



GCE

Latin

H443/03: Prose Literature

Advanced GCE

Mark Scheme for June 2019

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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
	omission
	Incorrect (comprehension); major error (translation)
	Minor error
	Consequential error
	Repeated error

Guidance on assessing set-text translation

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

The passage is divided into 11 sections, each worth 5 marks. Assessors award up to 5 marks per translated section 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.

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 15-mark extended response

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

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

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

0 = No response or no response worthy of credit.

Question			Content of answer	Marks	Guidance/ stylistic features
1	a		to attack/ harass the Republic	1 (AO2)	<i>rem publicam</i> : accept 'Rome' Do not accept: 'destroy' etc. for <i>vexare</i>
	b		he would not have a full year/ not many months in office because the elections had been postponed (from the year before) he didn't want to have L. Paulus as a colleague because he was an upright man/who would restrict his activities	4 (AO2)	
	c		he entered for the following year's elections instead of in 'his own year'/ the year in which he was first eligible	2 (AO2)	Note the lemma ends at <i>transtulit</i> - references to <i>religione</i> not credited.
	d		Assess against criteria in the 5-mark grid (above) <i>occurrerat ei mancam ac debilem praeturam futuram suam consule Milone; eum porro summo consensu populi Romani consulem fieri videbat. contulit se ad eius competitores, sed ita totam ut petitionem ipse solus etiam invitis illis gubernaret, tota ut comitia suis, ut dictitabat, umeris sustineret.</i>	5 (AO2)	<i>Specimen translation</i> It occurred to him that his praetorship would be handicapped and weakened if Milo were consul; furthermore, he could see that Milo was on his way to becoming consul with the full support of the Roman people. He joined with his rivals, but in such a way that he ran their whole campaign himself on his own, even

				<p>against their will, (and) that, as he kept saying, he carried the whole election on his shoulders.</p> <p><i>fieri</i>: accept 'would / was going to become' <i>tota ut comitia</i>: accept 'in order to carry' <i>petitionem</i>: do not accept 'petition' Do not insist on <i>ipse</i> <i>dictitabat</i>: minor error for not recognising frequentative</p> <p>Repeated/consequential errors should not be penalised.</p>
e		<p>Assess against criteria in the 15-mark grid (above).</p> <p><i>Relevant points from the content of the passage</i></p> <p>everyone heard Clodius himself forecast that Milo would be dead within three days – and he was!</p> <p>you/ the jury can hardly fail to see the connection between what he had in his mind and what he actually did</p> <p>Clodius would have known exactly when Milo would be travelling to Lanuvium to conduct religious rituals</p> <p>as I have already told you (in 27) → impatience for having to say it all over again, as if it should be self-explanatory</p> <p>strange for Clodius to miss the kind of boisterous meeting that he so much enjoyed, organised by one of his awful henchmen</p>	<p>15 (AO3)</p>	<p><i>Stylistic features of the language in the passage</i></p> <p>Emphatic use of <i>vos</i> in direct appeal to jurors</p> <p><i>audivistis</i> repeated for emphasis + <i>vivo Clodio</i> added → they all heard this themselves, not only from a witness</p> <p>balance : <i>ille non dubitavit aperire quid cogitaret</i> <i>vos potestis dubitare quid facerit</i></p> <p><i>quem ad modum</i> : teasing rhetorical Q <i>dies non fefellit</i>: short punchy phrase</p> <p><i>dixi equidem modo</i> : snappy phrase + emphatic <i>quidem</i> <i>stata sacrificia</i> : Milo's duties were essential/ scheduled <i>nosse negoti nihil est</i> : alliteration + colloquialism <i>illo ipso quo est profectus die</i> : piling up of extra pronouns + emphatic word-order</p>

			<p>Clodius had no reason for travelling – whereas Milo's journey was essential</p> <p>so Clodius was bound to know that Milo would be on the Appian Way on that particular day – whereas there was no way that Milo could even have guessed that Clodius would also be there</p>	<p><i>at quo die?</i>: rhetorical Q, answered immediately by <i>quo</i> ...</p> <p><i>ipsius mercenario tribuno plebis</i> : colourful language</p> <p><i>insanissima contio ... concita</i> : strong language</p> <p><i>quem diem, quam contionem, quos clamores</i> (anaphora + tricolon)</p> <p>balance + chiastic pattern + deliberate repetition of <i>causa</i>: <i>illi ne causa quidem itineris, etiam causa manendi</i> <i>Miloni manendi nulla facultas, exeundi ... causa</i></p> <p><i>non causa solum sed etiam necessitas</i> : emphasis</p> <p><i>quid si?</i>: terse rhetorical Q, 'what do you make of this, if ?'</p> <p>balance + chiastic pattern : <i>ut ille scivit Milonem fore eo die in via</i> <i>sic Clodium Milo ne suspicari quidem potuit</i></p>
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Question			Content of answer	Marks	Guidance/ stylistic features
2	a		which legion would be the head of/ give its name to the three merged legions	1 (AO2)	
	b		<p>Assess against criteria in the 15-mark grid (above).</p> <p><i>Relevant points from the content of the passage</i></p> <p>the soldiers compete against each other, rather than cooperating</p> <p>rushing around/ rapidly changing their minds</p> <p>taking illegal actions, such as putting together their legionary standards – even trying to merge three legions into one</p> <p>Blaesus does his best to restrain them</p> <p>appeals to their sense of loyalty to their commander/emperor</p> <p>puts his life on the line if they won't listen to him</p> <p>but the chaos continues</p> <p>until they are overcome by his persistence and pause</p> <p>B. seizes the chance to try again + chooses his words carefully</p> <p>they are not going about things the right way</p> <p>not behaving like soldiers of the past</p> <p>+ as they used to behave themselves towards Augustus</p> <p>not giving the new emperor a fair chance</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p><i>depulsi ... alio vertunt ... properantibus</i></p> <p>use of historic present for the soldiers' actions</p> <p>lots of S sound in lines 1-3: underlines T's disapproval</p> <p><i>increpebat ac retinebat</i>: imperfect → he keeps trying</p> <p><i>singulos</i>: he appeals to each one personally</p> <p><i>mea potius caede imbuite manus ... legatum interficietis quam ab imperatore desciscitis</i>: emotive + balanced</p> <p><i>aut incolumis fidem legionum retinebo aut iugulatus paeitentiam adcelerabo</i>: again, emotive + balanced</p> <p><i>aggerebatur nihilo minus</i>: emphatic position of verb</p> <p><i>pervicacia victi</i>: repeated -vic sound</p> <p><i>multa dicendi arte</i>: hyperbaton creates emphatic position of <i>multa</i></p> <p><i>non per seditionem et turbas</i>: promoted for emphasis</p>

		<p>and asking for unprecedented changes in conditions of service</p> <p>all they have to do (he says) is to choose some representatives and state openly the points they want to have considered</p>		<p><i>neque veteres ... neque ipsos</i> : balanced phrases + appealing to their sense of tradition and self-pride <i>a divo Augusto</i>: emotional mention <i>in pace</i> <i>ne civilium quidem bellorum victores</i>: contrast <i>contra morem obsequii, contra fas disciplinae</i>: neat and balanced phrase + two appeals to their better nature <i>decernerent legatos</i> : emphatic word-order/position</p>
	c	<p>things calm down/ return to normal after the embassy sets off the soldiers postpone most of their other demands/ apart from a max. length of service of 16 years</p> <p>but</p> <p>they had forced Blaesius to send his own son as a spokesman on their behalf</p> <p>therefore they show greater arrogance/ think they have won</p> <p>they draw the lesson that they can achieve more by force than they would ever achieve normally/ by good behaviour</p>	<p>4 (AO2)</p>	<p>Any four of these or other relevant points, including min. 1 either way (pro/anti Blaesius)</p>
	d	<p>Assess against criteria in the 5-mark grid (above)</p> <p><i>interea manipuli ante coeptam seditionem Nauportum missi ob itinera et pontes et alios usus, postquam turbatum in castris acceperere, vexilla convellunt direptisque proximis vicis ipsoque Nauporto, quod municipii instar erat, retinentes centuriones inrisu et contumeliis, postremo verberibus</i></p>	<p>5 (AO2)</p>	<p><i>Specimen translation</i></p> <p>Meanwhile the units which had been sent to Nauportus before the start of the mutiny for road and bridge building and other purposes, after they received news of the disturbance in the camp, uprooted their standards and ransacked the nearest villages and Nauportus itself, which was as good as a town; they harassed with jeering, insults and finally blows any centurions who tried to stop them and behaved with particular anger towards the camp prefect, Aufidienus Rufus.</p>

			<i>insectantur, praecipua in Aufidienum Rufum praefectum castrorum ira.</i>		<i>itinerata</i> : 'journeys' slight error Repeated/consequential errors should not be penalised.
	e		he was keen on old-fashioned discipline/ tough army conditions harsh/cruel (because that's what he had been used to himself)	2 (AO2)	

Question			Content of answer	Marks	Guidance/ stylistic features
3	a		<p>Assess against criteria in the 15-mark grid (above).</p> <p><i>Relevant points from the content of the passage</i></p> <p>Milo's innocence is obvious from all the evidence</p> <p>his pure mind/ nothing on his conscience/ no crimes/ no fear</p> <p>remember how he returned to Rome of his own accord (rather than fleeing into exile) + his courage/ look/ speech on his return</p> <p>he has trusted himself to the protection of the People and Senate, to the armed forces of the state</p> <p>... and to the supreme power of Pompey</p> <p>the fact that Milo put his fate in Pompey's hands shows he must be absolutely sure of his innocence</p> <p>Pompey is a man who misses nothing/ constantly alert to anything suspicious</p> <p>someone (like Milo) who shows no fear can have done nothing wrong – whereas anyone who had committed a crime would be scared of punishment</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p><i>res ipsa ... tot ... tam ... claris ... luceat</i> : emphatic vocab.</p> <p><i>pura mente atque integra</i> : synonyms</p> <p><i>nullo ... nullo ... nulla</i> : anaphora + an ascending tricolon</p> <p><i>per deos immortales</i> : interjection for emphasis</p> <p><i>quae fuerit celeritas ... qui ingressus ... quae magnitudo animi ... qui vultus ... quae oratio</i> : anaphora</p> <p><i>neque vero populo solum, sed etiam senatui</i> <i>neque senatui modo, sed etiam ...</i> <i>neque his tantum, verum etiam</i> : cumulative, leading towards naming of Pompey</p> <p><i>eius potestati, cui</i> : left unnamed → sounds impressive</p> <p><i>totam rem publicam ... omnem Italiae pubem ... cuncta populi Romani</i> : another impressive tricolon</p> <p><i>numquam</i> (line 8) : emphatic position</p> <p><i>omnia audienti, magna metuenti, multa suspicanti, nonnulla credenti</i> : weighty sequence of parallel phrases + alliteration + <i>variatio</i></p> <p><i>magna</i> (line 9): emphatic position + repeated/expanded: <i>magna in utramque partem</i></p>

					carefully balanced phrases: <i>neque timeant, qui nihil commiserint</i> <i>poenam semper ... putent, qui peccaverint</i> : alliteration
	b		it caught fire during the cremation of Clodius' body	1 (AO2)	
	c		all the hopes that Cicero/everyone has for the future of Rome [1] ... would never have been possible if Clodius had lived [1]	2 (AO2)	
	d		Assess against criteria in the 5-mark grid (above) <i>in spem maximam et (quem ad modum confido)</i> <i>verissimam sumus adducti, hunc ipsum annum, hoc ipso</i> <i>summo viro consule, compressa hominum licentia,</i> <i>cupiditatibus fractis, legibus et iudiciis constitutis,</i> <i>salutarem civitati fore. num quis est igitur tam demens, qui</i> <i>hoc Publio Clodio vivo contingere potuisse arbitretur?</i>	5 (AO2)	<i>Specimen translation</i> We are filled with/ have been led to very great and (as I am sure) very real hope that this very year – with that great man himself as consul, people's lawlessness curtailed, their selfish schemes smashed, and the laws and courts re-established – will be a good one for the state. Surely there is no one, therefore, so stupid/ mad as to believe that this could have happened if Publius Clodius had still been alive? Repeated/consequential errors should not be penalised. <i>maximam</i> (great) + <i>verissimam</i> (real) = slight errors if no superlative <i>cupiditatibus</i> : accept 'lusts' or sim.
	e	(i)	Pompey	1 (AO2)	

		(ii)	he was the sole consul he was appointed by the Senate rather than elected he had sweeping powers to deal with any threat to the state	1 (AO2)	Any one of these or other valid points, such as: he had been consul (twice) before his term of office only started in February
	f		he is described as 'a madman' (<i>dominante homine furioso</i>) who would have seized private property	2 (AO2)	
	g		he was responsible for sending Cicero into exile (in 58 BC)	1 (AO2)	Also accept any other valid points, such as: he demolished Cicero's house (+ built a temple of Liberty) he used his thugs to obstruct Cicero's recall from exile

Question			Content of answer	Marks	Guidance
4	a		the death of Agrippa Postumus	1 (AO2)	
	b	(i)	Augustus had written a letter to the tribune guarding AP telling him to kill AP [the moment Augustus died]	2 (AO2)	
		(ii)	Augustus would never [be so cruel as to] kill his own relations he wouldn't kill his own grandson for the benefit of his stepson	2 (AO2)	
	c		<p>Assess against criteria in the 5-mark grid (above)</p> <p><i>propius vero Tiberium ac Liviam, illum metu, hanc novercalibus odiis, suspecti et invisi iuvenis caedem festinavisse. nuntianti centurioni, ut mos militiae, factum esse quod imperasset, neque imperasse sese et rationem facti reddendam apud senatum respondit.</i></p>	5 (AO2)	<p><i>Specimen translation</i></p> <p>It would be nearer the truth/ more likely that Tiberius and Livia – the former through fear, the latter through her stepmotherly hatred – speeded up the execution of that suspected and loathed youth. Tiberius replied to the centurion, announcing (in typical military fashion) that what he had ordered had been carried out, that he had given no such order and that an account of what had happened would have to be delivered in the Senate.</p> <p>Repeated/consequential errors should not be penalised.</p>
	d		he was the one who had transmitted the order for AP's death if he supported Tiberius' story, no-one would believe it and he might be accused of murder himself	3 (AO2)	'telling the truth or a lie would be equally dangerous' (seek an explanation of at least one part of truth or lie) = 1 only

		if he told the truth and denied Tiberius' story, he would be punished for exposing Tiberius		
e		<p>Assess against criteria in the 15-mark grid (above).</p> <p><i>Relevant points from the content of the passage</i></p> <p>to the Roman public it seems like one disaster after another (but whose views are these anyway? – probably Tacitus' own)</p> <p>they claim that Tiberius assumes he can fool the Senate and People because they are clueless</p> <p>Drusus and Germanicus are not adequate to stand up to the mutinous soldiers</p> <p>why doesn't he make use of his own authority + military experience + reputation for both severity and generosity?</p> <p>Augustus kept going to Germany even when he was getting old][Tiberius is in his prime → no excuse</p> <p>instead of just sitting in the Senate debating : an unfair criticism in view of the uncertain political situation described earlier</p> <p>he's spent enough time on the 'urban slaves': now it's time he did something about the soldiers' role in peacetime</p> <p>Tiberius is too worried to leave Rome, in case of trouble</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p><i>trepida civitas</i>: personification/ gross generalisation <i>incusare</i>: historic infinitive → terse</p> <p><i>patres et plebem ... invalida et inermia</i>: balanced pairs + neuter pl seems patronising</p> <p><i>duorum adolescentium ... adulta</i>: alliteration+exaggeration <i>ire ipsum</i>: emphatic position</p> <p><i>principem</i> + ablative][<i>eundem</i> + genitive: balanced, with <i>variatio</i></p> <p><i>an</i> : introduces a contemptuous suggestion</p> <p><i>Augustum fessa aetate</i>][<i>Tiberium vigentem annis</i> : again balanced, but with <i>variatio</i> <i>cavillantem</i> : highly critical</p> <p><i>satis prospectum (est)</i> : abbreviated <i>urbanae servituti</i> : probably = a snobbish ref. to the <i>plebs</i></p> <p>emphatically contrasted, in position and case, with <i>militaribus animis</i> (= <i>animis militum</i>) <i>fomenta ut ferre</i>: alliteration</p>

			<p>so many problems at once: he didn't know which way to turn: the German army stronger + supported from Gaul] [the Pannonian army nearer + a strategic threat to Italy</p>	<p><i>immotum ... fixumque</i>: synonyms → stubborn/adamant <i>fuit ...</i> etc (indicative) → Tacitus' own comments <i>omittere caput rerum</i> : striking phrase <i>validior/propior ... hic/illic</i> : balanced pairs <i>per ... apud</i>: variatio <i>ac ne ... incenderentur</i> : another abbreviated phrase (ellipsis of a main verb), with concept of fearing carried forward from <i>multa ... angebant</i></p>
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Question			Content of answer	Marks	Guidance
5	a		to choose a place which is healthy [1] for morals/character as well as the body [1]	2 (AO2)	
	b		Assess against criteria in the 5-mark grid (above) <i>quemadmodum inter tortores habitare nolim, sic ne inter popinas quidem. videre ebrios per litora errantes et comissationes navigantium et symphoniarum cantibus strepentes lacus et alia, quae velut soluta legibus luxuria non tantum peccat, sed publicat, quid necesse est?</i>	5 (AO2)	<i>Specimen translation</i> Just as I would not want to live amongst torturers, so I certainly wouldn't want to live even in snack-bars. Why is there any need to see drunks wandering along the beach, the revelling of people out for a sail, and the lakes resounding with the singing of musicians – and other things that luxury not only does wrong but shows off, when it is, as it were, freed from any restraints? <i>tortores</i> : 'torture/s' = slight <i>inter</i> : insist on second <i>inter</i> <i>symphoniarum</i> : accept 'singing form choruses/pieces of music/concerts' Repeated/consequential errors should not be penalised.
	c		the man who had succeeded in crossing the Alps and won battles/ defeated Roman armies was overcome by the soft enticements/vices of Campania he conquered by weapons but failed to show similar vigour by being conquered his vices we also have to fight/struggle against the attractions of pleasure	4 (AO2)	Any four of these or similar points (1 each). Look for at least one reference to Hannibal.

		<p>which have captured/taken hold of even the strongest characters</p> <p>deliberate use of military-style vocabulary (e.g. <i>militandum/ militiae/ debellandae/ rapuerunt</i>) to emphasise the resemblance between the two types of struggle</p>		
	d	(i) from Baiae to Naples	1 (AO2)	both needed
		(ii) he hated his previous voyage/ was seasick/ there was the threat of a storm	1 (AO2)	or sim.
	e	<p>Assess against criteria in the 15-mark grid (above).</p> <p><i>Relevant points from the content of the passage</i></p> <p>first wet mud, then dry dust – one after the another the mud → oil, the dust → sand: both part of a wrestler's routine</p> <p>also → the wrestler's struggle ~ the philosopher's</p> <p>the tunnel very gloomy, and it went on for a very long way</p> <p>poor visibility, despite the torches alongside the road</p> <p>clouds of dust in our faces, stirred up by ourselves</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p><i>ceromata/ haphe</i> (Greek vocabulary) = the appropriate technical terms used by wrestlers</p> <p><i>totum athletarum fatum mihi perpetiendum</i>: exaggeration</p> <p><i>perpetiendum / pertulimus</i>: prefixes</p> <p><i>nihil longius, nihil obscurius</i>: anaphora + nicely balanced phrases</p> <p><i>facibus obscurius</i> : paradoxical</p> <p><i>non ut per tenebras videamus, sed ut ipsas</i>: pithy explanation/ oxymoron</p>

			<p>bizarre, to have to suffer both mud and dust in one journey</p> <p>the experience gave me a nasty turn/ a thrill: not that it caused me any real fear, but it made me think (about whether the true <i>sapiens</i> would ever have fear of anything, great or small)</p> <p>I admit I am far from being a fully developed <i>sapiens</i> myself, but it's not just about me: even someone who is not usually subject to fortune can find his mind shaken and his complexion changed by such an experience</p>	<p><i>res gravis et molesta</i>: colloquial use of <i>res</i> to refer again to the dust</p> <p><i>quid illic</i>: abbreviated (something like <i>erat</i> understood) + rhetorical Q</p> <p><i>inter se contraria simul</i> <i>eadem via, eodem die</i> ... (anaphora) <i>et luto et pulvere</i> : Seneca hammers his point home</p> <p><i>foeditas fecerat</i>: alliteration → disgust at his surroundings</p> <p><i>ab homine tolerabili (absum) ... nedum a perfecto (homine) absum</i> : nicely balanced</p> <p><i>huius quoque</i>: emphatic position → even the <i>sapiens</i> ...</p> <p><i>ferietur animus, mutabitur color</i> : another nicely balanced phrase → comparable effects on both mind and body</p>
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Guidance on applying the marking-grid for 20-mark Extended Response

Two Assessment Objectives are being assessed in Questions 6, 7, and 8:

AO2 (Demonstrate knowledge and understanding of literature);

AO3 (Critically analyse, evaluate and respond to literature).

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 its social, historic and cultural context.

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.

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 – especially imbalanced success in meeting the assessment objectives – examiners must carefully consider which level is the best fit for the performance overall. For example, an AO2-heavy response may focus on appropriate details from the material studied but not draw many valid conclusions. This will limit the level at which the work can be assessed.

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

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

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

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

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

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

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

0 = No response or no response worthy of credit.

Question	Content of answer	Marks	Guidance
6	<p>Assess against criteria in the 20-mark grid (above).</p> <p><i>Inventiveness</i></p> <p>Cicero admits he cannot deny that Clodius was killed by Milo [57] but he turns the charge of murder on its head, claiming that it was Clodius who plotted to kill Milo [30–31].</p> <p>In doing this, he deliberately rejects [48] a third possibility – the interpretation stated by Asconius to be the truth! – that neither Milo nor Clodius was guilty of premeditating murder, and that Clodius' death was an unwise spur-of-the-moment act.</p> <p>Many of his lines of argument, though impressively developed, are absolutely 'textbook' rather than particularly novel: e.g. motive [25, 32-35]; timing [27, 45-47]; opportunity [43]; location [53]; state of preparedness [28, 54-56]</p> <p>He deliberately glosses over/ manipulates/ ignores several uncomfortable facts which don't support his line of argument:</p> <p>e.g. the timing of the encounter was 2 hours earlier than Cicero says, in order to make Clodius' journey seem more suspicious</p> <p>+ Milo's retinue included two well-known gladiators, not just an innocuous bunch of slave-girls and musicians [as stated in 56]</p> <p>+ Clodius did not actually die during the fracas, nor was it even beside his villa, but was killed afterwards by one of</p>	<p>20</p> <p>(AO2: 10 AO3: 10)</p>	<p>In the time available it is not expected that candidates will pursue every possible angle, certainly not in equal depth. Examiners should expect some response to all three aspects of the question – inventiveness, wit, and emotion – supported by a good range of specific examples.</p> <p>It is expected that those who choose to answer this question will refer to material from the sections of reading, in Latin or English, specified in Group 2: 43-80 and 98-105.</p> <p>References to sections 24-35 (specified for Group 1) can also be given some credit, but a completely satisfying response does not need to include any reference to these sections.</p> <p>Responses which refer only to sections 24-35, or make no reference to the material specified for reading in English, should be assessed at a lower level.</p>

Question	Content of answer	Marks	Guidance
	<p>Milo's men in a wayside inn where his injured body had been carried + the reason for Clodius' journey to/from Aricia is never discussed, so made to sound suspicious, but may have been perfectly reasonable</p> <p>He also chooses to develop at unnecessary length some entertaining, but hardly crucial, details: e.g. the illness of Cyrus the architect</p> <p><i>Wit</i></p> <p>sarcastic references to the <i>Bona Dea</i> affair of 62 BC hints at alleged incest between Clodius and his sister farcical characterisation of the interrogation of Clodius' slaves comic descriptions of Clodius' and Milo's entourages light-hearted treatment of the allegations that Milo had a store of weapons and was even planning to kill Pompey impersonation of Pompey's thinking</p> <p><i>Emotion</i></p> <p>by killing Clodius, Milo has saved the state from being destroyed by Clodius: though he only acted in self-defence, he deserves to be rewarded for rather than punished look at Milo's outstanding past record of service: the state cannot afford to lose such a devoted servant</p>		<p>59 + 72 73 59-60 28 + 54-56</p> <p>64-65 79</p> <p>30, 63, 72-80: this = the argument that others (e.g. Brutus) thought Cicero should have made the main plank of his case, but that would have been equivalent to admitting to deliberate murder: in effect, Cicero tries to have it both ways. 68-69 + 93-98 92, 101</p> <p>102-105: in effect, Cicero cries in Milo's place!</p>

Question	Content of answer	Marks	Guidance
	<p>Milo himself shows resignation towards whatever the future holds in store for him, exile or death – no tearful appeal for mercy</p> <p>I owe much to him myself + shed tears myself</p> <p>Throughout the speech, Cicero is fighting against any suggestion that Pompey is hostile to Milo and wants a quick conviction.</p> <p>But the truth is that Pompey had been appointed as sole consul for 52 specifically in order to clamp down on troublemakers like Milo</p> <p>+ he had set up a special 'fast track' procedure for Milo's trial</p> <p>+ he was present in person at the trial, accompanied by soldiers</p> <p>The overwhelmingly guilty verdict is also significant: clearly all Cicero's special pleading was not enough to cut through the presumption of Milo's guilt which existed from the start.</p>		<p>31, 67, 70-71: some responses may refer to 1-3 and 15-22 (not specified for study), in which Cicero robustly plays down the impact of Pompey's actions for Milo.</p> <p>67 + 71</p> <p>38 out of 51 against Milo.</p>
7	<p>Assess against criteria in the 20-mark grid (above).</p> <p>The preamble to Tiberius' accession [3-4] = a decidedly down-beat reassessment of Augustus' achievement: by the sheer force of his own reputation and personality he had been able to maintain the stability of the state, but at the cost of depriving the Republic of its liberty [3-4: NB the negative here is twice as long as the positive].</p> <p>He also failed to achieve the transfer of power in the way he really intended [4-5] - very likely to include Agrippa</p>	<p>20</p> <p>(AO2: 10</p> <p>AO3: 10)</p>	<p>In the time available, it is not expected that candidates will cover every aspect of <i>Annals</i> I - certainly not in equal depth. Examiners should look for a good range of aspects - not focused exclusively on the mutinies, for example, or on the succession debate in the Senate.</p> <p>Strong responses will probably start from consideration of what might be regarded as 'dramatic' in the sections set for study + will discuss a wide selection of examples to illustrate different kinds of dramatic effect.</p>

Question	Content of answer	Marks	Guidance
	<p>Postumus. Tiberius is characterised as the best available heir – hardly much of a recommendation + the new reign gets off to a dire start [6] amid inconclusive rumours of skulduggery and murder!</p> <p>The devious, and continuing, influence of Livia [3-6, 14, 33] in engineering Tiberius' accession, including (?) the removal of AP.</p> <p>Her dramatic staging of Tiberius's succession [5] – guards at the doors, reports that Augustus is well sent out until announcement of Tiberius</p> <p>The debate in the Senate [7, 11-13]: Tacitus makes no attempt at a full report of the debate re Tiberius' legal appointment, which would probably have been long and tediously legalistic. Instead he gives a dramatised kaleidoscope, through supposed sound-bites of speech delivered at the time → vivid, but hardly likely to be real.</p> <p>This gives a vivid impression of the genuine confusion at the time about what should happen next + suggests that several individual senators were too busy either ingratiating themselves with the man they saw as inevitably next <i>princeps</i> or revelling in embarrassing him as a weak replacement for Augustus.</p> <p>Drama of Haterius seeking forgiveness in Palatine > knocking over Tiberius > almost killed by soldiers > pardon through Livia [13]</p> <p>Tiberius, in his first appearance as <i>princeps</i>, is a political failure: indecisive/caught off guard + fails to convey his real</p>		<p>Weaker candidates are likely to offer summaries of parts of the text, with only slight consideration of how and why these might be 'dramatic'. This will limit the level at which the work can be assessed.</p> <p>It is expected that those who choose to answer this question will refer to material from the sections of reading, in Latin or English, specified for Group 2: 3-7, 11-14, 31-49.</p> <p>References to sections 16-30 (specified for Group 1) can also be some given credit, but a completely satisfying response will not necessarily include any reference to these sections.</p> <p>Responses which refer only to sections 16-30, or make no reference to the material specified for reading in English, should be assessed at a lower level.</p>

Question	Content of answer	Marks	Guidance
	<p>wishes to the Senate + prickly/ easily wound up by various senators → either genuinely misunderstood or (ac. to Tacitus) wilfully misleading/ secretive/ just playing a charade/ a hypocrite</p> <p>The two mutinies: a very serious blow/ a potentially catastrophic start to the new reign → the fragility of Tiberius' regime/ Augustus' succession planning + puts the politics into perspective: the military is what really matters [[debating over niceties in the Senate</p> <p>both follow a similar dramatic pattern: (a) general outline of the causes; (b) the hero finds himself in an apparently impossible position; (c) he makes a stirring speech which turns the situation round; (d) the rebels recant and take out their wrath on their ringleaders.</p> <p>The contrasting handling of the mutinies: Drusus faces a raging mob + makes a v. reasonable response [25]; though 'not much of a speaker' he makes astute use of the eclipse and soon reasserts control [28-30] without making any concessions.</p> <p>Germanicus: after his half-hearted threat to kill himself (which misfires as he is offered a sword), lucky to succeed in quelling the German mutiny – and only by allowing his wife and children to be used as bargaining counters,</p>		<p>+ for the German mutiny only there is an extra stage, because Germanicus messes up and needs an extra go!</p> <p>Telling cameo scenes of individuals – 'zooming in' effect: Vibulenus [22], Lucilius [23], Lentulus [27], the bold intervention of M. Ennius [38] attack on Plancus in Germanicus' own HQ [39]</p> <p>Striking emotional scenes: execution of Vibulenus + Percennius + other ringleaders [29-30] colourful analogy between these events and the stormy weather [30] punishment of centurions in Lower Germany [32] pathos of the departure of Germanicus's family (Agrippina and Caligula) [40-41] violent reaction to Germanicus's announcements [44, 48-49]</p>

Question	Content of answer	Marks	Guidance
	<p>making ill-advised promises to the rebels, and a bloody massacre. He dramatically bewails the massacre saying it wasn't a remedy</p> <p>Unexpected switches of scene:</p> <p>from Rome to Pannonia [16] → puts the senatorial discussion into perspective: the military situation far more important</p> <p>from Pannonia to Germany [31: more serious + widespread than Pannonia], from Lower Germany to Upper, then back to Lower [39], then off to Vetera [45] → allows Tacitus to keep repeating the same scene + in crescendo, each one worse than the one before!</p> <p>a surprise interruption takes us back to Rome [46-47] → increases tension, while we wait for the end of the German story + shows the effects of the mutinies on the wider context.</p>		
8	<p>Assess against criteria in the 20-mark grid (above).</p> <p><i>Seneca's philosophical beliefs: largely consistent?</i></p> <p>For Seneca, philosophy = an ongoing search for virtue [57]: he does not see himself as some kind of a guru (<i>sapiens</i>), but a seeker after what is the best way for a man to live.</p> <p>Philosophy will bring you true inner illumination][the superficial glitter of the world, which merely reflects external light [21].</p>	<p>20</p> <p>(AO2: 10</p> <p>AO3: 10)</p>	<p>In the time available, it is not expected that candidates will cover every aspect – certainly not in equal depth. Examiners should look for a good range of aspects – including reference to specific examples of both his philosophical beliefs and his conduct in life as described in his own writings and by Tacitus.</p> <p>Strong responses will need to consider throughout the extent to which Seneca's writings are coherent within</p>

Question	Content of answer	Marks	Guidance
	<p>We need to acknowledge disease in our soul: unlike with physical disease, the more diseased our souls are, the less we realise it.</p> <p>Philosophy can gradually builds up our moral fibre, fortifies us to ward off evil – then we become as strong as gods! [53]</p> <p>The fundamental Stoic ideal is to suppress all emotions, accepting pleasure or pain, joy or grief as only incidental to the universal plan.</p> <p>Life is an ongoing struggle against temptations and distractions – e.g. places like Baiae [51].</p> <p>We should be satisfied with the minimum. In order to feel rich, we should not try to acquire more, but to desire less – that will give us true 'pleasure': a key idea of Epicurus, supported by extensive quotation [21].</p> <p>By exercising reason, the <i>sapiens</i> is equipped to conquer fear [57]. But, even for him, some nervousness is natural and excusable.</p> <p>There are also physical needs (e.g. hunger) which demand to be satisfied first: apparently they don't count as distractions! [21].</p> <p><i>Death: writing and conduct</i></p> <p>Some Stoics apparently held that in certain circumstances the soul would break up and cease to exist: Seneca</p>		<p>themselves and how far his conduct, in life and death, was consistent with the principles he expounds in the Letters. Weaker candidates are likely to recount some of the Letters and what they show individually, without much attempt at cross-comparison.</p> <p>It is expected that those who choose to answer this question will refer to material from the sections of reading, in Latin or English, specified for Group 2: Letters 21, 51, 53, 54, 57 together with the account of Seneca's death given by Tacitus in <i>Annals</i> XV 60–64.</p> <p>Responses which make no reference to the material specified for reading in English should be assessed at a lower level.</p>

Question	Content of answer	Marks	Guidance
	<p>opposes this and insists that the soul is immortal and can never be annihilated [57].</p> <p>But [in 54] he seems to contradict this by repeating the Epicurean doctrine that death = not existing, the same state as we were in before birth → the soul does not have an independent existence.</p> <p>He adds that the wise man regards death as simply an inevitable part of the universal scheme, and should therefore leave life freely] [being 'evicted' – using the analogy of a lamp which is put out, but remains a lamp, just as it was before it was first lit.</p> <p>In 21 too, he advises against hoping for a longer life without also being able to extend happiness.</p> <p>His attitude towards his own death (in Tacitus) is consistent with these ideas and → Seneca (like Socrates) became a martyr for his principles. But for Stoics it was debatable whether suicide could ever conform with the will of 'universal reason'. On the other hand, it might be justified by circumstances such as ill health or political oppression (e.g. Nero) made it impossible to live life virtuously.</p> <p><i>Accusations of lack of consistency/coherence might include:</i></p> <p>eclectic thinker: mixes Epicurean and Stoic ideas + a lot of what seems based on little more than 'common sense'</p> <p>hypocritical – advocates frugality, while being very rich himself</p>		

Question	Content of answer	Marks	Guidance
	<p>advocates freedom from both slavery and personal ambition, but was prepared to cooperate in Nero's tyrannical regime</p> <p>not very successful in controlling the morality of the young Nero, whom Seneca tutored/advised for a decade!</p>		

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