

**Assessment Schedule – 2007****Scholarship Latin (93008)****Evidence Statement**

| <b>Task One: Translation Of Passage One</b>   | <b>VOCAB</b> | <b>GRAMMAR</b> | <b>FLUENCY</b> |
|---|--------------|----------------|----------------|
| <b>datur haec venia antiquitati</b><br>This privilege is given to ancient history,                            |              |                |                |
| <b>ut primordia urbium augustiora faciat</b><br>to make the first beginnings of cities more worthy of honour  |              |                |                |
| <b>miscendo humana divinis</b><br>by mingling human affairs with matters divine;                              |              |                |                |
| <b>et si cui populo licere oportet</b><br>and if it is right to allow any people                              |              |                |                |
| <b>consecrare origines suas</b><br>to consider their (own) earliest beginnings sacred                         |              |                |                |
| <b>et ad deos referre auctores</b><br>and to refer to the gods as their creators,                             |              |                |                |
| <b>ea belli gloria est populo Romano</b><br>the Roman people have such glory in war,                          |              |                |                |
| <b>ut cum suum parentem ferat</b><br>that when they say / it says that their own father                       |              |                |                |
| <b>conditorisque sui (parentem) Martem fuisse</b><br>and (the father) of their (own) founder was Mars,        |              |                |                |
| <b>et hoc gentes humanae patiantur</b><br>human races / tribes too may allow this (claim),                    |              |                |                |
| <b>tam aequo animo quam imperium patiuntur</b><br>with as calm a mind as they allow their rule.               |              |                |                |
| <b>sed haec et his similia</b><br>But these matters and ones like these                                       |              |                |                |
| <b>utcumque animadversa aut existimata erunt</b><br>however they are noticed or considered,                   |              |                |                |
| <b>haud in magno equidem ponam discrimine</b><br>I indeed shall not at all consider of great significance:    |              |                |                |
| <b>mihi pro se quisque</b><br>as far as I am concerned let each man for himself                               |              |                |                |
| <b>ad illa acriter intendat animum</b><br>stretch his mind keenly to the following matters –                  |              |                |                |
| <b>quae vita, qui mores fuerint</b><br>what life was like, what morals there were,                            |              |                |                |
| <b>per quos viros quibusque artibus domi militiaeque</b><br>by what men and by what skills at home and at war |              |                |                |
| <b>et partum et auctum imperium sit</b><br>power was both won and expanded;                                   |              |                |                |
| <b>deinde sequatur animo</b><br>then let him follow with his mind   |              |                |                |
| <b>velut desidentes primo mores</b><br>morals at first virtually collapsing as a house onto its foundations   |              |                |                |
| <b>labente paulatim disciplina</b><br>while traditional teaching kept slipping little by little,              |              |                |                |
| <b>deinde ut magis magisque lapsi sint</b><br>how next they slipped more and more,                            |              |                |                |
| <b>tum ire coeperint praecipites</b><br>then began to go headlong,  |              |                |                |
| <b>donec ad haec tempora perventum est</b><br>until arrival was reached at these times,                       |              |                |                |
| <b>quibus pati possumus</b>   |              |                |                |

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| in which we are able to endure  |  |  |  |
| <b>nec vitia nostra nec remedia</b><br>neither our own vices nor the remedies for them. |  |  |  |
| <b>TOTALS</b>   |  |  |  |

**Task Two: Critical Appreciation Of Passage One**

(Other answers are possible.)

| QUESTION  | RESPONSE   | VALID RESPONSE | PERCEPTIVE RESPONSE |
|---|--|----------------|---------------------|
| <b>(a) (i)</b><br><b>Explanation in the context of the foundation of Rome of the meaning of <i>miscendo humana divinis</i></b>                      | <p><b><i>miscendo humana divinis</i></b><br/> “by mingling human affairs with matters divine”</p> <p>The response should refer to the legends associated with the foundation of Rome, which include actions of both gods and men and / or to the legends of the Trojans, whom the Romans thought of as their ancestors and first founders. Some but not all of the following material is expected. To be valid, there needs to be reference to some instance of involvement of the actions of god(s) with those of humans.</p> <p><i>Rome was founded by descendants of the Trojans, who fled to Italy from Troy. Aeneas, the prince of Troy who brought the remnant Trojans to Italy, was said to be the son of a mortal father, Anchises, and of a goddess mother, Venus. The fact that the Trojans were able to reach Italy successfully at last was said in legend to be largely because the gods finally agreed to this success. Venus had always wished this for her son, Juno had been violently opposed to Aeneas’ success, and Jupiter had been caught between the wishes of both goddesses. Neptune as Troy’s creator had agreed to its fall but had intervened during the storm created by Juno to calm it, so that Aeneas would not be drowned on his way to Italy.</i></p> <p><i>Generations later (some 300 years) legend had it that Rhea Silvia, a Vestal Virgin and daughter of King Numitor and a descendant of Aeneas, had twin boys and claimed to have been raped by the god Mars. These twin boys, Romulus and Remus, grew up to found the fledgling city of Rome, which was named after Romulus, after he had killed his brother in anger.</i></p> <p><i>The Romans made claim to divine ancestry which they believed distinguished them from other peoples. Julius Caesar claimed, through his own name Julius, to be descended from Iulus, son of Aeneas (himself son of the goddess, Venus). Augustus as first emperor and great-nephew (adopted son) of Julius Caesar could make a similar claim.</i></p> <p><b>A different response is possible.</b></p> |                |                     |
| <b>(a) (ii)</b><br><b>Explanation in the context of the Roman republic prior to the 1st Century BC of the meaning of <i>ea belli gloria est</i></b> | <p><b><i>ea belli gloria est populo Romano</i></b><br/> “the Roman people have such glory in war”</p> <p>The response should refer to some Roman military victories that occurred during the designated period and to address the notion of the Roman view of “glory”. Some but not all of the following material is expected:</p> <p><i>Before Livy’s time (1<sup>st</sup> century BC / AD) the Romans had</i></p>  |                |                     |

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| <p><b>populo Romano</b></p>   | <p><i>fought many wars as they expanded their rule. Initially they had to conquer their immediate tribal neighbours in Italy, such as Etruscans, Latins, and Samnites. Invading Gauls from the north were driven out in 390 BC; then, as a result of the glorious name they had made for themselves in the wars that had left them virtually masters of Italy, the Romans were drawn into a war in Sicily against the Carthaginians, which led to the three Punic wars, lasting until 146 BC. With Carthage conquered, Rome had acquired her empire, including Spain, but then there were wars further east in which the Romans conquered Greek cities and their colonies. Marius brought them further territory in the north of Africa and changed the army from being a band of volunteer citizens to being professional soldiers.</i></p> <p><i>Livy would have been aware of a string of wars fought successfully to make the Romans masters of the Mediterranean, entitling them (in their view) to military glory.</i></p> <p><b>A different response is possible.</b></p>  |  |  |
| <p><b>(b)</b><br/><b>Identification and explanation of effective use of language, figures of speech, and word order in lines 6–10</b></p> | <p>While other answers are possible, evidence supplied would be expected to include some of the following:</p> <p><b>1. Periodic sentence:</b></p> <p>Livy winds out a long string of grammatical constructions that concludes with the indicative finite verb of the main clause as a climax: <i>perventum est</i> – “arrival was made”</p> <p><b>jussive subjunctive to give a command</b> <i>quisque intendat animum</i> “Let each man stretch his mind”</p> <p><b>several reported questions (perfect subjunctive verbs)</b></p> <p><i>quae vita</i> [ellipse of verb, but meaning is clear from <i>fuerint</i>], <i>qui mores fuerint</i>, <i>per quos viros quibusque artibus domi militiaeque et partum et auctum imperium sit</i>; “What life was like, what morals there were, by what men and by what skills at home and at war the empire was won and expanded.”</p> <p><b>a second jussive subjunctive</b> to give each man a command to pay attention <i>animo sequatur</i> “Let him follow with his mind”</p> <p><b>ablative absolute using a present participle</b> <i>disciplina labente</i> “as traditional teaching kept slipping”</p> <p><b>comparative phrase</b> <i>velut desidentes</i> “as if collapsing like a house onto its foundations”</p> <p><b>further reported questions</b> <i>deinde ut magis magisque lapsi sint, tum ire coeperint praecipites</i> “how next they slipped more and more, then began to go headlong”</p> <p><b>relative clause (tempora)</b> <i>quibus nec vitia nostra nec remedia pati possumus</i> “(times) in which we are able to endure neither our vices nor their cures”.</p> <p><b>2. Word order effective in gaining reader’s attention:</b></p> <p><b>a grouping of pronouns</b> at the beginning of the sentence to link the author, the people he is addressing, and what he wants them to think about</p> <p><i>ad illa mihi pro se quisque</i> “to those things, as far as I am concerned, let each man for himself ...”</p> <p>This grouping could also be said to contain a <b>balance</b> of two prepositional phrases arranged around “mihi”:</p> <p><i>ad illa mihi pro se</i></p> <p><b>separation of a past participle and its auxiliary verb</b></p> |  |  |

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|  | <p><b>by its subject</b> “<i>et partum et auctum imperium sit</i>”</p> <p><b>separation of participle and noun of an ablative absolute by two qualifying adverbs</b> “<i>labente deinde paulatim disciplina</i>”.</p>  |  |  |
|  | <p><b>3. Effective use of emphasis:</b></p> <p><b>use of “both ... and ...”</b> <i>et partum et auctum ... sit</i> “was both won and expanded”</p> <p><b>use of “neither ... nor ...”</b> <i>nec vitia nostra nec remedia</i> “neither our vices nor their cures”</p> <p><b>listing of ideas</b> <i>quae vita, qui mores ... per quos viros ... quibusque artibus</i></p> <p><b>grouping of ideas in threes</b> (triadic structure)</p> <p>Morals (1) collapsing as a house onto its foundations <i>mores desidentes</i> (2) slipped more and more, <i>magis magisque lapsi sint</i> (3) then began to go headlong <i>tum ire coeperint praecipites</i>.</p>   |  |  |
|  | <p><b>4. Use of ironic contrast / antithesis:</b></p> <p>He emphasises how Roman power was built up and enlarged <i>et partum et auctum imperium sit</i> “power was both won and <b>expanded</b>”, then describes how morals all the while <b>declined</b> <i>desidentes ... mores ... magis magisque lapsi sunt</i> “morals, collapsing as a house onto its foundations, slipped more and more.”</p> <p>He points out that the Romans of his own day can not only not put up with their own <b>vices</b>, but also can’t endure the <b>cures</b> for them.</p> <p><i>haec tempora quibus nec vitia nostra nec remedia pati possumus</i></p>   |  |  |
|  | <p><b>5. Variety of expression for a very similar idea “let him think”:</b></p> <p><i>intendat animum</i> and <i>sequatur animo</i> “Let him stretch his mind” and “let him follow with his mind”</p>  |  |  |
|  | <p><b>6. Use of figures of speech and emotive language to describe slipping standards:</b></p> <p><i>disciplina labente</i>: traditional teaching on the slippery slope</p> <p><b>simile</b>: morals virtually (as if) collapsing as a house onto its foundations (<i>desidentes</i> could be said to be <b>metaphorical</b> use of language)</p> <p><b>emotive</b>: <i>mores velut desidentes</i></p> <p><i>magis magisque lapsi sint</i>: they slipped more and more</p> <p><i>ire praecipites</i>: going headlong <b>metaphor</b></p> <p><i>vitia nostra</i>: our vices <b>emotive</b></p> <p><i>pati possumus perventum est</i>: <b>alliteration</b> gives an emphatic climax to the sentence.</p> |  |  |
| <p><b>In conclusion an assessment (with reasons given) of the extent to which the identified</b></p> | <p>The aspects identified and explained above indicate a rich, rhetorical style (or <i>excessive, repetitive style</i>). Livy keeps the reader’s attention (bombards the reader) by sustaining a long periodic sentence (point 1 above) to understand which, listeners must wait patiently (unbearably) for the last word, and by using within that sentence a sustained</p>   |  |  |

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| <p><b>and explained aspects support Quintilian's opinion that Livy's style has "ubertas" and "eloquentia"</b></p> | <p>metaphor (6), various instances of unusual or crafted word order (2), irony (4), variety (5), listing (3), carefully balanced expressions (3), and emotional language (6). To find so many rhetorical devices in so few lines indicates a richness of (<i>excessive, exaggerated</i>) style, and <i>EITHER</i> the fact that Livy uses this arsenal in a controlled manner, convincingly emphasising the points he wishes to make, indicates eloquence.</p> <p><i>OR</i> the fact that Livy crowds so many devices one upon the other causes the reader to sense heavy-handedness and possibly exaggeration. Livy thereby fails to gain the reader's belief / understanding.</p> |  |  |
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| Task Three: Translation Of Passage Two  | VOCAB | GRAMMAR | FLUENCY |
|---|-------|---------|---------|
| <b>accessi viridemque ab humo convellere silvam conatus</b><br>I drew near and having tried to wrest some green shrubbery from the ground |       |         |         |
| <b>ramis tegerem ut frondentibus aras</b><br>in order to cover the altar(s) with leafy branches,  |       |         |         |
| <b>horrendum et dictu video mirabile monstrum</b><br>I saw a portent to be shuddered at and amazing to relate.                            |       |         |         |
| <b>nam huic quae prima solo arbor vellitur</b><br>For from this tree which first was pulled from the ground                               |       |         |         |
| <b>atro liquuntur sanguine guttae ruptis radicibus</b><br>there flowed drops of / with black blood once its roots were broken             |       |         |         |
| <b>et terram tabo maculant</b><br>and they stained the earth with their gore.   |       |         |         |
| <b>mihi frigidus horror membra quatit</b><br>A cold shiver shook my limbs   |       |         |         |
| <b>gelidusque coit formidine sanguis</b><br>and icy cold with fear, my blood congealed.   |       |         |         |
| <b>rursus et alterius lentum convellere vimen insequor</b><br>And again I proceeded to tear away a tenacious shoot of a second tree       |       |         |         |
| <b>et causas penitus temptare latentes</b><br>and to test out the reasons (for this), lying hidden deep within:                           |       |         |         |
| <b>ater et alterius sequitur de cortice sanguis</b><br>from the bark of the second tree too, there followed black blood.                  |       |         |         |
| <b>tertia sed postquam maiore hastilia nisu adgredior</b><br>But after I attacked a / the third branch(es) with greater effort,           |       |         |         |
| <b>genibusque adversae obliuctor harenae</b><br>and I was struggling against the unfavourable sand with my knees                          |       |         |         |
| <b>eloquar an sileam</b><br>(am I to speak out or keep silent?)   |       |         |         |
| <b>gemitus lacrimabilis imo auditur tumulo</b><br>a mournful groan was heard from the depth of the mound                                  |       |         |         |
| <b>et vox reddita fertur ad aures</b><br>and a voice given in reply was borne to my ears  |       |         |         |
| <b>quid miserum, Aenea, laceras</b><br>"Aeneas, why are you tearing (me) a poor wretch to pieces?"  |       |         |         |
| <b>iam parce sepulto</b><br>Have mercy on a man already buried,   |       |         |         |
| <b>parce pias scelerare manus</b><br>refrain from desecrating your dutiful hands.   |       |         |         |
| <b>non me tibi Troia externum tulit</b><br>Troy has not brought / did not bring me to you as a foreigner                                  |       |         |         |
| <b>aut cruor hic de stipite manat</b><br>(n)or this blood flow from the trunk of a tree.  |       |         |         |
| <b>heu fuge crudeles terras fuge litus avarum</b><br>Alas, flee from cruel lands, flee from a greedy shore:                               |       |         |         |
| <b>nam Polydorus ego.</b><br>for I am Polydorus."   |       |         |         |
| <b>TOTALS</b>   |       |         |         |

**Task Four: Critical Appreciation Of Passage Two**

(Other answers are possible.)

| QUESTION   | RESPONSE   | VALID RESPONSE | PERCEPTIVE RESPONSE |
|--|--|----------------|---------------------|
| (a)<br>The mood in lines 26–33 and how Virgil creates it | <p>The mood is one of horror and suggested imminence of malice, causing fear. Virgil creates this with his choice of vocabulary and of word order as well as with his use of metre. Together, these convey the sounds and atmosphere associated with horror.</p> <p>While other answers are possible, evidence supplied would be expected to include some of the following:</p> <p><b>Choice of vocabulary</b> associated with horror, malice, threat and fear:</p> <p><i>horrendum</i>: “to be shuddered at”<br/> <i>monstrum</i>: “portent”<br/> <i>sanguine</i> and <i>sanguis</i> (twice): “blood”<br/> <i>tabo</i>: “gore”<br/> <i>maculant</i>: “they stain”<br/> <i>formidine</i>: “fear”<br/> <i>lentum</i>: “sluggish”<br/> <i>horror</i>: “horror”<br/> <i>latentes</i>: “hiding”<br/> <i>ater</i>: “black”.</p> |                |                     |
|  | <p><b>Sound of words</b></p> <p><u>Alliteration</u></p> <p><i>mirabile monstrum</i>: The repeated “m” gives a threatening sound.</p> <p><i>ruptis radicibus</i>: The repeated “r” brings out the violence of the ripping out of the roots.</p> <p><i>terram tabo</i>: The repeated “t” suggests the sound of the drops of blood landing on the earth to stain it.</p>  |                |                     |
|  | <p><b>Temperature and colour words associated with shivering and malice</b></p> <p><i>frigidus</i>: “cold”<br/> <i>horror</i>: “shiver”<br/> <i>quatit</i>: “shakes”<br/> <i>gelidus</i>: “chilled”<br/> <i>coit</i>: “congeals”<br/> <i>atro</i>: “black”</p>   |                |                     |
|  | <p><b>Word order</b></p> <p><u>Repetition</u> of <i>sanguis</i> blood emphasises violence.</p> <p>A string of nouns and a participle at the end of each of lines 26–33 provide an emphatic climax to each line and almost tell the story on their own:</p> <p><i>monstrum</i>: there is a “portent”.<br/> <i>arbos</i>: it involves a “tree”.<br/> <i>guttae</i>: “drops” come out of it.<br/> <i>horror</i>: this causes “horror”.<br/> <i>sanguis</i>: for they are of “blood”.<br/> <i>vimen</i>: the tree has a “shoot”.</p>   |                |                     |

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|   | <p><i>latentes</i>: reasons are “hiding” there.<br/> <i>sanguis</i>: it is “blood” that they involve.<br/> <u>line 26 is bracketed</u> by words which go together<br/> <i>horrendum ... monstrum</i> which encapsulates the sudden shock and its effect on Aeneas – <i>mirabile dictu</i><br/> <u>the end of line 31 echoes</u> the end of line 24<br/> <i>convellere vimen</i> “to wrench out the shoot” after<br/> <i>convellere silvam</i> “to wrench out some shrubbery”<br/> <u>in line 32 insequor</u> “I proceed” by being at the end of its clause but at the beginning of the next line emphasises that despite the sights and difficulty experienced so far, Aeneas <u>carried on</u> to find out the reasons.<br/> <u>in line 33 ater</u> (being the first word) emphasises the black, unnatural colour for blood and echoes <i>atro</i> in line 28.</p> |  |  |
|   | <p><b>Use of metre</b><br/> (All comments on metre need to be supported by illustration through scanned examples)</p> <p><u>line 30</u> – a string of dactyls in the first half of the line suggests the vibration of shivering with fear, with the principal caesura in the second foot emphasising the fact that his trembling limbs took him by surprise<br/> mēmbrā quā / tīt    gēlī / dūsquē cō / tīt fōr / mīdīnē / sānguīs</p> <p><u>line 31</u> – five long syllables suggest the sustained pulling of a resisting plant then two short syllables, the plant’s giving way<br/> -ūs / lēntūm / cōn / vēllērē</p> <p><u>line 33</u> – almost dactylic, to suggest the flowing of the blood from the bark of the tree<br/> ātēr ēt / āltērī/ ūs    sēquī / tūr dē / cōrtīcē / sānguīs</p>   |  |  |
| <p><b>(b)</b><br/> <b>Meaning and significance of <i>pīas</i> in this passage</b></p> | <p>The word <i>pīus</i> is an adjective applied to Aeneas to show when he is being dutiful to the gods, his nation and / or his family. Here he is being dutiful to the gods by endeavouring to build and decorate an altar on which to sacrifice to the gods. His hands would be expected to be clean to handle sacred items for the sacrifice.</p> <p>He would have immediately recognised the omen as evil because he was having unusual difficulty detaching branches from the main stem, because of the black colour of the “blood” and because of the voice addressing him from the ground.</p> <p>It is because he has a dutiful attitude (he is <i>pīus</i>) that he receives this helpful message from Polydorus not to defile his “dutiful” hands and to move on from this place, not intended for Aeneas and his followers.</p>                          |  |  |



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| <p><b>Meaning and significance of <i>pias</i> in the wider context of the poem</b></p> | <p>Responses to this question were expected to include reference in particular to <i>Aeneid IV</i> (prescribed for Level 3 in 2007) where Aeneas' piety was severely tested by the attractions of Dido, who welcomed him to Carthage.</p> <p>Candidates who had read <i>Aeneid II</i> for Level 2 in 2006 also had ample material to include to explain Aeneas' piety and his demonstration of <i>furor</i> from time to time as he struggled to come to terms with what the gods intended for him.</p> <p>Candidates who had read more widely than these two books, either in Latin or in English (such as those who had studied the <i>Aeneid</i> option for level 3 Classical Studies), were able to include further, similar evidence, but the writing of a perceptive response did not depend on this further information.</p> |  |  |
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**Latin Scholarship Mark Allocation (Dec 2007)****PASSAGE ONE****Task One – Translation**

| <b>Evidence</b>   | <b>Mark</b> |
|---|-------------|
| No more than 10 vocab (V), grammar (G), fluency (F) errors in total with no more than four in any category. | 8           |
| No more than 12 errors in total, with no more than five in any category.                                    | 7           |
| No more than 14 errors in total, with no more than six in any category.                                     | 6           |
| No more than 16 errors in total, with no more than seven in any category.                                   | 5           |
| No more than 20 errors in total, with no more than nine in any category.                                    | 4           |
| No more than 24 errors in total, with no more than 11 in any category.                                      | 3           |
| No more than 28 errors in total, with no more than 13 in any category.                                      | 2           |
| No more than 32 errors in total, with no more than 15 in any category                                       | 1           |
| More than 32 errors in total, or more than 15 errors in any category.                                       | 0           |

**Task Two – Questions**

| <b>Evidence</b>   | <b>Mark</b> |
|---|-------------|
| 2 valid answers<br>2 × 2 points made with full supporting detail<br>2 perception      | 8           |
| 2 valid answers<br>2 × 2 points made with full supporting detail<br>1 perception      | 7           |
| 2 valid answers<br>2 × 2 points made with full supporting detail                      | 6           |
| 1 valid answer<br>2 points made with full supporting detail<br>1 perception           | 5           |
| 1 valid answer<br>1 × 2 points made and 1 extra relevant point with supporting detail | 4           |
| 1 valid answer making 2 points with supporting detail                                 | 3           |
| Any 2 relevant points   | 2           |
| One relevant point  | 1           |
| No meaningful answer  | 0           |

**PASSAGE TWO****Task Three – Translation**

| <b>Evidence</b>   | <b>Mark</b> |
|---|-------------|
| No more than 10 vocab (V), grammar (G), fluency (F) errors in total with no more than four in any category. | 8           |
| No more than 12 errors in total, with no more than five in any category.                                    | 7           |
| No more than 14 errors in total, with no more than six in any category.                                     | 6           |
| No more than 16 errors in total, with no more than seven in any category.                                   | 5           |
| No more than 20 errors in total, with no more than nine in any category.                                    | 4           |
| No more than 24 errors in total, with no more than 11 in any category.                                      | 3           |
| No more than 28 errors in total, with no more than 13 in any category.                                      | 2           |
| No more than 32 errors in total, with no more than 15 in any category                                       | 1           |
| More than 32 errors in total, or more than 15 errors in any category.                                       | 0           |

**Task Four – Questions**

| <b>Evidence</b>  | <b>Mark</b> |
|--|-------------|
| 2 valid answers<br>2 × 2 points made with full supporting detail<br>2 perception         | 8           |
| 2 valid answers<br>2 × 2 points made with full supporting detail<br>1 perception         | 7           |
| 2 valid answers<br>2 × 2 points made with full supporting detail                         | 6           |
| 1 valid answer<br>2 points made with full supporting detail<br>1 perception              | 5           |
| 1 valid answer<br>1 × 2 points made and 1 extra relevant point<br>with supporting detail | 4           |
| 1 valid answer making 2 points with supporting<br>detail                                 | 3           |
| Any 2 relevant points  | 2           |
| One relevant point   | 1           |
| No meaningful answer   | 0           |