls use their foreheads to fight; enclosing and interlocking word order reflects the meaning additional detail of <i>inimica</i> emphasises the seriousness of this bitter contest – this is no play-fighting a series of words of hostility (<i>conversis, inimica, proelia, incurrunt</i>) draws attention to the nature of this contest in contrast, the herd and the herdsmen are passive (<i>cessere, stat, mussant</i>), acting simply as spectators the herdsmen are <i>pavidi</i> (emphatic position) and draw back: this emphasises the fearsome nature of the bulls <i>cessere</i>: the perfect tense among the vivid historic present tenses may explain why no other warrior is intervening (they have withdrawn like the herdsmen); it can also be seen as a perfect of instantaneous action 		

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • the promoted <i>stat</i> conveys the stillness of the herd • <i>metu mutum</i>: the whole herd is terrified and silent • <i>mussant</i>: more ‘m’ alliteration to convey the muttering of the heifers (particularly concerned, since the dominant bull is likely to father their calves) • polyptoton of <i>quis...quem</i> emphasises the doubt in the heifers’ minds • <i>inter sese...vulnera miscent</i> suggests the bulls are evenly matched; the heavy spondees illustrate the struggle • the violence of the fighting bulls is conveyed by <i>multa vi</i> and <i>sanguine largo</i> • the metaphorical <i>lavant</i> emphasises the amount of blood spilt • enclosing word order <i>gemitu,,,remugit</i> (intensifying prefix) and more ‘m’ alliteration emphasise the noise <p>The description of the single combat continues:</p> <ul style="list-style-type: none"> • <i>Tros</i> and <i>heros</i> emphasise the heroic status of the men • <i>concurrunt clipeis</i>: more ‘c’ alliteration to emphasise the clashing of shields • a huge crash fills the air: emphasis on the noise again (emphatic position of <i>ingens</i>; use of <i>complet</i>) 		

Question		Answer	Mark	Guidance
		<p>Jupiter weighs the fates of Aeneas and Turnus in his balance:</p> <ul style="list-style-type: none"> • importance of Jupiter is emphasised by <i>ipse</i>; the momentous nature of the occasion is signified by the direct intervention of the king of the gods • visual description of the outcome of the single combat • tension/suspense is built up by the chiasmic <i>duas aequato examine lances</i> – at the moment the scale pans are evenly balanced • <i>quem...letum</i>: Virgil leaves the questions unanswered; the fateful word <i>letum</i> is emphatically positioned at the end of the line 		

	Question	Answer	Mark	Guidance
2	(a)	<p>Varus took Catullus out of the forum (1) To see Varus' girlfriend (1)</p>	<p>AO2 2</p>	
2	(b)	<p>His first impression was that she was a little tart (1) But not without charm and elegance (1)</p>	<p>AO2 2</p>	

	Question	Answer	Mark	Guidance
2	(a)	Varus took Catullus out of the forum (1) To see Varus' girlfriend (1)	AO2 2	
2	(c)	What Bithynia was like now (1) How Bithynia was doing (1) What financial profit Catullus had made from it (1)	AO2 3	

	Question	Answer	Mark	Guidance
2	(d)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>respondi id quod erat, nihil neque ipsis nec praetoribus esse nec cohorti, cur quisquam caput unctius referret, praesertim quibus esset irrumator praetor, nec faceret pili cohortem. 'at certe tamen,' inquit 'quod illic natum dicitur esse, comparasti ad lecticam homines.'</p> <p>Suggested translation: I replied the truth that there was nothing for the natives themselves, nor the praetors, nor the staff, and no reason why anyone should bring their head back better oiled, especially if they had an exploitative superior for a governor, who didn't care a jot for his staff. 'But surely,' they say 'you acquired something which is said to have originated there – litter-bearers.'</p>	AO2 5	

	Question	Answer	Mark	Guidance
2	(e)	<p>How does Catullus convey his disillusionment and despair in this passage?</p> <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include: He believes that he has done nothing wrong to deserve this unjust misfortune:</p> <ul style="list-style-type: none"> the opening word, <i>siqua</i>, implies that there is no pleasure at all for Catullus in recalling his former good deeds, since they have not been rewarded by the gods in terms of Catullus' affair with Lesbia; his disillusionment lies not only in the ingratitude of his lover but also in the lack of divine reward for piety he believes that he has been dutiful (emphatic position of <i>pium</i>) the tricolon of negative phrases (<i>nec...nec...nullo...</i>) emphasises what he has not done wrong to either his fellow men or the gods, as does the series of words associated with moral and religious correctness (<i>sanctam...fidem...foedere</i>) the 'f' alliteration in lines 3-4 reinforces his feelings of disillusionment with the gods the framing of line 4 with <i>divum</i> and <i>homines</i> stresses that he has done nothing bad to either men or gods 	<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	Answer	Mark	Guidance
		<ul style="list-style-type: none"> • the use of <i>multa</i>, emphasised by its initial position, stressing that there must surely be many more joys to come to reward him for his past acts of goodness and to make up for his current suffering is bitterly ironic • <i>Catulle...tibi</i>: self-address shows his desperation to persuade himself, as well as his awareness of the conflict within himself • <i>gaudia</i>, framed by <i>ingrato...amore</i>, adds a touch of bitter irony • there is nothing more he could have said or done: the mournful tone of the repetition (<i>dicere...facere...dictaque factaque</i>) is striking • the phrase <i>quaecumque homines</i> is unspecific but all-inclusive: nobody could have done more than he to do and speak well to anyone; • he feels all his good deeds have been invested in Lesbia to no avail (<i>perierunt</i>) <p>His disillusionment with Lesbia:</p> <ul style="list-style-type: none"> • repetition of <i>ingrato...ingratae</i> <ul style="list-style-type: none"> - he describes his love affair as thankless (<i>ingrato</i>) - he describes Lesbia's heart as ungrateful (<i>ingratae</i>) <p>He is torn between his feelings for Lesbia and his knowledge that he must change his behaviour:</p>		

	Question		Answer	Mark	Guidance
			<ul style="list-style-type: none"> • pair of rhetorical questions he asks himself and responds to (interior dialogue), as he tries to persuade himself • he recognises that he is torturing himself (<i>excrucies</i>: strong vocabulary and emphatically positioned) • the string of monosyllables (<i>iam te cur</i>) suggests the poet's frustration and impatience at himself • the pronoun <i>te</i> makes it clear that he is adding to his suffering already caused by Lesbia's rejection of him • the comparative <i>amplius</i> stresses that he needs to put an end to feeling this way about Lesbia • he tells himself to toughen up (<i>animo...offirmas</i>) • <i>dis invitis</i> is emphatically positioned and again shows Catullus' belief that the gods are not on his side • he describes himself as <i>miser</i> (emphatically positioned) • repetition of <i>difficile est</i> at the start of two consecutive lines illustrates the internal dialogue he is having with himself; the second phrase acknowledges the difficulty of what he knows he should do, but <i>verum</i> is a signpost that he must face this difficulty • the juxtaposition of <i>longum subito</i> emphasises the difficulty of ending a lengthy relationship • his desperation to get over Lesbia is conveyed by the number of ways he says he has to do 		

	Question		Answer	Mark	Guidance
			<p>this: <i>hoc qua lubet efficias, hoc est tibi, pervincendum</i> (military metaphor; polysyllabic; heavy spondaic ending suggests the effort required), <i>hoc facias</i> (anaphora of <i>hoc</i>)</p> <ul style="list-style-type: none"> • even if doesn't seem possible, it is something he has to do: <i>sive id non pote sive pote</i> (balanced phrase with repetition of <i>sive</i> and <i>pote</i>). This may seem paradoxical, but he is wrestling with his need to do something, which he feels is beyond him • it is his only means of salvation: <i>una salus</i> 		

Section B

Question			Answer	Mark	Guidance
3	(a)		That his sword has broken/That he is holding only a sword handle	A02 1	
3	(b)	(i)	<p>Any three of the following:</p> <p>Early on in the battle, while mounting his chariot for battle (1)</p> <p>In his haste to begin the battle (1)</p> <p>He left behind his father's sword (1)</p>	A03 3	

Question		Answer	Mark	Guidance
		He picked up the sword of his charioteer Metiscus instead (1)		
3	(b)	(ii) Metiscus' sword was good enough while the Trojans were in retreat (1) But when faced with Aeneas' divine weapons, the mortal sword shattered (1)	AO2 2	
3	(c)	<i>ergo amens ... tumultu</i> (lines 8–23): how does Virgil make this a tense and dramatic scene? Assess against criteria in the 15-mark AO3 grid (see above). Answers may include: Description of Turnus trying to flee: <ul style="list-style-type: none"> • Turnus is out of his mind with panic (<i>amens</i>), as he flees from Aeneas unarmed • <i>fuga</i> emphasises how keen he is to get away • <i>diversa...aequora</i> suggests his frantic rushing around towards different plains • he searches desperately for a means of escape with no proper plan: the circles he runs in are <i>incertos</i> and they cross over each other (<i>implicat</i>), suggesting random flight; <i>nunc huc...inde huc</i> demonstrates his uncertainty of where to flee • he cannot simply leave the plain he is in, because the Trojans surround him <i>undique</i> (emphatically positioned) and in a dense circle 	AO3 15	Sequential and thematic answers should be regarded as equally valid. Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.

Question	Answer	Mark	Guidance
	<p>(enclosing word order of <i>densa... corona</i> mirrors the sense)</p> <ul style="list-style-type: none"> • the verbs <i>inclusere</i> and <i>cingunt</i> tell us he is trapped • behind the circle of Trojans is a great marsh and the lofty walls of Latinus' city, denying him any means of escape: the anaphora of <i>hinc</i> and the adjectives <i>vasta</i> and <i>ardua</i> reinforce the danger he is in <p>Aeneas pursues Turnus:</p> <ul style="list-style-type: none"> • <i>nec minus</i> suggests that Aeneas is just as vigorous in his pursuit of Turnus, despite his arrow wound • <i>insequitur</i> and <i>urget</i> frame the line, making it clear that Aeneas will not let Turnus get away • the contrast between the two men is suggested by <i>trepidi</i> and <i>fervidus</i> • the juxtaposition and polyptoton of <i>pedem pede</i> shows just how close Aeneas is to Turnus • the chiasmic word order of line 14 is striking, and the dactylic rhythm gives a sense of Aeneas' haste in pursuing Turnus <p>Extended simile</p> <ul style="list-style-type: none"> • exciting chase between a hunting dog and a stag reinforces how close Aeneas gets to Turnus 		

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> • dramatic word order adds excitement: neither the stag nor the dog are mentioned in the first line of the simile – the two animals are simply <i>inclusum</i> and <i>nactus</i> (framing of the line) • like Turnus, the stag is trapped by a river or a hunting scare • <i>puniceae ... pennae</i> adds a touch of colour to make the simile more vivid • like Aeneas, the dog presses on with the chase (<i>cursu ... instat</i>) • the assonance in <i>latratibus instat</i> adds a sense of sound, suggesting the barking of the dog • the reaction of the stag is similar to that of Turnus: it is <i>territus</i> and desperately tries to get away (<i>mille fugit refugitque vias</i>). The repetition in <i>fugit refugitque</i>, as well as the intensifying prefix <i>re-</i> and the hyperbolic <i>mille</i>, show the stag's terrifying plight • like Aeneas, the dog is <i>vividus</i> and clearly is going to win • the proximity of the dog to the stag is suggested by <i>haeret hians</i>; the alliteration suggests the panting of the dog, as it opens its jaw to seize the stag • <i>iam iamque tenet similisque tenenti</i>: the repetition and dactylic rhythm convey the urgency, suggesting that the dog is now very close to catching the stag 		

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> the dog snaps with its jaws, raising the suspense for the reader but the stag manages to escape: <i>elusus</i> and <i>inani</i> mark the release of tension at the very end of the line <p>Reaction to the chase (simile or narrative)</p> <ul style="list-style-type: none"> <i>clamor</i> could refer to the dog/human hunters in the simile or the Rutulians in the narrative the banks and lakes echo the noise and the sky thunders – the extent of the din is dramatic Series of words associated with sound (<i>exoritur clamor, responsant, tonat, tumultu</i>) conveys the loudness of the noise this is enhanced by the hard ‘c’ and ‘t’ alliteration 		
3	(d)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>ille simul fugiens Rutulos simul increpat omnes nomine quemque vocans notumque efflagitat ensem. Aeneas mortem contra praesensque minatur exitium, si quisquam adeat, terretque trementes excisurum urbem minitans et saucius instat.</p> <p>Suggested translation: He/Turnus, as he flees, at the same time snaps at all the Rutulians, calling each by name, and demands his familiar sword. Aeneas, in response, threatens death and immediate destruction, if anyone whatsoever</p>	AO2 5	

Question		Answer	Mark	Guidance
		should go to him, and he terrifies the quivering Rutulians, threatening to destroy the city, and presses on in spite of his wound.		
3	(e)	Aeneas and Turnus are not competing for trivial prizes won at games (1) But are fighting for Turnus' life (1)	AO2 2	

Question		Answer	Mark	Guidance
4	(a)	<p>Iuppiter omnipotens ... cingentibus undis (lines 1–15): how does Catullus convey the range and depth of Ariadne's emotions in these lines?</p> <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include: She prays to Jupiter:</p> <ul style="list-style-type: none"> • she is desperate for help; <i>omnipotens</i> suggests she believes he can do something to help her • she makes three counterfactual wishes, all governed by <i>utinam me</i>, which demonstrate her hopeless desire to put the clock back: <ul style="list-style-type: none"> - if only the Athenian ships had never come to Crete in the first place: <i>tempore primo</i> is promoted to the beginning of the clause to emphasise her forlorn wish 	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

Question	Answer	Mark	Guidance
		<p>- if only Theseus had not moored his ship in Crete: her bitterness can be seen in how she refers to Theseus – she doesn't mention him by name; he is <i>perfidus</i> (emphatically positioned); he is now nothing more than a sailor – a cutting jibe</p> <p>- if only he had never come to her home: her bitterness is once again apparent – she describes him as <i>malus...hospes</i> (delayed position throws emphasis on this word, which she uses sarcastically); she feels let down by his lack of honesty (he hid his intentions, which she calls <i>crudelia</i>, behind an attractive appearance); the enclosing word order of <i>dulci crudelia forma</i> mirrors the sense and the juxtaposition of the adjectives shows her animosity towards him; the juxtaposition and hissing sibilance of <i>requiesset sedibus</i> emphasise her anger; the enjambement of lines 5-6 demonstrate her outpouring of emotion</p> <p>She wonders what to do:</p> <ul style="list-style-type: none"> • she is alone and trapped on the island: the series of rhetorical questions and responses emphasises her uncertainty: she wonders where she can turn – go back to Crete? (no, there is a vast sea to cross); ask her father for help? (no, 	

Question		Answer	Mark	Guidance
		<p>she deserted him and her family); what about Theseus? (no, he has left her)</p> <ul style="list-style-type: none"> • the 4 deliberative subjunctives (<i>referam, petam, speram, consoler</i>) show her helplessness – all the normal sources of comfort (home, father, husband) are denied her • <i>perdita</i> suggests she feels she has lost everything and is completely on her own now • she feels her situation is hopeless: <i>quali spe...nitor?</i> • the reference to Mount Ida may suggest her homesickness • the emphatic position and use of <i>lato</i> in <i>gurgite lato</i> show the impossibility of returning home, as does <i>ponti truculentum...aequor</i> – 3 words denoting sea and two negatively-loaded adjectives • her separation from Crete and sense of isolation are reinforced by the synonyms <i>discernens</i> and <i>dividit</i> • <i>sperem</i> suggests her despair again • her disgust at helping Theseus to kill her half-brother is conveyed by her vivid description of the former: <i>respersum iuvenem fraterna caede</i> (again, she avoids using his name) • her final question about consoling herself with Theseus' love for her is sardonic, as she refers sarcastically to the <i>fido...amore</i> of the man who has deserted her; the pronoun <i>memet</i> suggests 		

Question		Answer	Mark	Guidance
		<p>self-pity; the emphatic position of <i>coniugis</i> conveys her bitterness</p> <ul style="list-style-type: none"> she torments herself imagining Theseus sailing away from her as quickly as he can: <i>lentos</i> suggests his impatience at his slow progress across the sea <p>There is no means of escape:</p> <ul style="list-style-type: none"> she is completely on her own: the transferred epithet <i>sola</i> enhances her sense of isolation, as does <i>nullo...tecto</i> there is no way out because of the sea surrounding the island 		
4	(b)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p style="text-align: center;">omnia muta, omnia sunt deserta, ostentant omnia letum. non tamen ante mihi languescent lumina morte, nec prius a fesso secedent corpore sensus, quam iustam a divis exposcam prodita multam caelestumque fidem postrema comprecet hora.</p> <p>Suggested translation: Everything is silent, everything is deserted, everything indicates death. Nevertheless, my eyes will not become weak in death, nor will feelings leave my weary body, before I, having been betrayed, demand a just fine from</p>	AO2 5	

Question		Answer	Mark	Guidance
		the gods, and pray in my final hour for the protection of the gods.		
4	(c)	Any two of the following: The euphemism: 'the Kindly/Gracious Ones' They fine the deeds of men with a vengeful penalty (1) Their foreheads are wreathed with snaky hair (1) Their foreheads bear forth the blast of anger from their hearts (1)	AO2 2	
4	(d)	Any three of the following: She says she feels forced to make it (1) She describes herself as helpless (1) She is blazing (with passion) (1) She is blind with demented madness (1)	AO2 3	Accept valid and relevant discussion of literary techniques.
4	(e)	Award two marks for stating what Ariadne says: She hopes that in the same way that Theseus left her (1) He will bring sorrow to himself and his family (1) Award one mark for explaining this sorrow: On returning home, he does not change his sails, thereby causing his father's death (1)	AO2 3	

Question		Answer	Mark	Guidance
5	(a)	Dido is like a swan singing (1) Which is a sign of the swan/Dido nearing death (1)	AO2 2	
5	(b)	She is not writing to him in the hope of moving him with prayers (1) She has lost everything else (1) So wasting words isn't important (1) She feels the gods are against her, as she starts her letter (1)	AO2 4	
5	(c)	<p>certus es ire ... uxor erit (lines 7–22): how does Dido try to persuade Aeneas that he should stay?</p> <p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p>Answers may include: She tries to undermine his determination to leave:</p> <ul style="list-style-type: none"> • her indignant rhetorical questions show that she can't understand why he is leaving • the anaphora of <i>certus es</i> suggests Dido's surprise at his decision to leave, when there are (to her) so many reasons to stay • <i>tamen</i> (when read as responding to Dido's arguments in Book 4) shows she thinks he is acting irrationally – after everything she has said, he is still resolved to go • how can he leave her in this <i>miseram</i> state? • the dactylic rhythm of line 7 mimics his haste to leave 	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> • she reminds him that winter is an inappropriate time to sail (reference to <i>venti</i>) • she links sailing with betrayal (<i>idem venti vela fidemque ferent</i>), repeating the same idea in line 9; this is reinforced by the angry ‘f’ alliteration • <i>Aenea</i>: direct address to make him see sense • <i>fidemque</i> and <i>foedere</i> are a reminder to Aeneas that, in her eyes, he has broken his marriage pledge to her <p>He doesn’t know where his new home is:</p> <ul style="list-style-type: none"> • <i>ubi sint nescis</i>: a sarcastic comment that he doesn’t seem to know where he is going – he has been looking for Italy for so long <p>Why give up the chance to rule an established city?</p> <ul style="list-style-type: none"> • the ascending tricolon, emphasised by the repetition of <i>nec</i>, provides 3 reasons why he should stay: the newly established city of Carthage, its growing walls, the interests of the state entrusted to him • the enjambement of <i>surgentia tangunt/moenia</i> visualises the walls rising up – a reminder that this was exactly what Aeneas wished for on seeing the walls of Carthage • lines 13-14 create a strong contrast between what Aeneas is looking for and what he could have in Carthage: the polyptoton of <i>facta...facienda</i> is matched in chiastic structure by <i>quaerenda...quaesita</i>, highlighting the 		

Question		Answer	Mark	Guidance
		<p>paradox in Aeneas' wish to flee what is already created (<i>facta</i>) for something he must create anew (<i>facienda</i>). The second pair of verbs repeats the same point. Dido's highly rhetorical language suggests that Aeneas' purpose is simply absurd.</p> <ul style="list-style-type: none"> when is he likely to build a city like Carthage; the hard 'c' alliteration in line 19 suggests her anger <p>What might happen in Italy:</p> <ul style="list-style-type: none"> who (unlike her) would be willing to give Aeneas their land to rule? The anaphora of <i>quis</i> in the two similarly worded questions calls for a strong negative answer, and the use of 2 similar rhetorical questions reinforces Dido's incredulousness at what he is doing. the uncertainty of the two future tenses <i>tradet</i> and <i>dabit</i> contrasts with what has already been attained (<i>facta</i> and <i>quaesita</i>) <p>Where would he find someone like Dido?</p> <ul style="list-style-type: none"> Dido says that of course another Dido will be waiting for him in Italy: the ironic <i>scilicet</i> and the repetition of the same point (<i>amor</i> and Dido) are sarcastic - she implies that he will only be able to gain the land he seeks by finding someone else to love him the tricolon of <i>altera</i> culminates with an angry reminder of Aeneas' unfaithfulness – another promise to give which he will break again; the 		

Question		Answer	Mark	Guidance
		<p>present subjunctive <i>fallas</i> suggests that his purpose was to deceive Dido</p> <ul style="list-style-type: none"> she suggests he will never find someone to love him as much as she does; the fact that she leaves this question to the end of her address to Aeneas suggests that this is the most important question of all 		
5	(d)	<p>Assess against criteria in the 5-mark set text translation grid (see above).</p> <p>uror ut inducto ceratae sulphure taedae, ut pia fumosis addita tura focis. Aeneas oculis vigilantis semper inhaeret, Aenean animo noxque quiesque refert. ille quidem male gratus et ad mea munera surdus,</p> <p>Suggested translation: I am on fire like wax torches coated with sulphur, like holy frankincense brought to the smoky altars. Aeneas clings always to my eyes when I am awake/to my ever wakeful eyes, the calmness of the night brings Aeneas back to my mind. Indeed, he is ungrateful and indifferent to my gifts.</p>	AO5 5	
5	(e)	<p>Any two of the following: She says that she doesn't hate him (1) Even though he thinks badly of her (1)</p>	AO2 2	

Question			Answer	Mark	Guidance
			She complains about his faithlessness, but still loves him more (1)		

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

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

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

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

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

20-mark grid for the extended response question		AO2 = 10 marks = Demonstrate knowledge and understanding of literature AO3 = 10 marks = Critically analyse, evaluate and respond to literature
Level	Marks	
5	17-20	<ul style="list-style-type: none"> • 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>

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

Section C

Question	Answer	Mark	Guidance
6	<p>‘Turnus is the centre of Virgil’s interest and attention in <i>Aeneid</i> Book 12.’ How far is this true of what you have read in Book 12?</p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p>Candidates are likely to point out that Turnus appears directly or indirectly in most scenes. Good answers, however, will take a balanced approach, looking at both sides of the argument and examining also sections of the narrative where other characters are dominant. Good answers may, for example, conclude that the overall focus on Turnus is an effective way of contrasting him with Aeneas, usually in Aeneas’s favour, so that even in his absence Aeneas remains the centre of Virgil’s interest.</p> <p><u>Candidates may agree with the statement:</u></p> <p><i>Arguments and supporting evidence may include:</i></p> <p>The opening scenes concentrate on Turnus, and present a fully-developed picture of his character and mood; 100 lines are taken up with speeches to and by Turnus, all concerning him, and with descriptions of his war-like attitude:</p> <ul style="list-style-type: none"> • Turnus realises that the Latins are looking to him now and he faces the challenge bravely and passionately (lion simile), telling Latinus that he will fight Aeneas in single combat. • Latinus and Amata try to dissuade him, but Turnus is all the more determined. • He arms himself in rehearsal for the next day’s combat: description of his weapons; fiery address to his spear; bull simile. 	<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, as detailed in the ‘Guidance on applying the marking grids’ section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>

	<p>The scene at the altar presents a less confident Turnus, but the focus is still very much on him: the Rutulians, noticing the difference between Turnus and Aeneas, are uneasy about the single combat.</p> <p>After the breaking of the treaty, Turnus dominates the battlefield in two separate scenes:</p> <ul style="list-style-type: none"> • Initially, Turnus fights with great success, killing many and driving the Trojans back (Mars simile). • Later, protected by Juturna, Turnus continues his killing spree, and Virgil constantly switches between the killings of the two leaders, who dominate the scene equally (double simile), though Aeneas does not show the barbarity of Turnus. <p>A different image is presented when Turnus realises that the city has been attacked and Amata is dead: Turnus is shocked by the news he receives from Saces, and rushes back to the city, crashing through the battle-lines on his way (boulder simile), realising that he must now face Aeneas and death.</p> <p>Aeneas and Turnus seem equally matched at the start of the single combat, but it soon becomes apparent that he is no match for Aeneas. Nonetheless, the end of Book 12 (and indeed the entire poem) is still dominated by the victim rather than the victor:</p> <ul style="list-style-type: none"> • Both Turnus and Aeneas fight fiercely (bull simile), but Turnus is panic-stricken when his sword shatters and he runs away, pursued by Aeneas (dog/stag simile). • Terrified, he prays to Faunus and later is unnerved by the Fury. • In the final scene Turnus' fear is apparent when he tells Aeneas that he is afraid of the gods. He unsuccessfully hurls a rock at Aeneas (dream simile) and is wounded by Aeneas' spear. He appeals for mercy, but is killed. 		
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	<p><u>Candidates may refer to other characters/passages not involving Turnus:</u></p> <p><i>Arguments and supporting evidence may include:</i></p> <p>Passages involving Aeneas often highlight the differences between the two men:</p> <ul style="list-style-type: none"> • Aeneas also prepares for the coming combat, in a ferocious, but much more controlled manner, thinking of others and not just himself. • The oaths are sworn by Aeneas and Latinus (Turnus is not involved). • Aeneas' reaction to the breaking of the treaty contrasts with Turnus': Aeneas tries to restrain his men, but Turnus seizes the opportunity to join the fighting. • The healed Aeneas leads his men into battle (cloud simile), looking for Turnus alone. When he realises that Turnus is being kept away from him, he attacks his enemies indiscriminately, dominating the battlefield, along with Turnus. • Aeneas decides to attack the city itself – his speech to his men demonstrates his strong leadership. • Aeneas is delighted that Turnus will finally face him (mountain simile). His speech to Turnus at the start of the final scene is threatening and shows his superiority. <p>The scenes involving the immortals momentarily shift the focus to the gods, though Turnus is often the topic of their conversation/actions:</p> <ul style="list-style-type: none"> • Amata's suicide is caused by her belief that Turnus has been killed. • Juno tells Juturna she herself can do no more, but encourages her to help Turnus if she can. • Juturna, disguised as Camers, sends an omen, which persuades the Rutulians to break the treaty and fierce fighting breaks out. In this scene Turnus is not involved directly, but he is the reason for Juturna's intervention. • Venus intervenes to heal Aeneas. 		
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	<ul style="list-style-type: none"> • Juturna disguises herself as Metiscus and drives Turnus away from Aeneas. • Faunus, Juturna and Venus are involved as Turnus and Aeneas retrieve their weapons. • In Olympus Jupiter orders Juno to stop interfering against the Trojans. He agrees to her request that the Latins will not simply become Trojans. This is the scene where Turnus is most absent, though Jupiter does refer to the help Juno has given Juturna. Jupiter then sends down one of the Furies to confront Juturna and terrify Turnus. Juturna reluctantly withdraws from the battlefield. 		
7	<p>How does Catullus maintain the reader's interest in his poems?</p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p>Candidates are likely to deal with the six poems individually rather than taking a thematic approach. Stronger candidates might also consider the question from the point of view of both modern-day readers and Catullus' contemporaries.</p> <p><i>Arguments may include:</i></p> <p>Candidates may consider a range of features in the poems, including characterisation, variation, humour, surprising twists, the use of mythology and literary ingenuity.</p> <p>Candidates may discuss Catullus' use of mythology and reference to significant contemporary events and places, which often serve as allegories and to draw in the reader through familiar stories.</p> <p><i>Supporting evidence may include:</i></p> <p>Poem 1:</p> <ul style="list-style-type: none"> • the informal tone 	<p>20 made up of</p> <p>AO2 =10</p> <p>&</p> <p>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, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p> <p>Candidates can use a little of the Group 3 texts under the rubric of "social, cultural, and historical context" mentioned in the MS. However, the clear focus of responses should lie on Group 4 texts for Level 5 marks.</p>

	<ul style="list-style-type: none"> • the clever ambiguous vocabulary • the poet's self-deprecating humour <p>Poem 34:</p> <ul style="list-style-type: none"> • the Roman colour of the whole poem • detailed description of everything associated with Diana • poetic descriptions of the domains where Diana rules – colour, location and sound • gentle humour in the catch-all phrase 'by whatever name it pleases you to be called' • the surprising ending: after the build-up in praise of Diana, the prayer is simply to 'preserve the race of Romulus' <p>Poem 61</p> <ul style="list-style-type: none"> • apparently written in honour of a real marriage • originality: the poet acts as the leader of an imaginary chorus and commentator rather than following the format of a normal wedding hymn • references to familiar mythology: Venus/Paris simile; Penelope/Telemachus simile • variation in the structure of the poem: invocation to the god of marriage, followed by addresses and asides to other participants in the ceremony • use of refrains • in praise of love and marriage, which is at odds with Catullus' other love poems • Roman colour in references to Roman weddings • amusing description of the concubine and of the bride (when she is an old woman) nodding at everything 		
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	<p>Poem 62:</p> <ul style="list-style-type: none"> • the girls and young men try to outdo each other with arguments and counterarguments • Roman colour: references to the main features of Roman weddings • irony: the girls will lose the contest if the wedding takes place, but the men think the girls are better prepared • irony: most of the poem is centred around the rivalry between the two choruses, which seems to contradict the idea of marital harmony • amusing responses to arguments: in response to the girls' accusation that night is a time for thieves, the men twist the girls' argument by saying that watchmen catch thieves at night • linguistic ingenuity: the girls describe the evening star as a cruel fire travelling in the sky, and the men almost repeat the girls' line, just substituting 'pleasant' for 'cruel', thus altering the meaning completely • beautiful imagery: flower simile to illustrate the preciousness of virginity; the vine simile to illustrate the vine thriving when fastened to a tree • note of uncertainty at the end: the focus on the contract between the bride's parents and the groom and the fact that the bride only holds a minority share in her virginity <p>Poem 63:</p> <ul style="list-style-type: none"> • shocking account of Attis' self-castration: a study of fanatical religious devotion and subsequent disillusionment • details associated with the worship of Cybele: Phrygia, drum etc • characterisation (two speeches): Attis' attempt to assert his leadership over his companions is a pathetic betrayal of his dependence on them; the second speech reveals his heartfelt desire to reverse the irreversible and return home, as well as pointing out the contrast between his former life and his current state – it is an emotional and wild soliloquy of repentance 		
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	<ul style="list-style-type: none"> • a comparison of the two speeches is revealing: the first is full of references to his companions, whereas the second stresses his isolation • shocking intervention of Cybele resulting in Attis being a servant of Cybele forever <p>Poem 64:</p> <ul style="list-style-type: none"> • it is not clear at first that this is a poem about a wedding – Catullus foils our expectations • mythological subject matter • certain key moments are selected for special treatment – e.g. Peleus falling in love with Thetis, the arrival of Bacchus and his revellers • the structure is interesting: the ecphrasis concerning Ariadne’s abandonment by Theseus is longer than the surrounding narrative, which is shocking considering that the main narrative is concerned with a wedding celebrating romantic love • there are some surprising and shocking moments: the wedding song is performed by the Fates rather than a chorus of Muses, and contains some violent prophecies about Peleus and Thetis’ future child, Achilles • immense variety of scene and mood: the optimism of the wedding contrasts with the pessimism of the ecphrasis • Catullus animates the coverlet from the start with interesting features such as narrative details and Ariadne’s speech • characterisation of Ariadne, Theseus and Aegeus: Ariadne falling in love at first sight; Theseus’ heartless desertion; Ariadne’s anguished lament leading to her curse; Theseus’ return to Athens with no thought except for himself; Aegeus’ speech of farewell before Theseus’ departure and his suicide • vivid details of Bacchic worship • the poem ends with a moralising epilogue contrasting the Heroic Age with Catullus’ own day, when he explains why the gods no longer mingle with mortals 		
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8	<p>'In the <i>Heroides</i>, Ovid's abandoned women are all the same.' To what extent do you agree?</p> <p>Assess against criteria in the 20-mark essay grid (see above).</p> <p>Candidates are likely to draw attention to the situations and characteristics the women share, such as loneliness and fear, misery and despair. Good answers, however, will take a balanced approach, looking at both sides of the argument and referring to differences between the three women.</p> <p><i>Arguments and supporting evidence in agreement with the statement may include:</i></p> <p>Penelope suspects that Ulysses may have been unfaithful during his long absence - faithfulness (and lack of it) is a familiar theme in elegy; the trope of elegy's <i>servitium amoris</i> is apparent in <i>Heroides</i> 3, when Briseis (who also suspects that Achilles has been unfaithful) reminds him that he is her master as well as her husband and brother; like elegiac lovers, Dido experiences the contrasting feelings of unreciprocated love: she loves Aeneas, but is angry and hurt that he has betrayed her.</p> <p>All three choose their words carefully in order to achieve the outcome they desire: Penelope suggests that she might be forced by her father to take another husband, in an attempt to make Ulysses return home more quickly; Briseis points out that it was only Meleager's wife who was able to convince him to go to war, to illustrate the power of a wife's words; Dido suggests that she might be pregnant, hoping that this news might blackmail Aeneas into staying.</p> <p>All three refer to their loyalty and faithfulness to their men: Penelope says that she will always be the wife of Ulysses; Briseis promises Achilles that she has never shared a bed with Agamemnon; Dido asks Aeneas where he would ever find another wife who would love him as much as she does.</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, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>
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	<p>All three are jealous of other women: Penelope suspects that the reason for Ulysses' absence is another woman; Briseis imagines Achilles preferring lying in bed with another woman to fighting the Trojans; Dido refers bitterly to another lover waiting for Aeneas.</p> <p>All three remind their men that they are fathers and therefore have additional responsibilities: Penelope reminds Ulysses that Telemachus needs his father; Briseis tells Achilles to consider Pyrrhus; Dido attempts to appeal to Aeneas' paternal love for Ascanius and also hints that she may be pregnant. In addition, Penelope and Briseis remind their men about their elderly fathers.</p> <p>All three are fearful about the future without the protection of their men: Penelope is afraid about the suitors; Briseis worries that she may become a slave to one of Priam's daughters-in-law, if she tries to escape; Dido fears the threat posed by her brother Pygmalion.</p> <p><i>Arguments and supporting evidence disagreeing with the statement may include:</i> Penelope's situation is different, as she doesn't know where Ulysses is and hasn't seen him for twenty years. Briseis, on the other hand, knows that Achilles is alive in his hut, and Dido has just witnessed Aeneas departing from Carthage and heading towards Italy. Another related difference is that Penelope is waiting for Ulysses to return, whereas Briseis and Dido are concerned about their men sailing away from them.</p> <p>The three relationships are different: Penelope and Ulysses love each other; Briseis' talk of Achilles' love for her is self-delusion; Dido loves Aeneas, but he was not destined to stay with her.</p> <p>Briseis' letter is perhaps the most sad, consisting of a series of desperate appeals: she longs to be with Achilles again, but her reproaches to him are mild and she comes across as submissive and despairing: she is prepared, for instance, to be treated badly by his future wife, provided he doesn't leave her.</p>		
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	<p>Penelope's letter is arguably less sad than Briseis' and Dido's: although desperate for Ulysses to return, she comes across as eloquent and guileful, constantly appealing to her husband and trying to manipulate him (e.g. using scare tactics when referring to the suitors), often in amusing ways.</p> <p>Dido's letter is the most aggressive, with Dido piling up the arguments why Aeneas shouldn't leave, as well as describing him as a liar and taking every opportunity to criticise him in a most bitter way.</p> <p>Unlike Penelope, Briseis and Dido have both been married before: Briseis refers to the death of her husband; Dido mentions Sychaeus several times.</p> <p>Unlike Penelope, Briseis and Dido are moved to tears when writing their letters: Briseis says that the letter itself is stained with tears; Dido tells Aeneas that tears roll down her cheeks as she writes.</p> <p>Unlike Penelope, Briseis and Dido find their situations so painful that death would be a relief to them: Briseis prays to die in an earthquake or be struck by a thunderbolt before she sees Achilles sail away and leave her, adding later that if she has to live without Achilles, she would rather die; Dido also makes several references to her own death in <i>Heroides 7</i>, particularly in the final lines of the poem.</p>		
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