AH

EP21/AH/02

**Latin
Literary Appreciation**

Date — Not applicable

Duration — 1 hour 30 minutes

Total marks — 60

Attempt **EITHER SECTION 1 OR SECTION 2**.

Attempt **ALL** questions in your chosen Section.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.

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EP21AH02

SECTION 1 — LETTERS AND LETTER-WRITING — 60 marks
Attempt ALL questions

Turn to PAGE FOUR of the Prescribed Text.

1. Refer to **Letter 2** by Cicero.

   (a) Refer to lines 1–8 (*vide . . . polliceri*).

   Identify the reasons Cicero gives for writing to Caesar about Trebatius.   **3**

   (b) Refer to lines 9–15 (*casus . . . duxerim*).

   Cicero describes reading a letter. Explain how he uses this incident to strengthen his appeal to Caesar.   **4**

   Turn to PAGE SEVEN of the Prescribed Text.

   (c) Refer to **Letter 10** from the Vindolanda tablets.

   Analyse ways in which this letter both resembles and differs from **Letter 2** by Cicero. Support your answer with reference to both texts.   **5**

Turn to PAGE FIVE of the Prescribed Text.

2. Refer to **Letter 5** by Caesar.

   Caesar's attitude towards Cicero in this letter has been described as "warm and friendly". Evaluate to what extent the text supports this claim.   **4**

Turn to PAGES EIGHT and NINE of the Prescribed Text.

3. Refer to **Letter 11** by Cicero.

   (a) Refer to lines 14–18 (*omnino . . . fallo*).

   Explain Cicero's reference to "noster Aesopus".   **2**

   (b) Identify what happened when Aesopus came out of retirement.   **2**

Turn to PAGES NINE and TEN of the Prescribed Text.

4.   Refer to **Letter 12** by Seneca.

   (a)   Refer to lines 1–3 (*quid tibi . . . redit*).

   Seneca is writing about the danger of crowds. Explain one way in which he uses the conventions of letter-writing in these lines to make his point more effectively. **2**

   (b)   Refer to both Cicero **Letter 11** and Seneca **Letter 12**.

   Evaluate the extent to which these letters justify the common modern view that the Romans were a violent people. Support your answer with reference to both texts. **6**

Turn to PAGE EIGHTEEN of the Prescribed Text.

5.   Refer to **Letter 25** by Cicero.

   Refer to lines 7–14 (*quo ut . . . responderat*).

   Cicero's brother, Quintus and his wife, Pomponia seem to have had a difficult relationship. Analyse how Cicero uses language in these lines to emphasise that Quintus is not to blame. **6**

Turn to PAGE NINETEEN of the Prescribed Text.

6.   Refer to **Letter 27** by Pliny.

   Pliny claims that Acilianus is the ideal bridegroom. Discuss whether or not you think the bride would agree. **3**

Turn to PAGE TWENTY of the Prescribed Text.

7.   Refer to **Letter 29** by Pliny.

   Explain the impression we are given of Pliny's relationship with his wife in this letter. **3**

8.   "*Reading letters encourages momentary escape into other people's lives.*"

   Discuss the extent to which you agree with this statement in light of your own experience of reading Roman letters. You should make reference to the text of letters by at least three of the prescribed letter-writers (Vindolanda tablets = one letter-writer). **20**

OR

SECTION 2 — OVID AND LATIN LOVE POETRY — 60 marks
Attempt ALL questions

Turn to PAGE TWENTY-SEVEN of the Prescribed Text.

9. Refer to **Poem 8** by Ovid.

    (a) Refer to lines 3–6 (*inque . . . mihi*).

    Identify ways in which Nape has proved useful to Ovid in the past.   **2**

    (b) Refer to lines 9–11 (*nec silicum . . . arcus*).

    Explain reasons why Ovid believes Nape will also help him on this occasion.   **2**

    Turn to PAGES TWENTY-SEVEN and TWENTY-EIGHT of the Prescribed Text.

    (c) Refer to **Poem 8** and **Poem 9** by Ovid.

    Poems 8 and 9 deal with the same event. Analyse what you consider to be the most significant differences between the two poems in terms of content, style and tone. Refer to the text of both poems in your answer.   **6**

    (d) Refer to the last four lines of each poem. Discuss which ending you consider to be more humorous.   **3**

Turn to PAGES TWENTY-TWO and TWENTY-THREE of the Prescribed Text.

10. Refer to **Poem 3** by Ovid.

    (a) Refer to line 15.

    Explain the meaning of the metaphor "*non sum desultor amoris*".   **2**

    (b) Refer to lines 21–24 (*carmine . . . manu*).

    Explain how Ovid uses the mythological references in these lines to raise doubts about his sincerity.   **4**

Turn to PAGES THIRTY-ONE and PAGES THIRTY-EIGHT to FORTY of the Prescribed Text.

11. Refer to **Poem 13** by Catullus and **Poem 26** by Tibullus.

    These poems deal with aspects of magic and superstition. Evaluate to what extent they support the view that magic and superstition were widespread in Roman society. Support your answer with reference to both texts.   **6**

Turn to PAGES THIRTY-FIVE and THIRTY-SIX of the Prescribed Text.

12. Refer to **Poem 22** by Propertius.

    The lover in this poem has seriously upset his mistress. Evaluate how effectively Propertius brings this episode to life.

    5

Turn to PAGE THIRTY-THREE of the Prescribed Text.

13. Refer to **Poem 18** by Catullus.

    Refer to lines 17–22 (*o di . . . laetitias*). Catullus is desperate to escape from his relationship. Analyse how Catullus uses language in these lines to emphasise the misery he is feeling.

    6

Turn to PAGE FORTY-TWO of the Prescribed Text.

14. Refer to **Poem 28** by Horace.

    Refer to lines 13–16 (*me tabula . . . deo*).

    Horace has managed to escape from his unhappy relationship.

    Explain the vivid imagery he uses to make his relief clear.

    4

15. "*Roman love poets are on an emotional roller-coaster from which they never manage to escape.*"

    Discuss whether or not you agree with this statement in light of your own experience of reading Roman love poetry.

    In your answer, you should make reference to the text of poems by at least three of the poets you have studied.

    20

[END OF EXEMPLAR QUESTION PAPER]

EP21/AH/02

**Latin
Literary Appreciation**

Marking Instructions

General Marking Principles for Advanced Higher Latin Literary Appreciation

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the Detailed Marking Instructions, which identify the key features required in candidate responses.

(a) Marks for each candidate response must <u>always</u> be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.

(b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

(c) Candidates should gain credit for their understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language reflected in their responses.

(d) Candidates should gain credit for the depth of their response and evaluative development of points made.

A "point" is to be understood as either:

    a. a piece of evidence taken from the text

    b. an evaluative statement

In general, a mark will be awarded for each of the above so that an evaluative statement supported by a piece of evidence would attract 2 marks.

(e) Reference to the text: where candidates wish to comment on the effectiveness of a choice of word, rhythm, etc, it would be appropriate to quote the Latin. Where the question asks for a comment on the content, references should normally be in English. A direct literal translation is not necessary provided the candidate shows an understanding of the reference.

(f) In the extended response questions for each author (worth 20 marks), quotation from the text with appropriate translation may be used to provide evidence to support the response. In most cases, the wording of the question will ask candidates to "refer to the text". This instruction will mean:

- In language questions, where the rhythm, sound, alliteration, etc, are critical to answering the question, candidates will be expected to quote the Latin text verbatim to illustrate their response. In these cases a translation of the Latin will not be expected.

- Where the question refers to the story, argument, etc, candidates will not be expected to quote the Latin, or provide a word-for-word translation, but may simply provide a summary, eg "Cicero says that no-one has seen the pirate captain". There are insufficient marks allocated to the paper to allow for giving credit for quoting the Latin, translating it, and commenting on it. It is sufficient for the candidate to refer to the text in such a way as to provide evidence for a judgement or evaluation.

(g) The extended response question, worth 20 marks, seeks to elicit knowledge, understanding, analysis and evaluation of Latin texts. While structure and English style are desirable, these are not intrinsic skills to be sampled in a Latin Course assessment and candidates should not be penalised on these grounds. Credit should be given, therefore, for an appropriate response to the question irrespective of whether it is structured in continuous prose or as a series of coherent bullet points. However, up to 3 marks are available for a well-structured essay that shows evidence of discussion (exploring different

angles/points of view) and a clear conclusion. This would show the candidate's ability to fully evaluate Latin texts.

(h) In the extended response questions for each author, worth 20 marks, credit should be given for any acceptable answer to an evaluation or analysis question, provided that the answer is justified by a valid reason.

(i)

  i) For questions that ask candidates to "**Identify . . .**", candidates must present in brief form/name.

  ii) For questions that ask candidates to "**Explain . . .**" or ask "**In what way. . .**", candidates must relate cause and effect and/or make relationships between things clear.

  iii) For questions that ask candidates to "**Analyse . . .**", candidates must identify literary or linguistic techniques and discuss their relationship with the ideas of the lines of the text referred to in the question or the text as a whole. Literary or linguistic techniques might include word choice, imagery, tone, sentence structure, punctuation, sound techniques, and so on.

  iv) For questions that ask candidates to "**Evaluate . . .**", candidates must make a judgement on the effect of the language and/or ideas of the text(s).

  v) For questions that ask candidates to "**Discuss . . .**" candidates must communicate ideas and information on a subject. It may be possible to debate two sides of the statement.

Detailed Marking Instructions for each question

SECTION 1: Letters and Letter-writing

Question			Acceptable response	Additional guidance	Max mark
1	a		Candidates should identify the reasons Cicero gives for writing to Caesar about Trebatius. Award 1 mark for each of three valid points.	• Intended to take Trebatius abroad with him (to widen his experience). • Delayed/prevented from travelling. • Wants Caesar to provide an overseas experience.	3
1	b		Candidates should explain how Cicero uses this incident to strengthen his appeal to Caesar. Award 1 mark for each of four valid points.	• Letter thanks Cicero for previous posting/requests another — reminder of past favours. • As if Cicero responding to specific request from Caesar. • Quoting Caesar's words — as if Caesar joining in the conversation about Trebatius. • Acts as a witness (testis) — witty as Trebatius a lawyer. • Refers to mutual friend Balbus/Caesar's agent. • As if three friends chatting/sharing a joke. • Reminder of shared friendship. • Advertises Caesar's wit (joke about making Titinius king of Gaul) — flattering. • Fortuitous arrival = divine approval. • Any other valid point.	4
1	c		Candidates should analyse ways in which Letter 10 from the Vindolanda tablets both resembles and differs from that by Cicero. Award 1 mark for each of five valid points. Must refer to at least one similarity and one difference. Must refer to both texts. A maximum of 4 marks can be awarded if a candidate only deals with one side of the question.	Resembles: • Both recommending an individual. • Both asking a favour. • Both requesting a military post. • Any reasonable response. Differs: • Letter 10 — tone formal/respectful. • Cicero's tone friendly/self-deprecating/flattering/sycophantic. • Letter 10 — brief/business-like/gets straight to the point. • Cicero — lengthy preamble. • Letter 10 — no mention of specific qualities. • Cicero details relevant qualities. • Letter 10 — responding to request from person to be recommended. • Cicero acting on own initiative.	5

Question			Acceptable response	Additional guidance	Max mark
				• Letter 10 — requesting recommendation to third party. • Cicero direct recommendation. • Any other valid point.	
2			Candidates should evaluate the extent to which the text supports the claim that Caesar's attitude towards Cicero is "warm and friendly". Award 1 mark for each of four valid points. Must show evidence of evaluation/reach clear conclusion (positive or negative or mixture of both).	Supports claim: • Addresses Cicero as an equal: one "imperator" to another. • Thanks Cicero (*gratias agerem*) (for not joining Pompey). • Opens with reference to mutual friend — "Furnium nostrum". • Appeals to qualities on which Cicero prided himself — *consilio, gratia, dignitate*. • Informal, conversational opening. • Implies Cicero already made the conscious decision to support him. • Any reasonable response. Does not support: • Letter very brief/rather perfunctory. • Patronising — describes Cicero as "deserving" (merens) — smacks of "clementia". • Military title (imperator) a reminder of Caesar's actual/superior military authority. • Ironic/ambiguous — whether Cicero actually supports Caesar or not, his delay has "served Caesar well". • Appeal to *consilio* . . . rhetorical/ trite/conventional. • Any other valid point.	4
3	a		Candidates should explain Cicero's reference. Award 1 mark for each valid point.	• (Famous tragic) actor. • ("noster") because friend of Cicero/ mutual friend of Cicero & Marius. • Cicero's elocution teacher.	2
3	b		Candidates should identify what happened. Award 1 mark for each valid point.	• Voice failed him. • When saying a line about failure. OR • Performed so badly. • Everyone happy for him to retire.	2
4	a		Candidates should identify one example and explain how it emphasises the point. Award 1 mark for each valid point.	Possible examples: • Writing in first person/personal experience.	2

Question			Acceptable response	Additional guidance	Max mark
				• Addressing second person. • As if responding to a specific request. • As if part of ongoing correspondence. • Conversational style/tone. Possible effect: • More personal/engaging/accessible. • Question more effective than simple statement. • Less like a sermon.	
4	b		Candidates should evaluate the extent to which these letters justify the common modern view that the Romans were a violent people. Support your answer with reference to both Seneca's Letter 12 and Cicero's Letter 11. The candidate must show evidence of evaluation/reach clear conclusion (positive, negative or mixture of both) Candidates should refer to the both letters to support their answer. Award 1 mark for each valid response. A maximum of 6 marks can be awarded for developed points.	Confirms — possible responses may include: Cicero: • Animal fights on a huge scale — two a day for five days. • Described as grand spectacle (*magnificae*). • Crowd enjoy them (*admiratio . . . vulgi atque turbi*). • Any other valid point. Seneca: • Crowd enjoy midday fights more than regular gladiator bouts (*hoc . . . praeferunt*). • No interest in skill, just death (*non galea . . . mortis morae sunt*). • Baying for blood/like wild animals (*mane leonibus . . . obiciuntur*). • No empathy (*quare . . . in ferrum?*). • Need violence just to stave off boredom (*interim . . . ne nihil agatur*). • Seneca does not object to violent punishment of criminals (*meruit ut hoc pateretur*). • Only concerned about moral damage to people like him in the audience (*tu quid meruisti . . .*). • Any other valid point.	6

	Question			Acceptable response	Additional guidance	Max mark
					Does not confirm — possible responses may include: Cicero: • No pleasure for "civilised" people (*quae . . . polito delectatio*). • In seeing man butchered by an animal (homo imbecillus . . . laniatur)/an animal pierced by a spear (*bestia venabulo transverberatur*). • Respect for the animals (*praeclara*). • Disgusted by killng of elephants. • Sympathy for the elephants/recognises their affinity with humans (*quin etiam misericordia . . . societatem*). • Writing to amuse a friend — may be exaggerating/showing off good taste. Seneca: • Disgusted by crowd's taste for blood. • Emphasises the horror of the situation in order to condemn it. • Distancing himself from the crowd's reaction. • Writing to make philosophical point — may be exaggerating crowd reaction/his own distaste. • Any other valid point.	
5				Candidates should analyse how Cicero uses language in these lines to emphasise his point of view. Award 1 mark for an example/reference + 1 mark for a valid comment. Maximum 6 marks Maximum 2 marks for examples alone.	• Superlative (*humanissime*) — to emphasise Quintus could not have been more polite. • Comparative (*nihil potuit dulcius . . .)* — to emphasise not possible to be more courteous. • Antithesis (*cum verbis tum etiam . . .*) — to maximise Quintus reasonableness. • Direct speech/quotes Quintus' own words — (*haec ego patior cotidie*) — to emphasise his long suffering/not an isolated occasion. • Counters a possible objection/ *praeteritio* — (dices "quid quaeso istuc erat?" magnum) — to strengthen his case. • (Double) pairing of similar terms (*absurde et aspere verbis vultuque*) — to maximise Pomponia's rudeness.	6

	Question		Acceptable response	Additional guidance	Max mark
				• Alliteration/assonance (*absurde et aspere verbis vultuque*) — to emphasise her harsh attitude. • Any other valid point + critical comment.	
6			Candidates should discuss reasons why the bride might agree or disagree. Award 1 mark for each of three valid points. Candidates may agree or disagree or a mixture of both.	Agree: • Traditional/good/moral family background. • Good connections/social status. • Good character. • Successful career. • Good looking. • Financially secure. • Any other reasonable response. Disagree: • Older than Pliny implies (praetor = mid 30s). • So many good qualities makes him sound dull/boring. • Not consulted. • Any other valid point.	**3**
7			Candidates should explain the impression we are given of Pliny's relationship with his wife. Award 1 mark for each of three valid points. Maximum 1 mark for impression without reasons.	Possible impressions: Passionate/loving: • Because miss each when absent. • Find solace in each other's writing. • Her letters increase Pliny's desire. Unequal/one-sided: • Because only Pliny's version. • Boasting about how devoted wife is/ how appealing his little books are. • Any other reasonable response.	**3**

Question			Acceptable response	Additional guidance	Max mark
8			Candidates should discuss the extent to which they agree that "Reading letters encourages momentary escape into other people's lives" in light of their own experience of reading Roman letters. They should make reference to the text of letters by at least **three** of the prescribed letter-writers. (Vindolanda tablets = one "letter-writer".)	Candidates could consider: • What the texts reveal about other people's lives. • Different ways in which letters achieve this effect. • Whether or not this differs from other forms of literary escapism. • The extent to which writers present a fictionalised/idealised version of their lives. 1 mark should be awarded for each valid, relevant point. A maximum of 2 further marks should be awarded for developed points. Only one letter-writer = 7 marks maximum. Only two letter-writers = 12 marks maximum. The answer should be supported by a selection of evidence from across the Prescribed Text. They could argue for or against, or a mixture of both. For full credit, there should be evidence of discussion (exploring different angles/points of view) and a clear conclusion. Up to 3 marks are available for organisation and structure.	**20**

SECTION 2: Ovid and Latin Love Poetry

Question			Acceptable response	Additional guidance	Max mark
9	a		Candidates should identify how Nape has proved useful to Ovid in the past. Award 1 mark for each of two valid points.	Nape useful in the past: • Useful to his affair at night. • Gave secret signs. • Encouraged Corinna to come to him.	2
9	b		Candidates should explain why Ovid believes Nape will also help him on this occasion. Award 1 mark for each of two valid points.	Reason why she will help now: • Not hard hearted. • Sophisticated for a slave girl. • She has "felt Cupid's bow"/been in love.	2
9	c		Candidates should analyse what they consider to be the most significant differences between the two poems in terms of content, style and tone. Award 1 mark for each of six valid points. Must make at least ONE reference to each of content, style and tone.	Content: Poem 8: • Go between is addressed/flattered. • Detailed instructions; contingency plans. • Imagines Corinna's reactions. • Praises tablets for loyal service. Poem 9: • Doesn't blame mistress, blames Nape. • Declares belief in omens (she tripped). • Blames tablets/tells them off. Style: Poem 8: • Addresses Nape. • Conversational. • Amusing final imagery. • Tablets not personified until final dedication. Poem 9: • Addresses tablets. • Rhetorical/tirade. • Full of references; very artificial. • Ingenious; witty; carefully structured.	6

Question			Acceptable response	Additional guidance	Max mark
				Tone:	
				Poem 8:	
				• Positive tone; optimistic. • Sense of urgency. • Ends on note of triumph.	
				Poem 9:	
				• Heavy with misery. • Angry mood. • Irrational. • Any other valid point.	
9	d		Candidates should refer to the last four lines of each poem and discuss which ending they consider to be the more humorous giving reasons for their answer. Award 1 mark for each of three valid points.	Candidate may choose either as more humorous (or consider both equally humorous) but must give reasons. Possible responses might include: Ending of poem 8 more humorous because: • Crowning tablets with laurel like despatches of a victorious general to Senate. • Dedicating tablets to Venus with pun on two senses of tabella (writing-tablet; votive tablet). • Impudence of putting tablets in prime position in centre of temple. • Praise of tablets undercut by cheeky reminder of their humble origins. • Any other valid point. Ending of poem 9 more humorous because: • Addressing the tablets. • Double tablets bound to double cross — pun on two sense of *duplices*. • Curses the tablets with wretched old age — personification. • But mixed metaphor — "rodat" suggests gnawing away at the wood. • Colourful image of red tablets faded with white mildew. • Any other valid point.	3

	Question		Acceptable response	Additional guidance	Max mark
10	**a**		Candidates should explain the meaning of the metaphor "*non sum desultor amoris*". Award 1 mark for each of two valid points.	• I am not a circus performer who jumps from horse to horse. ie, I am not a philanderer jumping from bed to bed.	**2**
	b		Candidates should explain how Ovid uses the mythological references in these lines to raise doubts about his sincerity. Award 1 mark for each of four valid points.	• Claims he will make his girlfriend famous in his poetry. • Just as Jupiter made Io, Leda and Europa famous. • But Jupiter an adulterer, not to be trusted. • Ovid is not to be trusted either. • Any other valid point.	**4**
11			Candidates should evaluate extent to which these poems suggest superstition was widespread. The candidate must show evidence of evaluation/reach clear conclusion (positive, negative or mixture of both). Candidates should refer to the two poems to support their answer. Award 1 mark for each of six valid points. A maximum of 4 marks can be awarded if only one poem discussed.	Superstition widespread: Catullus: • Evil-eye/magic spells (evil tongues) • Averted by denying knowledge (kiss her so often that no one can "keep the count" to work magic against them). Tibullus: • Magic potions/love potions. • Witchcraft. • Casting spells. • Raising the dead. • Changing the weather. • Spitting to avoid bad luck. • Any other valid point. Not widespread: • Evidence for popular beliefs/not necessarily the poets' own beliefs. • Poets being playful/exaggerating/following poetic convention. • Any other valid point.	**6**
12			Candidates should evaluate how successfully Propertius brings this episode to life. Award 1 mark for each of five valid points.	Possible responses: Realistic situation: • Lover returns from party. • Lover late/lover drunk. • Mistress falls asleep waiting up for lover.	**5**

Question			Acceptable response	Additional guidance	Max mark
				Vivid detail:	
				• Falls asleep with head in hands. • Lover tries to kiss/cuddle her without waking her. • Lover can't keep hands off her because she is so beautiful asleep. • Strokes hair. • Moon accidentally wakes girl. Believable reactions: • Girl hurt and angry. • She weeps. • Any other valid point. A negative viewpoint is acceptable provided it is supported by appropriate evidence, eg: • Contrived mythological allusions. • Any other valid point.	
13			Candidates should analyse how Catullus uses language in these lines to emphasise the misery he is feeling. Award 1 mark for example of language use/reference + 1 mark for valid critical comment. Award 1 mark for each of six valid points. Maximum of 2 marks for references alone.	Possible responses may include: • *o di* — address to the gods/prayer to suggest despair (1)/needs divine intervention (1). • *ipsa in morte* — imagery of death/ exaggeration (1) to suggest almost suicidal/extremity of suffering. • *eripite/expulit* — violent verbs/emphasis by position (1) to indicate need of drastic cure/ destructive effect of his feelings (1). • *pestem perniciemque* — imagery of disease (1) to stress the pain he is suffering/damage being done to him (1). • *pestem perniciemque* — alliteration of "p" (1) to convey disgust/suggest spitting. • *ut torpor* — simile of paralysis (1) — to suggest suffering/helplessness. • Any other valid point.	6

	Question		Acceptable response	Additional guidance	Max mark
14			Candidates should explain the vivid imagery Horace uses to make his relief clear. Award 1 mark for the image and 1 mark for each developed point of explanation. One or more images may be discussed.	Horace's imagery: • Stormy sea (potenti . . . maris deo). • To represent the stormy relationship/his misery. • Damp clothes (*uvida . . . vestimenta*). • To represent how near he was to drowning in the relationship. • Votive plaque. • To represent gratitude (to gods/fate) for being saved.	**4**
15			Candidates should discuss to what extent they think that "Roman love poets are on an emotional roller-coaster from which they never manage to escape" in light of their own experience of reading Roman love poetry. They should make reference to the poems of at least **three** of the prescribed poets.	Candidates could consider: • Examples of emotional ups and downs. • Counter examples of emotional stability. • Whether some poets are more prone to emotional instability than others. The answer should be supported by a selection of evidence from across the Prescribed Text. They could argue for, or against, or a mixture of both. For full credit, there should be evidence of discussion (exploring different angles/points of view) and a clear conclusion. 1 mark should be awarded for each valid, relevant point. A maximum of 2 further marks should be awarded for developed points. Only one poet = 7 marks maximum. Only two poets = 12 marks maximum. Up to 3 marks are available for organisation and structure.	**20**

[END OF EXEMPLAR MARKING INSTRUCTIONS]