GCE

Latin

H043/02: Literature

AS 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: Not applicable in F501
    a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
    b. **To determine the mark within the level**, consider the following

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

11. **Annotations**

Annotation	Meaning
✔	correct - comprehension questions and style of translation
✘	incorrect
⌃	omission
▭	Incorrect (comprehension); major error (translation)
∼∼∼	Slight error
CON	Consequential error
REP	Repeated error
BP	Blank page

12. **Subject Specific Marking Instructions**

Guidance on assessing set-text translation

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved.
Assessors award up to 5 marks according to the following grid:

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

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Latin – the crucial consideration being the extent to which every Latin word is satisfactorily rendered in some way in the English. The term "major" error has been used here to determine an error which is more serious than a "slight" error.

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

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

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

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

   Allowance must be made for other differences of idiom between Latin and English:
   e.g. *ubi venerunt*: 'when they had come' would be correct; similarly 'when they came' for *cum venissent*.

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

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

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

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

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

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

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

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

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

7. **Change from active to passive** is allowable if the agent is expressed, or if the agent is omitted but the sense is not compromised.
   If the agent is omitted and the sense is compromised, it is a 'slight' error.

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

Guidance on applying the marking grids for the 10-mark extended response question

Two Assessment Objectives are being assessed in extended response questions – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature).

The two Assessment Objectives are **equally weighted**.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text as well as the social, historic and cultural context for the set text. For the highest level, candidates are expected, where relevant, to bring in knowledge and understanding from the material they have read in English.

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

		AO2 = 5 marks Demonstrate knowledge and understanding of literature **AO3** = 5 marks Critically analyse, evaluate and respond to literature
Level	**Marks**	**Characteristics of performance**
5	9–10	• detailed knowledge and excellent understand of the material studied in Latin including, where appropriate, the social, cultural and historic context **and**, where relevant, material studied in translation (AO2) • well-argued response to the question which is supported by a range of well-selected examples (AO3) *The response is logically structured, with a well-developed, sustained and coherent line of reasoning.*
4	7–8	• good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a good response to the question which is supported by some well-selected examples (AO3) *The response is logically structured, with a well-developed and clear line of reasoning.*
3	5–6	• some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a reasonable response to the question which is supported by some points from the set text (AO3) *The response presents a line of reasoning which is mostly relevant and has some structure.*
2	3–4	• limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a limited response to the question which is occasional supported by reference to the set text (AO3) *The response presents a line of reasoning but may lack structure.*
1	1–2	• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) • a very limited response to the question with very limited reference to the set text (AO3) *The information is communicated in an unstructured way.*
	0	• No response or no response worthy of credit.

Question			Answer	Mark	Guidance
1	**(a)**	**(i)**	son-in law/mother-in-law	1 AO2	
1		**(ii)**	her son was still alive (1) and was a slave in the Gallic territory (1)	2 AO2	
1		**(iii)**	he was certain/clear about his knowledge	1 AO2	
1	**(b)**		Answer may include: • *amissis liberis*: she has already lost all her other children • *cum unius filii recuperandi spes esset ostentata*: reminder that this is her only remaining son for whom she has hope • *ab eis flens petivit*: addition of 'crying' adds pathos • *ut negotium susciperent, adulescentem investigarent, sibi restituerent eum filium*: tricolon of requests shows her despair • *unum ex multis fortuna reliquum esse voluisset*: another reminder of the 'one' son; the personification of Fortune creates a pitiable sense of tragedy	6 AO3	Any valid answer to the question will be given due credit. Accept any **three** points and award up to **two** marks each as follows: 2 Expresses a valid point based on a relevant aspect of content **or** aspect of literary style, with accurate, relevant and suitably explained reference to the Latin. 1 Expresses a valid point, but is not fully supported by an appropriate selection of content **or** aspect of literary style **or** reference to the Latin. 0 Point is not valid, or no point is drawn.

Question			Answer	Mark	Guidance
1	(c)		**Assess against criteria in the 5-mark AO2 grid (see above).** haec cum agere instituisset, oppressa morbo est. itaque testamentum fecit eiusmodi, ut illi filio HS CCCC milia legaret, heredem institueret eundem illum Oppianicum, nepotem suum. atque his diebus paucis est mortua. **Suggested translation:** *Once she had begun to arrange this, she was stricken by illness. And so she made a will such that she bequeathed 400,000 sesterces to the son and appointed as heir her grandson, the very same Oppianicus. And a few days after this she died.*	5 AO2	The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation. *oppressa morbo est*: accept 'overcome by disease' / 'fell ill'
1	(d)	(i)	they set off for the Gallic territory (1) in order to track down Aurius (1)	2 AO2	
1		(ii)	what Dinaea had ordered while living (1) they still continue to fulfil even when she was dead (1)	2 AO2	
1	(e)		Answers may include: • *eodemque veneno Gaium Oppianicum fratrem necavit*: he killed his very own brother, and with 'the same' poison he used to kill Cluentia, his wife • *in ipso fraterno parricidio*: shocking reference not just to the abominable crime of parricide (a relative here), but the addition of *fraterno* compounds the horror • *ut ad hoc nefarium facinus accederet*: he piles crime upon crime, he is insatiable, with the promotion of the adjective *nefarium* stressing his wickedness	8 AO3	Any valid answer to the question will be given due credit. Accept any **four** points and award up to **two** marks each as follows: 2 Expresses a valid point based on a relevant aspect of content **or** aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.

	Question		Answer	Mark	Guidance
			• *accederet, aditum sibi aliis sceleribus ante munivit*: other crimes paved the way for this crime, with the evil accentuated by the road-building metaphor; assonance of 'a' • *cum esset gravida Auria, fratris uxor, et iam appropinquare partus videretur*: Cicero lingers over the details of this pregnancy to show how horrific Oppianicus is in killing her when so vulnerable		1 Expresses a valid point, but is not fully supported by an appropriate selection of content **or** aspect of literary style **or** reference to the Latin. 0 Point is not valid, or no point is drawn.
1	(f)		no sooner has he drunk his cup (1) he realises he has been poisoned and begins shouting about his and his wife's murder (1) he in vain desires to change his will (1) but dies even as the words of his intention about the will are on his lips (1)	3 AO2	Accept any **three** points.
1	(g)		**'Cicero's *Pro Cluentio, Murder at Larinum*, is more of an attack on Oppianicus than a defence of Cluentius'. How far do you agree with this statement?** **Assess against criteria in the 10-mark grid (see above).** *Arguments may include (AO3):* Candidates will likely agree that this is overwhelmingly the case. The whole speech set for AS concentrates largely on Oppianicus and his crimes. To the extent that such character assassination leaves Cluentius appearing exonerated, it is still a form of defence. The fact too Cicero dwells on the wickedness	10 AO2=5 + AO3=5	An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded. Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.

Question			Answer	Mark	Guidance
			of Sassia also shows another element to the 'defence' by attacking her. *Supporting evidence may include (AO2):* *The overwhelming concentration on Oppianicus* - Cicero (section 3) explicitly states he will recall the charges on which Oppianicus senior was convicted, and the bribery Cicero alleges he had recourse to - In section 7, Cicero also explains he recalls the charges not in order to convict a dead man, but to show that the court was not bribed by Cluentius at that time - He killed three sons to pave the way to marry Sassia - Brutal manipulation of the Sullan crisis to use proscriptions to kill his enemies in Larinum - Incredible catalogue of murders: e.g. his own wife, his brother Caius who died trying to alter his will after poisoning, Auria (the brother's wife) etc. - Oppianicus smudges out clauses of Dinaea's will and then orders a copy made so there are no traces - When Oppianicus kills Dinaea, who refused to see O's physician, he dramatically hires an itinerant quack who dispatches her with one draught before scarpering to the next town! - Oppianicus is dramatically chased from Larinum by Aulus Aurius, but returns to launch proscriptions in revenge - Dinaea's children – they are murdered, but then one 'murdered' child is found to be alive, only to be then killed by Oppianicus who bribed informers to aid him		

Question			Answer	Mark	Guidance
			• Oppianicus (section 5) murders his 3 children to please Sassia and encourage her to marry him • The loyalty of Dinaea's family and relatives is starkly contrasted to Oppianicus' selfish machinations • Section 6: Cicero argues that it is bad enough hearing about O's crimes: imagine if they were judges at the initial trial and had to judge him in person! Cicero creates shock • Everyone fled from contact and business with Oppianicus (11) *Actions of Sassia* • She married Aulus Aurius who had previously been married to her own daughter! • Sassia initially refuses to marry Oppianicus as he has 3 sons – who are then promptly dispatched • Cicero says she is not worthy of the title 'mother' • Cicero excoriates her for bringing her own son to trial *Positive points in favour of Cluentius* • Cluentius' father was leading person in Larinum – excellent family background • Cluentius' sister also married into an honourable marriage with the distinguished Aulus Aurius • Portrayed as whiter than white – a peaceful, non-litigious character 'by nature, intent, and the established way of his life' • Faced with Oppianicus' hostility, Cluentius has no choice but to prosecute – or else die undeservedly (11)		

Question			Answer	Mark	Guidance
2	(a)		Tiberius kept up all these things (his administration and usual actions) (1) but in a manner that was alarming / frightful / not courteous/ (1)	2 AO2	
2	(b)		**Assess against criteria in the 5-mark AO2 grid (see above).** nam dum superfuit, mansere, quia Seianus incipiente adhuc potentia bonis consiliis notescere volebat et ultor metuebatur non occultus odii, set crebro querens incolumi filio adiutorem imperii alium vocari. et quantum superesse ut collega dicatur! **Suggested translation:** *For as long as he survived, these things continued, because Sejanus, as his power was still just beginning, wished to be known for his good advice; and the avenger, who did not conceal his hatred, was dreaded, but frequently complained that someone else was being called the assistant of imperial power while the emperor's son was alive. And how small a step remained until he was called colleague!*	5 AO2	The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.
2	(c)		Drusus	1 AO2	

Question			Answer	Mark	Guidance
2	(d)		Answers may include: • *primas dominandi spes in arduo*: initial hopes for power are an uphill task (with loaded word choice *dominandi* hinting at tyranny) • *ubi … ministros*: yet once you have made a start – as Sejanus has! – enthusiastic supporters are readily available • *extructa … datas … cerni … fore*: asyndeton creates a listing of Drusus' gripes; the first three verbs are promoted to underline Sejanus' actions • *extructa … milites*: Drusus laments that Sejanus has won over the military, with 'm' alliteration graphically showing up their loyalty • *cerni … Pompei*: shocking that he has statues erected to himself in the same location as the great Pompey • *communes illi cum familia Drusorum fore nepotes*: and even worse that his family could become part of the imperial family, with the enclosing word order of *communes nepotes* embracing the Drusi	8 AO3	Any valid answer to the question will be given due credit. Accept any **four** points and award up to **two** marks each as follows: 2 Expresses a valid point based on a relevant aspect of content **or** aspect of literary style, with accurate, relevant and suitably explained reference to the Latin. 1 Expresses a valid point, but is not fully supported by an appropriate selection of content **or** aspect of literary style **or** reference to the Latin. 0 Point is not valid, or no point is drawn.
2	(e)		Drusus himself frequently bandied them about (1) His corrupted wife was divulging them (1)	2 AO2	
2	(f)	(i)	Sejanus forewarned Tiberius that Drusus was planning to poison him (1) Tiberius poisoned Drusus (1)	1 AO2	Accept any **one** valid detail concerning the rumour.
		(ii)	no writer/source can back it up	1 AO2	

Question			Answer	Mark	Guidance
	(g)		Answers may include: • *quis … exercitus*: Tiberius is a man of experience and so unlikely to rush into so rash an action • *inaudito filio exitium offerret*: an incredible deed to offer death to a son without even the chance of a hearing, with the graphic word choice of *exitium* adding to the sense of horror at this deed • *idque … regressu*: the conclusion of the rhetorical question again emphasises the absurdity – would he kill his son with his own hand? Would he do this with no chance to repent, the hyperbaton of *nullo regressu* emphasising the finality of *nullo*? • *quin potius … uterertur*: another rhetorical question suggests a more rational course for Tiberius to take • *insita … cunctatione*: hyperbaton for 'characteristic delay' encloses the 'strangers': so would Tiberius not be more likely similarly to delay against his only son?	**6** **AO3**	Any valid answer to the question will be given due credit. Accept any **three** points and award up to **two** marks each as follows: 2 Expresses a valid point based on a relevant aspect of content **or** aspect of literary style, with accurate, relevant and suitably explained reference to the Latin. 1 Expresses a valid point, but is not fully supported by an appropriate selection of content **or** aspect of literary style **or** reference to the Latin. 0 Point is not valid, or no point is drawn.
2	**(h)**		Sejanus was the author of every conceivable crime so this rumour could easily be believed (1) Tiberius had an excessive liking for Sejanus – so if T. is despised, so too S. (1) Other people disliked both Sejanus and Tiberius (1) Rumour is always more alarming regarding the deaths of rulers (1)	**4** **AO2**	

Question			Answer	Mark	Guidance
2	(i)		**'Tacitus shows that Tiberius was completely controlled by Sejanus.' To what extent is this true in what you have read in *Annals* IV?** **Assess against criteria in the 10-mark grid (see above).** *Arguments may include (AO3):* Arguments from candidates are likely to demonstrate that Sejanus did have enormous influence on Tiberius, but this will be balanced with the evidence that Tiberius demonstrated some independence of thought and action. Conclusions are more likely to fall somewhere in the middle, with candidates perhaps emphasising one side or the other. The modifier 'completely' is quite exaggerated and should be challenged. *Supporting evidence may include (AO2):* *For* • Tacitus claims (1) that the cause of Tiberius' tyranny and cruelty was Sejanus • Tiberius, normally reserved and brooding, spoke freely and openly to Sejanus thus allowing himself to be influenced (1) • Tiberius readily yielded to Sejanus' reforms of the Praetorian Guard (2) • Tiberius spoke highly of Sejanus before the senators, and called him his *socius laborum*, allowing statues of him to be erected (2) • Cunningly uses Livilla as a way to get to Drusus (3) • Drusus' speech in (7) shows one perception of the Tiberius-Sejanus partnership: Drusus objects that	10 AO3=5 + AO2=5	An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded. Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.

Question			Answer	Mark	Guidance
			Sejanus is an assistant in government and almost a colleague • In lines 10–11, Tiberius is completely manipulated and (gullibly?) believes Sejanus when he says Drusus intends to poison him (after Sejanus reversed his original plan) – but, *contra*, this is mere hearsay, Tacitus explains, before going on to talk about Tiberius' control and experience • Sejanus' address to the emperor shows a lot of control and persuasion (39) – but see (40). • Sejanus (after Tiberius' dithering reply) seeks to get Tiberius out of Rome and so remove obstacles to his own advancement (41) when Tiberius retired (which he eventually does) *Against* • Tacitus, however, (contradictorily?) states that the downfall of Tiberius was due to fate/heaven's anger against Rome (1) • Tiberius continues to cultivate the Julio-Claudian dynasty and praises Drusus (III) in the senate (4) • After Drusus' death, Tiberius expresses his grief and then lauds the children of Germanicus – T. once again seems to be grooming them and in control (8) • Tiberius even (disingenuously?) talks of restoring the Republic – is this a man controlled by Sejanus? (9) • Tiberius' reply to Sejanus (40) shows that he does not immediately accede to Sejanus' request to marry Livilla, but his dithering does show that he still wants to keep Sejanus on side		

Question			Answer	Mark	Guidance
3	(a)		They were broken because the war was going badly (1)	AO2 1	Accept alternative versions of *adverso Marte.*
3	(b)		Answers may include: • *ultro*: emphatic adverb – Turnus, angered at the impact of the defeat on the Latins, refuses to share in the general dejection • *implacabilis*: vivid choice of adjective emphasises that nothing will appease him • *ardet*: vivid historic tense (as elsewhere) and fire metaphor draw attention to Turnus' anger • lion simile: the lion here symbolises Turnus' anger when provoked • *leo*: postponement of the subject draws attention to this wild and angry (because he has been wounded) animal • *latronis*: contemptuous substitute for *venatoris*, suggesting that the hunters are in the wrong and sneaky (compare Turnus' feelings of anger about the Trojans and their allies) • *fixumque/frangit/fremit*: alliteration of 'f' suggests anger • *fremit*: vivid choice of verb again indicating anger • *accenso… Turno*: more fire imagery • *gliscit*: powerful choice of vocabulary (often associated with fire = blaze up); the juxtaposition of *accenso gliscit violentia* is very striking, with all 3 words suggesting overwhelming anger and a lack of control • *violentia*: both the lion and Turnus are overcome by an impulsive violent passion to fight back; Turnus is the only person in the poem of whom Virgil uses the words *violentia* and *violentus*	AO3 6	Any valid answer to the question will be given due credit. Accept any **three** points and award up to **two** marks each as follows: 2 Expresses a valid point based on a relevant aspect of content **or** aspect of literary style, with accurate, relevant and suitably explained reference to the Latin. 1 Expresses a valid point, but is not fully supported by an appropriate selection of content **or** aspect of literary style **or** reference to the Latin. 0 Point is not valid, or no point is drawn.

3	(c)		**Assess against criteria in the 5-mark AO2 grid (see above).** tum sic adfatur regem atque ita turbidus infit: 'nulla mora in Turno; nihil est quod dicta retractent ignavi Aeneadae, nec quae pepigere recusent: congredior. fer sacra, pater, et concipe foedus.' **Suggested translation:** Then he addresses the king in this way and agitated begins to speak as follows: 'There is no delay in Turnus; there is no reason why the cowardly followers of Aeneas should take back what has been said, nor why they should refuse those things which they pledged: I am going to battle. Bring the sacred things, father, and draw up the treaty.'	AO2 5	The below are intended as examples of 'slight' and more serious 'major errors; others may be identified at standardisation. *tum* omitted: slight error
3	(d)		Latinus (1)	AO2 1	Do not accept 'the father'.
3	(e)		Turnus will kill Aeneas/send him down to Tartarus (1) Aeneas can rule over those he has defeated/have Lavinia as his wife (1)	AO2 2	
3	(f)		Answers may include: • *audito nomine Turni*: effect of ablative absolute – Aeneas springs into action as soon as he hears Turnus' name • *deserit*: vivid historic present tense and repetition emphasise how Aeneas drops everything else in his haste to encounter Turnus • *et muros … arces*: polysyndeton highlights the same point • *praecipitat … rumpit*: emphatic position of these aggressive and sudden actions; asyndeton speeds up the list of Aeneas' actions • *omnes/omnia*: polyptoton highlights the fact that Turnus is now Aeneas' sole focus	AO3 8	Any valid answer to the question will be given due credit. Accept any **four** points and award up to **two** marks each as follows: 2 Expresses a valid point based on a relevant aspect of content **or** aspect of literary style, with accurate, relevant and suitably explained reference to the Latin. 1 Expresses a valid point, but is not fully supported by an appropriate selection of

			laetitia exsultans: juxtaposition of these 2 words with similar meanings emphasises how happy Aeneas is at the prospect of finally facing Turnus in combat as a means to bring an end to the war *horrendumque*: strong vocabulary choice adds force to *intonat* *intonat*: metaphor highlights how threatening Aeneas is, as he clashes his sword on his shield in his eagerness to face Turnus - triple mountain simile gives a statuesque picture of Aeneas: the main point of the comparison is size, but there are other correspondences – noise (*intonat* and *fremit*) and joy (*laetitia* and *gaudetque*) *gaudetque*: personification of the mountain recalls Aeneas described as *laetitia exsultans* *se attollens*: more personification, also recalling *exsultans* in the sense of 'leaping up'		content **or** aspect of literary style **or** reference to the Latin. 0 Point is not valid, or no point is drawn.
3	(g)		They all turn their eyes to watch (1) They put down their weapons (1)	AO2 2	
3	(h)		He is amazed that these enormous men from different parts of the world (1) have now come together to decide the issue by the sword (1)	AO2 2	
3	(i)		Any **three** of: Both men run forward rapidly (1) They throw their spears from a distance (1) [the standard opening act in a formal duel in epic poetry] They then charge into battle (1) Their bronze shields clang loudly (1)	AO2 3	

| 3 | (j)* | | **'Turnus has more weaknesses than strengths.'**

How far do you agree with this statement from your study of *Aeneid* XII?

Assess against criteria in the 10-mark grid (see above).

Arguments may include (AO3):

Candidates are likely to agree with the statement, pointing out that for much of the set text Turnus is impetuous and over-confident, more concerned with his own reputation than anything else. This can be seen in his refusal to take note of Latinus' and Amata's pleas to him, as well as in the rock simile. They may also refer to Turnus' increasing weakness at the end of the book.

On the other hand, candidates may refer to Turnus' undeniable bravery and willingness to face death, particularly at the beginning of *Aeneid* XII. This can be seen in his speeches to Latinus and Juturna.

Supporting evidence may include (AO2):

Candidates should include information regarding the social, cultural and historical background to the text – for example, the Roman views about what behaviour was acceptable in war and what was expected of a hero and leader.

Weaknesses
• When he sees that he is the only hope for the Latins, he is not only fearless but also angry and filled with a violent passion (lion simile)
• The image of the wounded lion suggests Turnus' vulnerability, foreshadowing his death | 10

AO2=5
+
AO3=5 | An AO2 heavy response may focus on details from the set texts, but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.

Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer. |

- He is over-confident: his words to Latinus show that he still thinks he can defeat Aeneas
- He is more concerned about his personal glory than other matters: he is unaffected by Latinus' and Amata's words
- He is scornful: he makes contemptuous comments about Venus helping Aeneas and describes Aeneas as a deserter of Asia and an effeminate Phrygian
- He is driven by a blazing fury: image of him waving around his spear and addressing it; bull simile
- Later he is described as more sluggish and enjoying the success of his horses less and less
- He is impetuous: he dashes through the enemy to find Aeneas – rock simile highlights his self-destructive behaviour

Strengths
- When he sees that he is the only hope for the Latins, he is fearless and does not hesitate to take action
- Latinus also refers to Turnus' courage
- He tells Latinus that he is prepared to barter death in return for glory
- He is genuinely in love with Lavinia
- He tells Idmon that he is prepared to meet Aeneas in single combat
- His weapons are worthy of a hero
- His speech to Juturna shows that he is not afraid to face death – he feels shame that she has been helping him, since this has compromised his honour
- He recognises his own weaknesses: he is overcome with grief and guilt at Saces' news
- He tells Juturna that he will not be put to shame again, but instead will face Aeneas
- He shows leadership skills when instructing the Rutulians and Latins to put down their weapons
- Great warrior: the simile of the two bulls suggests that Turnus and Aeneas are evenly matched

Outside the set lines, candidates may consider, for example:

Weaknesses

- He says nothing during the swearing of the oaths by Aeneas and Latinus
- The Rutulians are afraid for him – he looks too young and pale
- He only enters the fighting after Aeneas has been wounded
- Poor leadership: he abandons his men by allowing Juturna to drive him away
- Aeneas suggests to his men that Turnus is being cowardly in not wanting to stand up to him in battle
- Impetuous: he picks up the wrong sword in his haste to begin the battle
- He is panic-stricken when his sword breaks – stag simile
- Fearful prayer to Faunus when Aeneas tries to pull out his spear
- Terrified by the Fury
- Weakness when trying to hurl the rock at Aeneas – dream simile
- Pallas' sword-belt is a reminder of his brutality and arrogance in *Aeneid* X

Strengths

- After Aeneas withdraws from the battlefield, Turnus once again becomes the proud and confident warrior he was before, killing many – Mars simile
- The double simile (fires and rivers) suggests the similarity between Aeneas and Turnus as warriors
- Dignified in his response to Aeneas' taunts (he fears the gods, he says, not Aeneas)
- Dignified plea for mercy – he accepts defeat and its consequences

Question			Answer	Mark	Guidance
4	(a)	(i)	Varus and his girlfriend	AO2 1	Both required for the mark.
		(ii)	That Catullus must have acquired litter-bearers	AO2 1	
4	(b)		Answers may include: What he replies: • promoted position of *non* to emphasise that things weren't so bad for him • *mihi… maligne*: colloquial use of dative + *esse* + adverb makes his words sound casual and natural • contrast between *non … maligne* and *provincia … mala* to stress that he did have some success despite being allocated a bad province • *octo homines*: he boasts of having 8 litter-bearers and, what is more, they are eminently suitable (*rectos*) The reality of the situation • *unum … beatiorem*: he admits that his aim was to make himself seem more fortunate to the girl than he really is (comparative *beatiorem* and use of *unum* to strengthen the adjective + emphatic position of these two words) • *at* introduces an aside to the reader and suggests that the truth of the situation is going to be revealed • *nullus* contrasts with *octo* • *nec hic neque illic* highlights the fact that he doesn't have any litter-bearers anywhere (neither in Rome nor in Bithynia) and makes the denial more emphatic • *fractum … grabati*: the details pile on the shame of having no one to carry even a broken bed leg: *grabati* refers to a cheap camp bed; it is *veteris*; he refers to just one *fractum … pedem* (not even the whole bed); *fractum* adds another pathetic detail • *collo … collocare*: assonance and alliteration draw attention to the phrase	AO3 6	Any valid answer to the question will be given due credit. Answers must reflect the contrast referred to in the question (i.e. do not accept three points dealing with just one side of the contrast). Accept any **three** points (though there must be a balance – see above) and award up to **two** marks each as follows: 2 Expresses a valid point based on a relevant aspect of content **or** aspect of literary style, with accurate, relevant and suitably explained reference to the Latin. 1 Expresses a valid point, but is not fully supported by an appropriate selection of content **or** aspect of literary style **or** reference to the Latin. 0 Point is not valid, or no point is drawn.

4	(c)		Bithynia	AO2 1	
4	(d)		The girl asks Catullus to lend her the litter-bearers (1) since she wants to be carried to the temple of Serapis (1)	AO2 2	
4	(e)		Any **four** of: He tells her immediately to wait (1) Stammering word order in lines 15–17 suggests that he is trying to frame an excuse (1) He says he made a mistake (1) He argues that he and Cinna share the litter-bearers (1) Once he has made up a white lie, he tries to play it all down ('what's it to me?') (1)	AO2 4	No reference to Latin required. Credit any relevant style points.
4	(f)		**Assess against criteria in the 5-mark AO2 grid (see above).** difficile est longum subito deponere amorem, difficile est, verum hoc qua lubet efficias: una salus haec est. hoc est tibi pervincendum, hoc facias, sive id non pote sive pote. **Suggested translation:** It is difficult to put down a long love affair suddenly, it is difficult, and yet you must manage this somehow or other: this is your one means of safety. You must succeed in this, you must do this, whether it is not possible or possible.	AO2 5	The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation: *qua lubet* omitted: major error *hoc* translated as 'it': = slight
4	(g)		Answers may include: • *o di*: emotive exclamation and appeal to the gods • *misereri*: he feels he deserves the gods' pity • double elisions in lines 5–7 convey his pain as he tries to find the right words	AO3 8	Any valid answer to the question will be given due credit. Accept any **four** points and award up to **two** marks each as follows:

			• heavy spondees at the start of lines 5–6 reflect his sorrow • *extremam … opem*: these words frame the line and draw attention to the promoted *extremam* (meaning suggests that the gods' help is the only thing that can save him) • *ipsa in morte*: the reference to death (intensified by *ipsa*) adds to the desperate situation he sees himself in • *me miserum*: the way Catullus views himself, emphasised by mournful 'm' alliteration • *pestem perniciemque*: alliteration and hendiadys draw attention to the concept of love as a destructive disease • *subrepens*: use of this verb suggests an insidious and sly action, taking away all control from Catullus • *imos … in artus*: continues the disease metaphor; *imos* suggests that the disease has pervaded his whole body • *ut torpor*: continues the metaphor of physical illness • *expulit*: the power of what this 'disease' has done to him is emphasised by the emphatic position and prefix *ex* • *omni*: i.e. all happiness has gone *completely* from his heart – a medical history of depression (Godwin) • *laetitias*: the plural suggests that he no longer experiences any form of happiness at all		**2** Expresses a valid point based on a relevant aspect of content **or** aspect of literary style, with accurate, relevant and suitably explained reference to the Latin. **1** Expresses a valid point, but is not fully supported by an appropriate selection of content **or** aspect of literary style **or** reference to the Latin. **0** Point is not valid, or no point is drawn.
4	(h)	(i)	He wants to be well / to get rid of the disease (1)	AO2 1	
		(ii)	His devotion/moral goodness (1)	AO2 1	
4	(i)*		**'Catullus is so overwhelmed by his own emotions that there is little room for any humour in his poems.'** **How far do you agree with this statement from your study of Catullus' poems?** **Assess against criteria in the 10-mark grid (see above).** *Answers may include (AO3):*	**10** **AO2=5 + AO3=5**	An AO2 heavy response may focus on details from the set texts, but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded. Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.

Candidates may agree with the statement, pointing out that most of the poems in the prescription are concerned with Catullus' emotions (both negative and positive), ranging from his extreme happiness in some of the Lesbia poems to his despair and disillusionment in others. Other poems deal with anger and hatred.

Nevertheless, in most of the poems not involving Lesbia there is also a great deal of mockery and self-mockery, which often results in moments of humour.

Supporting evidence may include (AO2):

Candidates should include information regarding the social, cultural and historical background to the text - for example, Roman views about marriage and adultery.

Examples of overwhelming emotions (positive and negative)

- intense happiness of 5 and 7 – nothing in life is more important than love
- 8: a particularly serious poem expressing Catullus' inner conflict of love and anger – the relationship has been ended by Lesbia
- 11: Catullus asks his friends Furius and Aurelius to deliver a bitter message to Lesbia, who has been constantly unfaithful to him
- 70: a poem of self-doubt and disillusionment as Catullus questions his relationship with Lesbia and the words she says to him
- 76: Catullus sees his love for Lesbia as a destructive disease which he prays to be rid of
- 85: Catullus now hates Lesbia, though he cannot stop loving her at the same time
- 88, 89 and 91: Catullus' bitter attacks on Gellius

- 91: Lesbia's affair with Gellius – Catullus refers to his desperate unrequited love
- 107: unexpected happiness when Lesbia comes back

Examples of humour

- 5 and 7: amusing picture of disapproving old men
- 5: the use of serious financial language applied to the more light-hearted subject of kissing
- 6: poem of masculine banter with Flavius, teasing him for not telling Catullus about his girlfriend; C. concludes that Flavius must be ashamed of his sex life with her
- 10: Catullus makes fun of himself trying unsuccessfully to impress Varus' girlfriend, who finally catches him out
- 17: description of the stupid townsman C. wishes to throw off the bridge, in order to make him see what his young wife is up to
- witty innuendo at the end of 40

Outside the set lines, candidates may consider, for example:

Examples of overwhelming emotions (positive and negative)
- 9: Catullus welcomes his friend Veranius, who has returned home from Spain
- 31: Catullus is happy to return home to Sirmo after his time in Bithynia
- 101: Catullus visits his brother's tomb

Examples of humour

- 13: Catullus invites a friend to dinner, but asks him to bring everything himself
- 39: amusing description of Egnatius
- 69: Rufus is unsuccessful in love because of his body odour

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