



# **MARKING SCHEME**

**LEVEL 1 AND LEVEL 2 CERTIFICATES IN  
LATIN LITERATURE**

**SUMMER 2012**

## INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2012 examination in LEVEL 1 AND LEVEL 2 CERTIFICATES IN LATIN LITERATURE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

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## LATIN LITERATURE - LEVEL 1

### UNIT 9531 (THEMES)

#### Theme A: otium

- Q.1** (a) take part in the morning visit (*salutatio*) / negotiate business deals / Roman custom [2]
- (b) neither of them has time for what he wants / would rather be at leisure / doing what they want to do [1]
- One of the above or similar answer
- (c) **A** True [1]  
**B** False [1]  
**C** True [1]  
**D** False [1]
- Q.2** (a) *fertiora* [1]
- (b) D [1]
- (c) (i) ant(s), bees [2]
- (ii) moving back and forth / in a long column / carrying food in their mouths [2]  
in their familiar groves / places / flitting from fragrant flower to flower [2]
- (iii) busy creatures / beautiful/fragrant / useful(?) / constant movement / back and forth / numerous [2]
- Accept any **two** valid points which relate to the correspondences between the crowds and the ant / bee simile.
- (d) (i) to see (1) / to be seen (1) [2]
- (ii) arrangement of words (chiasmus)  
repetition of *specto* / *venio*  
juxtaposition of *veniunt* / *veniunt*  
double purpose of girls coming to theatre / use of active and passive (specialist terms not necessary).
- Any **two** valid points. [2]

- Q.3**
- (a) (i) Anna Perenna (must have both names) [1]  
(ii) Ides (of March) [1]
- (b) because it has come from far away / the water is from elsewhere [1]
- (c) (i) spreading togas/clothes over a frame / reeds to make a tent (making a tent = 1 mark) [2]  
(ii) sun (1) wine (1) [2]
- (d) (i) a year of life [1]  
(ii) they are examples of very old people / they are old [1]
- (e) singing (songs they have learnt in the theatre)  
waving their hands around to the words  
placing a pot (on the floor) and / dancing around it [3]
- (f) calls them lucky (*fortunatos*) / they are a spectacle (*spectacula vulgi*) [2]
- Q.4**
- (a) to pay his respects / *salutation* / get his orders for the day / because they both worked all night [1]
- (b) visit to the emperor early in the morning / official duties finished in morning to give time for studying before lunch / no work after lunch / lying in the sun studying / visit to the baths in the afternoon / snack / siesta / studying before dinner [4]
- Q.5** Examples of leisure time as taken in the country and / or city.  
Examples might be such things as:  
City – theatre, dinner parties, meeting friends, physical activities  
Country – relaxing in the countryside, lying under the trees, appreciating nature  
There are anomalies such as the Festival which includes country type pursuits in Rome and there is Pliny the Elder who behaves much the same wherever he is.  
Marking grid used. [10]

[Total mark: 50]

## Theme B: Love & Marriage

- Q.1**
- (a) writing on a tombstone [1]
  - (b) tombs were usually out of town and strangers were the most likely people to be passing [1]
  - (c) one alive, one dead [1]
  - (d) respectability / decency / old fashioned virtues / not showy / honest / tomb is not overelaborate [3]
- Q.2**
- (a) a (Roman) coin of very small value / a penny [1]
  - (b) the sun comes back, humans die [2]
  - (c) so he cannot be cursed [1]
- Q.3**
- (a) because he has just been dumped by his girlfriend [1]
  - (b) he wants to draw attention (1) to the fact that all is lost (1) [2]
  - (c) B [1]
  - (d) *impotens* [1]
  - (e) *noli / nec sectare / nec vive / prefer / obdura* (any 3) [3]
  - (f) Catullus says that she will be sad T [1]  
He will still call on her F [1]  
Catullus says goodbye to her T [1]  
Lots of people will ask her out F [1]
  - (g) (i) he wants to upset her / make her think everything is over for her / remind her of her situation / get at her / remind her of what she has lost [1]
  - (ii) the repeated use of a harsh *qu / cu* sound / repeated use of a question word *quis, cui, quem* / repetition of *nunc* / repeated use of second person/brevity of questions/ number of questions [2]
  - (iii) her next lover / him (Catullus) / no one [1]

- Q.4** (a) chief / king of the gods / a philanderer / a notorious womaniser [1]
- (b) because you cannot write on water or on the wind / so women are unreliable / she says what her lover wants to hear / they are things you cannot hold onto

Any **three** reasonable suggestions. [3]

- Q.5** (a) she brought up her brother's daughter / she treated her as her own daughter [2]

- (b) (i) she is worthy of her father, you, grandfather  
she is shrewd / clever  
she is thrifty / careful with money [3]

- (ii) he uses *summum* / *summa* / superlatives / says she has the highest form of them [1]

- (c) (i) she doesn't love his age or body  
she does love his reputation [2]

- (ii) Yes – his body will age and die, his reputation will continue  
No – she is young and will change her mind.

Any adequate explanation drawn from the passage. [2]

- Q.6** A range of examples taken from the prescribed passages:  
Pliny – is made happy by his wife's devoted behaviour  
The wife in letter 6.24 is faithful unto death. Is she happy?  
Claudia – happy? / Quintus is distressed by his wife's behaviour  
Catullus 5 – happy and enjoying the relationship  
Catullus 8 – he was happy once but now it has all changed and he is miserable.  
Catullus 70/72 – mistrust  
Catullus 83 pleasurable pain / schadenfreude?  
Ovid – pick yourself up  
Martial – ambiguous

Accept any valid points using the marking grid.  
Candidates should refer to at least **three** different passages. [10]

[Total mark: 50]

## Marking grid for 10-mark questions

These questions should not be assessed on a point-by-point basis. Rather, use the grid below to assess the extent to which responses broadly meet the following requirements:

- appropriate/relevant choice of examples from **content** (and matching Latin quotation, where demanded)
- convincing **interpretation/ personal response** to the examples chosen
- quality of written communication (**QWC**) :  
 organisation of answer  
 appropriateness of English expression  
 legibility and spelling/punctuation/grammar (SPAG).

It is **not** expected that answers will be uniformly successful in each of these respects. Examiners should first assign responses to the mid-point within the level justified by the range of examples and interpretation offered, then adjust up or down for QWC.

Mark range	Characteristics of performance
<b>Band 4</b> <b>8-10 marks</b>	<ul style="list-style-type: none"> <li>▪ good range of examples well chosen to address the question</li> <li>▪ convincing / perceptive / imaginative interpretation / response to examples</li> <li>▪ QWC: answer clearly organised/easy to follow               <ul style="list-style-type: none"> <li>- fluent and appropriate English expression</li> <li>- no problems re legibility + highly proficient SPAG.</li> </ul> </li> </ul>
<b>Band 3</b> <b>5-7 marks</b>	<ul style="list-style-type: none"> <li>▪ several examples well chosen to address the question               <ul style="list-style-type: none"> <li>- but <b>either</b> limited in number</li> <li>- <b>or</b> not accompanied by precise reference to text (Latin / Eng as appropriate)</li> </ul> </li> <li>▪ some acceptable interpretation / personal response to examples but <b>either</b> not very convincing <b>or</b> not supplied for every example</li> <li>▪ QWC answer largely coherent – though may be hard to follow in adequate English expression legible and understandable – despite several SPAG faults.</li> </ul>
<b>Band 2</b> <b>2-4 marks</b>	<ul style="list-style-type: none"> <li>▪ few examples relevant to the question</li> <li>▪ some personal response to examples – but slight <b>or</b> largely unconvincing</li> <li>▪ QWC: answer difficult to follow vague / casual English expression difficult to read – either because writing is illegible or due to SPAG faults.</li> </ul>
<b>Band 1</b> <b>0-1 marks</b>	<ul style="list-style-type: none"> <li>▪ little or no relevant material cited from text</li> <li>▪ little or no meaningful interpretation/response to text</li> <li>▪ QWC: almost impossible to understand               <ul style="list-style-type: none"> <li>- little control of English expression</li> <li>- writing may be illegible and / or SPAG faults make the communication impenetrable.</li> </ul> </li> </ul>

**LATIN LITERATURE - LEVEL 2**  
**Unit 9541 (Themes)**

**Theme A: otium**

- Q.1**
- (a) the seating area was a semi-circle / the theatre was D-shaped (or sim.) [1]
- (b) (the aim of) finding a girl [1]
- (c) a one-night stand/girl  
a long-term relationship (or words to that effect: literal translation = 1 only) [2]
- (d) ants (1) : constantly going up and down (1) carrying food (ants / girls) (1)  
numerous / in throngs (1)  
bees (1) : select what they fancy (1) --> choosing a seat/place (1)  
flit from flower to flower (1) --> girls go from boy to boy (1)
- Any **six** of these or other convincing points. [6]
- (e) Ovid also has experience of chasing girls at the theatre / he finds it hard to make up his mind which girl he fancies most
- Any **one** of these, or another convincing point. [1]
- (f) contrast between repeated *spectatum* [*ut spectentur veniunt* repeated back-to-back to stress contrast (adversative asyndeton)  
chiasmatic word-order --> they come equally for both reasons  
emphatic position of *ipsae* --> the girls like to show off themselves
- Any **two** of these or other valid examples [x1] + explanation of effect [x1]. [4]
- Q.2**
- (a) the 'guest' has to bring everything himself/ it is in verse [1]
- (b) a girl + salt / wit + laughter / jokes / fun + perfume  
Any **two** of these four. [2]
- (c) ridiculous concept: inviting someone to bring all the ingredients for a party!  
no fixed day --> 'sometime' / very casual / informal  
*si tibi di favent* --> 'if you're lucky'  
*non sine* --> 'not forgetting the ...'  
long list in lines 4-5 of all the things the guest has to bring  
emphatic repetition of lines 1-3 in lines 6-7  
inserted *inquam* --> 'as I've just said'  
*venuste noster* --> matey  
Catullus' elaborate way of saying that he's broke (unlikely to be true anyway)  
teasing *meros amores ... seu quid suavius elegantiusve est*  
surprise outcome: *unguentum!*  
mysterious/suggestive *quod ... Cupidinesque*  
joking finale - asking to be turned into one giant nose!  
*nasum* delayed till last for effect
- Using the marking-grid below, assess for a balanced range of these or other valid points – **including refs. to Latin text.**  
If based solely on content, must explore whole poem for Band 4. [10]



- Q.3**
- (a) she indulged / spoiled/treated lavishly actors ...  
more than was acceptable for a noble woman [2]
- (b) his grandmother's actors were participating / competing ...  
at the sacerdotal games / show put on by the priests [2]
- (c) he had never seen the actors perform ...  
although he lived in the same house / was her own grandson [2]
- (d) **content:** he stresses that they are completely unconnected to the family  
running around + other coarse antics  
supposedly in honour of Quadratilla  
Pliny is disgusted even to use the word 'honour'  
responding in song to every gesture Quadratilla made
- style:** *at hercle* draws attention to *alienissimi*  
pejorative reference to *alienissimi homines*  
*adulatione* --> excessive behaviour  
asyndeton in line 29 emphasises the long string of antics
- Any **four** of these or other valid points – **min.1 content/1 style.** [4]
- (e) (i) a tiny legacy/ a small amount [1]
- (ii) **either** he never liked/watched actors **or** because it was stipulated in  
his aunt's will/ they had meant so much to her [1]

**Q.4** Using the marking-grid below, assess for range of relevant examples across the text  
as a whole (**min. 3 passages**) and a clear personal response. [10]

*Many of the passages = 'doing nothing' (though some of these **could** also --> 'activity')*

- Martial: escapes from the daily routine in the city, in favour of relaxing / baths / reading
- Horace: gets away from it all in the countryside - but without any actual farming to do!
- Catullus: appears to enjoy a constant round of wine/women/fun
- Ummidia Quadratilla: plays draughts (gambling?) + watches her troop of actors
- ordinary people: go looking for girls around the theatre  
sunbathing beside the river / getting drunk / dancing, etc

*Notable instances of active use of leisure time:*

- Pliny's uncle never lets a moment go by which could be spent on reading/writing
- the emperor Vespasian also worked through the night

*In addition, credit should be given for perceptive observations, such as:*

- there is no sign in **any** of the passages of what we might call sports or 'leisure pursuits'
- people such as Horace or Ovid or Pliny's uncle enjoyed considerable *otium* all the time --> had no real concept of 'leisure activities' ][ work

*Examiners should also credit other valid points based on **any** of the prescribed passages.*

**[Total mark: 50]**

## Theme B: Love and Marriage

- Q.1**
- (a) (i) because her father had died [1]  
(ii) *patris amissi* [1]
- (b) he says his wife is worthy of her aunt / she has brought her up well [1]
- (c) (i) the fact that his wife loves him! [1]  
(ii) she is showing an interest in literature - like him [1]
- (d) (i) speaking in court + reciting (poetry) [2]  
(ii) how successful he is in court / the outcome of the case  
how much shouting he generates (in court)  
how much praise he receives (for his recitals)  
Any **two** of these. [2]  
(iii) because women should not be there/ recitations were men-only events  
if people saw her, they might be more restrained with their praise of Pliny  
Pliny  
she might distract Pliny's attention  
Any **one** of these, or another convincing suggestion. [1]
- (e) *Examples of appropriate material:*  
anaphora of *dignam* (lines 4-5)  
... and of *summa* (lines 5-6)  
tricolon *habet, lecticat, ediscit* (line 8)  
balanced exclamations *quanta sollicitudine cum ... quanto gaudio cum*  
(lines 8-10)  
emphatic position of *disponit* (line 10)  
balanced clauses *quos clamores ... excitaverim, quem eventum ... tulerim*  
(10-11)  
alliteration in *laudes meas avidissimis auribus excipit* (line 13)  
chiasmic *versus meos cantat formatque cithara*  
conceit of *non artifice ... sed amore ... qui est magister optimus*
- Using the marking-grid below, assess for a balanced range of these or other valid refs. to the **Latin** + explanation of what each emphasises.
- Max. band 3 for answers based solely on content. [10]

- Q.2** (a) because she is rich ... Martial would always feel beholden to her [2]
- (b) *nubere* = wearing a bridal-veil/ verb only applicable to a woman  
--> Martial would be taking what ought to be the female rôle in marriage [2]
- (c) line 4 talks about equality between man / wife (1)  
while line 3 says the woman must be inferior to the man (1)  
**alternatively:** a woman by nature will always try to be dominant, unless she is kept in her place [2]
- (literal translation = 1 only) [2]
- (d) expect ref. to: the problems caused when Pomponia tries to control Cicero  
Pliny very much the dominant partner in his marriage  
Claudia's utterly conventional wifely role --> an ideal marriage?  
the wife who organises suicide with her dying husband

**Award 1** for identifying a marriage as equal/unequal + 1 for further explanation. [2]

- Q.3** (a) Jupiter a notorious womaniser/ women might be attracted to the king of the gods... but Lesbia says she prefers Catullus! [2]
- (b) Poem 70: a passionate lover  
Poem 72: like a father (towards his family) [2]
- (c) similar: in both poems Lesbia says she prefers Catullus to Jupiter  
in both poems he indicates that he doesn't believe it  
in Poem 70 he just laughs off her words as the sort of thing that women always say  
but Poem 72 is a lot harsher/more bitter than Poem 70  
he says he has learnt the hard way, from experience  
he is just as passionate about her  
but feels cheated and let down by her behaviour
- Any mixture of these or other valid points - **min. 1** ref. to each poem [5]
- (d) Lesbia has left him / found some other lover / returned to her husband [1]
- (e) *qui potis est?*: followed immediately by C's answer (*quod...*)  
*amare magis* ][ *bene velle minus*: more passion][ less affection  
*amantem* juxtaposed with *iniuria talis*
- Any **one** of these / other suitable example from the **Latin** (1)  
+ explanation of 'conflicting emotions' (1) [2]

**Q.4** Using the marking-grid below, assess for range of relevant examples across the prescription as a whole (**min. 3 passages**) and a clear personal response. **[10]**

*Relevant material includes:*

Cicero: a marriage under considerable strain – he clearly expects to be in charge, while his wife belligerently tries to score points off him

Pliny's marriage: Pliny very dominant, idolised by a doting (and very much younger) wife

*Faithful unto death* → love so strong that one cannot live without the other

Claudia: apparently a model marriage of love, though perhaps only because the woman performed all the traditional roles expected by the husband

Catullus / Lesbia: a passionate relationship outside (and despite) marriage – could be used as an example either of successful love outside marriage, or of its impossibility!

*Examiners should also credit other valid points based on **any** of the prescribed passages.*

**[Total mark: 50]**

## MARKING GRID FOR 10-MARK QUESTIONS

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<b>Band 3</b> <b>5-7 marks</b>	<ul style="list-style-type: none"> <li>• several examples well chosen to address the question</li> <li>• but <b>either</b> limited in number <b>or</b> not accompanied by precise reference to text (Latin / Eng as appropriate)</li> <li>• some acceptable interpretation/personal response to examples</li> <li>• but <b>either</b> not very convincing <b>or</b> not supplied for every example</li> <li>• QWC: answer largely coherent – though may be hard to follow in places               <ul style="list-style-type: none"> <li>– adequate English expression</li> <li>– legible and understandable - despite several SPAG faults</li> </ul> </li> </ul>
<b>Band 2</b> <b>2-4 marks</b>	<ul style="list-style-type: none"> <li>• few examples relevant to the question</li> <li>• some personal response to examples - but slight <b>or</b> largely unconvincing</li> <li>• QWC: answer difficult to follow               <ul style="list-style-type: none"> <li>– vague/casual English expression</li> <li>– difficult to read - either because of handwriting or SPAG faults</li> </ul> </li> </ul>
<b>Band 1</b> <b>0-1 marks</b>	<ul style="list-style-type: none"> <li>• little or no relevant material cited from text</li> <li>• little or no meaningful interpretation/response to text</li> <li>• QWC: almost impossible to understand               <ul style="list-style-type: none"> <li>– impenetrable handwriting and/or SPAG</li> </ul> </li> </ul>

**LATIN LITERATURE - LEVEL 1**  
**Unit 9532 (Narratives)**

**Section A : Tacitus : *Nero et Agrippina***

- Q.1**
- (a) (i) Agrippina/Nero's mother [1]
  - (a) (ii) *praegravem* [1]
  - (b) poison / sword [2]
  - (c) (i) poison [1]
  - (c) (ii) people would be suspicious / not consider it accidental because of the death of Britannicus [2]
  - (d) to fortify her body /suspitions [1]
  - (e) that the person (ordered to do the crime) might refuse. [2]
- Q.2**
- (a) the deceitful invitation to the feast / the accident happening when the ship was so close to the shore / not driven onto rocks / collapse from the top down / murder of Acerronia  
Any **two** of these. [2]
  - (b) mentioning grace of gods and Nero's own good fortune / knew he want to visit (because of concern) / needed rest / called it an accident [2]
- Q.3**
- (a) (i) *sauciam* [1]
  - (a) (ii) *ictu (1) levi (1)*  
With a slight/light blow/ with a minor injury (1) [3]
  - (b) B [1]
  - (c) (i) arm her slaves / stir up the army / go to the senate / go to the people [3]
  - (c) (ii) the shipwreck / her wound / the deaths of her friends [3]
  - (d) (i) to advise him / for help [1]
  - (d) (ii) *statim* [1]
  - (d) (iii) they were silent [1]
  - (e) can a soldier be ordered to kill her? [2]
  - (f) it was his plan which had already failed once / he had to prove himself / he was already in it up to his neck / he hated her [2]

- Q.4.** (a) **Content** : little light, one slave girl, no one come from Nero, no sign of Agerinus, slave girl leaves her, she is surrounded by the killers, holding out her stomach, many wounds.
- Style** : *una* left to end, more and more anxious (*magis ac magis*), not even Agerinus, direct speech, shouting [3]
- (b) (her) slave girl [1]
- (c) (i) naval captain - club [2]  
centurion - sword
- (ii) “Strike my belly / womb / stomach” [1]
- (iii) Because that was where Nero had been carried [1]

**Q.5** Mark according to the marking grid.

Candidates should pick out examples from across the set text to support their argument.

**Nero:** he plots to kill his mother, he conceals the plot by being pleasant to her, his delight at the complexity of the plan, and the violence of the death, his lack of remorse, but fear for himself, his treatment of Agerinus.

**Agrippina:** her possible greed over Acerronia’s will, her suspicions leading us to suspect she was used to poisoning people herself, her ambitions for her son.

Candidates may tend towards either character as long as they have supported their view with examples from the passages. [10]

[Total mark: 50]

## Section B : Virgil, *Aeneid* 2

- Q.1** (a) Greeks [1]
- (b) it was the size of a mountain/very big [2]  
made with the help of Athene [2]
- (c) C (They pretended it was an offering for their return) [1]
- (d) *caeco* – they can't see into it / it has no windows in its side / it is dark inside the horse. [1]
- cavernas* – it's hollow / it has men inside it / it's cave-like / it echoes / large [1]
- Q.2** (a) because now they can go outside the city [1]
- (b) (Doric) camp / places now deserted by the Greeks / the seashore [2]
- (c) gates open after 10 years / repetition of *hic* / listing of places / use of adjectives – Dolopian/*saevus* / use of Achilles' name / recognition of where things had been – the fleet, the battles / *iuvat* it pleases [4]
- (d) trickery [1]  
fate [1]
- Q.3** He is charismatic / brave / clever / passionate / loves Troy / is fearful of the horse / he is a big man (spear is huge, he is strong) / suspicious of Greeks / is a leader (is being followed by many people) / knows the Greeks well – eg Ulixes [4]
- Q.4** (a) He calls it *fatalis* / it is *feta armis* / teeming with weapons / it climbs the walls / *minans mediae urbi* threatening the heart of the city [4]
- (b) singing / sacred songs [2]  
rejoicing / being eager / to touch the rope / to help pull the horse inside [2]
- (c) (i) they are being sung about in this poem/ they had been successful in protecting the city until now [1]
- (ii) they are an exclamation / repetition of O / calling on his country / reflect the dramatic situation [2]
- (d) (i) the horse stopped on the threshold (4 times)  
the weapons inside clattered (4 times) [4]
- (ii) *immemores* [1]  
*caeci(que)* [1]
- (e) (i) she prophesied the destruction of Troy / she revealed the fate of Troy [1]
- (ii) because her prophecies are never believed (by the Trojans) / it is her fate not to be believed / she had been cursed by a god (Apollo) never to be believed [1]



- Q.5** Use the marking grid. **[10]**
- He is a dramatic character for whom we feel sympathy because he is right and is not believed.
- He appears just before Sinon so it is particularly ironic that he is not believed.
- He is a priest so his opinion should have been respected.
- He is very strong and brave.
- He is very emotional in the way he speaks to the Trojans.
- He acts as well as talks.
- He is proactive.
- He is not afraid to go against the general mood.
- His sons are killed by the serpents when they are innocent.
- The description of their deaths is brief but graphic.
- The simile describing his battle with the snakes is vivid.

### Marking grid for 10-mark questions

These questions should not be assessed on a point-by-point basis. Rather, use the grid below to assess the extent to which responses broadly meet the following requirements:

- appropriate/relevant choice of examples from **content** (and Latin references, if applicable).
- convincing **interpretation/ personal response** to the examples chosen
- quality of written communication (**QWC**):  
 organisation of answer  
 appropriateness of English expression  
 legibility and spelling/punctuation/grammar (SPAG).

It is **not** expected that answers will be uniformly successful in each of these respects. Examiners should first assign responses to the mid-point within the band justified by the range of examples and interpretation offered, then adjust up or down for QWC.

Mark range	Characteristics of performance
<b>Band 4</b> <b>8-10 marks</b>	<ul style="list-style-type: none"> <li>▪ good range of examples well chosen to address the question</li> <li>▪ convincing/perceptive/imaginative interpretation/response to examples</li> <li>▪ QWC: answer clearly organised/easy to follow                fluent and appropriate English expression                no problems re legibility + highly proficient SPAG.</li> </ul>
<b>Band 3</b> <b>5-7 marks</b>	<ul style="list-style-type: none"> <li>▪ several examples well chosen to address the question</li> <li>- but <b>either</b> limited in number</li> <li>- <b>or</b> not accompanied by precise reference to text (Latin / Eng as appropriate)</li> <li>▪ some acceptable interpretation/personal response to examples but <b>either</b> not very convincing <b>or</b> not supplied for every example</li> <li>▪ QWC: answer largely coherent – though may be hard to follow in places                adequate English expression                legible and understandable – despite several SPAG faults.</li> </ul>
<b>Band 2</b> <b>2-4 marks</b>	<ul style="list-style-type: none"> <li>▪ few examples relevant to the question</li> <li>▪ some personal response to examples – but slight <b>or</b> largely unconvincing</li> <li>▪ QWC: answer difficult to follow                vague/casual English expression                difficult to read – either because writing is illegible or due to SPAG faults.</li> </ul>
<b>Band 1</b> <b>0-1 marks</b>	<ul style="list-style-type: none"> <li>▪ little or no relevant material cited from text</li> <li>▪ little or no meaningful interpretation/response to text</li> <li>▪ QWC: almost impossible to understand                little control of English expression                writing may be illegible and/or SPAG faults make the written communication impenetrable.</li> </ul>

**LATIN LITERATURE - LEVEL 2**  
**Unit 9542 (Narratives)**

**Section A : Tacitus, *Nero et Agrippina***

- Q.1**
- (a) (i) going off to an estate / garden / into the country / taking a holiday [1]  
(ii) because he wanted to avoid meeting her [1]
- (b) she had become intolerable / very troublesome (or sim) [1]
- (c) drowning / the collapsible boat - or accept other plausibly violent methods! [1]
- (d) (i) Nero's step-brother / Claudius' son [1]  
(ii) he had died of poisoning ... another poisoning would look suspicious [2]
- (e) she was on her guard against plots  
she had loyal/incorruptible servants  
she was experienced in crime herself  
she was taking antidotes against poisoning  
**Any two** of these. [2]
- (f) difficult to conceal / carry it out discreetly  
difficult to find anyone prepared to tackle it [2]

- Q.2** Content: pleasant start to the voyage - the calm before the mayhem to come ominously, the gods appear to be working against Nero's plans Agrippina and Acerronia ironically chat about how nice Nero has been recently  
... then suddenly the roof falls in deliberately made heavy with lead Crepereius is crushed to death instantly but Agrippina and Acerronia are saved by the projecting sides of their couch  
the boat fails to fall apart everyone rushing all over the place those in the know are hindered by those who are not

Style: contrast of emotion/tempo between 1-6 and 7-12  
emphatic: *noctem sideribus inlustrem et placido mari quietam*  
tension built up: *nec multum erat progressa navis... cum dato signo...*  
terse 'news bulletins': *ruere tectum*  
*multo plumbo grave*  
*pressus Crepereius et statim exanimatus est*  
*nec dissolutio navis sequebatur*  
vivid word-order: *ruere tectum*  
unusual use of abstract expression: *dissolutio navis*  
typical Tacitean *variatio*: *turbatis omnibus et quod ...*  
sharp contrast: *ignari* ][*conscios*

Credit should be given equally to other valid responses.  
Using the marking-grid below, assess for balanced range of points, including reference to **both** content **and** style.  
(All content: max. Band 3) [10]

- Q.3**
- (a) (i) she pretended to be Agrippina [1]
  - (a) (ii) it showed that Nero was trying to kill her (or sim.) [1]
  - (b) a minor wound / a shoulder wound [1]
  - (c) (i) she pretended she had no suspicion of any plot [1]
  - (c) (ii) frightened that Nero would try something even nastier hoping that he might calm down and not pursue her to give herself a breathing-space in which to think of a solution
  - Accept **one** of these, or any other plausible interpretation. [1]
  - (d) (i) not to come round to see his mother [1]
  - (d) (ii) a sword is found on him/dropped at his feet ... and he is arrested [2]
  - (e) (i) for Acerronia's will to be found [1]
  - (e) (ii) **either** so that she got hold of Acerronia's money/goods  
**or** to see what Acerronia had left to her  
**or** to stop Nero seizing Acerronia's goods  
**or** to ensure that Acerronia's intentions in her will were honoured [1]

**Q.4** For each of these, **award 1** for translation / the gist of the quotation  
**+ 1** for interpretation / reference to context.

e.g. (but be flexible):

- (a) *So you are deserting me too* / her last slave-girl leaves her ... highlights her isolation / makes us feel sorry for her
- (b) *Strike my womb* / she wants the assassins to strike her womb ... because she wishes she had never given birth to Nero
- (c) *Let him kill me, so long as he can rule* / she was fixated on her boy becoming emperor ... despite the prediction that, in the process, he would kill her [6]

- Q.5**
- (a) stabbed himself/committed suicide [1]
  - (b) devotion to his mistress  
he was afraid of execution himself [2]

**Q.6** Using the marking-grid below, assess for range of relevant examples across the text as a whole + clear interpretations. Credit should be given to all valid and supported responses: for / against / some of each. Latin quotation is **not** required. [10]

**Obvious similarities:**

devious/unscrupulous + examples (plenty available for both!)

quick-thinking/initiative (e.g. Agrippina slips off the boat, Nero plants sword on Agerinus)

hungry for power (e.g. Agrippina ignores the astrologers' warning, Nero obviously so)

thrive on popularity (e.g. crowd scene in VI, Nero concerned about his image)

**Possible differences:**

Agrippina generally portrayed as Nero's victim

Nero panics easily (e.g. in V) - Agrippina calmly accepts her fate

[Total mark : 50]

## Section B : Virgil, *Aeneid* 2

- Q.1**
- (a) in sight (of Troy) / close to Troy / off the coast (or sim.) [1]
  - (b) (i) rich before ... now just a poor anchorage/deserted [2]  
(ii) the Trojan War / the collapse of Priam's power [1]
  - (c) they think the Greeks have sailed away / home / to Mycenae / Greece [1]
  - (d) (i) the long war is over / the Greeks have gone away [1]  
(ii) they can now open the gates / come out of the city  
they visit the Greek camp / deserted places / shore [2]
  - (e) they keep stopping at each spot / excitedly discovering each location (or sim.) [1]
  - (f) they don't yet know that it will prove to be *exitiale*  
they don't think of it as a gift to Minerva until Sinon tells them  
and even that is a lie!  
  
Any **two** of these, or other valid points. [2]
- Q.2**
- (a) the enemy have *not* sailed away  
this particular 'Greek gift' *is* a trick  
it *was* one of Ulysses' schemes  
there *are* Greeks inside it  
it *is* designed to attack Troy's walls / spy on the city  
it *does* come right inside the city  
  
Any **three** of these, or other valid points. [3]
  - (b) alliteration of *validis viribus* → emphasises Laocoon's strength  
slow rhythm of 50, as he steadies the spear  
then fast in 51, as he hurls it violently  
*curvam compagibus*: alliteration + very pictorial vocabulary  
*alvum + utero*: almost humanise the horse → 'pregnant' with men!  
enjambement *contorsit* → releases the spear  
emphatic alliteration of *stetit tremens*  
echo effect + assonance in 53 → echoing inside the horse!  
  
Any **three** of these or other **Latin** references. (1) + appropriate comment (1)[6]
- Q.3**
- (a) (i) Minerva's shrine / statue / feet / shield / the citadel [1]  
(ii) because Minerva acts against the Trojans / on the Greek side / a  
goddess of war [1]  
(iii) it suggests that they were sent by Troy's enemy (**not** 'by the gods') [1]

- (b) (i) it was a punishment  
by thrusting his spear into the horse  
... he must have annoyed Minerva / the gods
- Any **two** of these. [2]
- (ii) *scelus* : what L did was a crime  
*merentem* : he deserved to be punished  
*laeserit* : he struck/attacked the horse  
*sceleratam* : using his evil / wicked spear (**or** take as transferred epithet)  
*expensis* : he has paid for what he did  
*sacrum* : he attacked a sacred object --> sacrilege
- Any **two** of these satisfactorily explained (**no** credit just for quoting) [2]
- (c) (i) *robur* [1]
- (ii) to Minerva's shrine / the citadel [1]
- (iii) to make amends to the goddess (or sim. - **not** 'the gods') [1]

**Q.4** Content: contrast of the Trojans' joyful behaviour][ the imminent end of their world  
ominous cosmic disturbances - on the side of the Greeks  
contrasting with *fusi ... Teucriconticuere*  
*instructis navibus* → all systems at 'go' for the Greeks  
*amica silentia luna* → divine assistance  
*fatis deum defensibus iniquis*: another reminder of Sinon's deviousness

Style: *nos miseri* → Aeneas' own painful recollections  
alliteration of 'f' in 249 : highlights the ludicrous behaviour  
*velamus ... etc* : vivid use of present tense  
emphatic position of *vertitur ... ruit ... involvens*  
jerky rhythm/elision at end of 250  
slow rhythm of 251  
enjambement *conticuere* (253): emphatic  
alliteration of 's' in 253 → peaceful slumber  
slow rhythm of 254 → the Greeks' steady advance  
emphatic repetition: *tacitae ... silentia*  
Sinon's name postponed in 259 for dramatic effect

Credit should be given equally to other valid responses.  
Using the marking-grid below, assess for balanced range of points,  
including reference to **both** content **and** style.

(All content: max. Band 3) [10]

**Q.5** Using the marking-grid below, assess for range of relevant examples across the text as a whole + clear interpretation. Credit should be given to all valid and supported responses. Latin quotation is **not** required.

e.g. ingenious concept of the horse, filled with men  
pretended retreat  
Sinon's cunning in getting himself captured + elaborate story  
excellent coordination between fleet / Sinon / the men inside the horse  
the Greeks are helped by Athena  
the gods / fate seem to be against the Trojans (cf 54)  
Laocoon alert to the danger, but quashed by snakes (sent by Athena)  
the Trojans seem fairly gullible / too ready to believe the war is over  
they ignore several good clues / warnings (e.g. 242ff + Cassandra)  
they start celebrating too soon → caught unawares  
worth noting too that the story-teller is supposed to be Aeneas - a Trojan,  
therefore, not likely to give much credit to Greek supremacy! **[10]**

**[Total mark: 50]**

### Marking grid for 10-mark questions

These questions should not be assessed on a point-by-point basis. Rather, use the grid below to assess the extent to which responses broadly meet the following requirements:

- appropriate/relevant choice of examples from **content** (and matching Latin quotation, where demanded)
- convincing **interpretation/ personal response** to the examples chosen
- quality of written communication (**QWC**) :
  - organisation of answer
  - appropriateness of English expression
  - legibility and spelling/punctuation/grammar (SPAG)

It is **not** likely that answers will be uniformly successful in each of these respects. Examiners should first assign responses to the mid-point within the level justified by the range of examples and interpretation offered, then adjust up or down for QWC.

Mark range	Characteristics of performance
<b>Band 4</b> <b>8-10 marks</b>	<ul style="list-style-type: none"> <li>▪ good range of examples well chosen to address the question</li> <li>▪ convincing / perceptive/imaginative interpretation / response to examples</li> <li>▪ QWC: answer clearly organised/ easy to follow               <ul style="list-style-type: none"> <li>– fluent and appropriate English expression</li> <li>– no problems re legibility + highly proficient SPAG</li> </ul> </li> </ul>
<b>Band 3</b> <b>5-7 marks</b>	<ul style="list-style-type: none"> <li>▪ several examples well chosen to address the question</li> <li>- but <b>either</b> limited in number</li> <li>- <b>or</b> not accompanied by precise reference to text (Latin / Eng as appropriate)</li> <li>▪ some acceptable interpretation/personal response to examples but <b>either</b> not very convincing <b>or</b> not supplied for every example</li> <li>▪ QWC: answer largely coherent – though may be hard to follow in places               <ul style="list-style-type: none"> <li>– adequate English expression</li> <li>– legible and understandable - despite several SPAG faults</li> </ul> </li> </ul>
<b>Band 2</b> <b>2-4 marks</b>	<ul style="list-style-type: none"> <li>▪ few examples relevant to the question</li> <li>▪ some personal response to examples - but slight <b>or</b> largely unconvincing</li> <li>▪ QWC: answer difficult to follow               <ul style="list-style-type: none"> <li>– vague / casual English expression</li> <li>– difficult to read - either because of handwriting or SPAG faults</li> </ul> </li> </ul>
<b>Band 1</b> <b>0-1 marks</b>	<ul style="list-style-type: none"> <li>▪ little or no relevant material cited from text</li> <li>▪ little or no meaningful interpretation/response to text</li> <li>▪ QWC: almost impossible to understand               <ul style="list-style-type: none"> <li>– impenetrable handwriting and/or SPAG</li> </ul> </li> </ul>





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