

## 2016 HSC Latin Continuers Marking Guidelines

### Section I — Prescribed Text — Cicero, *Pro Roscio Amerino*

#### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent and coherent English</li> <li>• Demonstrates a perceptive understanding of the relationships between the words and structures of the extract</li> <li>• Demonstrates a sensitivity to the author's intended meaning</li> </ul>	5
<ul style="list-style-type: none"> <li>• Translates most of the extract into coherent English</li> <li>• Demonstrates a clear understanding of the relationships between most of the words and structures of the extract</li> <li>• Demonstrates an awareness of some of the author's intended meaning</li> </ul>	4
<ul style="list-style-type: none"> <li>• Translates some of the extract into coherent English</li> <li>• Demonstrates an understanding of the relationships between the words and structures of the extract</li> <li>• Demonstrates an understanding of the author's intended meaning</li> </ul>	3
<ul style="list-style-type: none"> <li>• Translates parts of the extract into English</li> <li>• Demonstrates a basic understanding of the intent of the author</li> </ul>	2
<ul style="list-style-type: none"> <li>• Translates a few isolated words or structures into English</li> </ul>	1

**Question 2 (a) (i)**

Criteria	Marks
• Correctly states how Cicero emphasises the value of Sextus Roscius Senior's estate	1

**Sample answer:**

Cicero emphasises the estate as 'rich and distinguished plunder' (vel sim): *opimam praeclaramque praedam*.

**Question 2 (a) (ii)**

Criteria	Marks
• Correctly identifies the case of <i>multa indigna</i>	1

**Sample answer:**

Nominative

**Question 2 (a) (iii)**

Criteria	Marks
• Links the phrase ' <i>vos idoneos habitos</i> ' with Cicero's rhetorical strategy in this passage	2
• Provides some relevant information	1

**Sample answer:**

'*Idoneos*' ('suitable') implies that the jurors have been selected, almost as tools. By this strategy Cicero hopes to arouse the indignation of the jurors by the statement that they are being used.

**Question 2 (b)**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Thoroughly explains why Cicero portrays Titus Roscius Magnus and Titus Roscius Capito as he does in the extract</li> <li>• Constructs a cohesive and balanced explanation of both men</li> </ul>	4
<ul style="list-style-type: none"> <li>• Explains why Cicero portrays Titus Roscius Magnus and Titus Roscius Capito as he does in the extract</li> <li>• Constructs a cohesive explanation</li> </ul>	3
<ul style="list-style-type: none"> <li>• Describes Cicero's portrayal of Titus Roscius Magnus and Titus Roscius Capito as he does in the extract</li> <li>• May give a cohesive explanation of only one of the men</li> </ul>	2
<ul style="list-style-type: none"> <li>• Provides some relevant information</li> </ul>	1

**Sample answer:**

Cicero portrays Titus Roscius Magnus and Titus Roscius Capito as long-standing enemies of the elder Roscius (*veteres inimicitiae*), capable of instilling much fear, hence he establishes a motive to protect his client. He states that Capito possesses three farms that belonged to the elder Roscius: this implies that he is a beneficiary of the murder. Cicero portrays both men as gladiators, *lanista* and *tiro*, mere thugs, outside of conservative society: Capito as an allegedly established criminal, and the less experienced Magnus as being even more capable of atrocity than his trainer. The latter in fact was in Rome at the time and thus had greater access to plan the murder. This slurs their characters to ensure any testimony they may give is coloured; it introduces a precedent based on character, as well as the criterion of opportunity to strengthen the suggestion that they are the perpetrators, not Roscius the younger.

**Question 2 (c)**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Thoroughly explains the strategy Cicero uses in this extract to urge the judges to acquit his client</li> <li>• Constructs a perceptive explanation</li> <li>• Provides clear examples to support the explanation</li> </ul>	5
<ul style="list-style-type: none"> <li>• Explains the strategy Cicero uses in this extract to urge the judges to acquit his client</li> <li>• Constructs a sound explanation</li> <li>• Provides relevant examples to support the explanation</li> </ul>	4
<ul style="list-style-type: none"> <li>• Provides some explanation of the strategy Cicero uses in this extract to urge the judges to acquit his client</li> <li>• Provides some examples to support the explanation</li> </ul>	3
<ul style="list-style-type: none"> <li>• Describes the strategy Cicero uses in this extract to urge the judges to acquit his client</li> </ul>	2
<ul style="list-style-type: none"> <li>• Provides some relevant information</li> </ul>	1

**Sample answer:**

Cicero uses a *captatio benevolentiae* and an appeal to the key Roman value of *auctoritas* to flatter the judges and to remind them of their power and status before moving on to their responsibility (*Homines sapientes ... convenit*). Using a medical metaphor (*laborat ... mederi*) he portrays the state as suffering from the wounds inflicted during the proscriptions. He recalls their horrors through hyperbole and superlatives (*maxime, atrocissime, atrociter*), and employs emotionally charged language (*domestica crudelitate*) to warn that the current evils originate from within the state. This serves to impress upon the judges the urgency of the case: they have a duty to rectify an injustice stemming from these events (*hanc tollite ... hanc pati nolite ... incommodorum*). He manipulates the case to make Roscius' acquittal the restoration of order and a return to the compassionate behaviour he claims is a past Roman virtue (*lenissimis ... mitissimi sumus*), once again appealing to key values such as *clementia* and *humanitas*.

## Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a perceptive analysis of how Cicero's portrayal of <i>parricidium</i> supports his defence of his client</li> <li>Substantiates points clearly with detailed reference from all three extracts</li> <li>Constructs a well-organised and coherent response focusing primarily on relevant points</li> </ul>	13–15
<ul style="list-style-type: none"> <li>Provides an analysis of how Cicero's portrayal of <i>parricidium</i> supports his defence of his client</li> <li>Supports points with appropriate references to at least two of the extracts</li> <li>Constructs a structured response, focusing mostly on relevant points</li> </ul>	10–12
<ul style="list-style-type: none"> <li>Provides an explanation of how Cicero's portrayal of <i>parricidium</i> supports his defence of his client</li> <li>Offers some support with reference to at least two of the extracts</li> <li>Demonstrates ability to structure ideas</li> </ul>	7–9
<ul style="list-style-type: none"> <li>Identifies some aspects of Cicero's portrayal of <i>parricidium</i></li> <li>Makes reference to at least one of the extracts</li> </ul>	4–6
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1–3

**Answers could include:**

- Cicero portrays the crime of *parricidium* as being so heinous that it requires a particular type of perpetrator; since Roscius does not fit this profile, he did not commit the crime.
- Cicero presents a hypothetical perpetrator for this crime as a person of extremely poor character traits and he enumerates a cluster of negative characteristics. He is:
  - a corrupt youth (*adulescentulus corruptus* (39) *turpis adulescentia* (68))
  - a person led to being good-for-nothing by other men (*ab hominibus nequam inductus* (39)), and who has wicked friends (*amici improbi* (68))
  - a seasoned assassin (*vetus ... sicarius* (39))
  - a man who is bold or daring by nature (*homo audax* (39) *praerupta audacia* (68))
  - a man suffering external pressures such as debt (*aeris alieni magnitudo* (39))
  - a man whose lifestyle is driven by extravagance and pleasures (*Luxuries ... et indomitae animi cupiditates* (39) *sumptus effusi* (68))
  - a man whose life is stained by every type of vice (*omnibus flagitiis vita inquinata ... probro atque dedecore* (68))
  - a man whose temerity is such that he is beyond a reasonable person (*temeritas ut non procul abhorreat ab insania* (68))
  - he has to hate his parents, fear his father's reproach (*odium parentis, animadversionis paternae metus* (68)).
- The crime of *parricidium* has at its core attributes which are antithetical to the virtues and values prized by the Romans, eg *audacia*, *luxuries*, lack of filial *pietas*.
- Cicero counteracts the above by stating that Roscius is not a corrupt youth, but is a mature man of over forty years (*Annos natus maior quadraginta* (39)). Elsewhere in the speech he demonstrates that Roscius possesses the qualities of *industria* and filial *pietas* by working on his father's estates. He now states that none of the characteristics of a typical perpetrator have been alleged of Roscius by the prosecution (*At hoc ab accusatore ne dici quidem audistis* (39)).

- The crime of parricide requires perfect circumstances for its execution, none of which apply to the young Roscius. There must be (in section 68):
  - complicit slaves (*servi conscii*)
  - the right opportunity (*tempus idoneum*)
  - a place prepared for the deed (*locus opportune captus ad eam rem*).
- The crime of parricide itself is so wicked that unless one is caught red-handed in the attempt (*manifestum* (68)), it surpasses belief that anyone would commit it.
- Finally, the crime of *parricidium* is so heinous that it requires a fittingly harsh penalty. Cicero draws attention to the archaic punishment of the *poena cullei* (70) and praises the wisdom of the ancestors in treating the crime with such seriousness. By focusing on the punishment Cicero wants the judges to empathise with the potential fate of his innocent client and further remove him from the likelihood of having committed the crime in the first place.

## Section II — Prescribed Text

### Question 4

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent and coherent English</li> <li>• Demonstrates a perceptive understanding of the relationships between the words and structures of the extract</li> <li>• Demonstrates a sensitivity to the author’s intended meaning</li> </ul>	5
<ul style="list-style-type: none"> <li>• Translates most of the extract into coherent English</li> <li>• Demonstrates a clear understanding of the relationships between most of the words and structures of the extract</li> <li>• Demonstrates an awareness of some of the author’s intended meaning</li> </ul>	4
<ul style="list-style-type: none"> <li>• Translates some of the extract into coherent English</li> <li>• Demonstrates an understanding of the relationships between the words and structures of the extract</li> <li>• Demonstrates an understanding of the author’s intended meaning</li> </ul>	3
<ul style="list-style-type: none"> <li>• Translates parts of the extract into English</li> <li>• Demonstrates a basic understanding of the intent of the author</li> </ul>	2
<ul style="list-style-type: none"> <li>• Translates a few isolated words or structures into English</li> </ul>	1

**Question 5 (a) (i)**

Criteria	Marks
• Correctly names the person to whom <i>ipsum</i> refers	1

**Sample answer:**

Laocoon

**Question 5 (a) (ii)**

Criteria	Marks
• Explains how THREE literary or stylistic devices enhance the vividness of this scene	3
• Identifies some literary or stylistic devices and attempts to explain how they enhance the vividness of this scene	2
• Provides some relevant information	1

**Answers could include:**

- Anaphora and asyndeton of *bis*: convey the relentless action of both the twin snakes entwining themselves around Laocoon's body in a spiralling movement.
- Visual imagery created by diction eg *squamea*: this focuses our attention on the scaly texture of the snakes' backs as they writhe around Laocoon's body; a realistic detail which enables us to relive the horror of the moment.
- Tmesis of *circum ... dati*: mimics the spiralling, constricting movement of the snakes, blurring the boundaries between what is snake and what is human.

**Question 5 (b) (i)**

Criteria	Marks
• Scans lines 799–800 correctly in each foot • Marks the position of the main caesura in each line	2
• Scans one line correctly, marking the position of the main caesura OR • Scans most feet in both lines correctly	1

**Sample answer:**

*ūndīquē | cōnvē | nēr(ē)//ānī | mīs ōpī | būsquē pā | rātī*

*īn quās | cūmquē vē | līm //pēlā | gō dē | dūcērē | tērrās.*

Alternate feet divisions will also be accepted: eg *ūndīquē | cōnvēn | ēr(ē)//*

Placement of the main caesura in the fourth foot will also be accepted: *| mīs // ōpī |*

**Question 5 (b) (ii)**

Criteria	Marks
• Explains the importance of the word <i>cessi</i> in line 804	2
• Provides some relevant information	1

**Sample answer:**

After a whole book of refusing, avoiding, fighting against his fate, Aeneas finally submits (*cessi*) to the demands of destiny. This is a turning point of a major theme throughout the book and the epic, and it is given emphasis by being the first word of the final line of the book.

**Question 5 (b) (iii)**

Criteria	Marks
• Thoroughly explains how Virgil evokes pathos in this extract • Constructs a perceptive explanation • Provides clear examples to support the explanation	5
• Explains how Virgil evokes pathos in this extract • Constructs a sound explanation • Provides relevant examples to support the explanation	4
• Describes how Virgil evokes pathos in this extract • Provides some examples to support the description	3
• Attempts to describe how Virgil evokes pathos in this extract	2
• Provides some relevant information	1

**Sample answer:**

Virgil describes the crowd of refugees that is about to leave Troy, evoking pathos by emphasising both the scale of the crowd and its nature. More people are now joining the ranks of helpless refugees (*ingentem, numerum, comitum ... novorum*). Their plight is sharpened by the metaphor *adfluxisse*, as they ‘flow’ out of the burning city to the meeting point. There is irony in the fact that they are gathering not for a specific purpose, but only for the uncertainties of exile (*collectam exsilio pubem*). Virgil highlights their courage (*animis opibusque parati*) despite their pitiful resources, and their trust in Aeneas as their leader into the unknown. Whilst the crowd is identified primarily as a general mass of nameless and thus even more pitiable individuals (*pubem, miserabile vulgus*), *matresque virosque* directs our focus more specifically to the family units and individuals who care for each other. Then, against the backdrop of the utter helplessness of Troy’s ruin (*nec spes opis ulla dabatur*), *sublato genitore* emerges as an image of Aeneas’ *pietas* and calls forth our pity as he goes into the first stage of his exile, carrying his father upon his shoulders and, figuratively, shouldering the responsibility for the eventual birth of the new nation.

**Question 6**

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a perceptive analysis of how Virgil explores Aeneas' relationship to destiny</li> <li>Substantiates points clearly with detailed reference from all three extracts</li> <li>Constructs a well-organised and coherent response focusing primarily on relevant points</li> </ul>	13–15
<ul style="list-style-type: none"> <li>Provides an analysis of how Virgil explores Aeneas' relationship to destiny</li> <li>Supports points with appropriate references to at least two of the extracts</li> <li>Constructs a structured response, focusing mostly on relevant points</li> </ul>	10–12
<ul style="list-style-type: none"> <li>Provides an explanation of how Virgil explores Aeneas' relationship to destiny</li> <li>Offers some support with reference to at least two of the extracts</li> <li>Demonstrates ability to structure ideas</li> </ul>	7–9
<ul style="list-style-type: none"> <li>Identifies some aspects of Aeneas' relationship to destiny</li> <li>Makes some reference to at least one of the extracts</li> </ul>	4–6
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1–3

**Answers could include:**

- The three extracts show the relationship between the power of destiny and Aeneas' personality. The first and third extracts are visions through which destiny is revealed, and the second extract depicts Aeneas' reaction to an adverse event that is required by destiny.

**Extract 1:**

- The destiny that is revealed to Aeneas is not one that he has sought but one that is given. Troy's demise is presented as an inescapable reality, as are Aeneas' mission to found a new homeland (note the future tense of statues) and Rome's destined perpetual reign (*aeternum ... ignem*).
- Virgil chooses Hector, a renowned warrior highly respected by Aeneas, as a messenger of destiny; given Aeneas' strong warrior ethos and the personal connection with Hector, he is thus much more likely to be swayed to accept the bidding of the fates. The manner in which Hector presents the new destiny also plays to Aeneas' personality and ethos.
- Hector tells Aeneas to flee (*fuge ... eripe*); the initial focus of his words is to provide reasons why Aeneas should save himself and turn his back on his homeland, something which would very much go against his warrior nature. Thus he asserts in very strong terms that nothing can be done to save Troy, otherwise he himself would have done it.
- Hector then substitutes saving Troy with a new task for Aeneas: ensuring the continuity of the Trojan religion; *fatorum comites* indicates that the Penates will aid him in his quest.
- Aeneas' reaction is not shown in the extract, and is not part of the extracts prescribed for translation, but students may also refer to the fact that he completely ignores Hector's instructions and instead tries vainly to save Troy by force of arms.

**Extract 2:**

- Virgil presents Aeneas in a highly emotional state, feeling the burden of his destiny and rejecting it.
- Aeneas curses gods and men, indicating that he is not resigned to destiny.

- He himself notes in his narration that he was a madman (*amens*).
- In his emotion he leaves behind Anchises, Ascanius and the Penates, which were his responsibility. Aeneas is shown by Virgil as one who is caught in a dilemma between the different objects of his *pietas* (homeland, family, comrades, gods).
- He goes back to weapons, which were explicitly forbidden by Hector: *fulgentibus armis* implies that he is glorying in his warrior frenzy.
- He is determined to throw himself in the way of danger (*caput obiectare periculis*), although Hector and Venus, as agents of destiny, have instructed him to survive by fleeing.
- Virgil stresses how Aeneas in so doing is reverting back to the old (Homeric) warrior type: note the prefix re- in *repeto*, *renovare*, *reverti* and the adverb *rursus*.

Extract 3:

- As was the case earlier with the Hector dream-vision, Virgil exploits Aeneas' relationship with another loved one to reinforce and extend the message of destiny. As Aeneas is frantically retracing his steps and looking for his lost wife Creusa, her phantom appears to him.
- Aeneas feels strongly the bond with his wife and the responsibility for her safety. Her apparition is designed to remove the guilt he might feel for abandoning her and she addresses him lovingly (*o dulci coniunx*). The final appeal to cast aside tears for his beloved (*lacrimas ... Creusae*) shows she is not underestimating the force of his love for her and his anguish.
- Creusa calls his grief *insano*, agreeing with his earlier self-description of *amens*; the burden of Aeneas' destiny is still very much felt and exacerbated by his unwillingness to embrace it fully.
- Just as Hector did, Creusa confirms for Aeneas that the past is gone (her death is the will of the gods, *fas*) and it will be replaced by a future with a new wife and a new homeland. The gerundive *arandum*, the future tense *venies* and the detailed description of his new country reinforce the certainty of destiny.
- Aeneas' reaction is again not noted, but students may also refer to the fact that he obeys this time and goes back to the task prescribed by destiny.

## Section III — Unseen Texts

### Question 7

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into clear and fluent English</li> <li>• Shows a clear understanding of the relationships between most words and structures of the extract</li> <li>• Uses vocabulary most appropriate to the context</li> <li>• Conveys a clear understanding of the overall sense of the extract</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Translates most of the extract into fluent English</li> <li>• Shows understanding of the relationships between most words and structures of the extract</li> <li>• Uses vocabulary appropriate to the context</li> <li>• Conveys understanding of the overall sense of the extract</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Translates some of the extract into English</li> <li>• Shows understanding of the relationships between some words and structures of the extract</li> <li>• Conveys understanding of some of the content of the extract</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Translates parts of the extract into English</li> <li>• Conveys basic understanding of some of the content of the extract</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Translates some individual words and phrases into English</li> </ul>	1–2

#### *Sample answer:*

On the following night, now when daylight was almost approaching, the slaves of Publius Fabius come to that building in a crowd and armed; they open up an entrance for themselves with manual force; they attack men of great worth, the slaves of Marcus Tullius, unawares; which was easy to do; and these, being neither so numerous nor fighting back, they murdered, they who were numerous, armed and prepared, and they had so much hatred and cruelty that they left them all with their throats cut so that, had they left someone half-alive and even breathing, a lesser honour should not be gained by them.

**Question 8 (a)**

Criteria	Marks
• Describes what other crime Fabius' slaves committed	1

**Sample answer:**

They destroyed the building (*villam disturbant*).

**Question 8 (b)**

Criteria	Marks
• Identifies the THREE adjectives that Cicero uses to describe the event	3
• Identifies TWO of the adjectives that Cicero uses to describe the event	2
• Identifies one of the adjectives that Cicero uses to describe the event	1

**Sample answer:**

*atrocem, indignam, repentinam*

Also acceptable in nominative form (*atrox, indignus, repentinus*, or '*indignus, -a, -um*'; '*repentinus, -a, -um*')

**Question 8 (c)**

Criteria	Marks
• Identifies who reported the event to Tullius	1

**Sample answer:**

Philinus

**Question 8 (d)**

Criteria	Marks
• Identifies the Latin word which is missing from the clause	1

**Answers could include:**

*Eum, Philinum, illum, hunc, nuntium*

Answers also acceptable in the nominative case.

**Question 8 (e)**

Criteria	Marks
• Identifies the case of <i>omnibus</i>	1

**Sample answer:**

Dative

**Question 9**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into clear and fluent English</li> <li>• Shows a clear understanding of the relationships between most words and structures of the extract</li> <li>• Uses vocabulary most appropriate to the context</li> <li>• Conveys a clear understanding of the overall sense of the extract</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Translates most of the extract into fluent English</li> <li>• Shows an understanding of the relationships between most words and structures of the extract</li> <li>• Uses vocabulary appropriate to the context</li> <li>• Conveys understanding of the overall sense of the extract</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Translates some of the extract into English</li> <li>• Shows an understanding of the relationships between some words and structures of the extract</li> <li>• Conveys understanding of some of the content of the extract</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Translates parts of the extract into English</li> <li>• Conveys basic understanding of some of the content of the extract</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Translates some individual words and phrases into English</li> </ul>	1–2

**Sample answer:**

‘But you, who at last are you, or from what shores have you come, or to what place do you hold your course?’ To her enquiries he replied with the following words, sighing and dragging his voice from the depths of his heart: ‘O goddess, if I were to continue retelling the story from its first beginning, and if you were free to hear the annals of our sufferings, the evening star would first lay the day to rest, after the gates of heaven were closed. A storm by its own chance drove us, carried across various seas, to Libyan shores from ancient Troy, if perhaps the name of Troy has come to your ears.’

**Question 10 (a)**

Criteria	Marks
• Provides a detailed summary of what Aeneas says about himself and his quest in lines 378–380	3
• Provides a satisfactory summary of what Aeneas says about himself and his quest in lines 378–380	2
• Provides some relevant information	1

**Answers could include:**

- He is dutiful (*pius*).
- His name is Aeneas.
- He is taking the household gods with him in his fleet; these were rescued from the enemy.
- He is famous.
- He is going to Italy as a new homeland.
- His ancestry is from Jupiter (OR: he is seeking a race/posterity descended from Jupiter; both readings of the Latin are possible).

**Question 10 (b)**

Criteria	Marks
• Identifies both the number of ships he had and the number he now has	2
• Identifies either the number of ships he had or the number he now has	1

**Sample answer:**

He had twenty, he now has [scarcely: *vix*] seven ships.

**Question 10 (c)**

Criteria	Marks
• Correctly identifies why <i>matre</i> is in the ablative case	1

**Sample answer:**

It is an ablative absolute.

**Question 10 (d)**

<b>Criteria</b>	<b>Marks</b>
• Identifies Venus' reaction	1

***Answers could include:***

- She does not allow him to continue complaining OR
- She interrupts him OR
- She is impatient.

# 2016 HSC Latin Continuers Mapping Grid

## Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	5	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H1.2, H1.3
2 (a) (i)	1	Cicero, <i>Pro Roscio Amerino</i>	H1.1
2 (a) (ii)	1	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H1.2
2 (a) (iii)	2	Cicero, <i>Pro Roscio Amerino</i>	H1.1, H1.2
2 (b)	4	Cicero, <i>Pro Roscio Amerino</i>	H2.1, H2.2, H2.4
2 (c)	5	Cicero, <i>Pro Roscio Amerino</i>	H3.1, H3.2, H3.3
3	15	Cicero, <i>Pro Roscio Amerino</i>	H3.1, H3.2, H3.3

## Section II — Prescribed Text

Question	Marks	Content	Syllabus outcomes
4	5	Virgil, <i>Aeneid II</i>	H1.1, H1.2, H1.3
5 (a) (i)	1	Virgil, <i>Aeneid II</i>	H2.4
5 (a) (ii)	3	Virgil, <i>Aeneid II</i>	H2.1, H2.2, H2.4
5 (b) (i)	2	Virgil, <i>Aeneid II</i>	H2.3
5 (b) (ii)	2	Virgil, <i>Aeneid II</i>	H2.4, H2.5
5 (b) (iii)	5	Virgil, <i>Aeneid II</i>	H2.2, H2.4
6	15	Virgil, <i>Aeneid II</i>	H3.1, H3.2, H3.3

## Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
7	10	Cicero, <i>Pro Tullio</i> 21–23	H1.1, H1.2, H1.3
8 (a)	1	Cicero, <i>Pro Tullio</i> 21–23	H1.1, H1.2, H1.3
8 (b)	3	Cicero, <i>Pro Tullio</i> 21–23	H1.1, H1.2, H1.3
8 (c)	1	Cicero, <i>Pro Tullio</i> 21–23	H1.1, H1.2, H1.3
8 (d)	1	Cicero, <i>Pro Tullio</i> 21–23	H1.1, H1.2, H1.3
8 (e)	1	Cicero, <i>Pro Tullio</i> 21–23	H1.1, H1.2, H1.3
9	10	Virgil, <i>Aeneid I</i> 369–386	H1.1, H1.2, H1.3
10 (a)	3	Virgil, <i>Aeneid I</i> 369–386	H1.1, H1.2, H1.3
10 (b)	2	Virgil, <i>Aeneid I</i> 369–386	H1.1, H1.2, H1.3
10 (c)	1	Virgil, <i>Aeneid I</i> 369–386	H1.1, H1.2, H1.3
10 (d)	1	Virgil, <i>Aeneid I</i> 369–386	H1.1, H1.2, H1.3