

GCE

Latin

Unit **H443/03**: Prose Literature

Advanced GCE

Mark Scheme for June 2018

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
	correct - comprehension questions and style of translation
	incorrect
	omission
	Incorrect (comprehension); major error (translation)
	Minor error
	Consequential error
	Repeated error

Guidance on assessing set-text translation

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

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

0 = no response, or no response worthy of credit

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

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

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

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

1. **Wrong past tenses** are generally considered a 'slight' error, but other tense errors are 'major'.
Allowance must be made for other differences of idiom between Latin and English:
e.g. *ubi venerunt*: 'when they had come' would be correct; similarly 'when they came' for *cum venissent*.
Note also that Perfect Participles can often be appropriately translated as Present.
Where there are Historic Presents, the candidate should **consistently** use the Past or Present; if the candidate is inconsistent, the error should be counted once only, as a 'slight' error.
If a candidate repeatedly makes the same error of tense, the error should be counted once only.
2. **Vocabulary errors** that are close to the right meaning are 'slight' errors; any wrong meaning that alters the sense is 'major'.
e.g. *amicis suasit*: 'he persuaded his friends' would be a 'slight' error; 'he spoke to his friends' would be 'major'.
3. **Omission of words** is generally a 'major' error. Omission of connectives (e.g. *sed, autem, tamen, igitur*) that do not significantly affect the sense is usually a 'slight' error. Frequently occurring omissions should be categorised at Standardisation.
4. **Errors of number** are usually 'major', but where the difference is minimal, they are 'slight': e.g. *vinis consumptis*: 'the wine having been consumed'.
Sometimes they can be ignored altogether: e.g. *haec dixit* 'he said this'; *maximi labores* 'very great work'; *curae iraeque* 'anxiety and anger'.
Each instance should be categorised at Standardisation.
5. **Errors of construction** are always "major", unless a construction has been successfully paraphrased:
e.g. *promisit se celeriter adventurum esse*: 'he promised his swift arrival'.
6. **Errors of case** are always 'major', unless the containing clause has been successfully paraphrased:
e.g. *tribus cum legionibus venit*: 'he brought three legions with him'.
7. **Change from active to passive** is allowable if the agent is expressed, or if the agent is omitted but the sense is not compromised.
If the agent is omitted and the sense is compromised, it is a 'slight' error.
e.g. *regem interfecerunt*: 'the king was killed' would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a 'slight' error should be indicated.

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

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

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

15-mark grid for the extended response question		AO3 = 15 marks = Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	13–15	<ul style="list-style-type: none"> • very good engagement with the question • 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. <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"> • good engagement with the question • expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage. <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"> • some engagement with the question • expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage. <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"> • limited engagement with the question • expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–3	<ul style="list-style-type: none"> • very limited engagement with the question • expresses points which are of little relevance and supported with little evidence from the passage <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/stylistic features
1	a	<p>he left Rome hurriedly on the day before Milo was due to travel back to Rome</p> <p>to do this, he had to tear himself away from a (rowdy) meeting the kind of thing which he normally would never have missed</p>	3 (AO2)	
	b	<p>Assess against criteria in the 5-mark grid (above)</p> <p><i>Milo autem cum in senatu fuisset eo die quoad senatus est dimissus, domum venit, calceos et vestimenta mutavit, paulisper, dum se uxor, ut fit, comparat, commoratus est, dein profectus id temporis cum iam Clodius, si quidem eo die Romam venturus erat, redire potuisset.</i></p>	5 (AO2)	<p><i>Specimen translation</i></p> <p>Milo, on the other hand, when he had been in the senate that day right up to when it was concluded, came home, changed his shoes and clothes, waited for a time while his wife (as normal) got herself ready, then set off at that very time when Clodius - if he actually intended to get to Rome that day – by now could have been back.</p> <p>Repeated/consequential errors should not be penalised.</p> <p><i>id</i>: not translated as ‘that’ = do not penalise</p>
	c	<p>Clodius on horseback][Milo riding in a carriage</p> <p>Clodius dressed for action][Milo in heavy cloak</p> <p>Clodius with no baggage] [Milo encumbered</p> <p>Clodius without his wife][Milo travelling with his wife</p> <p>Clodius without his usual Greek companions][Milo with a cumbersome and unmilitary retinue of slave-girls and boys</p>	4 (AO2)	Any four of these points.

Question		Content of answer	Marks	Guidance/stylistic features
	d	<p>Assess against criteria in the 15-mark grid (above). <i>Relevant points from the content of the passage</i> Milo is attacked by a large group of men, from higher ground they turn on the coachman, who is killed immediately</p> <p>Milo himself then starts to fight back courageously</p> <p>some of Clodius' companions try to surround Milo while others, assume that Milo is finished, cut down the slaves further back</p> <p>some of Milo's slaves are killed, loyally defending their master others are informed falsely by Clodius that Milo is already dead</p> <p>so they abandon the battle round the carriage and 'do what every man would have wanted his slaves to do in such a situation' – a euphemism for seeking and killing Clodius!</p> <p>without Milo's order, or any knowledge of what was happening = the crucial point in Cicero's case</p> <p>Cicero's assurance that the above is all true the aggressor was killed: justice was done</p>	15 (AO3)	<p>NB <i>fit obviam ... secus</i>: not part of the lemma <i>Stylistic features of the language in the passage</i> <i>statim</i> in promoted position vivid use of Historic Present: <i>faciunt ... occidunt adversi ... occidunt</i> : brisk series of actions</p> <p><i>reiecta paenula ... acri animo</i>: Milo's spirited defence <i>de raeda reiecta</i> : alliteration/assonance</p> <p><i>partim ... partim</i> (repeated a few lines later) : dramatic 'camera work' switching from scene to scene</p> <p><i>cum</i> + 4 clauses: suspense, leading towards the slaves' big moment <i>et ex Clodio ipso audirent et re vera putarent</i> : emphatic → justifies the slaves' response</p> <p><i>dicam enim aperte</i>: adds extra weight to the information that follows <i>nec imperante nec sciente nec praesente domino</i> : very emphatic</p> <p><i>vi victa vis vel ... virtute</i> : neat phrasing, supposedly encapsulating the whole story + alliteration of V – suddenly switching to <i>audacia</i></p>
2	a	<p>the lunar eclipse + the loss of nerve that this had caused to the mutineers</p>	2 (AO2)	<p>Accept broad range of responses here – but must be some reference to effect of the eclipse on soldiers</p>

Question	Content of answer	Marks	Guidance/stylistic features
b	centurions/officers who were respected/liked by the troops	1 (AO2)	
c	<p>how long will they carry on besieging the emperor's son? do they really want Percennius and Vibulenus as emperors, instead of Neros and Drususes (the Julio-Claudian family)? will P and V provide improved pay for the soldiers and veterans? better to take the lead in repenting the mutiny that way, they will earn immediate rewards by their own actions, more than they ever would achieve by collective pressure</p>	4 (AO2)	Any four of these or other relevant points.
d	<p>Assess against criteria in the 5-mark grid (above)</p> <p><i>commotis per haec mentibus et inter se suspectis, tironem a veterano, legionem a legione dissociant. tum redire paulatim amor obsequii: omittunt portas, signa unum in locum principio seditionis congregata suas in sedes referunt.</i></p>	5 (AO2)	<p><i>Specimen translation</i></p> <p>After (the soldiers') minds had been moved by these suggestions and rendered suspicious of each other, they (the speakers) separated new recruits from veterans, and one legion from another. Then gradually their (= the soldiers') love of obedience returned: they left open the gates and carried back the standards – which had been brought together in one place at the start of the mutiny – to their proper location. Repeated/consequential errors should not be penalised.</p> <ul style="list-style-type: none"> • <i>commotis</i>: moved/ affected/ changed • <i>et</i>: omission = slight error
e	<p>Assess against criteria in the 15-mark grid (above).</p> <p><i>Relevant points from the content of the passage</i> an unpolished speaker, but showed 'natural dignity' → dismissive comment from Tacitus, only grudgingly admitting Drusus' effectiveness in turning round the mutiny</p>	15 (AO3)	<i>Stylistic features of the language in the passage</i> <i>rudis dicendi, nobilitate ingenua</i>

Question		Content of answer	Marks	Guidance/stylistic features
		<p>emphasises that he is interested in their future behaviour, rather than looking back to cast blame → a shrewd encouraging move says he is not affected by threats or fear, but ready to listen to reasonable grievances and to pass these on to Tiberius (which in fact results in no change - so could be seen as just a trick)</p> <p>some of D's advisers advocate striking at the ringleaders and intimidating the rest, rather than appeasing them and waiting for Tiberius' decision</p> <p>Drusus agrees with them – a natural hard-liner</p> <p>Drusus orders the execution of Percennius + Vibulanus + (according to 'most') secretly, inside the commander's tent (some say) the bodies were then thrown over the rampart - as a warning to the rest</p> <p>other troublemakers were singled out for cold-blooded murder by centurions and soldiers of the commanders' bodyguard</p> <p>some were even killed by their own units, as a proof of their loyalty - as encouraged by Drusus' speech</p>		<p><i>incusat priora, probat praesentia</i> : parallel phrasing + P alliteration</p> <p><i>si videat ... audiat</i> : Present Subjunctive → for vividness, retaining the tense of the original speech</p> <p><i>scripturum</i> : <i>se</i> and <i>esse</i> omitted → perhaps suggests Drusus' brevity/curt manner</p> <p><i>placatus</i> : again, very compressed thought</p> <p><i>nihil in vulgo modicum</i> : terse, brutal description</p> <p><i>terrere ni paveant ... ubi pertimuerint</i> : sinister opposites</p> <p><i>promptum ad asperiora ingenium Druso erat plerique tradunt ... alii</i> : Tacitus admits that these are just rumours, but effectively both are turned into fact</p> <p><i>ostentui</i> : very concise + in emphatic position</p> <p><i>conquisiti</i> → deliberate</p> <p><i>extra castra palantes</i> : seems especially brutal, to murder them when they are harmlessly going about their duties</p> <p><i>ipsi manipuli</i> : emphatic</p>
3	a	<p>Milo had freed/ manumitted his slaves</p> <p>he was then accused of trying to avoid their having to give evidence (under torture) at his trial</p>	2 (AO2)	
	b	<p>Appius had insisted on Clodius' slaves being interrogated but they were now his, as he had inherited them in Clodius' will</p>	2 (AO2)	Reference to Appius as 'prosecutor' OK

Question	Content of answer	Marks	Guidance/stylistic features
c	<p>torture of slaves was normally allowed only when some religious offence had been committed</p> <p>so Clodius is (absurdly) being treated like a god!</p> <p>in fact he is closer to the gods now than that time when he infiltrated the Bona Dea ceremony in 62 BC</p> <p>perhaps that's why this enquiry into his death is being treated as a case of 'violating religious ceremonies'</p>	4 (AO2)	
d	<p>Assess against criteria in the 5-mark grid (above)</p> <p><i>sed tamen maiores nostri in dominum de servo quaeri noluerunt, non quin posset verum inveniri, sed quia videbatur indignum esse et dominis morte ipsa tristius. in reum de servo accusatoris cum quaeritur, verum inveniri potest?</i></p>	5 (AO2)	<p><i>Specimen translation</i></p> <p>But (however) our ancestors refused to allow cross-examinations of a slave against a master, not because the truth could not be discovered but because it seemed unreasonable and more distressing for masters than their actual death. When the cross-examination of the prosecutor's own slave is carried out against a defendant, is it possible for the truth to be discovered?</p> <p>Repeated/consequential errors should not be penalised.</p> <p><i>dominis</i>: master OR masters OK</p>
e	<p>Assess against criteria in the 15-mark grid (above).</p> <p><i>Relevant points from the content of the passage</i></p> <p>Milo's hypothetical speech, claiming thanks from the Roman People for killing Clodius</p> <p>saving the country from a madman/ a threat</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p><i>cruentum gladium tenens</i> : colourful/ dramatic</p> <p><i>adeste, quaeso, atque audite, cives</i> : urgent/ emotional direct speech, addressed to <i>cives</i></p> <p><i>furores</i> : sensational vocabulary</p> <p><i>nullis legibus, nullis iudiciis</i> : anaphora</p> <p><i>hoc ferro et hac dextera</i>: repetition + pleonasm</p> <p><i>per me ut unum</i> : striking word-order → 'by me alone'</p>

Question	Content of answer	Marks	Guidance/stylistic features
	<p>preserving all civilised norms/ the foundations of the Republic</p> <p>everyone would certainly have praised him</p> <p>more than any man in history!</p> <p>compared both with the greatest triumphs of the distant past ... and with the greatest military victories of the present (NB the equation of Clodius' death with military success!)</p>		<p><i>ius, aequitas, leges, libertas, pudor, pudicitia</i>: list of three pairs of synonyms + alliteration within pairs</p> <p><i>esset vero timendum, quonam modo ... civitas</i> : sarcasm</p> <p><i>quis est qui non</i> (x3) : rhetorical Q + anaphora + ascending tricolon (the last strand considerably extended)</p> <p><i>post hominum memoriam</i> : hyperbole</p> <p>+ <i>plurimum ... maxima</i> : superlatives</p> <p><i>plurimum rei publicae profuisse</i> : emphatic alliteration</p> <p><i>maxima laetitia</i> : promoted position + asyndeton</p> <p><i>populum Romanum ... cunctam Italiam ... nationes omnes</i>: geographical crescendo</p> <p><i>vetera illa... gaudia quanta fuerint</i> : nostalgic/ emotional</p> <p><i>multas ... summorum ... clarissimas</i>: strong vocabulary + emphatic word-order</p> <p><i>nulla neque tam diuturnam attulit laetitiam nec tantam</i>: completely over the top + word-order</p>
4	a	4 (AO2)	Max. 1 each for only summarising what Haterius and Scaurus say.
	b	5 (AO2)	<p><i>Specimen translation</i></p> <p>Exhausted by the outcry from them all and by the demands of individuals, he gradually gave way - not so much as to admit that he was taking over the throne, but to cease to deny it and to be asked. It is agreed that Haterius, when he had gone to the</p>

Question	Content of answer	Marks	Guidance/stylistic features
	<i>inpeditus prociderat.</i>		<p>Palatine to beg forgiveness and was grovelling at Tiberius' knees as he walked, was almost killed by the soldiers because Tiberius had fallen down - whether by chance, or obstructed by Haterius' hands.</p> <p>Repeated/consequential errors should not be penalised.</p> <ul style="list-style-type: none"> • “and to be asked”: accept “when asked” or similar • <i>deprecandi</i>: accept ‘apologise’ • <i>militibus</i>: soldier (singular) = minor error
c	Livia/ Augusta/ Tiberius' mother	1 (AO2)	
d	the collapse of the mutiny in the other (1st + 20th) legions	1 (AO2)	or valid details - e.g. at Cologne (<i>ara Ubiorum</i>), or the way in which the mutiny had been brought to an end – must reference the failure/collapse in some way
e	he threatens indiscriminate slaughter/a massacre [1] ... if they don't punish the ringleaders themselves [1]	2 (AO2)	
f	<p>Assess against criteria in the 15-mark grid (above).</p> <p><i>Relevant points from the content of the passage</i></p> <p>sifting out the loyalists from the rebels</p> <p>planning for a pre-timed attack on the ringleaders</p> <p>extremely bloodthirsty</p> <p>the action becomes random/out of control</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p>Historic Present (<i>vident</i> onwards)</p> <p><i>foedissimum quemque</i>: strong language</p> <p><i>foedissimum ... ferro</i>: alliteration of F</p> <p><i>inrumpunt contubernia, trucidant ignaros</i>: stark brief clauses/ verbs promoted/ asyndeton</p> <p><i>nullo ... finis</i>: long (typically Tacitean) Abl. Absolute appendage, containing weighty material</p>

Question		Content of answer	Marks	Guidance/stylistic features
		<p>three lines (12-14) set up a mood of horror, before we actually hear what happened</p> <p>unlike any previous civil war – exaggeration, emphasising the horror of Roman citizens attacking fellow-Romans</p> <p>not a battle or an attack on an enemy → it seemed like one men from the same barracks, who have eaten and slept together, now attack each other → pathos/ a tragedy</p> <p>total chaos – even some of the good guys get killed, and the officers make no attempt to control</p>		<p><i>nullo nisi consciis noscente</i> : N assonance</p> <p><i>quod caedis initium, quis finis</i>: balancing phrases</p> <p><i>civiliū armorum facies</i>: striking vocab + omission of <i>erat</i></p> <p><i>non ... non</i></p> <p><i>simul ... simul</i>: anaphora</p> <p><i>discedunt ... regit</i>: five brief sentences → rapid series of events + leaves the horror to speak for itself</p> <p>+ promoted verbs (<i>discedunt, ingerunt</i>)</p> <p>+ Historic Present (<i>discedunt</i> onwards)</p> <p>+ <i>clamor ... palam</i>: tricolon of increasing horror/asyndeton</p> <p><i>palam ... in occulto</i> : contrasting and balanced phrases</p> <p><i>cetera fors regit</i>: striking personification → everything was now beyond human control</p> <p><i>permissa vulgo</i> : inverted word-order + omission of <i>est</i></p> <p><i>licentia atque ultio et satietas</i> : final tricolon (+ variation between <i>atque</i> and <i>et</i>) → summing up the grim scene</p>
5	a	<p>Scipio preferred to spend his retirement at Liternum [1]</p> <p>Marius, Pompey and Caesar built villas on the hills overlooking Baiae, rather than at Baiae itself [1]</p> <p>they wanted the architecture and the position of their villas to be in keeping for a soldier/ more like army camps [1]</p> <p>conclusion: Baiae is a place only for softies/reprobates! [1]</p>	4 (AO2)	<p>Accept a broad range of ways in which this conclusion is conveyed by candidates e.g. moral inferiority of Baiae etc.</p>

Question	Content of answer	Marks	Guidance/stylistic features
b	<p>Assess against criteria in the 5-mark grid (above)</p> <p><i>habitaturum tu putas umquam fuisse inimica Catonem, ut praenavigantes adulteras dinumeraret et tot genera cumbarum variis coloribus picta et fluviantem toto lacu rosam, ut audiret canentium nocturna convicia? nonne ille manere intra vallum maluisset, quod in unam noctem manu sua ipse duxisset?</i></p>	5 (AO2)	<p><i>Specimen translation</i></p> <p>Do you think that Marcus Cato ever would have lived in such a dreadful place, in order to count the loose women sailing past, so many kinds of boats painted in different colours, and rose(s) floating over the whole lake, or to listen to the night-time din of people singing? Would he not have preferred to stay in a fort which he had built himself for one night with his own hand(s)?</p> <p>Repeated/consequential errors should not be penalised.</p> <ul style="list-style-type: none"> • <i>et</i>: do not penalise omission • <i>inimica</i>: accept: hostile/ of an enemy • <i>in unam noctem</i>: “in one night” is a major error
c	<p>a certain city/country once proposed sharing part/half of its territory/possessions with Alexander [1] Alexander said that he would decide what they could keep, rather than receiving from them only what they chose to give [1] so, philosophy will not be satisfied with the time that we choose to allow for it [1] we will have for ourselves whatever time is left over from philosophy [1]</p>	4 (AO2)	
d	<p>Assess against criteria in the 15-mark grid (above).</p> <p><i>Relevant points from the content of the passage</i> philosophy completely takes over your life not peripheral (<i>subsiciva</i>), but essential (<i>ordinaria</i>)</p>	15 (AO3)	<p>NB: points referring to lines 2-7 (<i>Alexander ... reicero</i>) should not be credited here.</p> <p><i>Stylistic features of the language in the passage</i> philosophy personified as the subject of lines 1-2 brief, staccato sentences → an air of being definite</p>

Question	Content of answer	Marks	Guidance/stylistic features
	<p>so, you must turn your attention 100% to philosophy</p> <p>it will make you superior to all other humans and not much inferior to the gods the only advantage that gods have is that they live longer ... but it is an achievement in itself, to pack so much into a short life</p> <p>and to conquer all fear on your own, not made like that by nature</p> <p>philosophy will arm you against anything</p> <p>nothing can undermine it – it helps you to defeat any challenge</p>		<p>facts strong vocab: <i>regnum suum, domina, iubet</i>, etc. <i>dat tempus, non accipit</i> : contrasting pair, semi-chiasmus resonance between repeated <i>est + adest</i></p> <p><i>totam</i> in emphatic position <i>converte mentem, huic asside, hanc cole</i> : tricolon of imperatives, decreasing in size + repetition of <i>huic/hanc</i> contrast/balance/chiasmus between <i>omnes mortales multo antecedes</i> and <i>non multo te di antecedent</i> imaginary rhetorical question – with answer supplied <i>mehercules</i> : dramatic balanced pair: <i>tantum sapienti sua (aetas) quantum deo omnis aetas patet</i> <i>est aliquid quo sapiens antecedit deum</i>: picks up and develops same vocab <i>ille naturae beneficio</i>][<i>suo (beneficio) sapiens</i> : chiastic balanced pair + 2nd pair emphasised by sibilance <i>ecce res magna</i> - dramatic climax to Seneca's argument <i>incredibilis</i> : emphatic position metaphors from fighting: <i>munita ... quaedam defetigat et velut levia tela eludit ... discutit</i> <i>respuit</i> : forceful climax to this series of verbs, 'spit back'</p>

Guidance on applying the marking-grid for 20-mark Extended Response

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

AO2 (Demonstrate knowledge and understanding of literature);

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

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

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

The two Assessment Objectives are **equally weighted**. Examiners must use a **best-fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response – especially imbalanced success in meeting the assessment objectives – examiners must carefully consider which level is the best fit for the performance overall. For example, an AO2-heavy response may focus on appropriate details from the material studied but not draw many valid conclusions. This will limit the level at which the work can be assessed.

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

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

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

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

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

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

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

0 = No response or no response worthy of credit.

Question	Content of answer	Marks	Guidance/stylistic features
6	<p>Assess against criteria in the 20-mark grid (above).</p> <p><i>Politics and prejudice</i> Cicero turns the charge of murder on its head, claiming that it was Clodius who plotted to kill Milo [31] – which he repeatedly attacks the reputation of Clodius and his <i>populares</i> followers [72-76]. In order to do this, he deliberately rejects [48] a third possibility - that neither Milo nor Clodius was guilty, and that Clodius' death was the result of an unpremeditated encounter. Cicero's private feud with Clodius:</p> <ul style="list-style-type: none"> • the Bona Dea affair of 62 BC • Cicero's exile in 57 BC, brought about by Clodius • Milo's support for Cicero against Clodius, before + after his recall <p>Pompey, as sole consul for 52, had set up a special 'fast track' for Milo's trial + secured the court with soldiers: Cicero struggles against the suggestion that Pompey is hostile to Milo and wants a quick conviction [70-71]. Milo is too valuable to the state to lose:</p> <ul style="list-style-type: none"> • his prospective consulship would have been a defence against 	<p>20 (AO2:10 AO3:10)</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>In the time available, it is not expected that candidates will cover every aspect of the <i>Pro Milone</i> - certainly not in equal depth. Examiners should look for a good range of aspects - including reference to specific examples.</p> <p>= the version given categorically by Asconius, and therefore highly likely to be the truth.</p> <p>Acknowledged by Cicero as still ongoing [78] Cicero says [47] he was himself accused by the Clodians of being behind the death of Clodius</p> <p>Some responses may refer to 1-3 and 15-22 (not specified for study), which play down the impact of Pompey's actions for Milo.</p> <p>The 2nd of these = the line that others (e.g. Brutus) thought Cicero should have taken at the trial: 72-91 were perhaps</p>

Question	Content of answer	Marks	Guidance/stylistic features
	<p>Clodius' praetorship</p> <ul style="list-style-type: none"> • by killing Clodius, he has done the state a favour [63, 72-80]. <p>There is also a lot of reasoned argument, but most of this is what we would call inconclusive 'circumstantial evidence'.</p> <p>It may also be said that Cicero also devotes a lot of space to sensational but marginal issues – 'red herrings', where he can easily score points: e.g.</p> <ul style="list-style-type: none"> • the allegation that Milo had a store of weapons [64] • and even planned to murder Pompey [65] • Milo's freeing of his slaves [57] 		<p>added/extended after he lost the case and before publication.</p> <p>motive [25-32, 35]; timing [27, 46-47]; opportunity [43]; place [49-53]; state of preparedness [54-56]</p>
7	<p>Assess against criteria in the 20-mark grid (above).</p>	<p>20 (AO2:10 AO3:10)</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>In the time available, it is not expected that candidates will have covered every aspect of <i>Annals</i> I - certainly not in equal depth. Examiners should look for a good range of aspects - not focused <i>exclusively</i> on the mutinies, for example, or on the succession debate in the Senate.</p> <p>Strong responses will perhaps start by considering that what might constitute 'failure' will differ across the quite disparate scenes in the book.</p> <p>Weaker answers are likely to plunge into lengthy narrative of particular scenes, either in order or at random, with only slight analysis of how their content might be interpreted as 'failure'.</p>

Question	Content of answer	Marks	Guidance/stylistic features
	<p>the failure of the Republic to withstand aggressive/wily politicians/generals such as Octavian</p> <p>the failure of Augustus to achieve the succession he would have liked - possibly even including Agrippa Postumus: instead he had to fall back on Tiberius: however, at least he succeeded in setting up an elaborate scheme for the future involving as many of his family as he could muster, including Germanicus</p> <p>Livia: succeeds with her hope to secure the throne for her son Tiberius - raising suspicion of her involvement in the death of Agrippa Postumus</p> <p>the Senate: failed to play any constructive part in the succession process - whether by promoting an alternative <i>princeps</i> of their own, or by responding constructively to Tiberius' feelers: Tacitus gives the impression that individual senators were too busy either ingratiating themselves with the man they saw as inevitably next <i>princeps</i> or revelling in embarrassing him as a weak replacement for Augustus</p> <p>Tiberius fails to be decisive enough, or to convey his real wishes to the Senate + prickly/ easily wound up by various senators + caught off-guard/unprepared for questions → either genuinely misunderstood or (ac. to Tacitus) wilfully misleading/ secretive/ just playing a charade/ a hypocrite even.</p> <p>In the provinces, it is noteworthy that there are no serious</p>		

Question	Content of answer	Marks	Guidance/stylistic features
	<p>challenges from provincial governors/army commanders (cf AD 69) + no attempts to take advantage of the change of <i>princeps</i> to rebel</p> <p>the army mutinies bulk very large in Tacitus' account, but were confined to just two frontier zones - the Rhine, and Pannonia – and did not set off more widespread revolts: they did not achieve any improvements in pay or conditions - Drusus fobbed the soldiers off with vague promises which were never realised, and Germanicus' concessions were subsequently withdrawn without further protests → the importance of the mutinies is perhaps exaggerated by Tacitus, in order to give the impression that Tiberius' regime was in danger of collapse, and to suggest that his response to the crisis was inadequate; Tacitus implies that there was panic in Rome and that Tiberius should have gone out himself to handle the mutinies, but actually he did well to stay in Rome to establish the political position, and his two sons did a good job of calming down the mutinies - in that way, a success for them and for him.</p> <p>Germanicus: some may see him as succeeding in quelling the German mutiny - though by means of a bloodthirsty massacre! Others will see him as failing to achieve anything except by a half-hearted threat to kill himself (which misfires), using his wife and children despicably as bargaining counters, and making ill-advised concessions to the rebels.</p> <p>Does Tacitus dwell too much on failure due to his prejudice against the imperial system (cf. experience under Domitian)?</p>		

Question	Content of answer	Marks	Guidance/stylistic features
8	<p>Assess against criteria in the 20-mark grid (above).</p> <p><i>Likeable aspects might include - for example:</i> shows genuine concern to live his own life well – not just preaching how people in general should live admits he is not perfect, and strives towards virtue → seems like any human-being, rather than a hero or expert introspective – explores critically his own day-to-day actions and attitudes, and ready to admit/learn from his weaknesses bite-sized nuggets of advice] [a fully-formed philosophical system warm, intimate approach to the reader/ down-to-earth manner develops ideas from aspects of everyday life refers to examples from familiar history and literature</p> <p>eclectic thinker: blends Epicurean with Stoic ideas makes honest responses, under pressure, to Nero's enquiries about his connection with the Piso conspiracy brave/resolute in death + calm acceptance of pain, consistent with what he had recommended in theory Tacitus explains his affection for his wife, Paulina – he consents for her to join him in death</p> <p>elements of (self-deprecating) humour</p>	<p>20 (AO2:10 AO3:10)</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>In the time available, it is not expected that candidates will cover every aspect of Seneca's character - certainly not in equal depth. Examiners should look for a good range of aspects - including reference to specific examples.</p> <p>e.g. sea-sickness + asthma attack + claustrophobia</p> <p>e.g. how to deal with people we dislike (21) e.g. Cicero & Atticus (21), Hannibal (51), Alexander (53), Virgil's <i>Aeneid</i> (21 + 53) e.g. limiting desires (21), no reason to fear death (54) cf Tacitus cf Tacitus</p>

Question	Content of answer	Marks	Guidance/stylistic features
	<p><i>Dislikes might include - for example:</i> hypocritical – advocates frugality, while being very rich himself advocates freedom from both slavery and personal ambition, but is prepared to work for Nero's regime “After these and some similar remarks, which might have been meant for a wider audience ... “ > Tacitus implying that Seneca is interested in self-publicity</p>		<p>limiting desires and ambition (21)</p>

APPENDIX 1: Assessment Objective grid

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

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