



National  
Qualifications  
RESOURCE

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**X843/77/01**

**Latin  
Literary Appreciation**

**Marking Instructions**

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Please note that these marking instructions have not been standardised based on candidate responses. You may therefore need to agree within your centre how to consistently mark an item if a candidate response is not covered by the marking instructions.

## General marking principles for Advanced Higher Latin Literary Appreciation

*Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.*

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) Award marks for candidates' 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 gain marks for the depth of their response and evaluative development of points made. A 'point' is a piece of evidence taken from the text, or an evaluative statement. In general, award a mark for each of the above so that an evaluative statement supported by a piece of evidence receives 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 20-mark extended-response questions, candidates may use quotation from the text with appropriate translation to provide evidence to support their response. In most cases, the wording of the question will ask candidates to 'refer to the text'. This instruction means:
  - in language questions, where the rhythm, sound, alliteration, etc, are critical to answering the question, candidates should quote the Latin text verbatim to illustrate their response. In these cases, they do not need to translate the Latin.
  - where the question refers to the story, argument, etc, candidates do not need to quote the Latin, or provide a word-for-word translation, but may simply provide a summary, for example 'Cicero says that no-one has seen the pirate captain'.
  - do not award marks for quoting the Latin, translating it, and commenting on it. Candidates gain marks by referring to the text in such a way as to provide evidence for a judgement or evaluation.
- (g) For the 20-mark extended-response questions, candidates do not need to demonstrate structure and English style. Award marks for an appropriate response to the question irrespective of whether it is structured in continuous prose or as a series of coherent bullet points.
- (h) In the 20-mark extended-response questions, award marks for any acceptable answer to an evaluation or analysis question, provided the answer is justified by a valid reason.

(i) For questions that ask candidates to:

- **identify**, they must present in brief form/name.
- **explain** or ask **in what way**, they must relate cause and effect and/or make relationships between things clear.
- **analyse**, they 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, for example word choice, imagery, tone, sentence structure, punctuation, sound techniques.
- **evaluate**, they must make a judgement on the effect of the language and/or ideas of the text(s).
- **discuss**, they should make analytical and evaluative responses such as communicating ideas and information on literary techniques or culture or debating two sides of a statement.

## Marking instructions for each question

### Section 1 - Letters and letter writing

Question		Expected response(s)	Max mark	Additional guidance
1.	(a)	<ul style="list-style-type: none"> <li>the assassination of Caesar is likened to a feast</li> <li>Cicero had not been “invited” because he was excluded from the conspiracy</li> <li>Cicero describes Antony as “leftovers”, as he was not killed/still causing trouble</li> </ul> <p><b>Any other valid point.</b></p>	2	
	(b)	<p>pleased because:</p> <ul style="list-style-type: none"> <li>assassination was a “good deed”</li> <li>Trebonius “an excellent man”</li> <li>he wanted to see Caesar dead</li> </ul> <p><b>Any other valid point.</b></p> <p>annoyed because:</p> <ul style="list-style-type: none"> <li>he had not been included in the plot</li> <li>Trebonius took Antony aside/saved him</li> <li>he felt the job was only “half done” while Antony was still alive</li> <li>Antony was continuing to cause trouble for Cicero</li> <li>Cicero describes Antony as a “plague”</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>Award marks for developed points.</p> <p>To gain four marks, candidates need to make at least <b>one</b> valid point about why Cicero was pleased, and at least <b>one</b> valid point about why Cicero was annoyed.</p>

Question		Expected response(s)	Max mark	Additional guidance
	(c)	<p>Friendly/positive:</p> <ul style="list-style-type: none"> <li>• he emphasises Caesar's goodwill</li> <li>• refers to their mutual friend, Balbus</li> <li>• Caesar is writing to thank Cicero</li> <li>• Caesar trusts Cicero's judgment</li> <li>• Caesar's joke shows a close relationship</li> <li>• Cicero was quoting the joke, to compliment Caesar</li> </ul> <p><b>Any other valid point.</b></p>	3	Award marks for developed points.
	(d)	<p>Yes:</p> <ul style="list-style-type: none"> <li>• Cicero is full of praise for Caesar but glad he is dead</li> <li>• calls him his alter ego, but wishes he had taken part in the assassination</li> </ul> <p><b>Any other valid point.</b></p> <p>No:</p> <ul style="list-style-type: none"> <li>• Roman friendship very pragmatic/mutual benefit</li> <li>• political circumstances changed</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>Candidates could argue 'yes' or 'no' or a mixture of both.</p> <p>Award one mark for a developed point.</p>

Question		Expected response(s)	Max mark	Additional guidance
2.		<p><b>Governor:</b></p> <ul style="list-style-type: none"> <li>• had scope for independent action</li> <li>• would consult the emperor only on important matters</li> <li>• expected to maintain traditional religion/security of the province</li> </ul> <p><b>Any other valid point</b></p> <p><b>Emperor:</b></p> <ul style="list-style-type: none"> <li>• encouraged governor to make his own decision based on local conditions</li> <li>• imposed no universal rules</li> <li>• asserted his own authority on key matters/policies</li> <li>• set the overall tone of regime</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>To gain four marks, candidates need to refer to both letters</p> <p>Award additional marks for developed points.</p>
3.		<ul style="list-style-type: none"> <li>• writer reports on fighting techniques of the Britons</li> <li>• Britons do not wear armour/they have a lot of cavalry/they do not use swords/they do throw spears</li> <li>• dismissive of the Britons (<i>Brittunculi</i>)</li> </ul> <p><b>Any other valid point.</b></p>	2	<p>Accept alternative readings of the text, allowing for different interpretations.</p> <p>Maximum of one mark for examples of fighting techniques.</p>

Question		Expected response(s)	Max mark	Additional guidance
4.	(a)	<ul style="list-style-type: none"> <li>• word order/emphasis by position - <i>lavabatur</i> (<i>he was taking a bath</i>):</li> <li>• emphasises ordinary, familiar situation/vulnerability of the victim to make the attack all the more shocking</li> <li>• threefold repetition - <i>alius ... alius ... alius</i>: each slave targeting a different body part;</li> <li>• emphasises the shocking ferocity of the attack/that it was a premediated or concerted attack/that the victim was heavily outnumbered, all of which adds to the horror</li> <li>• short/simple clauses - <i>alius fauces invadit, alius os verberat</i> -</li> <li>• imitates brutal stabbing action, bringing the horror to life</li> <li>• list of body parts - <i>fauces ... os ... pectus et ventrem ... verenda</i></li> <li>• emphasises the extent of Macedo's injuries/the brutality of the attack</li> <li>• tricolon crescendo - <i>alius ... invadit ... verberat ... contundit</i></li> <li>• emphasises the increasing intimacy of the attack suggesting the intention was to humiliate as well as harm, intensifies the horror</li> <li>• historic present - <i>circumsistunt ... invadit ... verberat ... contundit ... abiciunt ...</i></li> <li>• emphasises the speed/relentless pace of the attack, dramatising the horror</li> <li>• (authorial) aside/interjection/emotive word choice - <i>foedum dictum</i>:</li> </ul>	6	<p>Candidates must give any three relevant uses of language plus supporting analytical comment.</p> <p>Award a maximum of 3 marks for relevant uses of language without any analytical comment.</p>

Question	Expected response(s)	Max mark	Additional guidance
	<ul style="list-style-type: none"> <li>• suggests the attack was so horrific that Pliny is almost too shocked to reveal all the horrible details/creates suspense so that final horrific detail (attack on Macedo's private parts) has maximum impact</li> <li>• juxtaposition of verbs - <i>putarent, abiciunt</i></li> <li>• emphasises the shocking haste with which the attackers fling him to the ground/treating him like a piece of meat</li> <li>• balanced phrases/repetition - <i>sive quia non sentiebat ... sive quia se non sentire simulabat</i></li> <li>• emphasises the severity of the attack by showing how closely Macedo's condition resembled loss of consciousness/how impossible to tell whether alive or dead</li> <li>• Onomatopoeia/paired nouns - <i>ululatu et clamore</i></li> <li>• replicates the sound of the loyal slaves screaming in horror/emphasises the general commotion, screaming, shouting, in horror</li> <li>• alliteration - <i>concupinae cum ... clamore concurrunt</i></li> <li>• alliteration of 'c' emphasises the distraught behaviour of the female slaves</li> <li>• Chiasmus/balanced phrasing - <i>et vocibus excitatus et recreatus loci frigore</i></li> <li>• suggests Macedo so badly beaten it was only the combination of noise and cold that revived him</li> </ul> <p><b>Any other valid point.</b></p>		



Question		Expected response(s)	Max mark	Additional guidance
	(b)	<ul style="list-style-type: none"> <li>• earn respect not fear</li> <li>• don't beat your slave</li> <li>• control your anger with your slaves</li> <li>• don't abuse your power</li> <li>• don't go looking to find fault</li> </ul> <p><b>Any other valid point.</b></p>	3	
5.		<ul style="list-style-type: none"> <li>• he is annoyed because Paris is not replying to his letters</li> <li>• not even sent one letter</li> <li>• Sollemnis refers to Paris as his "brother" (twice)</li> <li>• he sends Paris very many greetings</li> <li>• he hopes Paris is well</li> <li>• he sends warm greetings to mutual friends (by name)</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>A combination of 'yes' and 'no' responses is acceptable.</p> <p>Award marks for developed responses.</p>

Question		Expected response(s)	Max mark	Additional guidance
6.	(a)	<p>Purpose of Letter 25:</p> <ul style="list-style-type: none"> <li>• Atticus has asked Cicero to provide the latest news of his sister's marriage</li> <li>• Cicero has just returned from a visit/can give latest update</li> <li>• Cicero wants to share his brother's marriage concerns with Atticus</li> <li>• Cicero wants Atticus to intervene/speak to his sister/reprimand her for her bad behaviour</li> <li>• Cicero feels that they ought to try to save the marriage</li> </ul> <p>Purpose of Letter 28:</p> <ul style="list-style-type: none"> <li>• Pliny wants to update his wife's aunt on his marriage to her niece</li> <li>• Pliny wants to share, with the aunt, the joy of his marital bliss</li> <li>• Pliny wants to flatter the aunt, in order to be well thought of by her</li> <li>• Pliny wants to portray his marriage as "perfect" to a wider audience</li> <li>• Pliny wants to thank his wife's aunt for bringing his wife and him together</li> </ul>	4	For four marks, candidates need to consider the purpose of both letters.

Question		Expected response(s)	Max mark	Additional guidance
	(b)	<p>Pomponia:</p> <ul style="list-style-type: none"> <li>• harsh in words and expression</li> <li>• wouldn't join them at dinner</li> <li>• rejected the food offered</li> <li>• remained in a bad mood the next day</li> <li>• refused to sleep with her husband</li> <li>• lacking in civility</li> </ul> <p><b>Any other valid point.</b></p>	3	
	(c)	<p>Qualities:</p> <ul style="list-style-type: none"> <li>• very sharp</li> <li>• very frugal</li> <li>• loving</li> <li>• faithful</li> <li>• interested in literature</li> <li>• she frequently reads her husband's books/learns them by heart</li> <li>• cares about her husband's success</li> <li>• enjoys hearing her husband recite</li> </ul> <p><b>Any other valid point.</b></p>	4	Award marks for developed points

Question		Expected response(s)	Max mark	Additional guidance
7.		<p><b>Behaviour: similar</b></p> <ul style="list-style-type: none"> <li>• banter with friends Cicero and Trebatius/Paris and Sollemnis</li> <li>• spending time with friends - Cicero and Marius</li> <li>• holding dinner/birthday parties - Pliny? Vindolanda tablet</li> <li>• love for wife and children - Cicero, Pliny</li> <li>• married couples arguing - Quintus Cicero and Pomponia</li> <li>• sending socks as a present - Vindolanda tablet</li> <li>• networking Cicero/Caesar/Trebatius/Balbus/Vindolanda tablets</li> <li>• home improvements - Marius' picture window</li> <li>• making political/legal speeches - Cicero, Pliny</li> </ul> <p><b>Attitudes: similar</b></p> <ul style="list-style-type: none"> <li>• valued good health - Cicero to Terentia &amp; Tiro, Pliny and Zosimus</li> <li>• and family life - Cicero</li> <li>• valued stable government - Cicero, Pliny</li> <li>• and financial security - Pliny on Acilianus</li> </ul>	20	<p>Candidates can argue for or against, or a mixture of both. Award marks for developed points.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence in support of their response and develop a clear line of argument that meets the demands of the question.</p> <p>Award a maximum of 7 marks if candidates discuss only one letter-writer. Award a maximum of 12 marks if candidates discuss only two letter-writers.</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p><b>Behaviour: not similar</b></p> <ul style="list-style-type: none"> <li>• serving different food/wine according to social status - Pliny</li> <li>• watching fights to the death in the arena - Seneca, Pliny</li> <li>• finding a bridegroom for a friend's daughter - Pliny</li> <li>• doing favours associated with patronage/<i>amicitia</i> - Cicero, Vindolanda</li> <li>• giving god-like honours to a living human being - Pliny</li> <li>• openly expressing snobbery/flattery</li> </ul> <p><b>Attitude: not similar</b></p> <ul style="list-style-type: none"> <li>• greater tolerance of violence - Cicero on assassination of Caesar, Pliny on executing Christians</li> <li>• acceptance of slavery/attitude to human rights - Cicero, Pliny, Seneca</li> <li>• women regarded as inferior/subject to male authority - Cicero, Pliny</li> <li>• attitude to religion - Pliny</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Analysis/evaluation/argument</b></p> <ul style="list-style-type: none"> <li>• superficial similarities disguise more fundamental differences</li> <li>• some behaviours more or less identical, others only analogous</li> <li>• different attitudes disguise similarities in behaviours - just less overt in our snobbery, flattery</li> </ul> <p><b>Any other valid point.</b></p>		

## Section 2 - Ovid and Latin love poetry

Question		Expected response(s)	Max mark	Additional guidance
8.	(a)	<ul style="list-style-type: none"> <li>take the tablet(s)</li> <li>deliver them to her mistress</li> <li>don't delay</li> </ul>	2	
	(b)	<ul style="list-style-type: none"> <li>word choice/emphasis by position - <i>odi</i></li> <li>brevity of <i>odi</i> contrasts with the rest of the line to illustrate exactly what he hates; an expanse of empty wax</li> <li>hyperbaton/word order - <i>oculosque ... meos</i></li> <li>the separation of <i>oculosque ... meos</i> reflects the length of reply he wants/how long it will take him to read her detailed response</li> <li>rhetorical question - <i>quid ... tenendo?</i></li> <li>dramatises sudden change of mind/realisation he no longer wants a long reply</li> <li>word order/delay of "<i>veni</i>" - <i>hoc ... veni</i></li> <li>emphasises exactly what he wants to see on the tablet; "<i>veni</i>"</li> <li>"<i>veni</i>" - single word contrast with previous complexity</li> <li>emphasises striking/humorous/complete change of mind/increasing urgency of his desire</li> </ul> <p><b>Any other valid point.</b></p>	4	<p>Candidates must give two relevant uses of language plus supporting analytical comment.</p> <p>Award a maximum of 2 marks for relevant uses of language without any analytical comment.</p>
9.	(a)	<ul style="list-style-type: none"> <li>she stubbed her toe/tripped on the threshold</li> <li>it was seen as a bad omen/unlucky</li> <li>he implies she was drunk</li> </ul>	2	
	(b)	<ul style="list-style-type: none"> <li>wood carved by impure hands</li> <li>the wood came from a tree used for executions/suicides</li> <li>the tree was used for crucifixion</li> <li>the tree sheltered unfavoured birds: owls and vultures</li> <li>the tree held the nests and eggs of these birds</li> </ul>	3	

Question	Expected response(s)	Max mark	Additional guidance
(c)	<ul style="list-style-type: none"> <li>• ‘ergo’ (therefore) - clearly signposts conclusion</li> <li>• ironic admission that he should have known not to trust “two faced” tablets</li> <li>• witty pun <i>duplices</i>/tablets literally have two facing writing surfaces</li> <li>• <i>duplices</i> could also refer to the pairing of poem 8 and 9 - unites message and response</li> <li>• <i>auspicii</i> brings superstition theme to its conclusion</li> <li>• brings vivid personification to its conclusion</li> <li>• curses tablets with ugly old age as if cursing a person/deceitful mistress</li> <li>• witty mixed metaphor - old age suggests a person; mildew and gnawing more suitable for wooden tablets</li> </ul> <p><b>Any other valid point.</b></p> <p>Not effective:</p> <ul style="list-style-type: none"> <li>• pun on <i>duplices</i> is contrived/forced</li> <li>• anger at tablets exaggerated</li> <li>• personification of tablets contrived/artificial</li> <li>• no reference to the narrative situation</li> <li>• rhetorical/ironic style lacks emotion</li> </ul> <p><b>Any other valid point.</b></p>	<b>5</b>	<p>Candidates can argue effective or not effective or a mixture of both.</p> <p>Award marks for developed points.</p>

Question		Expected response(s)	Max mark	Additional guidance
10.	(a)	<ul style="list-style-type: none"> <li>• falsely accused of infidelity</li> <li>• victim of suspicion/jealousy</li> <li>• misunderstood - his innocent remarks are misinterpreted</li> <li>• attractive to good looking women</li> <li>• his conscious is clear</li> <li>• he can't do anything right in her eyes</li> </ul> <p><b>Any other valid point.</b></p>	3	Award marks for developed points.
	(b)	<ul style="list-style-type: none"> <li>• very sure of himself</li> <li>• willing to lie/willing to break oath</li> <li>• domineering/controlling</li> <li>• unfaithful, cheater</li> <li>• threatening towards Cypassis if she won't sleep with him</li> <li>• heartless in calling her an ungrateful creature</li> <li>• cruel - knowing that Cypassis will suffer physically if he tells Corinna the truth</li> <li>• manipulative</li> <li>• sexually abusive in modern terms</li> </ul> <p><b>Any other valid point.</b></p>	3	Award marks for developed points.



Question	Expected response(s)	Max mark	Additional guidance
11.	<ul style="list-style-type: none"> <li>• alliteration - <i>quaeris quot/sint satis superque</i></li> <li>• emphasises the repeated question/emphasises the quantity</li> <li>• unusual/coined words (eg <i>basiationes; lasarpiciferis</i>)</li> <li>• demonstrates his creative use of Latin (within a Greek metre)/knowledge of Cyrene's chief export (silphium)/exotic terms add to the romance</li> <li>• reference to oracle of Jupiter</li> <li>• shows geographical knowledge of Libya (in SE of province)</li> <li>• clever use of <i>aestuosi</i> ("sweltering")</li> <li>• punning reference to heat of the desert and the metaphorical heat of Jupiter's passion</li> <li>• reference to tomb of Battus</li> <li>• geographical knowledge (NW of province - distance between landmarks adds to the image of infinity) - reference to Callimachus (appealing to their shared taste for Callimachean poetry)</li> <li>• similes of sand and stars</li> <li>• emphasises the infinite number of kisses</li> <li>• repetition of <i>basia/basiare</i></li> <li>• emphasises the key idea of kisses</li> <li>• position and meaning of <i>vesano</i></li> <li>• emphasises the madness of love</li> </ul> <p><b>Any other valid point.</b></p>	6	<p>Candidates must give three relevant uses of language/learning plus supporting analytical comment. They must discuss at least one use of language and one use of learning.</p> <p>Award a maximum of 3 marks for relevant uses of language/learning without any analytical comment.</p>

Question		Expected response(s)	Max mark	Additional guidance
12.	(a)	<ul style="list-style-type: none"> <li>• brief/unkind words</li> <li>• let her live and be happy with her lovers</li> <li>• whom she embraces 300 at a time</li> <li>• loving none truly</li> <li>• but breaking the strength of all (or similar)</li> </ul>	3	
	(b)	<p>Possible responses:</p> <ul style="list-style-type: none"> <li>• angry - to use such strong or explicit language</li> <li>• contemptuous - describes her terms that suggests a monstrous creature</li> <li>• bitter - wants no more to do with her/wishes her good riddance</li> <li>• jealous - obsessed with the number of her lovers</li> </ul> <p><b>Any other valid point.</b></p>	2	Award marks for developed points
13.		<ul style="list-style-type: none"> <li>• the door is the speaker</li> <li>• drunken revellers outside the door/thumping door</li> <li>• hanging garlands on the door</li> <li>• torches lying on the ground</li> <li>• door preventing access to the mistress</li> <li>• lover keeping vigil/staying up all night</li> <li>• lover composing poems to the door</li> </ul> <p><b>Any other valid point.</b></p>	4	

Question	Expected response(s)	Max mark	Additional guidance
14.	<p>Yes</p> <ul style="list-style-type: none"> <li>• he uses the theme to taunt/humiliate/attack Lydia as old/unattractive</li> <li>• few lovers at her door now she is old</li> <li>• can sleep undisturbed now she is undesirable</li> <li>• the companionship with the drinking party contrasts with her loneliness/isolation</li> <li>• she will end up outside begging for lovers</li> <li>• crazy with unsatisfied desire</li> <li>• compares her to dead leaves/contrast with garlands of myrtle and ivy</li> </ul> <p><b>Any other valid point.</b></p> <p>No:</p> <ul style="list-style-type: none"> <li>• clever use of theme to entertain</li> <li>• imagery of dead leaves more melancholy than spiteful</li> </ul> <p><b>Any other valid point.</b></p>	3	<p>Award marks for developed points</p> <p>At least one attitude should be stated/ implied.</p>

Question	Expected response(s)	Max mark	Additional guidance
15.	<p>Candidates need to produce a response based on a wide-ranging selection of evidence from across the Prescribed Texts.</p> <p>3 marks are available for organisation and structure. There should be analysis and discussion of the evidence as well as evaluation of the statement.</p> <p><b>They could cover aspects such as:</b></p> <p><b>Ovid:</b></p> <ul style="list-style-type: none"> <li>• lack of sincerity</li> <li>• light-heartedness/playfulness</li> <li>• conscious of love-poetry genre/tradition</li> <li>• subversive</li> </ul> <p><b>Catullus:</b></p> <ul style="list-style-type: none"> <li>• intensity/sincerity</li> <li>• conflicted attitudes about love</li> <li>• disillusioned</li> </ul>	20	<p>Candidates can argue for or against, or a mixture of both. Award marks for developed points.</p> <p>Candidates should identify, analyse and evaluate clear textual evidence in support of their response and develop a clear line of argument that meets the demands of the question.</p> <p>Award a maximum of 7 marks if candidates discuss only one poet. Award a maximum of 12 marks if candidates discuss only two poets.</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p><b>Propertius:</b></p> <ul style="list-style-type: none"> <li>• intensity</li> <li>• volatile</li> </ul> <p><b>Tibullus:</b></p> <ul style="list-style-type: none"> <li>• relaxed (country life)</li> <li>• different attitudes to different girlfriends (Delia and Nemesis)</li> </ul> <p><b>Horace:</b></p> <ul style="list-style-type: none"> <li>• non-committal</li> <li>• detached based on experience</li> <li>• scornful</li> </ul> <p><b>Any other valid point.</b></p> <p><b>Argument/Analysis/evaluation</b></p> <ul style="list-style-type: none"> <li>• attitudes reflect poetic convention rather than personal feeling</li> <li>• range of attitudes actually rather narrow/predominantly negative</li> <li>• drawing comparisons between poets/weighing up similarities and differences in their attitudes</li> </ul> <p><b>Any other valid point.</b></p>		

[END OF MARKING INSTRUCTIONS]