

**GCE**

**Latin**

**H443/04: Verse Literature**

Advanced GCE

**Mark Scheme for Autumn 2021**

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

**Subject Specific Marking Instructions****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>
Level	Marks	Characteristics of performance
5	13-15	<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>
4	10-12	<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>
3	7-9	<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>
2	4-6	<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>
1	1-3	<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

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

		<ul style="list-style-type: none"><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>
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NR or 0 = No response or no response worthy of credit (respectively)



Question		Answer	Mark	Guidance
1	(a)	Aeneas	AO2 1	
1	(b)	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>sic ait inlacrimans, recipitque ad limina gressum corpus ubi exanimi positum Pallantis Acoetes servabat senior, qui Parrhasio Euandro armiger ante fuit, sed non felicibus aequae tum comes auspiciis caro datus ibat alumno.</p> <p><b>Suggested translation:</b> <i>Thus he spoke, lamenting, and retraced his step to the entrance where the elderly Acoetes watched over the laid out body of lifeless Pallas. This Acoetes was once/previously the armour-bearer for Arcadian Evander, but then, when he was given as companion to his dear ward, he went with omens which were not equally favourable.</i></p>	AO2 5	
1	(c)	<p>They let down their hair (1) They beat their breasts (1) They lamented/groaned loudly (1)</p>	AO2 3	The sound of cries / shouting / audible grief must be clear for the third mark.
1	(d)	<p>He describes him/his face as snowy-white or as pale as snow (<i>nivei</i>) (1) There is a gaping wound on his smooth (<i>levi</i>) chest (1)</p>	AO2 2	<p>No need for the Latin. Reference to both lines 11 and 12 required for 2 marks Reference to <i>levi</i> not required for second mark</p>
1	(e)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include:</p> <p>As well as showing intense sorrow, Aeneas is bitter about the cruelty of fate (14-16) and the pointlessness</p>	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>Answers should cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

		<p>of Evander's prayers (21-22), and guilty that he didn't do a better job of looking after Pallas as he told Evander he would (17-18, 26)</p> <p>Aeneas addresses the dead Pallas, using apostrophe, as if wishing to address him in person:</p> <ul style="list-style-type: none"> <li>• <i>tene</i> (line 14) promoted</li> <li>• personal pronouns <i>te ... mihi</i> frame the question emphasising the personal loss</li> <li>• use of <i>miserande puer</i> as a vocative, instead of his name, sums him up as someone to be pitied and too young (line 14)</li> </ul> <p>Aeneas' victory and Fortune now bring him and others little happiness:</p> <ul style="list-style-type: none"> <li>• irony of <i>laeta</i></li> <li>• <i>non haec ... promissa</i> (line 17): litotes recalls Aeneas' unfulfilled promise to return Pallas safe and well</li> <li>• references to Evander (<i>parenti</i>) from line 17 an emotional reminder that Pallas was not just a warrior, but a son too</li> <li>• Alliteration of <i>p</i> and <i>d</i> in lines 17-18 and especially <i>m</i> in line 19 add to the sound of grief and bitterness</li> <li>• memory of Evander's embrace (line 18) reminds him of the welcome and affection he had received and increases the poignancy of his failure to protect Pallas and the associated guilt</li> <li>• memory of Evander's warning not to underestimate the <i>acres ... viros</i> and <i>dura ... gente</i> (line 20) suggests regret/guilt at a failure to take the warning seriously enough</li> <li>• <i>spe captus inani</i> (line 21) suggests Aeneas' pity for Evander, who may not yet know what has happened</li> <li>• Chiasmus <i>vota facit cumulatque altaria</i> and the visual image created by <i>cumulat</i> (piling/heaping</li> </ul>		
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			<p>up) emphasises the futility of Evander's likely prayers, again suggesting Aeneas' sorrow</p> <ul style="list-style-type: none"> <li>word choice of <i>vano</i> effectively questions the accepted heroic code of honour, suggesting that dying in battle is empty/futile, revealing bitterness and cynicism</li> </ul> <p>Use of <i>infelix</i> as a vocative (line 25), instead of Evander's name, reveals the depth of his pity and empathy for Evander. <i>nati</i> emphasises Aeneas's pity for Evander as a father.</p> <p>Rhetorical questions in lines 26-27 show his disbelief that this is the outcome of the battle:</p> <ul style="list-style-type: none"> <li>Promotion of <i>infelix</i>; promotion/anaphora/polyptoton of <i>hi/haec</i></li> <li>Word choice of <i>triumphi</i></li> <li><i>haec mea magna fides</i> shows his bitter, angry obsession with his own guilt</li> </ul>		
1	(f)		Pallas's wounds reveal his noble death in battle (1) Pallas would have been a great defender of Italy and a great ally/friend for Iulus (1)	AO2 2	For both marks there must be reference to the substance of both sentences
<b>Question</b>		<b>Answer</b>		<b>Mark</b>	<b>Guidance</b>
2	(a)	(i)	'(Nothing is enough) because you are only worth what you have' (1)	AO2 1	
2	(a)	(ii)	People are never satisfied / people always want more / people are almost defined by (the quantity of) their material possessions / Horace's Epicurean philosophy encouraged the happiness of restraint (1)	AO2 1	Accept any reasonable answer to the question. The candidate must do more than merely restate their answer to (a)(i).
2	(b)		The miser is dirty, despite being rich (1) He is dismissive of what people think (1) He applauds himself when he gets home (1) He gazes upon the money in his chest (1)	AO2 3	Credit valid alternatives eg he values money above reputation
2	(c)		Tantalus is constantly trying to get something (water) just out of reach, just like the miser (1) Tantalus is not able to use the wealth (of water) all around him, just as the miser cannot ('is forced not to')	AO2 3	

		<p>use his wealth of money, but treats them like sacred objects or paintings (1)  The miser falls asleep on his bags [of money] open-mouthed, just like Tantalus gasping for water (1)  Therefore the miser gets no enjoyment from them, just as Tantalus could not enjoy a drink (1)</p>		Some knowledge of the Tantalus myth is required for this mark.
2	(d)	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>cum labor extuderit fastidia, siccus, inanis  sperne cibum vilem: nisi Hymetia mella Falerno  ne biberis diluta. foris est promus et atrum  defendens pisces hiemat mare: cum sale panis  latrantem stomachum bene leniet.</p> <p><b>Suggested translation:</b>  <i>When hard work has hammered the fussiness out of you, hungry and thirsty, reject cheap food: don't drink anything except Hymetian honey diluted with Falemian [wine]. The steward is out of the house and the dark sea, safeguarding the fish, grows stormy: bread with salt will soothe your growling stomach well.</i></p>	AO2 5	
2	(e)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include:</p> <p>Horace argues that, if someone is hungry, it is not the supposed quality of the food but the satisfaction of the person's appetite that matters.</p> <ul style="list-style-type: none"> <li>• rhetorical question in lines 5-6, including the word <i>putas</i>, challenges the listener to think rather than depend on our normal senses</li> <li>• contrasting <i>non ... sed ...</i></li> <li>• the pithy <i>tu pulmentaria quaere sudando</i></li> <li>• long syllables and enjambement of <i>sudando</i></li> </ul>	AO3 15	

		<p>He also observes (logically) that a glutton who is too full is unlikely to appreciate the most exotic flavours anyway</p> <ul style="list-style-type: none"> <li>• <i>pinguem</i> (fat) promoted</li> <li>• gluttony described as <i>vitiis</i> (vices/excesses)</li> <li>• tricolon of exotic foods <i>ostrea / scarus / peregrina lagois</i> (all transliterated from Greek)</li> </ul> <p>Horace finds the supposedly superior appearance of the peacock superficial</p> <ul style="list-style-type: none"> <li>• amusing rhetorical question in 14-15 (<i>num vesceris ... pluma</i>) creates a visual image</li> <li>• rhetorical question in 15 (<i>cocto ... idem</i>) suggests the peacock does not keep its exotic appearance anyway when cooked</li> </ul> <p>He then mocks the choice of peacock despite knowledge of the points he's made</p> <ul style="list-style-type: none"> <li>• emphatic <i>quamvis</i> and <i>tamen</i></li> <li>• emphatic <i>distat nil</i></li> <li>• exclamatory infinitive <i>petere</i></li> <li>• <i>esto</i> could be seen as dismissive in tone</li> </ul>		
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Question		Answer	Mark	Guidance	
3	(a)	He calls her the 'honour'/'glory' of Italy (1) He wonders how to thank her (1)	AO2 2		
3	(b)	<b>Assess against criteria in the 5-mark set text translation grid (see above).</b>  sed nunc, est omnia quando iste animus supra, mecum partire laborem. Aeneas, ut fama fidem missique reportant exploratores, equitum levia improbus arma praemisit, quaterent campos; ipse ardua montis per deserta iugo superans adventat ad urbem.  <b>Suggested translation:</b>  <i>But now / as it is, since that spirit of yours is beyond all things, share the toil with me. Aeneas, as rumour and the spies I sent out reliably report, shamelessly sent his lightly armed cavalry on ahead, to trample the plains; he himself advances [quickly] to the city, crossing over along the deserted high parts of the mountain by way of a ridge.</i>	AO2 5		
3	(c)	i	Apollo	AO2 1	
3	(c)	ii	He grants that Camilla should be killed (1) He does not allow Arruns' safe return home / for the mountains of his home to see him again (1)	AO2 2	
3	(d)	Any <b>two</b> : She isn't mindful of movement through the air (1) ... or of the noise (1) ... or of the spear coming from the sky (1) Camilla's chest is uncovered ( <i>exsertam</i> ) (1)	AO2 2	Accept implied vulnerability from <i>virgineum</i>	
3	(e)	<b>Assess against criteria in the 15-mark AO3 grid (see above).</b>  Answers may include:	AO3 15		

		<p>After killing Camilla, the first thing Arruns does is run away; his success in striking her paradoxically instigates fear, lack of confidence, mental confusion and an inability to trust his own warrior skills/to finish the fight:</p> <ul style="list-style-type: none"> <li>• promotion of <i>fugit</i> (line 11)</li> <li>• <i>exterritus ante omnes</i> (11)</li> <li>• <i>laetitia mixtoque metu</i> (12)</li> <li>• <i>nec iam... audet</i> (12-13)</li> </ul> <p>The simile (<i>ac velut ... haud secus</i>) emphasises both Arruns' fear and the threat of revenge (14-20).</p> <ul style="list-style-type: none"> <li>• the fear of the wolf is clear from its tail trembling (<i>pavitantem</i>) and being tucked under its belly (<i>subiecit utero</i>)</li> </ul> <p>Arruns is <i>turbidus</i> (frantic) and <i>contentus fuga</i> (happy to flee, rather than check Camilla is dead or loot her body).</p> <ul style="list-style-type: none"> <li>• Arruns is still in battle, but wishes to be anonymous (placement of <i>se immiscuit</i> within <i>mediis armis</i> on line 20)</li> </ul> <p>The focus then shifts abruptly back to Camilla, with <i>illa</i>.</p> <ul style="list-style-type: none"> <li>• alliteration of <i>manu moriens</i> (mournful) and <i>telum trahit</i> (harsh)</li> <li>• the spear does not budge, emphasised by <i>stat</i> and the precise description of its location (<i>inter ossa / ad costas / alto vulnere</i>)</li> </ul> <p>Camilla gradually fades away in lines 23-24.</p> <ul style="list-style-type: none"> <li>• repeated use of verb <i>labitur / labuntur</i></li> <li>• tricolon of symptoms of death: she is pale (<i>exsanguis</i>), her sight fades (<i>labuntur ... lumina</i>), and she loses the colour from her cheeks (<i>purpureus ... reliquit</i>)</li> </ul>		<p>For the simile candidates may also comment on similarity with the Homeric wolf simile in <i>Iliad</i> 15.586 f.</p>
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Question		Answer	Mark	Guidance
4	(a)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>Answers may include:</p> <p>Military service will teach the young soldier to embrace the noble concept of being content with limited means (lines 1–3):</p> <ul style="list-style-type: none"> <li>• <i>amice</i> ('like a friend') is paradoxically mixed among the unappealing words <i>angustam pauperiem pati</i></li> <li>• <i>paupertas</i> is a positive concept, if seen as absence of self-indulgence</li> <li>• positive qualities such as toughness can be developed through military service – the placement of <i>acri militia</i> between <i>robustus</i> and <i>puer</i> suggests that his toughness will be the result of military training</li> </ul> <p>Training to fight for one's country will enable the young Roman to trouble even the 'fierce Parthians', an enemy whose defeat is a priority for the Romans – he will become <i>metuendus</i> ('one to be feared') (lines 3–4).</p> <p>The reader may be attracted by the romantic idea of the outdoor, dangerous life (<i>vitamque sub divo et trepidis agat in rebus</i>, lines 5–6). <i>vitamque ... agat</i> forms the last part of a tricolon of exhortations with <i>angustam ... condiscat</i> and <i>Parthos ... vexet</i>.</p> <p>In lines 6–12 Horace recalls Homeric scenes (and other scenes from literature) in which the Trojan women look down from the city walls at the battlefield. The Roman soldier fighting for his country will become feared by the mother and fiancée of an enemy prince:</p>	<p><b>AO3 15</b></p>	<p>NB This question is more likely to elicit points of content than style. This should be borne in mind when applying the marking grid.</p>



		<ul style="list-style-type: none"><li>• the 'grown virgin' (<i>adulta virgo</i>) is the enemy prince's fiancée – she fears for her bridegroom's life</li><li>• the vivid metaphorical phrase <i>asperum tactu leonem</i> ('lion rough to the touch') shows that the Roman will be dangerous to provoke</li><li>• the strong imagery, the hyperbaton of <i>cruenta ira</i> and the characterisation of the Roman soldier by the abstract noun suggest that the Roman's anger will drive him through the thickest of the fight and result in the shedding of much enemy blood</li></ul> <p><i>dulce et decorum est pro patria mori</i> (line 13): a memorable line/sententia neatly summarises the Roman ideal – death in battle is inevitable so it is better to choose a glorious death rather than the coward's death described in lines 14–16.</p> <p><i>decorum</i> is the expected adjective to describe glorious death in battle but <i>dulce</i> ('sweet') is a bold choice, emphasised by the alliteration – is Horace romanticising the grim reality of bloodshed in order to promote the ideal of fighting for one's country?</p>		
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4	(b)		<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>Virtus repulsae nescia sordidae intaminatis fulget honoribus, nec sumit aut ponit secures arbitrio popularis aurae.</p> <p>Virtus, recludens immeritis mori caelum, negata temptat iter via coetusque vulgares et udam spernit humum fugiente pinna.</p> <p><b>Suggested translation:</b></p> <p><i>Virtue, heedless of filthy defeat [in elections], shines with unsullied honours, and neither takes up nor puts down the axes at the whim of popular thought.</i></p> <p><i>Virtue, unlocking heaven to those who do not deserve to die, attempts a route along a path [normally] denied, and scorns vulgar gatherings and the damp earth with fleeing wing.</i></p>	AO2 5	
4	(c)		There is a reward for loyal silence.	AO2 1	
4	(d)	(i)	He will forbid someone who has revealed the secret rites of Ceres (1) from being under the same beams / being in the same house (1) or from setting sail in/untying the delicate boat in his company / being on the same boat (1)	AO2 3	
4	(d)	(ii)	Jupiter has often punished both wicked and innocent people together / he is worried he will be punished too (1)	AO2 1	
4	(e)		Even though Vengeance is lame / the sinner has a head start [1], Vengeance usually catches up / rarely abandons them [1]	AO2 2	

Question		Answer	Mark	Guidance
5	(a)	<p>Any <b>three</b>:</p> <p>It is in Elysium, the paradise of the underworld (1)</p> <p>There is a grove of black ilex (1)</p> <p>The ground is moist/lush with grass (1)</p> <p>It is the home of good birds/inauspicious birds are not allowed to be there (1)</p>	<p><b>AO2</b></p> <p><b>3</b></p>	Brief explanation of Elysium needed for the mark
5	(b)	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>illic innocui late pascuntur olores  et vivax phoenix, unica semper avis;  explicat ipsa suas ales lunonia pinnas,  oscula dat cupido blanda columba mari.  psittacus has inter nemorali sede receptus  convertit volucres in sua verba pias.</p> <p><b>Suggested translation:</b></p> <p><i>There harmless swans feed far and wide, along with the long-lived phoenix, the bird which is always unique; the bird of Juno itself unfolds its own wings, and the alluring dove gives kisses to its desirous mate. The parrot, welcomed among them on its wooded perch, calls/turns/directs good birds to its own words.</i></p>	<p><b>AO2</b></p> <p><b>5</b></p>	
5	(c)	<p>The tomb is small, like the bird (1)</p> <p>The inscription is also small, as befitting the tiny bird (1)</p>	<p><b>AO2</b></p> <p><b>2</b></p>	Credit valid alternatives.
5	(d)	<p>Corinna loved the parrot / the parrot pleased her (1);</p> <p>it could speak more than a normal bird (1)</p>	<p><b>AO2</b></p> <p><b>2</b></p>	
5	(e)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p>The situation has crept up on him without him noticing (lines 1-2).</p> <ul style="list-style-type: none"> <li>passive <i>decipior/depremsus</i> suggest lack of control</li> <li>strong/surprising criticism of himself in <i>turpis</i></li> <li>juxtaposition of <i>duas uno</i></li> </ul>	<p><b>AO3</b></p> <p><b>15</b></p>	

		<p>His inability to decide which one he likes more adds a self-deprecating tone of amusement:</p> <ul style="list-style-type: none"> <li>• framing of line 3 with <i>utraque ... ambae</i>: both have qualities</li> <li>• chiasmus of <i>utraque formosa est, operosae cultibus ambae</i></li> <li>• repetitions/antithesis of pronouns <i>haec</i> and <i>illa</i>, with asyndeton (1.5)/polysyndeton (1.6) and polyptoton for added emphasis</li> <li>• vagueness of <i>pulchrior</i> and <i>placet</i></li> </ul> <p><i>erro</i> is unusual and therefore striking in its brevity. The simile (line 7) emphasises his lack of control (use of passive in <i>acta</i>) and how torn he is in different directions (<i>ventis discordibus</i>). The comparison of himself with a <i>phaselos</i> is uncharacteristically self-deprecating in the modesty of its size and adds to the sense of his vulnerability.</p> <p>Vocabulary continues to emphasise the perpetual difficulty of deciding between the two: <i>dividuum, tenent, alter ... alter ..., geminas, sine fine</i> (lines 8-9).</p> <p>He appeals (apostrophe) to Venus (<i>Erycina</i>), using a string of melodramatic and amusing rhetorical questions, to ask why Venus allows these things to happen and adds to people's woes. These rhetorical questions end with a tricolon crescendo (emphasised by anaphora) adopting the analogy of three natural phenomena, as if his problems were on a cosmic level of importance.</p> <p>However, he is also relieved that he has experienced love, considering it worse (and wishing it upon his enemies) to have never felt those feelings at all:</p> <ul style="list-style-type: none"> <li>• emphatic <i>sed tamen</i></li> <li>• double meaning of <i>iacerem</i> (lying alone in bed / lying dead)</li> </ul>		
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		<ul style="list-style-type: none"> <li>• repetition of <i>hostibus eveniat</i></li> <li>• satisfying enclosing word order of <i>medio ponere membra toro</i>.</li> </ul>		
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Question	Answer	Mark	Guidance
6	<p><b>‘Aeneid Book 11 is relentless in its portrayal of misery and death.’ To what extent do you agree?</b></p> <p><b>Assess against criteria in the 20-mark essay grid (see above).</b></p> <p><i>Arguments may include:</i></p> <p>Disagree: Book 11 begins with an act of piety (paying vows to the gods) and Aeneas’s rousing speech to his men, presenting their current situation in a positive, triumphant light and urging them on to greater things; the bloody body and weaponry of Mezentius stand as a symbol of their achievements to date.</p> <p>Agree: However, his thoughts then turn to the burial of the Trojan dead, notably Pallas, whose body has been guarded and carefully tended. Aeneas’ personal distress at his loss is matched by that of Acoetes and a throng of others; the tone is one of mourning, with little respite: ‘The same grim destiny of war calls us away from here [the body of Pallas] to weep other tears [for other fallen comrades]’. Recollections of Pallas’ potential and youth, and the promises made to his father Evander, all add to the grief.</p> <p>Agree: Aeneas then agrees for the bodies of the Latins to be returned to them, so that they too can mourn. It takes 12 days to cremate all the bodies.</p> <p>Disagree: Aeneas shifts the focus from grief to blame, however, laying it firmly at the feet of Latinus and Turnus. Drances shifts the focus to the nobility and destiny of Aeneas. Evander shifts the focus to revenge. Diomedes again emphasises the nobility and piety of Aeneas.</p> <p>Disagree: It is also an opportunity for the Latins to consider the future of the conflict; their council of war amounts to a debate of the merits of</p>	<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, as detailed in the ‘Guidance on applying the marking grids’ section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p> <p>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 4: <b>Virgil, Aeneid XI</b>.</p> <p>Responses which make <b>no</b> reference to the material specified for reading in English should be assessed at a lower level.</p>

	<p>peace versus war. It could be argued that the debate between Turnus and Drances, while passionate, is quite entertaining in its rhetorical flourish and the frustration the two show towards each other.</p> <p>Ambiguous: Once the fighting starts, some may argue that the skill of Camilla in particular – who has been introduced by Turnus in glowing terms - is very much a celebration of a warrior's ability and courage, as expected in epic tradition. Many, especially among a modern audience, would of course still find the catalogue of her kills somewhat excessive. We can certainly admire her ruthless efficiency, while still knowing that she is doomed from the moment she sets foot on the battlefield. The story of Camilla's childhood is entertaining but only adds to the poignancy of her early death. The fact that she will be avenged by Diana probably brings little consolation. We may have mixed emotions in response to all this.</p> <p><i>Supporting evidence may include:</i></p> <p>Aeneas is optimistic: 'The greatest part of our work is done, my friends.'</p> <p>Aeneas is clearly distressed when he sees Pallas' body, and the Trojan women demonstrate the traditional mourning customs. He goes to great lengths to dress the body with symbolic wealth and performs human sacrifices, just as Achilles did in Homer's <i>Iliad</i> at Patroclus' funeral. Even Pallas's horse is visibly overcome by grief. The simile comparing the death of Pallas to the plucking of a flower by a young girl is particularly poignant. Mourning continues for the Latins too.</p> <p>Evander's lament over the body of Pallas is truly poignant: he no longer seeks any joy in life. He lives only to have the satisfaction to take the news down to Pallas in the Underworld that Turnus has in turn been slain. The extended description of the burials on all sides adds to the tone of misery.</p> <p>Latinus is dismayed to hear that Diomedes will not join in an alliance, despite the gifts on offer. Diomedes refuses since experience has taught him the value of peace and the ultimate futility of war and its</p>		
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	<p>consequences. Latinus recognises the destiny of Aeneas and acknowledges that they are fighting 'a misguided war', contributing a sense of defeatism. Drances too joins in the call for peace: he argues 'War will never save us' and that it is the common soldiers who suffer most: 'our lives are cheap', suffering for one man's glory. Turnus on the other hand accuses him of stirring up panic, attributing the call to peace to cowardice. King Latinus himself blames himself for his decision not to welcome and accept Aeneas.</p> <p>The second half of the book introduces Camilla and her <i>aristeia</i> as a Rutulian ally. She is shown to be a fierce warrior, with many Trojans falling to her efficient fighting skill. However, before she even starts, Diana reveals that she is embarking on a 'cruel war' and that her fate is sealed. Likewise, the fate of Arruns is sealed before he even engages with her. Neither will escape 'the grim destiny of war' regardless of their piety.</p> <p>Camilla is only defeated when Arruns asks Apollo to distract her. After her defeat and that of Turnus' other allies, it becomes clear that it is time for him to face Aeneas in a duel.</p>		
7	<p><b>How does Horace make <i>Odes</i> Book 3 interesting and appealing?</b></p> <p><b>Assess against criteria in the 20-mark essay grid (see above).</b></p> <p><i>Arguments may include:</i></p> <p>Candidates may consider a range of features of the <i>Odes</i>, including themes of morality, the transience of life, the meaning of war, the role of the poet/poetry and the use of mythology.</p> <p>Some candidates may comment on the political and moral message of the <i>Odes</i>, which promotes the Augustan regime and its values. Certainly, traditionalists will have liked the ideals and imagery, from the modesty of one's expectations of life to the loyalty demanded of Rome's subjects. The behaviour of those who represent Rome, especially the political and military classes, seems to be particularly under the spotlight.</p>	<p>20 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, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>

	<p>Candidates may discuss Horace's use of mythology and reference to significant contemporary/historical events, which often serve as allegories and to draw in the reader through familiar stories and optimistic visions of the future.</p> <p>Candidates might consider Horace's claims in 3.30, that he has completed 'a memorial more lasting than bronze' and that not all of him will die. How powerful and immortal are his words? He desires to be remembered for all time, especially in his own home town, showing that he has never lost sight of himself or his origins. This adds a very personal touch to the grand political and moral themes of the Book.</p> <p><i>Supporting evidence may include:</i></p> <p>In 3.1, Horace puts forward a popular philosophical belief of the time, personal restraint. "One who desires just what is enough" avoids life's storms.</p> <p>In 3.2, Horace proposes those qualities which a young Roman ought to aspire to, thus offering hope for the future. He offers an attractive picture of the future, with a young Roman giving the Parthians a hard time, a reference to a loss at Parthia, which it was hoped would be resolved under Augustus' leadership. In particular, the soldier should be used to living in meagre and dangerous conditions, to prepare them for the campaign.</p> <p>3.3 opens with a moral theme, defining as 'just and determined' the man who is not swayed from his course by opposition. Horace then refashions the familiar mythological tale of the fall of Troy as a springboard for a prophetic vision of the rosy future of the Roman empire.</p> <p>In 3.4, after an opening with a distinctly pastoral feel and personal tone, the allusion to the Gigantomachy, especially if interpreted as a warning of opposition to Augustus, also has a patriotic ring. The poet also concludes with a discussion of appropriate use of force.</p> <p>Candidates might refer to the influence of Pindar.</p>	<p>It is expected that those who answer this question will refer to material from the sections of reading, in Latin or English, specified for Group 4: <b>Horace, Odes 3.1, 3.2, 3.3, 3.4, 3.6, 3.7, 3.8, 3.11, 3.12, 3.16, 3.30.</b></p> <p>Responses which make <b>no</b> reference to the material specified for reading in English should be assessed at a lower level.</p>
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	<p>The harsh criticisms of the behaviours of the previous generation in 3.6 still leaves hope for Horace's contemporaries, offering Augustus as their guiding light.</p> <p>In 3.8, Horace describes some of the empire's current 'trouble-spots', where progress is being made, and urges Maecenas to relax for a while, as they drink. This does not undermine the significance of what is happening, perhaps instead suggesting that men of Maecenas' position should still take time away from them occasionally.</p> <p>In 3.16, Horace uses various stories to show that wealth creates worry and a need for more, while modesty encourages satisfaction with one's lot.</p> <p>In 3.30, Horace claims he will be praised 'as long as the <i>pontifex</i> climbs the Capitol with the silent virgin' a grand image, followed immediately by his hope to be spoken of in his own hometown.</p>		
8	<p><b>'When Ovid writes about the emotions in <i>Amores</i> Book 2, it is hard to tell how seriously we should take him.' To what extent do you agree?</b></p> <p><i>Arguments may include:</i></p> <p>Many candidates will suggest that Ovid is presenting a persona here, for a variety of possible reasons, especially for entertainment and hyperbole. Some common themes from love elegy, such as the guard of the mistress or the dilemma of loving more than one person, perhaps lend weight to this.</p> <p>However they may also suggest that these exaggerated situations might be based on at least a glimmer of a reality. They might be situations which Ovid himself and those around him have personally experienced.</p>	<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, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>Candidates should cover material from text set both in Latin and in English.</p> <p>It is expected that those who answer this question will refer to material from the sections of reading, in Latin or English, specified for Group 4: Ovid, <i>Amores</i> 2.1, 2.2, 2.4, 2.6, 2.9 (both parts), 2.10, 2.11, 2.12, 2.15, 2.17, 2.18.</p>

	<p>This might lead to a discussion of the emotions which Ovid describes in such situations. While the language is exaggerated, a reader can imagine or may also have experienced the pain and dilemmas of love (and mourning).</p> <p>Candidates might also remark that as this is literature, we might not expect Ovid to be entirely realistic and genuine.</p> <p><i>Supporting evidence may include:</i></p> <p>2.1 is an introduction to Ovid's motivations: he wants his poetry to be read by young lovers, so that they can recognise the signs and symptoms of love. He accepts the power of emotion over mortals. After all, he was forced by love to give up writing epic in favour of the <i>Amores</i>.</p> <p>In 2.2, Ovid tries to negotiate a deal with his mistress's guard Bagoas to overlook his meetings with her. Some may find the increasingly desperate attempts of the poet to explain how the deal benefits Bagoas to be comic rather than heartfelt. Candidates may show knowledge of Bagoas's reply in 2.3 (not in the prescribed reading), demonstrating Ovid's failure to convince him.</p> <p>In 2.4, Ovid accepts his faults and is quite open about his desires, speaking lustfully about the movements and poses of all the girls he sees.</p> <p>2.6 is a lament, again exaggerated, for Corinna's parrot, taking inspiration from Catullus' lament for Lesbia's sparrow. Traditional mourning customs are applied to the birds; grand language and vocabulary describes the bird's life and lifestyle.</p> <p>In 2.9 A and B, Ovid creates the lover-soldier, complaining to Cupid of his treatment. Even so, this service to this commander is preferred to the service in war encouraged by Augustus. It is a humorously irreverent pair of poems.</p>		<p>Responses which make no reference to the material specified for reading in English should be assessed at a lower level.</p>
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	<p>In 2.12, Ovid has 'won' his mistress, expressing his joy in terms of military triumph. In fact the difference is that he has no blood on his hands.</p> <p>In 2.17, Ovid presents himself as slave to Corinna, a fairly common theme in elegy in general.</p>		
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