



Oxford Cambridge and RSA

## A Level Latin

### H443/03 Prose Literature

#### Sample Question Paper

Version 1.1

## Date – Morning/Afternoon

Time allowed: 2 hours



**You must have:**

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

**Do not use:**

- a dictionary

**Other materials required:**

- None



### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Sections A, B and C: Answer one question from each of these sections.
- Write the number of each question clearly in the margin.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

### INFORMATION

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

## Section A

Answer **one** question from this section.

- 1 Read the following passages and answer the questions.

quid ego de M. Marcello loquar, qui Syracusas, urbem ornatissimam, cepit? quid de L. Scipione, qui bellum in Asia gessit Antiochumque, regem potentissimum, vicit? quid de Flaminio, qui regem Philippum et Macedoniam subegit? quid de L. Paulo, qui regem Persen vi ac virtute superavit? quid de L. Mummio, qui urbem pulcherrimam 5  
atque ornatissimam, Corinthum, plenissimam rerum omnium, sustulit, urbesque Achaiae Boeotiaeque multas sub imperium populi Romani dicionemque subiunxit? quorum domus, cum honore ac virtute florerent, signis et tabulis pictis erant vacuae; at vero urbem 10  
totam templaque deorum omnisque Italiae partis illorum donis ac monumentis exornatas videmus. vereor ne haec forte cuipiam nimis antiqua et iam obsoleta videantur; ita enim tum aequabiliter omnes erant eius modi ut haec laus eximiae virtutis et innocentiae non solum hominum, verum etiam temporum illorum videantur.

Cicero, *in Verrem* II.1, 55–56

- (a)\* In this passage Cicero praises some famous Romans of the past. How does Cicero turn this into a criticism of Verres?

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

[15]

homo, qui semper hospitalissimus amicissimusque nostrorum hominum existimatus esset, noluit videri ipsum illum Rubrium invitum domum suam recepisse; magnifice et ornate, ut erat in primis inter suos copiosus, convivium comparat; rogat Rubrium ut quos ei commodum sit invitet, locum sibi soli, si videatur, relinquat; etiam 5  
filium suum, lectissimum adolescentem, foras ad propinquum suum quendam mittit ad cenam.

Rubrius istius comites invitat; eos omnes Verres certiores facit quid opus esset. mature veniunt, discumbitur. fit sermo inter eos, et invitatio ut Graeco more biberetur; hortatur hospes, poscunt 10  
maioribus poculis, celebratur omnium sermone laetitiaque convivium. posteaquam satis calere res Rubrio visa est, 'quaeso', inquit, 'Philodame, cur ad nos filiam tuam non intro vocari iubes?' homo, qui et summa gravitate et iam id aetatis et parens esset, 15  
obstupuit hominis improbi dicto. instare Rubrius. tum ille, ut aliquid responderet, negavit moris esse Graecorum ut in convivio virorum accumberent mulieres. hic tum alius ex alia parte, 'enim vero ferendum hoc quidem non est; vocetur mulier!' et simul servis suis Rubrius ut ianuam clauderent et ipsi ad fores adsisterent imperat.

Cicero, *in Verrem* II.1, 65–66

- (b) Why was Rubrius staying at Philodamus' house? [1]
- (c) *homo ... ad cenam* (lines 1–7): how would Philodamus' arrangements for the dinner-party have assisted Verres' plan? [2]
- (d) Translate *Rubrius ... convivium* (lines 8–12). [5]
- (e) In lines 12–19 (*posteaquam ... imperat*), how does Cicero encourage sympathy for Philodamus? [5]

2 Read the following passages and answer the questions.

visum dehinc remigibus unum in latus inclinare atque ita navem submergere: sed neque ipsis promptus in rem subitam consensus, et alii contra nitentes dedere facultatem lenioris in mare iactus. verum Acerronia, imprudentia dum se Agrippinam esse utque subveniretur matri principis clamat, contis et remis et quae fors obtulerat navalibus telis conficitur: Agrippina silens eoque minus agnita (unum tamen vulnus umero excepit) nando, deinde occursum lenunciorum Lucrinum in lacum vecta villae suae infertur.

5

illic reputans ideo se fallacibus litteris accitam et honore praecipuo habitam, quodque litus iuxta, non ventis acta, non saxis impulsam navis summa sui parte veluti terrestre machinamentum concidisset; observans etiam Acerroniae necem, simul suum vulnus adspiciens, solum insidiarum remedium esse, si non intellexerentur.

15

Tacitus, *Annals* XIV.5–6

- (a) In the lines before this passage, how did Agrippina have a lucky escape? [2]
- (b) Translate *visum dehinc ... in mare iactus* (lines 1–4). [5]
- (c) How do lines 4–15 (*verum Acerronia ... intellexerentur*) give a strong impression of Agrippina's quick thinking and intelligence? [6]

tum pavore exanimis et iam iamque adfore obtestans vindictae properam, sive servitia armaret vel militem accenderet, sive ad senatum et populum pervaderet, naufragium et vulnus et interfectos amicos obiciendo: quod contra subsidium sibi? nisi quid Burrus et Seneca; quo expergens statim acciverat, incertum an et ante ignaros. igitur longum utriusque silentium, ne inriti dissuaderent, an eo descensum credebant ut, nisi praeveniretur Agrippina, pereundum Neroni esset. post Seneca hactenus promptius ut respiceret Burrum ac sciscitaretur an militi imperanda caedes esset. ille praetorianos toti Caesarum domui obstrictos memoresque Germanici nihil adversus progeniem eius atrox ausuros respondit: perpetraret Anicetus promissa. qui nihil cunctatus poscit summam sceleris. ad eam vocem Nero illo sibi die dari imperium auctoremque tanti muneris libertum profitetur.

Tacitus, *Annals* XIV.7

- (d)\* How does Tacitus bring out the different personalities of Nero, Burrus, Seneca and Anicetus?

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

[15]

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## Section B

Answer **one** question from this section.

- 3 Read the following passage and answer the questions.

quid ego nunc in altera actione Cn. Dolabellae spiritus, quid huius lacrimas et concursationes proferam, quid C. Neronis, viri optimi atque innocentissimi, non nullis in rebus animum nimium timidum atque demissum? qui in illa re quid facere oporteret non habebat, nisi forte, id quod omnes tum desiderabant, ut ageret eam rem sine Verre et sine Dolabella. quicquid esset sine his actum, omnes probarent; tum vero quod pronuntiatum est non per Neronem iudicatum, sed per Dolabellam ereptum existimabatur. condemnatur enim perpaucis sententiis Philodamus et eius filius. 5

adest, instat, urget Dolabella ut quam primum securi feriantur, quo quam minime multi ex illis de istius nefario scelere audire possent. constituitur in foro Laodiceae spectaculum acerbum et miserum et grave toti Asiae provinciae, grandis natu parens adductus ad supplicium, ex altera parte filius, ille quod pudicitiam liberorum, hic quod vitam patris famamque sororis defenderat. flebat uterque non de suo supplicio, sed pater de fili morte, de patris filius. quid lacrimarum ipsum Neronem putatis profudisse? quem fletum totius Asiae fuisse, quem luctum et gemitum Lampsacenorum? securi esse percussos homines innocentis nobilis, socios populi Romani atque amicos, propter hominis flagitiosissimi singularem nequitiam atque improbissimam cupiditatem! 10 15 20

iam iam, Dolabella, neque me tui neque tuorum liberorum, quos tu miseros in egestate atque in solitudine reliquisti, misereri potest. Verresne tibi tanti fuit ut eius libidinem hominum innocentium sanguine lui velles? 25

Cicero, *in Verrem* II.1, 75–77

- (a) Explain why Cn. Dolabella and C. Nero were each involved in this case. [2]
- (b) In lines 1–9 (*quid ego nunc ... et eius filius*), how does Cicero try to free C. Nero from blame for the condemnation of Philodamus and his son? [5]
- (c)\* How does Cicero heighten the emotional impact of lines 10–21 (*adest ... cupiditatem*)? You should refer **both** to the content **and** to the language of the passage. [15]
- (d) Translate *iam iam, Dolabella ... velles* (lines 22–25). [5]

## 4 Read the following passages and answer the questions.

mors Burri infregit Senecae potentiam, quia nec bonis artibus idem virium erat altero velut duce amoto, et Nero ad deteriores inclinabat. hi variis criminationibus Senecam adoriuntur, tamquam ingentes et privatum modum evectas opes adhuc augeret, quodque studia civium in se verteret, hortorum quoque amoenitate et villarum magnificentia quasi principem supergrederetur. obiciebant etiam eloquentiae laudem uni sibi adsciscere et carmina crebrius factitare, postquam Neroni amor eorum venisset. nam oblectamentis principis palam iniquum detrectare vim eius equos regentis, inludere vocem, quotiens caneret. quem ad finem nihil in re publica clarum fore, quod non ab illo reperiri credatur? certe finitam Neronis pueritiam et robur iuventae adesse: exueret magistrum, satis amplis doctoribus instructus maioribus suis.

Tacitus, *Annals* XIV, 52

- (a) Why had Burrus been important to Nero? [2]
- (b) *deteriores* (line 2): name **one** of these. [1]
- (c) Translate *obiciebant ... caneret* (lines 6–10). [5]
- (d) *certe ... suis* (lines 11–13): how do these lines express contempt for Seneca? [2]

igitur accepto patrum consulto, postquam cuncta scelerum suorum pro egregiis accipi videt, exturbat Octaviam, sterilem dictitans; exim Poppaeae coniungitur. ea diu paelex et adulteri Neronis, mox mariti potens, quendam ex ministris Octaviae impulit servilem ei amorem obicere. destinaturque reus cognomento Eucaerus, natione Alexandrinus, canere per tibias doctus. actae ob id de ancillis quaestiones, et vi tormentorum victis quibusdam, ut falsa adhuerent, plures perstitere sanctitatem dominae tueri; ex quibus una instanti Tigellino castiora esse muliebria Octaviae respondit quam os eius. movetur tamen primo civilis discidii specie domumque Burri, praedia Plauti, infausta dona accipit: mox in Campaniam pulsa est addita militari custodia.

Tacitus, *Annals* XIV, 60

- (e)\* How does Tacitus make this passage a vivid piece of writing? You should refer **both** to the content **and** to the language of the passage. [15]
- (f) *infausta dona* (line 11): explain this comment by Tacitus. [2]



## 5 Read the following passage and answer the questions.

etenim quis mortalium, cui virile ingenium est, tolerare potest, illis divitias superare, quas profundant in extruendo mari et montibus coaequandis, nobis rem familiarem etiam ad necessaria deesse? illos binas aut amplius domos continuare, nobis larem familiarem nusquam ullum esse?

5

cum tabulas signa toreumata emunt, nova diruunt, alia aedificant, postremo omnibus modis pecuniam trahunt vexant, tamen summa lubidine divitias suas vincere nequeunt. at nobis est domi inopia, foris aes alienum, mala res, spes multo asperior; denique quid reliqui habemus praeter miseram animam? quin igitur expergiscimini? en illa illa quam saepe optastis libertas, praeterea divitiae decus gloria in oculis sita sunt. fortuna omnia ea victoribus praemia posuit. res tempus, pericula egestas belli spolia magnifica magis quam oratio mea vos hortantur. vel imperatore vel milite me utimini; neque animus neque corpus a vobis aberit. haec ipsa, ut spero, vobiscum una consul agam, nisi forte me animus fallit et vos servire magis quam imperare parati estis.'

10

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postquam acceperere ea homines, quibus mala abunde omnia erant, sed neque res neque spes bona ulla, tametsi illis quietam movere magna merces videbatur, tamen postulavere plerique, ut proponeret, quae condicio belli foret, quae praemia armis peterent, quid ubique opis aut spei haberent. tum Catilina polliceri tabulas novas, proscriptionem locupletium, magistratus, sacerdotia, rapinas, alia omnia, quae bellum atque lubido victorum fert.

20

Sallust, *Bellum Catilinae* 20–21

- (a) Translate *etenim ... ullum esse* (lines 1–5). [5]
- (b)\* In lines 6–17 (*cum tabulas ... parati estis*), what makes Catiline's words a stirring appeal to his supporters?  
You should refer **both** to the content **and** to the language of the passage. [15]
- (c) In lines 18–24 (*postquam ... fert*), what evidence is there of the extent to which Catiline's speech had been effective? [5]
- (d) *quae bellum atque lubido victorum fert* (line 24): what do these words suggest was Sallust's own opinion about the motives of the revolutionaries? [2]

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**Section C**

Answer **one** question from this section.

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

**6\*** 'Constantly ingenious, even if at times implausible.'

To what extent do you agree with this comment on Cicero's account of events at Lampsacus?  
[20]

**7\*** 'The prevailing mood of *Annals* XIV is one of impending doom.'

How far do you agree with this judgement?  
[20]

**8\*** 'The portrait which emerges of the man and his activities is an overwhelmingly hostile one.'

How far do you agree with this assessment of Sallust's presentation of Catiline and his activities?  
[20]

## Summary of updates

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Date	Version	Details
September 2021	1.1	Updated copyright acknowledgements.

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P. McGushin, 1980, Sallust: Bellum Catilinae, 20-21, Bristol Classical Press, an imprint of Bloomsbury Publishing Plc.

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...day June 20XX – Morning/Afternoon

A Level Latin

H443/03 Prose Literature

**SAMPLE MARK SCHEME**

**Duration:** 2 hours

**MAXIMUM MARK            75**

**DRAFT**

**This document consists of 32 pages**

### Guidance on applying the marking grids for set text translation

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

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

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

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

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

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

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

0 = No response or no response worthy of credit.

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

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

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

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

0 = No response or no response worthy of credit.



## MARK SCHEME

Question	Content of answer	Marks	Guidance
1a*	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Repeated rhetorical questions → Cicero has no need to say anything about them - the comparison with Verres should be obvious.</p> <ul style="list-style-type: none"> <li>• anaphora of <i>quid de?</i></li> </ul> <p>The generals' individual achievements are listed, and are also stressed by stylistic features.</p> <ul style="list-style-type: none"> <li>• range of verbs used (<i>cepit, vicit, superavit, sustulit, subiunxit</i>) → solid permanence of their achievements.</li> </ul> <p>Marcellus captured Syracuse - a most beautiful city.</p> <ul style="list-style-type: none"> <li>• superlative <i>ornatissimum</i></li> </ul> <p>Scipio defeated Antiochus - a most powerful king.</p> <ul style="list-style-type: none"> <li>• superlative <i>potentissimum</i></li> </ul> <p>Paulus overpowered K.Perses by force and courage → ? Verres has no idea of what <i>virtus</i> is</p> <ul style="list-style-type: none"> <li>• <i>vi et virtute</i> : word-doubling + alliteration of V helps to stress the point.</li> </ul> <p>Mummius destroyed Corinth, a city of high artistic quality → unlike Verres he didn't steal any of those mighty art works.</p> <ul style="list-style-type: none"> <li>• triple superlatives: <i>pulcherrimam atque ornatissimam, plenissimam rerum omnium</i></li> </ul> <p>He brought many cities in Achaea / Boeotia under Roman control</p> <ul style="list-style-type: none"> <li>• <i>multas</i> is emphasised by being separated from <i>urbes</i></li> <li>• + word-doubling in <i>imperium dicionemque</i> has sim. effect</li> </ul>	<p><b>AO3</b></p> <p><b>15</b></p>	

Question	Content of answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>+ <i>sub imperium populi Romani</i> → ? Verres' selfishness with his 'conquests'.</li> </ul> <p>But these men's homes - though rich in virtue and honour - were empty of statues, works of art ][ Verres' greedy acquisition of 'loot'</p> <ul style="list-style-type: none"> <li><i>honore et virtute florerent</i> ][ Verres' reputation!</li> </ul> <p>... while the city, the temples, and the whole of Italy were (rightly) decorated with the trophies of their campaigns.</p> <ul style="list-style-type: none"> <li><i>urbem ... partes</i>: tricolon + emphatic <i>totam, omnes</i>.</li> <li><i>donis ac monumentis</i> → their memorial is what they did for the country/the gods ][ Verres for his private use.</li> </ul> <p>The high esteem placed on virtue and integrity in former times: standards have slipped under today's generals, such as Verres → this should <b>not</b> be allowed to continue/ this trial is an opportunity to return to the 'good old days'.</p> <ul style="list-style-type: none"> <li>emphatic <i>tum aequabiliter omnes erant eius modi + non solum hominum, verum etiam temporum illorum</i></li> </ul>		
1b	<p><b>either:</b> Verres deliberately 'planted' him there to seize P's daughter</p> <p><b>or:</b> Verres claimed that Rubrius' lodgings were not good enough</p>	AO2 1	
1c	<p><b>Accept any two of:</b></p> <p>he let Rubrius invite anyone he wanted/his gang (1)</p> <p>he sent his son off to a dinner elsewhere (1)</p> <p>so P himself was the only male member of the family in the house (1)</p>	AO2 2	

Question	Content of answer	Marks	Guidance
1d	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p><i>Rubrius istius comites invitat; eos omnes Verres certiores facit quid opus esset. mature veniunt, discumbitur. fit sermo inter eos, et invitatio ut Graeco more biberetur; hortatur hospes, poscunt maioribus poculis, celebratur omnium sermone laetitiaque convivium.</i></p> <p><b>Suggested translation:</b></p> <p>Rubrius invited that man's (Verres') associates; Verres told them what they had to do. They arrived punctually, and everyone lay down. There was conversation amongst them and an invitation to drink in the Greek manner; the host encouraged them, they asked to use bigger cups, and the party was enjoyed by all with plenty of conversation and fun.</p>	<p><b>AO2</b></p> <p><b>5</b></p>	<p>Some examples of 'major' errors: others (together with any instances of errors which may be considered 'slight') will be identified at standardisation.</p> <ul style="list-style-type: none"> <li>• random switching between tenses, instead of being either all historic present or all past</li> <li>• <i>opus esset</i>. idiom clearly not understood</li> <li>• <i>hortatur hospes</i> as passive</li> </ul> <p>Repeated/consequential errors should not be penalised.</p>
1e	<p><b>Accept any five of:</b></p> <p>a man of high status + aged + a father/family man (1)</p> <p>Rubrius' suggestion is described as <i>hominis improbi dicto</i> (1)</p> <p>P politely explains the rules for a men-only symposium (1)</p> <p>one of R's cronies rudely says that they don't need to follow rules (1)</p> <p>they call for the girl anyway, disregarding P (1)</p> <p>Rubrius uses his slaves to take over the room (1)</p> <p>they close the outside door and stand guard at the entrance (1)</p>	<p><b>AO2</b></p> <p><b>5</b></p>	<p>Accept any other relevant points.</p>

Question	Content of answer	Marks	Guidance
2a	A heavy lead weight was released / crashed down (1) the sides of the couch saved Agrippina (1)	AO2 2	
2b	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p><i>visum dehinc remigibus unum in latus inclinare atque ita navem submergere: sed neque ipsis promptus in rem subitam consensus, et alii contra nitentes dedere facultatem lenioris in mare iactus.</i></p> <p><b>Suggested translation:</b></p> <p>In view of this it seemed to the rowers a good idea to tip the boat onto one side and so submerge it: but the men themselves did not adapt quickly enough to this sudden change of plan, and some, by leaning in the opposite direction, gave the chance for a gentler leap into the sea.</p>	AO2 5	<p>Some examples of 'major' errors: others (together with any instances of errors which may be considered 'slight') will be identified at standardisation.</p> <ul style="list-style-type: none"> <li>• <i>visum remigibus</i>: 'the rowers seemed'</li> <li>• <i>lenioris</i>: comparative not rendered</li> <li>• <i>inclinare</i> as transitive: 'to lean the boat to one side'</li> </ul> <p>Repeated/consequential errors should not be penalised.</p>
2c	<p><b>Accept any six of:</b></p> <p>Agrippina makes no fuss (unlike Acerronia) and therefore escapes unobserved (1)</p> <p>she pluckily swims away, despite her shoulder injury (1)</p> <p>she hitches a lift on some fishing-boats to take her to her villa (1)</p> <p>she works out that the invitation from Nero was a sham (1)</p> <p>and the OTT way in which he had treated her at the banquet (1)</p> <p>there could be no natural cause (wind, rocks etc) for the shipwreck (1)</p> <p>it was odd that the boat had collapsed from the top downwards (1)</p> <p>she draws correct conclusions from what happened to Acerronia (1)</p> <p>her best hope was to say nothing about it (1)</p>	AO2 6	Accept any other relevant points.

Question	Content of answer	Marks	Guidance
2d*	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p><b>Nero:</b></p> <p>panic-stricken when news arrives of Agrippina's escape</p> <ul style="list-style-type: none"> <li>• <i>pavore exanimis</i>: striking phrase</li> </ul> <p>anxiously expects her to arrive at any moment to take revenge</p> <ul style="list-style-type: none"> <li>• <i>iam iamque adfore matrem</i>: anaphora + word-order + assonance → builds up tension</li> </ul> <p>worried that she might arm the slaves, or start an army mutiny</p> <ul style="list-style-type: none"> <li>• <i>ultionis properam</i>: striking condensed phrase</li> <li>• <i>sive ... sive ...</i> : the worries multiply in Nero's feverish mind</li> </ul> <p>or reveal the whole story to the senate and people</p> <ul style="list-style-type: none"> <li>• <i>populum pervaderet</i>: alliteration → ? Nero nervous</li> <li>• <i>naufragium et ... et ...</i> : she will have plenty of evidence</li> </ul> <p>doesn't know what to do: 'What help is there?'</p> <p>relief: Seneca and Burrus can usually come up with something!</p> <ul style="list-style-type: none"> <li>• <i>quod ... sibi</i>: rhetorical Q + in virtual speech + omission of <i>esse</i> → panic</li> <li>• <i>quos statim accivit</i>: brisk action → Nero optimistic of finding an instant solution</li> </ul> <p>delighted with Anicetus: his reign can now properly begin</p> <p>... and it is all thanks to a freedmen</p> <ul style="list-style-type: none"> <li>• <i>illo sibi die dari imperium</i>: OTT</li> <li>• <i>auctorem tanti muneris libertum</i>: 'freedman' saved to last for emphasis ][ top-class, educated Seneca and Burrus!</li> </ul>	<p><b>AO3</b></p> <p><b>15</b></p>	

Question	Content of answer	Marks	Guidance
	<p><b>Seneca and Burrus:</b></p> <p>perhaps they had heard the bad news already → scared to tell Nero</p> <ul style="list-style-type: none"> <li>• <i>incertum an ante ignaros</i></li> </ul> <p>they offer no solution to Nero → embarrassed? baffled?</p> <ul style="list-style-type: none"> <li>• <i>longum utriusque silentium</i>: brusque, no verb → alarming lack of response</li> </ul> <p>perhaps they were simply frightened of saying the wrong thing ...</p> <ul style="list-style-type: none"> <li>• <i>ne inriti dissuaderent</i></li> </ul> <p>or else they realised that, unless Agrippina could be intercepted, Nero's days were numbered → ? pragmatic, ready to abandon Nero</p> <ul style="list-style-type: none"> <li>• <i>an eo descensum ... ut ... pereundum Neroni esset</i></li> </ul> <p>Seneca plucks up enough courage to suggest to Burrus that he should get a soldier to kill Agrippina</p> <ul style="list-style-type: none"> <li>• <i>Seneca hactenus promptius ut ... esset</i></li> </ul> <p>Burrus quickly says that won't work, because the army is all so loyal to the Germanicus' family → ? Burrus not keen to be too involved he passes the buck to Anicetus, who had got them into this mess</p> <ul style="list-style-type: none"> <li>• <i>perpetraret Anicetus promissa</i>: blunt + emphatic w-order</li> </ul> <p><b>Anicetus:</b></p> <p>no hesitation, keen to take charge: shows up Seneca and Burrus!</p> <ul style="list-style-type: none"> <li>• <i>qui nihil cunctatus poscit summam sceleris</i></li> </ul>		

Question	Content of answer	Marks	Guidance
3a	<b>Dolabella:</b> Verres' 'line-manager', as Proprætor (Governor) of Cilicia. (1) <b>Nero:</b> Proprætor (Governor) of Asia, which included Lampsacus. (1)	<b>AO2</b> <b>2</b>	
3b	<b>Accept any five of:</b> Cicero calls him <i>virī optimi atque innocentissimi</i> (1) merely weak-minded and submissive (1) he was aware of what public opinion wanted (1) but he had no power in this case to act independently of Dolabella and Verres (1) everyone knew that the judgement was Dolabella's, not Nero's (1) and it was passed by very few votes in the advisory <i>consilium</i> (1)	<b>AO2</b> <b>5</b>	Accept any other relevant points.
3c*	<b>Assess against criteria in the 15-mark AO3 grid (see above).</b> urgency of Dolabella to get on with the execution <ul style="list-style-type: none"> <li>• <i>adest, instat, urget</i> : tricolon/asyndeton</li> <li>• Tenses: historic present for the first part, to conjure up a vivid picture, then imperfect (<i>flebat</i>) for description of what happened after that, then perfect for the outcome.</li> </ul> Cicero ridicules Dolabella's efforts to suppress the truth, to no avail <ul style="list-style-type: none"> <li>• <i>quam mimime multi</i> : oxymoron/alliteration</li> </ul> pathos : Cicero pictures everyone reduced to tears at the scene of execution <ul style="list-style-type: none"> <li>• <i>spectaculum acerbum et miserum et grave</i>: tricolon/polysyndeton</li> </ul>	<b>AO3</b> <b>15</b>	

Question	Content of answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• <i>toti Asiae provinciae</i> : theatrical exaggeration</li> </ul> <p>alternating focus on the victims → two individuals in shared grief</p> <ul style="list-style-type: none"> <li>• <i>parens – filius, ille – hic</i></li> <li>• <i>ille ... hic ...defenderat</i> : carefully repeated pattern of acc object + gen attribute + shared verb.</li> </ul> <p>emphasises tight-knit family loyalty between the three members concerned: the father defended both of his children, the son jumped to the defence of both his father and sister.</p> <ul style="list-style-type: none"> <li>• <i>pudicitiam liberorum</i> is there for stylistic effect (strictly it is only relevant to the girl) → the father cared equally for the other two, both of whom now reciprocate with their love.</li> </ul> <p>they both weep, but for each other rather than for themselves → emphasises their common destiny/courage/mutual <i>pietas</i>.</p> <ul style="list-style-type: none"> <li>• <i>pater de fili morte, de patris filius</i> : chiasmus/ellipse of 2nd <i>morte</i> → focusing attention on <i>morte</i> in the centre</li> <li>• <i>quid ... putatis</i> : Cicero challenges the audience to picture the grim scene for themselves</li> </ul> <p>Nero can't help but join in, followed by the whole of Asia, and especially the Lampsaceni (and they should be the final arbiters): a carefully graduated crescendo of weeping!</p> <ul style="list-style-type: none"> <li>• <i>acrimarum ipsum Neronem ...</i></li> <li>• <i>fletum totius Asiae ... luctum et gemitum Lampsacenorum</i></li> </ul> <p>Cicero conjures up a clash between the common humanity of the world in general and the evil effects of one rotten individual.</p> <ul style="list-style-type: none"> <li>• <i>homines innocentes nobiles ... socios populi Romani atque amicos</i> : carefully arranged pairs of attributes</li> <li>• <i>homines ... hominis</i> : play between a whole nation of human-beings being sacrificed to the whims of one man (also → Verres)</li> </ul>		



Question	Content of answer	Marks	Guidance
	<p>hardly qualifies to be called one)</p> <ul style="list-style-type: none"> <li>• <i>flagitiosissimi ... cupiditatem</i>: overload of superlatives + word-order designed to make the whole episode culminate in Verres' <i>cupiditatem</i>.</li> <li>• <i>singularem nequitiam atque improbissimam cupiditatem</i> :</li> <li>• striking balance between increasing no. of syllables (4+4, 5+5)</li> </ul>		
3d	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p><i>iam iam, Dolabella, neque me tui neque tuorum liberorum, quos tu miseros in egestate atque in solitudine reliquisti, misereri potest. Verresne tibi tanti fuit ut eius libidinem hominum innocentium sanguine lui velles?</i></p> <p><b>Suggested translation:</b></p> <p>After all that, Dolabella, it is impossible for me to feel pity either for you or for your children, whom you have left so dreadfully in poverty and isolation. Did Verres mean so much to you that you were willing to wash away his lust with the blood of innocent people?</p>	AO2 5	<p>Some examples of 'major' errors: others (together with any instances of errors which may be considered 'slight') will be identified at standardisation.</p> <ul style="list-style-type: none"> <li>• <i>miseros</i> : 'miserable'</li> <li>• <i>Verres tibi tanti fuit</i>: idiom clearly not understood</li> <li>• <i>lui</i> as active: 'to wash'</li> </ul> <p>Repeated/consequential errors should not be penalised</p>

Question	Content of answer	Marks	Guidance
<b>4a</b>	<b>Accept any two of:</b> in charge of the Praetorian Guard (1) vital to the emperor's survival (1) had generally been a restraining influence on Nero's excesses (1)	<b>AO2</b> <b>2</b>	
<b>4b</b>	Tigellinus (most obviously)	<b>AO2</b> <b>1</b>	Accept any other plausible suggestions.
<b>4c</b>	<b>Assess against criteria in the 5-mark set text translation grid (see above).</b>  <i>obiciebant etiam eloquentiae laudem uni sibi adsciscere et carmina crebrius factitare, postquam Neroni amor eorum venisset. nam oblectamentis principis palam iniquum detrectare vim eius equos regentis, includere vocem, quotiens caneret.</i>  <b>Suggested translation:</b> They also objected that he appropriated all credit for eloquence to himself alone and was writing poetry more frequently, since Nero had acquired a love for these things. For it was insufferable for him by his criticisms of the emperor to undermine the worth of his chariot-driving and mock his voice every time he gave a recital.	<b>AO2</b> <b>5</b>	Some examples of 'major' errors: others (together with any instances of errors which may be considered 'slight') will be identified at standardisation. <ul style="list-style-type: none"><li>• <i>uni</i> omitted</li><li>• <i>crebrius</i>: comparative not rendered</li><li>• <i>palam</i> omitted</li></ul> Repeated/consequential errors should not be penalised.
<b>4d</b>	now Nero has grown up, he doesn't need a 'schoolteacher' any more (1)  his own ancestors are all the 'tutors/advisers' he needs (and far superior to Seneca) (1)	<b>AO2</b> <b>2</b>	or words to similar effect

Question	Content of answer	Marks	Guidance
4e*	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>divorce from Octavia - on the excuse of her barrenness - followed promptly by marriage to his long-standing mistress Poppaea</p> <ul style="list-style-type: none"> <li>• short phrases/sentences (+ asyndeton) → rapid series of events</li> <li>• typical Tacitean variety of construction: e.g. abl. abs. <i>accepto consulto</i> followed by <i>postquam</i> ...</li> <li>• use of historic present (e.g. <i>videt</i>, <i>exturbat</i> - and <i>passim</i>)</li> <li>• <i>cuncta scelerum</i>: typical Tac. usage of n.pl.+ partitive gen.</li> <li>• <i>dictitans</i> : frequentative</li> <li>• <i>exturbat Octaviam, sterilem dictitans</i> : chiasitic pattern</li> <li>• <i>coniungitur</i> (passive) → Nero is controlled by events</li> </ul> <p>Poppaea is clearly dictating her terms for marriage to Nero - as she had been doing all along as his mistress</p> <ul style="list-style-type: none"> <li>• <i>ea</i> : emphatic change of subject → she is now in charge</li> <li>• emotive contrast between <i>diu paelex et adulteri Neronis (potens)</i> and <i>mox mariti potens</i></li> <li>• <i>impulit</i> + infin: a Tacitean short-cut → speed/decisiveness</li> <li>• <i>servilem amorem</i> : a cutting alternative to <i>amorem servi</i></li> </ul> <p>Poppaea's under-cover plan to eliminate her rival completely</p> <ul style="list-style-type: none"> <li>• <i>destinatur reus</i> : colourful expression (+ prominent position)</li> </ul> <p>clearly on false pretences, as Octavia's slave-girls remain loyal to her, despite being put under considerable pressure</p> <ul style="list-style-type: none"> <li>• <i>actae ... quaestiones</i> : aux. verb omitted</li> <li>• <i>et vi tormentorum ... adnuerent</i> : variation in construction</li> <li>• <i>plures perstitere</i> : abbreviated pf. tense + alliteration</li> </ul> <p>Tigellinus, working on Poppaea's behalf, meets with a feisty response!</p> <ul style="list-style-type: none"> <li>• <i>una instanti Tigellino ... os eius</i> : a wonderfully earthy response, made sharper by the delayed <i>os eius</i>!</li> </ul>	<p><b>AO3</b></p> <p><b>15</b></p>	

Question	Content of answer	Marks	Guidance
	<p>but, inevitably, Poppaea gets her way and has Octavia removed further and further from Rome</p> <ul style="list-style-type: none"> <li>• <i>movetur tamen</i>: prominent position → protest got her nowhere</li> <li>• <i>specie</i> → a put-up job</li> <li>• <i>infausta dona</i>: an ominous choice</li> </ul> <p>even then, Octavia is regarded as a potential menace:</p> <ul style="list-style-type: none"> <li>• <i>addita militari custodia</i></li> </ul>		
4f	<p><b>Accept any two of:</b></p> <p>the gift of these estates was ominous in view of the fate of the previous owners: (1)</p> <p>Burrus had been killed (allegedly) by Nero (1)</p> <p>Plautius was also killed by Nero's assassins (1)</p>	AO2 2	

Question	Content of answer	Marks	Guidance
5a	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p><i>etenim quis mortalium, cui virile ingenium est, tolerare potest, illis divitias superare, quas profundant in extruendo mari et montibus coaequandis, nobis rem familiarem etiam ad necessaria deesse? illos binas aut amplius domos continuare, nobis larem familiarem nusquam ullum esse?</i></p> <p><b>Suggested translation:</b></p> <p>For what human who has the spirit of a man can put up with them overflowing with wealth, which they squander on building up the sea or levelling mountains, while we lack even the means to buy essentials? That, while they join together two or more houses, we don't have a home to call our own anywhere?</p>	<p><b>AO2</b></p> <p><b>5</b></p>	<p>Some examples of 'major' errors: others (together with any instances of errors which may be considered 'slight') will be identified at standardisation.</p> <ul style="list-style-type: none"> <li>• <i>rem familiarem</i> : idiom not understood</li> <li>• <i>coaequandis</i>: 'equalling'</li> <li>• <i>continutare</i> : 'contain/continue'</li> </ul> <p>Repeated/consequential errors should not be penalised.</p>
5b*	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Catiline here narrows his wider socio-economic message to a series of extreme examples of <i>divitiae</i> – exploiting the resentment towards the 'haves' by the 'have-nots'</p> <ul style="list-style-type: none"> <li>• <i>tabulas signa toreumata</i> : tricolon/asyndeton</li> <li>• <i>toreumata</i> (the only Greek word in the Bellum Catilinae) : particularly appropriate in a list of luxury items</li> <li>• <i>nova diruunt, alia aedificant</i> : juxtaposition of opposites</li> <li>• <i>nova diruunt, alia aedificant, postremo ... trahunt vexant</i> : ascending tricolon/asyndeton</li> <li>• <i>summa lubidine divitias suas vincere nequeunt</i> : colourful hyperbole</li> </ul> <p>'You have no money, no hope, nothing left except your misery, so</p>	<p><b>AO3</b></p> <p><b>15</b></p>	

Question	Content of answer	Marks	Guidance
	<p>what are you waiting for?' – here Catiline reaches the summit of his carefully graduated harangue</p> <ul style="list-style-type: none"> <li>• <i>domi inopia, foris aes alienum</i> : balanced phrases</li> <li>• <i>mala res, spes multo asperior</i> : balance + chiasmus</li> <li>• <i>denique ... animam</i> : rhetorical question + emotive word-order</li> </ul> <p>Catiline stresses that they have a unique opportunity to escape their present dire situation, by achieving liberty/glory/wealth – the emphasis shrewdly placed on the last of these!</p> <ul style="list-style-type: none"> <li>• <i>quin expergiscimini?</i> : stirring rhetorical question</li> <li>• <i>en illa illa</i> : dramatic repetition</li> <li>• <i>divitiae decus gloria</i> : tricolon/asyndeton/alliteration</li> <li>• <i>fortuna</i> personified</li> <li>• <i>praemia posuit</i> : alliteration</li> </ul> <p>rhetorical flourish: 'more than my words can describe'</p> <ul style="list-style-type: none"> <li>• <i>res tempus ... belli spolia magnifica</i> : long list/asyndeton</li> </ul> <p>Catiline emphasises his personal commitment to the cause, offering himself as either leader or soldier in the fight</p> <ul style="list-style-type: none"> <li>• <i>vel ... vel, neque ... neque</i> : pair of balanced phrases</li> </ul> <p>he promises to fulfil all their aspirations once he becomes consul – so long as they are genuinely committed to revolution</p> <ul style="list-style-type: none"> <li>• <i>servire magis quam imperare</i> : balanced opposites – emotive talk</li> </ul>		

Question	Content of answer	Marks	Guidance
<b>5c</b>	<p><b>Accept any five of:</b></p> <p>violent activity appeals to them, as a good way to become rich (1)  → he has judged them well, tapping into a seam of resentment (1)</p> <p>even so, they demand more specific details (1) ...  re the nature/aims of the war and what resources are available (1)  above all, what they could expect to get out of it (1)</p> <p>Catiline is then forced to respond with a list of rewards (1) ...  cancelation of debts/ proscription of the rich/ positions of power/ loot,  etc (1)</p> <p>→ apparently forced to change his tune 'on the hoof', obliged to make  more concrete promises than he had perhaps originally planned (1)</p>	<b>AO2</b> <b>5</b>	Accept any other relevant points.
<b>5d</b>	Sallust implies that Catiline's followers were only interested in the prospect of the rich pickings (1) that victors in any war might expect (1).	<b>AO2</b> <b>2</b>	Also credit specific ref. to the fact that many were veterans of Sulla's wars ... which had previously given them land and loot: now these men looked forward to more of the same.

**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		
<b>AO2</b> = 10 marks = Demonstrate knowledge and understanding of literature <b>AO3</b> = 10 marks = Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
5	17–20	<ul style="list-style-type: none"> <li>very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>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)</li> </ul> <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"> <li>detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>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)</li> </ul> <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"> <li>• some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• 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)</li> </ul> <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"> <li>• a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• 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)</li> </ul> <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1–4	<ul style="list-style-type: none"> <li>• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• little or no engagement with the question and any points made are of little or no relevance (AO3)</li> </ul> <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><b><i>‘Constantly ingenious, even if at times implausible.’</i></b></p> <p><b><i>To what extent do you agree with this comment on Cicero's account of events at Lampsacus?</i></b></p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates should be expected to address both parts of the statement “Constantly ingenious” and “if at times implausible”. Candidates’ arguments should address the “to what extent” element of the question.</p> <p>Answers should be expected to expose difficulties / unlikely aspects of Cicero's account, and to show how he moulds the facts into a version which consistently blackens Verres. These qualities could be argued to be “ingenious” as they achieve Cicero’s aim of turning his audience against Verres. The level of exaggeration and implausibility should also be discussed and specific evidence used to illustrate this.</p> <p>Some candidates may argue that the implausibility detracts from the ingenious nature of the account, meaning that it cannot be said to be “constantly” ingenious. Some, probably higher level candidates, may dispute that such a direct, blunt and consistently negative approach can be called “ingenious” as this would require more subtlety.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> <li>the whole story is presented as stemming from Verres's lecherous instincts and his inability to keep them under control there may have been nothing suspicious in his being there <b>or</b> in the son popping out for the evening, instead of dining with a crowd of undistinguished Roman officials.</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p>

Question	Content of answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Verres is alleged to have complained that Rubrius' lodgings were inadequate, therefore Verres had an ulterior motive for moving Rubrius to Phil's house</li> <li>• at times Cicero implies that Verres was present at the dinner-party, at others it is clear that he wasn't; Cicero playing it both ways!</li> <li>• Cicero emphasises repeatedly what a good, kind, generous man Philodamus was and the pathos of the execution scene; Phil and his son were sacrificed to protect Verres' reputation <b>but</b> perhaps Philodamus <b>was</b> one of the instigators of the riot which murdered the <i>lictor</i> and perhaps his son's absence from the party was for more sinister reasons than Cicero lets on?</li> <li>• according to Cicero, the <i>Lampsaceni</i> were staunch Roman allies and during the riot, they dutifully accepted the advice of some passing Roman merchants <b>but</b> they did engage in a riot, and even killed a Roman <i>lictor</i> and they had only recently stopped supporting Mithridates' rebellion</li> <li>• according to Cicero, they are now depending on this Roman court to give them justice <b>but</b> a case regarding the murder of a Roman official by a prov. mob was never likely to go in their favour</li> <li>• Verres' likely explanation for his response to the riot is ruled out by Cicero even before he has a chance to say it; he is made to appear unreasonably harsh Verres' actions were typical of those of other Roman provincial officials of the time</li> <li>• Cicero asks: why didn't Verres bring charges against the ringleaders of the riot, Themistagoras and Thessalus? A cover-up by Verres perhaps he realised that the executions had restored law and order, and didn't want to enflame Lampsacus again</li> <li>• Cicero has two witnesses to his version of events <b>but</b> they are really not eye-witnesses themselves: they got their story from Phil. and the <i>Lampsaceni</i></li> <li>• Cicero suggests that Dolabella's involvement in the case was overbearing, to protect Verres <b>but</b> it is perfectly normal by the standards of Roman provincial administration of the time</li> </ul>		

Question	Content of answer	Marks	Guidance
	<ul style="list-style-type: none"><li>the procedure of the trial irregular: Nero was not in a position to give Phil and his son a fair hearing</li><li>it seems too easy and painless for Cicero to put all the blame on Dolabella, because Dolabella himself had by now been convicted and exiled for extortion</li></ul>		

Question	Content of answer	Marks	Guidance
7*	<p><b><i>'The prevailing mood of Annals XIV is one of impending doom.'</i></b>  <b><i>How far do you agree with this judgement?</i></b></p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates arguments should address the “how far” element of the question and may agree or disagree with the statement.</p> <p>Candidates will probably comment on Tacitus' bias: he loses no opportunity to interpret every incident so as to put Nero in a bad light, sometimes quite ludicrously/unfairly it might be argued. It might be argued that this results in a prevailing mood of impending doom.</p> <p>However, it might also be argued that some figures or actions provide some hope or could be used to dispute that things are as bad as Tacitus is claiming. For example the diversions into acting etc could be interpreted (Nero would) as a praiseworthy attempt to promote Roman culture to the same level as Greek. Also the “laziness” of the senate might be called into question by some independent-minded speeches and decrees, and the revival of treason trials with Antistius and Veinto might be discussed in the context of it seeming quite likely that they actually <i>were</i> involved in revolutionary activities.</p> <p><i>Supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> <li>• Nero's deplorable diversion into chariot-racing / acting / poetry / Youth Games etc. and compulsory involvement of the aristocracy</li> <li>• the increasing hold of Poppaea over Nero</li> <li>• the increasing attacks on and eventual removal and savage murder of Octavia</li> <li>• two restraining influences on Nero gone:</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b>  <b>&amp;</b>  <b>AO3 = 10</b></p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p> <p>Extensive details regarding the death of Agrippina and its consequences should <b>not</b> be expected or unduly rewarded</p>

Question	Content of answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>○ the death of Burrus - allegedly murder <b>but</b> the evidence given by Tacitus points to natural causes (throat cancer?)</li> <li>○ the 'retirement' of Seneca - subsequently accused of treason (rejected by Nero) and there is little sign of Seneca being 'sacked': their parting words (quoted by Tacitus) are very warm</li> <li>• increasing prominence of Tigellinus:               <ul style="list-style-type: none"> <li>○ puts fears/bad schemes into Nero's head;</li> <li>○ undermines his colleague Faenius Rufus by accusing him of being a partisan of Agrippina</li> </ul> </li> <li>• Tacitus accuses the Senate of sycophancy/ laziness <b>but</b> also details the independent-minded speeches of TP and several senatorial decrees</li> <li>• deaths of staunchly loyal Memmius Regulus and the City Prefect (Pedianus) murdered by his slaves</li> <li>• execution of rival claimants to the throne: Rubellius Plautus, Cornelius Sulla</li> <li>• revival of treason trials: Antistius and Veinto</li> <li>• Nero (allegedly) poisons two of his most significant freedmen Doryphoros and Pallas</li> </ul>		

Question	Content of answer	Marks	Guidance
8*	<p><b><i>'The portrait which emerges of the man and his activities is an overwhelmingly hostile one.'</i></b></p> <p><b><i>How far do you agree with this assessment of Sallust's presentation of Catiline and his activities?</i></b></p> <p><b>Assess against criteria in the 20-mark grid (see above).</b></p> <p><i>Arguments may include (AO3):</i> Candidates arguments should address the “how far” element of the question and may agree or disagree with the statement.</p> <p>Candidates may agree with the statement and argue that Catiline is presented in a hostile light as having a wicked past, that this wasn't his first conspiracy, and that he was motivated by greed.</p> <p>However, Sallust does state that Catiline did have positive traits and candidates may argue that Catiline had tried legal methods first, they may argue that there were very real social underlying problems in the Roman Republic, that Catiline was committed to the cause, that he was a gifted demagogue which they may argue portray Catiline in a less hostile light.</p> <p>In addition candidates may discuss the portrayal of Catiline's actions and the organisation of the conspiracy. The aims may not be depicted favourably, but the conspiracy itself might be seen as well timed, well planned and those involved committed and composed.</p> <p><i>Possible supporting evidence may include (AO2):</i></p> <ul style="list-style-type: none"> <li>descriptions of the conspirators depicting them as a grim bunch of n'er-do-wells</li> <li>some respectable senators and <i>equites</i> joined in, even women (e.g. Sempronia)</li> </ul>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above.</p>

	<ul style="list-style-type: none"> <li>• details of Crassus desire to get one up on Pompey</li> <li>• Catiline himself had a wicked past, allegedly including the murder of his own son</li> <li>• Catiline's speech focuses on social justice and appeals to the people, a gifted demagogue</li> <li>• not Catiline's first conspiracy but he did twice try legal methods</li> <li>• Catiline appears very composed throughout; even attending Senate where he is maligned by Cicero</li> <li>• no army kept in Italy</li> <li>• good planning/ liaison with Manlius in Etruria</li> <li>• remained very active/committed to the end; went off to join the rebels in Etruria</li> <li>• Catiline corrupted the impressionable young and suggested attacking innocent people</li> <li>• allegations of sexual shenanigans and oaths sworn in blood although Sallust does not vouch for either of</li> <li>• threats to burn down the city</li> <li>• Catiline failed because of circumstances beyond his control:             <ul style="list-style-type: none"> <li>• badly let down by his associates e.g. Curius</li> <li>• Antonius opted out, neutralised by Cicero</li> <li>• splits developed among Catiline's lieutenants</li> <li>• ill-advised divulging of plans to the Allobroges</li> </ul> </li> </ul>		
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**APPENDIX 1: Assessment Objective Grid**

	Distribution of marks for each Assessment Objective		
<b>Section A</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
1b–e; 2a–c	–	13	–
1a; 2d	–	–	15
<b>Section B</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
3a,b,d; 4a–d,e; 5a,c,d	–	12	–
3c; 4e; 5b	–	–	15
<b>Section C</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
6; 7 or 8	–	10	10
<b>TOTAL</b>	<b>–</b>	<b>35</b>	<b>40</b>

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