



GCE

Latin

H043/02: Literature

Advanced Subsidiary GCE

Mark Scheme for November 2020

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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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Annotations

Annotation	Meaning
	correct - comprehension questions and style of translation
	Incorrect information
	Omission of words or part words
	Incorrect (comprehension); major error (translation)
	Slight error
	Blank page

Guidance on applying the marking grids for set-text translation

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved. 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. Omission of particles (e.g. conjunctions) that add nothing to the sense (e.g. *autem*) may be ignored; those that add little to the sense (e.g. *sed, tamen, igitur*) are "slight" errors; omission of other words is generally a "major" error. All likely omissions should be categorised at Standardisation.
4. **Errors of number** are usually 'major', but where the difference is minimal, they are 'slight': e.g. *vinis consumptis*: 'the wine having been consumed'.
Sometimes they can be ignored altogether: e.g. *haec dixit* 'he said this'; *maximi labores* 'very great work'; *curae iraeque* 'anxiety and anger'. Each instance should be categorised at Standardisation.
5. **Errors of construction** are always "major", unless a construction has been successfully paraphrased: e.g. *promisit se celeriter adventurum esse*: 'he promised 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.

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

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).

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 overall performance. 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.

Response 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 conclusions and points they argue and the range and quality of the examples they have selected.

		AO2 = 5 marks Demonstrate knowledge and understanding of literature
		AO3 = 5 marks Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	9-10	<ul style="list-style-type: none"> Detailed knowledge and excellent understanding of the material being studied in Latin, including where appropriate, the social, cultural and historic context and, where relevant, material studied in translation (AO2) Well-argued response to the question which is supported by a range of well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7-8	<ul style="list-style-type: none"> Good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) A good response to the question, which is supported by some well-selected examples (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5-6	<ul style="list-style-type: none"> Some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) A reasonable response to the question which is supported by some points from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3-4	<ul style="list-style-type: none"> Limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) A limited response to the question which is occasionally supported by reference to the set text (AO3)

		<i>The response present a line of reasoning but may lack structure.</i>
1	1-2	<ul style="list-style-type: none">• Very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)• A very limited response to the question with very limited reference to the set text (AO3) <i>The information is communicated in an unstructured way</i>
	0	<ul style="list-style-type: none">• No response or no response worthy of credit.

Question		Content of answer	Marks	Guidance/ stylistic features
1	(a)	Cicero says that one cannot expect prudence (1) from a drunkard (1)	2 (AO2)	
	(b)	He would prevent the <i>comitia</i> for Dolabella's election assembling (1) or invalidate the proceedings if they did occur (1)	2 (AO2)	For the second mark, do not allow 'he said he would do what he actually did' - the response must state what Antony actually did (i.e. invalidate the proceedings).
	(c)	Anyone who has been observing the heavens for signs/omens (1) must give notice before the elections (1), not after the election has begun (1)	3 (AO2)	
	(d)	<p>Answer may include:</p> <ul style="list-style-type: none"> • <i>implicata inscientia impudentia est</i>: assonance of 'i' to stress mingling of impudence and ignorance • <i>nec scit ... decet</i>: Cicero continues his point: Antony has neither knowledge nor decency (ignorance/impudence) • <i>quis umquam apparitor tam humilis, tam abiectus?</i>: undignified comparison to public servant with <i>tam</i> repeated • <i>nihil ipse poterat; omnia rogabat</i>: hyperbolic contrast of <i>nihil / omnia</i> – Antony totally beholden to Caesar • <i>caput ... petebat</i>: embarrassing image of Antony running after Caesar's litter and sticking his head in 	6 (AO3)	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any three points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>
	(e)	That he could have been a great man if he had maintained his conciliatory attitude (1)	1 (AO2)	

	(f)	(i)	Antony gave his son as a hostage (1)) to the conspirators/as a pledge of his good faith (1)	2 (AO2)	Insist on the identification of the grandson as Antony's son.
		(ii)	Bambalio, grandfather of Antony's son, had a speech impediment, so this is a slur by Cicero on Antony's background (1)/Bambalio was the grandfather of the boy (1)	1 (AO2)	
	(g)		<p>Answers may include:</p> <ul style="list-style-type: none"> • <i>quamquam bonum te timor faciebat</i>: it was only fear that kept Antony in good standing temporarily • <i>ea quae ... audacia</i>: delayed position of <i>audacia</i> through hyperbaton stresses his audacity • <i>funeri tyranni, si illud funus fuit, sceleratissime praeuisti</i>: contemptuous f alliteration and superlative adverb • <i>tua illa pulchra laudatio, tua miseratio, tua cohortatio</i>: asyndetic tricolon + anaphora of <i>tua</i> points the blame squarely at Antony • <i>tu, tu ... incendisti</i>: repeated accusatory pronoun • <i>tu ... immisisti</i>: Cicero blames Antony for the civil disorder following Caesar's funeral 	8 (AO3)	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>
	(h)		<p>idem tamen quasi fuligine abstersa reliquis diebus in Capitolio praeclara senatus consulta fecisti, ne qua post Idus Martias immunitatis tabula neve cuius benefici figeretur. meministi ipse de exsulibus, scis de immunitate quid dixeris.</p> <p>Suggested translation:</p> <p><i>Yet you, as if you had wiped off the soot in the following days, carried those outstanding decrees of the senate in the Capitol, that no document / bronze tablet granting any exemption or any favour should be put up / posted after the Ides of March. You yourself remember what you said about the exiles; you know what you said about the exemption.</i></p>	5 (AO2)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <p><i>idem</i>: do not insist on "the same"</p> <p>Omission of <i>cuius</i> = slight error</p>

(i)	<p>‘Antony was an enemy of the state who needed to be stopped.’ How convincingly does Cicero make this point in the parts of <i>Philippic II</i> you have read?</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to argue that there are arguments which show Antony to be a dangerous and unconstitutional politician – for example the illegal attempt to vitiate Dolabella’s election. However, many of the points he makes are emotive and based on personal animosity – such points are less convincing.</p> <p>Some candidates may therefore claim that as a work of rhetoric and a character assassination, Cicero’s account is effective, especially when slurs (e.g. Antony’s perpetual drunkenness) are combined with the more logical arguments.</p> <p>Others may conclude that most of the speech amounts to slur, innuendo and bias, which means Antony was not as bad as seems. Indeed, C. acknowledges some of Antony’s good points.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Antony’s passions are out of control – he was a public prostitute at first before his relationship with Curio, to whom he was so devoted even to the point of entering via the roof to see him. Curio’s father even placed guards to prevent him entering (44-45)</p> <p>Can’t control his finances – bankrupt while still a youth</p> <p>Cicero persuaded Curio’s father to release Antony from debt – only to be re-paid with his enmity now: Antony is ungrateful (46)</p> <p>Cicero insinuates that Antony attempted to seduce Fulvia when in Clodius’s (her husband’s) house (48)</p>	<p>10 made up of AO2 =5 & AO3 =5</p>	<p>Assess against criteria in the 10-mark grid (see above). An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>
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		<p>Went to Alexandria in defiance of the senate (48) and, on being elected quaestor, went to Gaul to Caesar with no authorisation from the senate (50)</p> <p>With Caesar's help, Antony shows his personal animosity against Dolabella by arranging for Caesar not to support his standing for consulship (78)</p> <p>In the senate, Antony as augur threatened to spoil Dolabella's election (79-80) – an illicit action</p> <p>Cicero exposes Antony's lack of knowledge about religious affairs or indeed his impudence (81-82)</p> <p>Ridiculous depiction of Antony running after Caesar and sticking his head into the back of the litter (82)</p> <p>Cicero reminds listeners of Antony being sick in the Minucian colonnade – exaggerated (and possibly irrelevant) slur (84) and a cheap jibe at his lack of oratorical skill</p> <p>Cicero depicts Antony as wishing to bestow kingly power on Caesar at the Lupercalia (85/86)</p> <p>Antony portrayed as a coward fleeing on the Ides of March (88)</p> <p>Cicero concedes Antony's behaviour was initially conciliatory towards the conspirators and he showed great potential (90)</p> <p>Cicero accuses Antony of orchestrating the civil disorder after Caesar's funeral (91)</p> <p>Unrestrained publishing of new legislation under Antony's eye led to loss of revenue and territory (92)</p>		
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Question			Content of answer	Marks	Guidance/ stylistic features
2	(a)	(i)	Nymphidius attempted to stage a coup to win power for himself before Galba entered Rome	1 (AO2)	
		(ii)	Nymphidius was crushed in his attempt / Nymphidius as head of the mutiny was removed	1 (AO2)	
	(b)		Most of the soldiers had a guilty conscience about the mutiny (1) Some others were criticising Galba's old age and greed (1)	2 (AO2)	
	(c)		<p>Answers may include:</p> <ul style="list-style-type: none"> • <i>laudata olim et militari fama celebrata severitas</i>: Galba is strict, and his strictness belongs to a different age which once praised/celebrated (pleonastic couplet of verbs) such a virtue • <i>severitas eius angebat aspernantes veterem disciplinam</i>: assonance of <i>a/ sibilance of s</i> with strong verb choices show that his strictness annoyed those who despised the old discipline • <i>ut haud minus vitia principum amarent quam olim virtutes verebantur</i>: alliteration of <i>v</i> helps underline that the Romans love the vices of their emperors as much as they used to respect their virtues – by implication, Galba's old-fashioned strictness has the same effect and is hated • <i>vox ... non emi</i>: Galba is honourable to make such a comment: positioning of <i>legi / emi</i> (start/end of clause) stresses his choice, not his purchasing power • <i>nec enim ad hanc formam cetera erant</i>: nothing else is quite up to Galba's high standards 	6 (AO3)	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any three points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>
	(d)		<ul style="list-style-type: none"> • he had no hope in settled conditions (1) • everything depended on turbulence (1) • he was motivated by luxury and debt (1) • he was angry against Galba (1) 	4 (AO2)	Accept any four .

		<ul style="list-style-type: none"> and envious of Piso (1) 			
	(e)	<p>Answers may include:</p> <ul style="list-style-type: none"> <i>fingebat</i> ...: Otho so animated that he even invents new fears <i>suspectum semper invisumque dominantibus qui proximus destinaretur</i>: lively extended indirect speech gives access to Otho's thought-processes; alliteration of s emphasising his fears of being suspected <i>nocuisse ... magis nociturum</i> ...: polyptoton highlights his fears of harm in future based on past harm <i>occidi Othonem posse</i>: short ominous phrase, verb promoted to start of clause: shows his stark realisation 	<p>8 (AO3)</p>	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>	
	(f)	<p>opportunos magnis conatibus transitus rerum, nec cunctatione opus, ubi perniciosior sit quies quam temeritas. mortem omnibus ex natura aequalem oblivione apud posteros vel gloria distingui; ac si nocentem innocentemque idem exitus maneat, acrioris viri esse merito perire.</p> <p>Suggested translation:</p> <p><i>This time of transition in affairs was opportune for great attempts, and there was no need for delay when inactivity is more ruinous than rashness. Death, by nature equal for all, is distinguished by the forgetfulness or the glory it brings among posterity; and if the same end awaits the guilty and the innocent, it is the duty of the more vigorous man to die deserving well.</i></p>	<p>5 (AO2)</p>	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p>	
	(g)	(i)	<p>they could be his if he dared to take them (1) but they would become someone else's if he remained inactive (1)</p>	<p>2 (AO2)</p>	
		(ii)	<p>He was eager for such things (1)</p>	<p>1 (AO2)</p>	

(i)	<p>‘Galba was totally unsuitable to be an emperor.’ To what extent is this the impression given by Tacitus in the parts of Tacitus’ <i>Histories</i> I you have read?</p> <p><i>Arguments may include (AO3):</i></p> <p>Galba had many flaws – his stinginess, his ability to be manipulated by others, his age. All these factors indicate that he was the wrong man in the wrong place.</p> <p>However, Galba had qualities which Tacitus admired even if Galba’s contemporaries were not up to his standard. Some of his decisions also seemed praiseworthy.</p> <p>Conclusions therefore are likely to be by and large in agreement, but with some qualifications: he was not totally unsuited, even if very unsuited at this particular stage in history.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>After the crushing of Nymphidius’s mutiny, many were criticising Galba’s old age and greed (5)</p> <p>His strictness also aggravated many soldiers – they were unequal to the old discipline (5)</p> <p>Honourable attitude that Galba chose and did not buy his soldiers – but again, little else was up to this standard (5)</p> <p>Galba was weak, so was heavily controlled by his co-consul Titus Vinus and Cornelius Laco, prefect of the praetorian guard (6)</p> <p>Galba’s entrance to Rome was horrible – thousands of unarmed soldiers massacred (6)</p>	<p>10 made up of AO2 =5 & AO3 =5</p>	<p>Assess against criteria in the 10-mark grid (see above).</p> <p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>
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		<p>Rome already flooded with soldiers to which Galba adds a Spanish legion – necessary protection or unwise move? – provides fuel for revolution (6)</p> <p>Galba not totally in control – orders execution of an apparent trouble-maker Macer, yet Capito is murdered without orders (7); Galba's lack of decisiveness leaves the whole affair not investigated (7)</p> <p>Unable to control public opinion – his good and bad deeds brought him equal unpopularity; internal chaos as everything is for sale, and his freedmen and slaves are greedy (7)</p> <p>News of mutiny in Germany prompts Galba to seek a successor – a wise move to ensure stability? (12) > Yet his successor Piso has the same sternness, so poor decision? (14)</p> <p>Yet Galba's friendliness increases the greed of his friends (12)</p> <p>Laco, Vinius and Icelus have the real power (13) – and to make matters worse, this inner group is itself divided</p> <p>Wise move to address the soldiers about the succession – but speech has not an entirely successful outcome and the decision not to promise a donative seems wrong (18)</p> <p>Galba's indecision in appointing envoys to go to Germany (19)</p> <p>Mixed results arising from the appointment of 30 knights to claim back resources squandered by Nero (20)</p> <p>Galba's weakness emboldens men like Otho to aspire for power (21-23)</p> <p>Laco makes light of attempts to make Otho emperor (26) – Galba easily manipulated</p>		
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Question			Answer	Mark	Guidance
3	(a)	(i)	Evander's former armour-bearer	1 (AO2)	Accept Pallas' guardian/companion. Accept 'Pallas' old armour-bearer'
3	(a)	(ii)	Because of Pallas' death	1 (AO2)	
3	(b)		<p>Answers may include:</p> <ul style="list-style-type: none"> • Acoetes is described as <i>infelix</i> (adjective positioned away from the noun for emphasis) • <i>ducitur</i> (note the passive – he has to be helped along) and <i>aevo confectus</i> convey the image of a frail and distraught old man • Two rituals of mourning in line 2, emphasised by repetition of <i>nunc</i>, alliteration of 'p', the strong verb <i>foedans</i> and the chiasmic word order of <i>pectora...pugnis...unguibus...ora</i> • <i>sternitur</i> (emphatic position and parallel to <i>ducitur</i>): his grief overwhelms him to the point of collapse (emphasised by <i>toto proiectus corpore terrae</i>) • Interlocking word order of <i>Rutulo perfusos sanguine curus</i> reminds us of the horrors of war • Even Pallas' horse Aethon (name delayed) is grieving: <i>positis insignibus; lacrimans guttisque umectat grandibus ora</i> (build-up of words associated with weeping) • <i>cetera Turnus victor habet</i> adds a note of bitterness (emphatic position of <i>victor</i> in enjambement) • The whole phalanx is described as <i>maesta</i> • The tricolon of the peoples making up the phalanx is emphasised by polysyndeton (suggestive of the huge size of the phalanx) • <i>versis armis</i>: another sign of mourning. 	8 (AO3)	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>

3	(c)	<p>nos alias hinc ad lacrimas eadem horrida belli fata vocant: salve aeternum mihi, maxime Palla, aeternumque vale.' nec plura effatus ad altos tendebat muros gressumque in castra ferebat.</p> <p>Suggested translation:</p> <p>The same dreadful fates of war call us from here to other tears: hail forever, I pray, most noble Pallas, and forever, farewell.' Having spoken no more, he began to direct his way towards the high walls and carry his step(s) into the camp.</p>	5 (AO2)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <ul style="list-style-type: none"> • <i>eadem</i> omitted = major • <i>mihi</i>: accept other correct renditions of the ethic dative • <i>maxime</i>: superlative omitted = slight • <i>tendebat</i> and <i>ferebat</i> translated as perfect = slight
3	(d)	Pallanteum	1 (AO2)	
3	(e)	<p>Accept any four from:</p> <p>No force could hold him back (1) He came into the middle of the men (1) He collapsed on top of Pallas He clung to the bier/Pallas (1) Crying and groaning (1)</p>	4 (AO2)	
3	(f)	<p>Answers may include:</p> <ul style="list-style-type: none"> • Emphatic position of <i>non haec</i> to stress that this is not what Pallas promised him as he left • Direct address to Pallas, emphasised by the exclamatory <i>o</i> • Soft alliteration of 'p' in line 7 to emphasise his sorrow • Emphatic position and comparative form of <i>cautius</i>: Evander knew only too well that there was a greater need for caution than was usually the case • Enclosing word order of <i>saevo...te...Marti</i>, mirroring the sense • <i>haud ignarus</i>: the use of litotes emphasises just how aware of the dangers Evander was 	8 (AO3)	Any valid answer to the question will be given due credit.

		<ul style="list-style-type: none"> • <i>nova gloria; primo certamine; primitiae; rudimenta</i>: the vocabulary choices highlight Pallas' inexperience • <i>primitiae...precesque meae</i>: emotive tricolon of vocatives • The first fruits of war are described as <i>miseræ</i> • <i>iuvenis</i> is a reminder of Pallas' youth (and also inexperience) • Pallas' first attempts at warfare are <i>dura</i>, because they led to his death • <i>bellique propinqui</i>: the fact that Pallas' first and fatal experience of war was so close to home makes it seem even worse. • <i>nulli...deorum</i>: the negative emphasises Evander's belief that his prayers to the gods were ignored • Apostrophe to his dead wife, emphasised by the exclamatory <i>o</i> and the superlative <i>sanctissima</i> • Juxtaposition of <i>felix morte tua</i>: his wife is fortunate to have died before Pallas' death • Emphatic position of <i>dolorem</i> • He has outlived his son (the unfairness of this is emphasised by the emphatic position of <i>genitor</i>) • His envy of his wife's position is emphasised by <i>contra</i>, alliteration of 'v' and the contrast between the pronouns <i>tuque</i> and <i>ego</i> • The fifth foot pause in line 15 draws attention to the word <i>superstes</i>. 		<p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>
3	(g)	That the Rutulians had overwhelmed him with their spears(1), after he had followed the allied arms of the Trojans (1)	2 (AO2)	<i>obruerent</i> : accept 'were overwhelming'; accept 'had killed'/'were killing'.

3	(h)	<p>'In <i>Aeneid XI</i> Virgil offers a completely tragic and negative picture of human existence.' How far do you agree with this statement, from your reading of <i>Aeneid XI</i>?</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to agree with the statement, pointing out that much of the set text deals with the tragic consequences of warfare. This is apparent in the long and elaborate description of Pallas' funeral procession, as well as in the account of the Trojan and Latin funeral rites. Aeneas' feelings of grief and guilt overwhelm him, and Evander's words are full of lamentation and bitterness that he has outlived his son. Candidates may also refer to the negative characterisation of Drances, who is against the war, but is self-seeking and malicious. In addition, the reference to human sacrifice at Pallas' funeral is shocking.</p> <p>Nevertheless, candidates may refer to a few passages, which suggest something more positive: Aeneas is dutiful to the gods at the beginning of the book and delivers an inspiring speech to his men. He grants a truce to the Latin ambassadors and speaks out against the horrors of war. Other characters are also presented in a more positive light: Latinus comes across as a moderate character, who regrets being involved in the war, and Virgil even shows a degree of admiration for Turnus' heroism and courage.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Tragic/negative picture</p> <ul style="list-style-type: none"> • Aeneas' sorrow at the beginning of the book • Aeneas weeps at the end of his first speech • Mourning of the crowd gathered around Pallas' body • Description of Pallas' body (including flower simile and references to robes made by Dido) 	<p>10 made up of</p> <p>AO2 = 5 & AO3 = 5</p>	<p>Assess against criteria in the 10-mark grid (see above).</p> <p>An AO2 heavy response may focus on details from the set texts, but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>
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		<ul style="list-style-type: none"> • Aeneas' second speech to the body (and Evander – his feelings of guilt) • Description of the funeral procession (including Acoetes and Aethon) • Aeneas' words of farewell to Pallas • The Arcadians join the funeral procession • Description of the grieving Arcadian women • Evander's grief on seeing Pallas' body • Evander's lamentation (including his comments about his dead wife) • Detailed description of the funeral pyres of the Trojans and their allies • Poignant description of the countless funeral pyres and burials of the Latins • Grief in the city of Latinus - the women and children curse the war • Reference to human sacrifice at Pallas' funeral • Drances' hostility towards Turnus, a fellow Latin • Drances' extreme flattery towards Aeneas (and implied insincerity) • Evander asks Aeneas to take revenge on Turnus (could be seen as understandable, but also negative) <p><i>On the other hand:</i></p> <p>More positive picture</p> <ul style="list-style-type: none"> • Aeneas' dutifulness to the gods – the trophy of Mezentius • Aeneas' speech of encouragement to his men • Aeneas willingly grants a truce to the Latins for the burial of their dead • Aeneas' outburst at the horrors of war: he does not want this war against the Latins – Turnus is to blame • The Latin ambassadors are also against the war 		
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		<ul style="list-style-type: none"> • Description of the Trojans and Latins wandering together during the truce • Evander doesn't blame the Trojans • Evander is proud of his son's bravery <p>Outside of the set lines in Book XI, candidates may consider, for example:</p> <p>Tragic/negative picture</p> <ul style="list-style-type: none"> • Killing of Mezentius (end of Book X) • Description of the death of Camilla • The self-seeking and malicious nature of Drances as evidenced in his speech • Turnus' violent and uncontrolled reply to Drances • Turnus' impulsive reaction to the news of Aeneas' attack • Unsympathetic portrayal of the character of the Etruscan Arruns who kills Camilla <p>More positive picture</p> <ul style="list-style-type: none"> • Praise for Aeneas from Diomedes • The reasoned and moderate speech of Latinus – he would prefer not to be involved in a war contrary to the decrees of destiny, and proposes to make peace with the Trojans • Turnus finally agrees to meet Aeneas in single combat • The heroic figure of Camilla 		
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Question		Answer	Mark	Guidance
4	(a)	The fact that lovers are blind to each other's faults	1 (AO2)	Accept 'the relationship between Balbinus and Hagna' <i>vel sim</i> .
4	(b)	(Like a father of a son) we not be too critical (1) about a fault in a friend (1).	2 (AO2)	Standardisation meeting to decide whether <i>pater ut gnati</i> is required for one of the marks.
4	(c)	<p>Answers may include:</p> <ul style="list-style-type: none"> Humour: Horace offers a lively sequence of 4 euphemisms used by fathers alongside the more pejorative descriptions (e.g. <i>pullum = male parvus</i>) in lines 4-8 The euphemistic names recommended by Horace all belonged to well-known Roman families – contemporary humour Word order: the short euphemistic terms are given first, only to be unpacked in brutal anatomical terms (e.g. <i>varum = distortis cruribus</i>) Variatio: Horace uses a variety of constructions and contrasts to convey the same point (e.g. <i>strabonem</i> and <i>paetum</i> are similar in meaning, but <i>paetum</i> is less extreme (and also a mark of the goddess Venus) <i>strabonem</i>: promoted to beginning of clause to emphasise the euphemism Alliteration of 'p' in line 5 gives a satirical emphasis, and vocalises <i>balbutit</i>, perhaps suggesting a child's first attempts at language Juxtaposition of <i>pullum, male parvus</i> emphasises the contrast Example of Sisyphus, emphasised by its position in enjambement and pejorative adjective <i>abortivus</i>, adds a note of mockery Juxtaposition of <i>varum distortis cruribus</i> emphasises the contrast <i>balbutit</i>: choice of vocabulary and emphatic position to indicate the father's cooing over his child 	8 (AO3)	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>

		<ul style="list-style-type: none"> • <i>pravis...talis</i>: enclosing word order surrounding <i>fulum male</i> shows the impact of the boy's deformity • Repetition of <i>male</i> to emphasise the pejorative descriptions • In lines 9-13 Horace gives 4 more examples, but this time of how friends might view each other's faults, again using <i>variatio</i>: the 4 main verbs are all different; the 1st and 4th examples are short, whereas the middle 2 are more expansive • The comparative forms emphasise the poor behaviour • The subjunctive verbs are indicative of Horace's measured suggestions • <i>postulat</i>: adds to the poor behaviour – he 'demands' to be seen as good company. Note also emphatic position in enjambement. 		
4	(d)	It joins people together(1) and preserves their union once they are friends (1).	2 (AO2)	
4	(e)	It fills the human ear more pleasingly than song.	1 (AO2)	
4	(f)	<p>Answers may include:</p> <ul style="list-style-type: none"> • He says that large turbot (a typical example of luxury food) and large dishes bring great disgrace, as well as a loss of money • This point is emphasised by the anaphora and polyptoton of <i>grandes...grande</i> (the second promoted in enjambement) and the alliterative juxtaposition of <i>damno dedecus</i> • The didactic imperative <i>adde</i> makes a further point • The big spender will earn the anger of his paternal uncle (particularly concerned with keeping the family fortune intact), his neighbours and finally himself, when he realises what he has done • This tricolon of 'enemies' is juxtaposed in asyndeton to make a threatening trio 	8 (AO3)	<p>Any valid answer to the question will be given due credit. Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>

		<ul style="list-style-type: none"> • Juxtaposition of <i>te tibi</i> to emphasise his self-hatred • He will be so ashamed that he will wish to commit suicide • Emphatic position of <i>frustra</i>: by then he won't even be able to afford a rope with which to hang himself • <i>as</i>: he won't even have a penny • The big spender claims that he doesn't need to be careful with money, unlike Trausius – emphatic position of <i>iure</i>; the normal rules don't apply to him as he is so wealthy • <i>ego</i> emphasises the contrast between the big spender and Trausius • <i>vectigalia magna divitiasque</i>: the double phrase emphasises the man's wealth, as does the emphatic position of <i>divitiasque</i> in enjambement • <i>tribus amplas regibus</i>: a hyperbolic description of his wealth. 		
4	(g)	<p>It could be used to help the undeserving poor (1). It could be donated to the repair of crumbling temples (1). It could be donated to the beloved fatherland (1).</p>	3 (AO2)	
4	(h)	<p style="text-align: center;">uterne ad casus dubios fidet sibi certius ? hic qui pluribus adsuerit mentem corpusque superbum, an qui contentus parvo metuensque futuri in pace ut sapiens aptarit idonea bello ?</p> <p>Suggested translation:</p> <p>Which of these two will trust in himself with more self-confidence when facing uncertain outcomes? The one who has accustomed his scornful mind and body to having more (than he needs), or the one who, content with a little and anxious about the future, has, like a wise man in peacetime, made preparations for war.</p>	5 (AO2)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <ul style="list-style-type: none"> • <i>dubios</i> omitted = major • <i>certius</i>: comparative omitted = slight • <i>hic</i> handled incorrectly = major

4	(i)*	<p>The Roman poet Persius wrote: ‘Horace points out his friend’s every fault, yet leaves him still smiling.’ How far would you agree with this statement, from your reading of Horace’s <i>Satires</i>?</p> <p><i>Answers may include (AO3):</i></p> <p>Candidates are likely to agree that Horace does provide a detailed discussion of his friend’s faults, whilst at the same time using humour to put across his ideas.</p> <p>Candidates may also comment on the type of humour Horace uses – gentle irony, amusing contrasts, gibes at individuals, use of language etc.</p> <p>Another source of humour is provided by the device of the running joke of the anonymous interlocutors, which gives Horace the chance to articulate his friend’s responses to his observations and then shred them to bits in a lively jocular fashion.</p> <p>The use of the first person plural verbs in places is also significant: Horace includes himself in his discussion of human faults.</p> <p>On the other hand, candidates may also argue that at times Horace’s use of humour is more savage and personal.</p> <p>They may also refer to the underlying seriousness of his ideas, which is demonstrated by the structure of the poems they have studied: each one contains a main section devoted to a vice and to the need for moderation to counteract that vice (1.1: greed; 1.3: intolerance; 2.2: gluttony). Thus, through his acute observations (often softened by humour), Horace has a serious message to put across, but his mockery has a positive aim: to help his friend to be a happier person.</p>	<p>10 made up of</p> <p>AO2 = 5</p> <p>&</p> <p>AO3 = 5</p>	<p>Assess against criteria in the 10-mark grid (see above).</p> <p>An AO2 heavy response may focus on details from the set texts, but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>
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		<p><i>Supporting evidence may include (AO2):</i></p> <p>Examples of observations with humour</p> <ul style="list-style-type: none"> • don't hoard money, goods or possessions: images of friend furtively burying his mass of silver and gold, threshing a hundred thousand measures of corn and carrying the bread-bag (1.1) • live a life of moderation: amusing examples from everyday life, such as the contrast between the big river and the little stream (1.1) • image of training a donkey to emphasise the miser's belief that what is freely available must be worthless (or that the miser has left it too late to inspire love in his family) (1.1) • anecdote about Ummidius to emphasise the senseless behaviour of a miser (1.1) • don't judge by appearances: self-parody (perhaps) in 1.3 • be indulgent towards the faults of others: example of Balbinus and Hagna (1.3) • be indulgent towards the faults of others: list of the father's euphemistic names for his son (1.3) • image of Horace bursting into Maecenas' study to emphasise his point about outspoken people (1.3) • accept the faults of others: reference to boils and warts (1.3) • simple living: image of Roman banquet (2.2) • simple living: the tired and hungry man is happy to eat plain food - emphasised by list of ways of becoming tired (2.2) • avoid gluttony: image of the glutton and his desire for exotic food (2.2) • avoid gluttony: the ludicrous notion of preferring to eat peacock because of its appearance (2.2) • avoid gluttony: people looking pale after eating a variety of dishes (2.2) • avoid gluttony: being so poor that you can't afford a rope (2.2) 		
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		<p>Examples of observations without humour</p> <ul style="list-style-type: none"> • be content with your lot: examples of groups of people who are not (1.1) • don't envy others' jobs (1.1) • be like the prudent ant: know when to stop working (1.1) • don't hoard money and possessions – enjoy them instead (1.1) • don't envy those richer than you (1.1) • references to the river Aufidus, the Athenian miser and Tantalus to draw attention to his point about avarice • value your family and friends – they will hate you if you put money first (1.1) • face up to your own faults and be tolerant of those of your friends (1.3) • don't judge by appearance (1.3) • treat your friends as you would wish to be treated (1.3) • eat simply – don't be impressed by fancy/expensive food (2.2) • don't eat to excess (2.2) • the benefits of simple living: good health, reputation and saving money (2.2) • indulge in a richer diet only occasionally (2.2) • if rich, spend your money more wisely (2.2) • prepare for old age (2.2) <p>Outside of the set lines, candidates may consider, for example:</p> <p>Examples of observations with humour</p> <ul style="list-style-type: none"> • reference to Fabius when cutting short the list of those discontented with their lives (1.1) • description of disgruntled Jupiter puffing out his cheeks (Horace himself describes this as amusing) to emphasise 		
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		<p>the point that people are unwilling to change roles despite their complaints (1.1)</p> <ul style="list-style-type: none"> • Horace's own point about presenting the truth with a laugh – example of the teachers giving biscuits to their pupils (1.1) • reference to the neighbour's goat to emphasise his point about envy (1.1) • the quip about cribbing from Crispinus' works to bring the poem to a close (1.1) • avoid a life of extremes: description of Tigellius (1.3) • all sins are different: description of a drunken friend (1.3) • all sins are different: amusing contrast between stealing a cabbage and sacred emblems (1.3) • be less judgemental: Horace is happier with his friends than the Stoic sage (1.3) • follow a simple diet: reference to roast seagulls (2.2) • on the other hand, don't be mean with food: anecdote of Avidienus (2.2) <p>Examples of observations without humour</p> <ul style="list-style-type: none"> • refers to what he is saying as being serious (1.1) • don't be a miser, but equally don't become a spendthrift (1.1) • reference to the charioteer to emphasise his point about envy (1.1) • don't over-react to small offences (1.3) • aim for a sense of proportion: all sins are different, so we should be fairer in our punishments (1.3) • avoid gluttony: the queasy stomach is upset by too much food (2.2) • virtues of simple living: example of Ofellus (2.2) 		
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