



MARKING SCHEME

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

SUMMER 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2013 examination in LEVEL 1 & 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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LEVEL 1 LATIN LITERATURE

UNIT 9531

Theme A: otium

- Q.1**
- (a) That his guest must bring everything /it is in a few days' time /in verse [1]
 - (b) my dear Fabullus (1) my charming friend (1) [2]
 - (c) gods/goddesses of love [1]
 - (d) the perfume will smell so good (1) that he will want to turn into a nose to be able to smell it better (1) [2]
- Q.2**
- (a) *curvis* [1]
 - (b) Two of: theatres can be more productive for your hopes (1) there are lots of girls there (1) theatres are a good place for finding girls (1) [2]
 - (c) (i) he doesn't know which girl (1) to choose/is delayed (1) in making his choice. (1) [2]
 - (ii) to emphasise the overwhelming numbers [1]
 - (d) (i) they come to see (1) and to be seen (1) [2]
 - (ii) *spectatum ...spectentur* - repetition of same verb, twice, /arrangement of words (chiasmus) /pleasing rhythm and sound, "ear-catching". (2 of these or similar) [2]
- Q.3**
- (a) they sing / they wave their hands around/they dance [3]
 - (b) T
F
T [3]
- Q.4**
- (a) 2/3 (1) to her grandson (1)
1/3 (1) to her grand-daughter (1) [4]
 - (b) C [1]
 - (c) (i) in the theatre (1)
in the house (1) [2]
 - (ii) tutor (to Quadratus) [1]
 - (iii) she plays draughts (1) she watches her pantomime artists (1) [2]
 - (d) love (1) respect (1) [2]
 - (e) *hercle* – exclamation, shock, surprise, indignation [2]
alienissimi – superlative, amazement, sibilance [2]
4 verbs put together – lots of action [2]

Must have adequate explanation for full marks.

Q.5 Martial – spending time with friends/baths/hanging out

Horace – lying about

Catullus – dinner parties

Ovid – theatre/drinking

Pliny – baths/ studying/ theatre/ playing board games

Any reasonable examples as long as there are at least three passages from the prescription referred to and comparative reference to the modern world.

Use marking grid.

[10]

[Total mark: 50]

Theme B: Love and Marriage

- Q.1** (a) Jupiter had a reputation for having girlfriends/ he was king of the gods [1]
(b) a woman in love should not be trusted/ will say anything / is changeable [2]
- Q.2** (a) *previously he* loved her (1) as a father loves his sons-in-law (1)
now he loves her more passionately (1) but likes her less (1) [4]
(b) she has betrayed/dumped him [1]
- Q.3** (a) she was not in charge (1) someone else had taken on her responsibilities (1) [2]
(b) Cicero was upset at his brother's treatment
His brother behaved very mildly despite her rudeness [2]
(c) He was hoping Atticus could help/speak to his sister [2]
- Q.4** (a) because he thinks she has forgotten Catullus/ and the affair is over/ because she is criticising Catullus [2]
(b) *fatuo* (1) *mule* (1) [2]
(c) (i) she would be silent and forgetful [of him] [2]
(ii) grumbling and abusing him [1]
(iii) it means she feels something for him -*non solum meminit /uritur* [2]
- Q.5** (a) a love letter / an unread letter [1]
(b) (i) she has sent it back to him (1) unread (1) [2]
(ii) word order -*scriptum* and *inlectum* placed next to each other/ sound [1]
(c) Hope that she will read it (*lecturam*) (1) and hold fast to your purpose (1) [2]
(d) T, F, T, F [4]
(e) (i) rock is hard (1) water is soft (1) but water eventually (1) erodes the rock (1) [4]
(ii) to keep going/not give up and eventually he may win the girl [2]
(f) C [1]

Q.6 Candidates should show that they have considered both ancient and modern relationships and should be able to support their statements with examples from the texts.

Epitaph to Claudia - stereotypical wife/ runs the house / looks after the children/ has a different role etc

Letter to Atticus - money controlled by husband/ wife plays subservient role / shrewish / arguments

Catullus 70 - woman appears dominant in the relationship

Martial - economic equality?

Pliny (Calpurnia) - wife subsumes her personality to her husband's / keeps in background

Pliny (Faithful) - wife sacrifices everything for husband / strong woman taking control

It must be remembered that the Catullus poems are, for the most part, not about marriage. If they are used as examples and it has been demonstrated that the candidate has understood this then credit should be given.

Use marking grid.

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

LEVEL 2 LATIN LITERATURE

UNIT 9541

Theme A: otium

- Q.1** (a) (i) he only had a light/easily digested ... breakfast/lunch/meal/food [2]
(ii) (he lay/ sat/ was) **in the sun** [1]
(iii) it says a book **was read** to him [1]
- (b) take notes / make excerpts (either/both) [1]
- (c) every book was useful ... at least in part/ in some way. [2]
- (d) took cold baths
didn't eat much
only had a short doze
studied as if the day had started again/ right up to dinner-time
even during dinner he continued studying/reading/note-taking etc.
Any **three** of these. [3]
- Q.2** (a) he uses it to refer to things he likes/ wants to do
... not 'work' in the usual sense! [2]
- (b) we are not living the life we want
life is short/ time is trickling away (or sim.)
like the setting sun
chalked up/ ticked off as on a bank statement (or sim.)
if we know what we want in life
we should get on and do it/ make the most of it
Any **four** of these [4]
- Q.3** (a) Similarities: Martial wants days free from care ~ Horace wants to get
away from business
both dislike visiting the forum
both resent having to attend on a patron
- Differences: Martial invites a friend to share his time][Horace envisages
being alone
Horace hankers after a traditional lifestyle - a kind of garden of
Eden
Horace is relieved to get away from war and the sea/navy
Martial wants more of the activities of the city][Horace wants
to get away from it all in the countryside
- Any **four** of these, or other valid similarities/differences - at least **one** of each.[8]

- (b) *modo ... modo* --> spontaneity, as the mood takes one
libet iacere in prominent position
labuntur altis (assonance of A + other long vowels) --> soft, quiet mood
in silvis aves (repeated S) -->? onomatopoeic, of bird noises
+ again in *fontes ... manantibus, somnos ... leves*
prominent position of *labuntur/ queruntur*
quiet ending - in keeping with the message

Any **three** of these or other valid points.

Award 1 for each appropriate choice of **Latin** + 1 for interpretation.

[6]

- Q.4** Content: people drinking huge quantities of wine, to increase the length of their life
exaggerated comparison with Nestor
ditto - with the Sibyl
singing songs learnt in the theatre
simple, unrefined dancing - throwing hands in the air etc.
even posh girls let their hair down
they stagger home drunk
people laugh at them/ say they are lucky/possessed

Style : neatly balanced clauses: *quot sumunt ... ad numerum bibunt*
colloquial *invenies*
illic ... illic
et cantant ... et iactant ... et ducunt: appropriately simple sequence of actions
conflicting/rough rhythm of line 15 --> clod-hopping dancers!
hard alliteration of D + C
conflicting/lurching rhythm in *cum redeunt, titubant*
emphatic position/ spondaic rhythm of *fortunatos*

Using the marking-grid below, assess for a balanced range of these or other valid points + how they help to make 'a lively and amusing scene'.

Max. 7 (Band 3) if focus wholly on content][style (or vice versa)

[10]

- Q.5** Using the marking-grid below, assess for range of relevant examples across the text as a whole (**min. 3 passages**) - including clear personal response re 'usefulness'.
Max. 7 (Band 3) if whole answer = list of activities, without any real interpretation.

Any of the passages could be relevant here, and candidates' views will differ about what constitutes 'good use' of leisure-time! Therefore accept *any* reasonable verdicts on the examples quoted - which are what really counts for marks.

- e.g. Martial: baths/ shady walks in the Campus Martius/ reading etc.
Catullus: parties/ smart girls/ writing sophisticated poetry
ordinary people: looking for girls at the theatre/ sunbathing/ getting drunk/ dancing
Pliny's uncle: used every minute for reading/writing/studying
Ummidia Quadratilla: actors/ playing draughts (presumably gambling)

Credit should also be given for perceptive observations, such as:

- there is no sign in **any** of the passages of what we might call sports or 'leisure activities'
- people such as Horace or Ovid or Pliny's uncle enjoyed considerable *otium* all the time --> had no real concept of 'leisure'][work]
- ordinary people probably had very little time off work --> deserve a restful day out! **[10]**

[Total mark: 50]

Theme B: Love and Marriage

- Q.1** (a) he hopes for (constant) harmony between himself and his wife
+ and that this will increase with time [2]
- (b) his wife has a developing interest in books/literature etc.
she even learns his books by heart!
she shows great concern when he is appearing in court
she even arranges for messengers to tell her how it is going
she (surreptitiously) attends his recitations/ is thrilled if they go well
she is even setting his poetry to music
Any **three** of these, or other valid points. [3]
- (c) she does not love him merely for his age and body
her love is based on his fame/distinction [2]
- (d) (i) because her father/parent(s) had died [1]
(ii) recommended/introduced by her aunt, Calpurnia Hispulla [1]
- Q.2** (a) she had apparently quarrelled with Quintus about her money/spending
Pomponia flared up, on being told by Quintus to fetch the women for lunch
she said that she was treated as a mere guest
she had a grudge because Statius had arranged the meal instead of her
she refused to join the rest for lunch
she even rejected some food that Quintus sent to her room
Any **four** of these, or other valid points – or extension of above points. [4]
- (b) *magnopere motus sum*: alliteration emphasises how upset he was
absurde et aspere: sound/ two adverbs together --> adds weight
verbis vultuque: alliteration --> sound/ another balancing pair
discubuimus omnes praeter illam: word-order --> 'we just carried on without her'
quid multa? --> it's the same story over and over again!
nihil ... nihil (anaphora)
meo fratre lenius, asperius tua sorore (chiasmus)
multa similia praetereo --> frustration – Cicero could go on and on!
Any **three** of these or other valid points.
Award 1 for each appropriate choice of **Latin** + 1 for interpretation. [6]
- (c) Atticus = Pomponia's brother
Cicero probably hoped Atticus would convince her to be more reasonable
(but also accept other plausible explanations) [2]
- Q.3** (a) (i) when Lesbia criticises Catullus ...
her husband thinks she means it/ can't be in with love Catullus
(or sim.) [2]
(ii) *fatuo* (translation **not** needed) [1]
- (b) (i) Lesbia's husband [1]
(ii) Catullus/ me/ Catullus **and** Lesbia/ us [1]
- (c) the fact that she talks about him ... shows she cares about him/ her passion
or if she didn't talk about him ... that would show that she didn't love him [2]

- Q.4** (a) the affair is over
he is trying to accept this/ stop pretending otherwise (or sim.) [2]
- (b) Examples of appropriate material:
nunc iam (line 9): sounds very logical/terse
illa non vult ... tu quoque noli --> Catullus trying to accept rejection/ stiffen the sinews
 series of peremptory instructions to self in lines 9-11
 repetitious *obstinata ... perfer ... obdura* to hammer the point home
vale puella (+ rest of lines 12-13) --> all over now, I've finished with her
at tu dolebis ... : Catullus cheers himself up by throwing the blame on her
scelestia (line 15): insulting her
 series of rhetorical Qs (lines 14-18) --> hopes she will suffer more than he does
 but this fighting talk seems to have the reverse effect - making Catullus feel worse!
at tu Catulle destinatus obdura (reinforcing line 12): stick to your guns/ don't soften!
 Using the marking-grid below, assess for a balanced range of these or other valid refs. to the **Latin** + explanation of what each indicates about Catullus's feelings. [10]

- Q.5** 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.

Relevant material might include:

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

Quintus Cicero: man acting reasonably] [wife belligerently trying to score points off him.

Faithful unto death: here the woman takes the lead in organising a suicide pact.

Claudia: performed the traditional roles expected by the husband + much loved in return.

Catullus/Lesbia: an extra-marital affair terminated (and started?) by the woman.

Martial: couldn't tolerate a marriage in which he felt dominated by his wife.

Ovid: talks in terms of 'conquering' a girl, wearing her down into submission to him.

*Examiners should credit other valid points based on **any** of the prescribed passages.* [10]

[Total mark: 50]

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

LEVEL 1 LATIN LITERATURE

UNIT 9532

Section A : Tacitus : *Nero et Agrippina*

- Q.1** (a) (Anicetus') plan to kill Agrippina/putting up temples/blaming it on the sea/the collapsing ship [1]
- (b) He asked her over and over again/children must bear with their parents' bad temper/he is making an effort to patch things up (after an argument)/ there is a rumour or reconciliation. Two of the above. [2]
- (c) (i) That Nero/her son planned to kill her/the boat was a trap [1]
- (ii) she goes by sedan chair/ by land [1]
- (d) (i) at one moment ... youthful affection/at another serious. [2]
- (ii) He still loved his mother
He was going to kill her
He was nervous/ afraid of consequences
Two of the above [2]
- Q.2** (a) That he'd kill Agrippina [1]
- (b) (i) *qui* = Anicetus [1]
- (ii) *nihil cunctatus* (whole phrase needed) [1]
- (c) (i) he was emperor (already) [1]
- (ii) a freedman was of lower status (1) than an emperor (1) [2]
- (iii) He leaves it until the end/ he says *libertum* rather than Anicetus. [1]
- (d) (i) threw a sword (1) between his feet (1)
(orders) Agerinus (1) to be thrown into prison (1) [4]
- (ii) Two of: to pretend (1) his mother had been plotting against him (1)
Excuse to arrest Agerinus (1) so he could not return to Agrippina (1) [2]
- Q.3** (a) T F T F [4]
- (b) *circumdat, abripit* - historic present/ using a present tense (1) to make it sound immediate (1)
- refractaque ... abripit* – violent (1) word to begin clause (1)
- pauci/ceteris* - contrasting words (1) placed in parallel/balanced positions in their clauses (1)
- terrore ... exterritis* - similar sounding words (1) similar meaning (1)
- (candidates should choose 2 of the 4 available options) [4]

- Q.4** (a) (i) Use of a dining couch (rather than a proper funeral couch) (1)
 Cheap burial (1) done on same night (1)
 Grave not closed over/marked by memorial (1) **[2]**
- (ii) Guilt/ he was in a hurry/ had never loved her **[1]**
- (b) love (1) for his patroness (1)
 fear (1) of ruin/execution (1) **[4]**
- (c) "Let him kill me as long as he reigns" /she was happy to die as long as Nero became emperor. **[3]**

Q.5 Use 10 mark marking grid.

Candidates should consider a range of evidence from across the prescription to answer this question.

Points such as:

We are told it is a clever plan/ ingenious/ to be blamed on the sea/ absolving Nero of all suspicion. It is very theatrical.

There are many variables - Agrippina must travel by boat - she is initially suspicious - Nero almost gives it away by his inconsistent behaviour at dinner.

Agrippina's precautions against poison

The gods are against them - they supply a calm/ clear night unlikely to cause a shipwreck.

The details of the plan had not been thought through - eg the sides of the couch protecting Agrippina.

The possibility of Agrippina swimming to safety had not been considered/ the crew was not fully briefed.

The consequences of failure at the first attempt were not considered/ the reaction of the public.

Agrippina saw through the ruse, but still kept quiet.

The drama of the public reaction and Agrippina's last words.

Any valid responses which draw from across the prescription. Use marking grid. **[10]**

[Total mark: 50]

Section B: Virgil, *Aeneid* 2

- Q.1** (a) the horse [1]
- (b) (i) *caeco* - suggestive of the darkness inside the horse (1), the way it holds secrets/unseen things (blind). (1) [2]
- (ii) *cavernas ingentes* - the armed men (1) inside. (1) [2]
- (c) rich (while Troy/kingdom of Priam stood) (1)
now a bay (1) and an unsafe anchorage (1) [3]
- (d) It provides a refuge/hiding place for the Greeks. [1]
- Q.2** (a) that they had better (1) judgement (1)
(**must** include some form of comparative. Good judgement = 1) [2]
- (b) Because it is a Greek (1) trap (1) [2]
- (c) 1. throw (1) it in the sea (1)
2. burn/put flames (1) beneath it (1)
3. drill/test (1) the hollow hiding places in the belly (1) [6]
- (d) *scinditur* - to emphasise that the people are divided [2]
- Q.3** **Sinon - brave** - prepared to stay behind/trick the Trojans knowing he may die
dishonest - spin his tricks/narrator says they were conquered by lying, trickery and tears.
- Trojans - unlucky** - the gods are against them/ unforeseeing minds
gullible - they believe Sinon and his (fantastic) story
weary - been besieged for 10 years already
pious - Laocoon was in the middle of a sacrifice
- [Correct adjective only = 1] [4]
- Q.4** (a) (i) the horse [1]
- (ii) because it is unlucky for the Trojans [1]
- (b) she can tell future (1)/ by the order of a god (1)/ that the Trojans do not believe her (1) (Any two) [2]

- Q.5** (a) A [1]
- (b) T F T F [4]
- (c) Machaon - was eminent amongst the Greeks (*primus*)/he was a surgeon (1)
Epeos - was the builder of the horse (1) [2]
- (d) Meaning of *urbem ... sepultam* - everyone quiet and sleepy/drunk/ buried - emotive word. (2)
- Word order of *urbem ... sepultam* - *somno* and *vino* in middle/ rhythmic sound of similar endings. (2)
- Tense of *invadunt, caeduntur, accipiunt* - historic present to sound immediate/exciting (2)
- Position of *invadunt, caeduntur, accipiunt* - all at the beginning of the line to draw attention to the speed of action. (2) [4]

Q.6 Points to include could be:

First hand knowledge.

Highlights emotional impact of the story.

Aeneas is able to give the Trojans' side of the story with more credibility.

The description of the Trojans exploring the Greek camp has more sadness/irony in it.

The irony factor is higher as Aeneas is telling us about those who counselled against bringing the horse into Troy.

The description of Sinon is more punchy because of the latent emotion and feelings of betrayal.

The drama is heightened in the story of the snakes.

The exclamations are more vivid because they are spoken by someone who was actually there.

Candidates should draw a range of examples from across the prescription. Use marking grid. [10]

[Total mark: 50]

Marking grid for 10-mark questions

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Band 2	2-4 marks	<ul style="list-style-type: none"> ▪ few examples relevant to the question ▪ some personal response to examples – but slight or largely unconvincing ▪ QWC: answer difficult to follow vague/casual English expression difficult to read – either because writing is illegible or due to SPAG faults.
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LEVEL 2 LATIN LITERATURE

UNIT 9542

Section A : Tacitus, *Nero et Agrippina*

- Q.1**
- (a) (i) stabbing/ with a dagger/ knife (or sim.) [1]
(ii) how to keep the weapon/ the deed secret (or sim.) [1]
- (b) anyone he found to do it ...
might refuse to carry out his orders [2]
- (c) Nero's freedman
had been his tutor
commander of the fleet
he hated Agrippina (and vice-versa) Any **two** of these [2]
- (d) accidents at sea are commonplace (or sim.)
people would blame it on the wind/waves/weather [2]
- (e) (i) build a temple/ altars [1]
(ii) to prove his affection for his mother/ his piety [1]

Q.2

light-hearted/juvenile exuberance
--> apparently pleased to be reconciled to his mother
grave/withdrawn manner
--> to put her off the scent/ something serious in mind!
one minute jolly, the next serious
--> nervous/anxious/putting on an act?
protracted conversation
--> trying to put off the murder for as long as possible?
escorts her to the door
--> pretend affection, or to ensure all goes according to plan?
looking at her closely/ clinging closely to her breast
--> pretence of affection, or remorse at seeing his mother for the last time?
Any **three** of the these or other valid examples + 1 for any plausible interpretation [6]

- Q.3**
- (a) the lead/ the cabin roof [1]
- (b) they were not killed by the falling roof / protected by the frame of the couch
the ship failed to disintegrate/ sink as intended
those not in the plot got in the way of those who were
Any **two** of these. [2]
- (c) (i) they tried to sink the ship ... by leaning on one side [2]
(ii) they were not quick enough in organising/understanding the new plan
other sailors spoilt it by leaning the other way [2]
- (d) she slipped/dropped gently into the sea
she stayed silent (unlike Acerronia) and was therefore not spotted
she swam away
and was then picked up by some passing fishing-boats
Any **three** of these. [3]

- Q.4** (a) an injury in her shoulder [1]
 (b) **Content:**

e.g. Nero waits tensely for news that the deed has been accomplished
 panic-stricken when news arrives that Ag has escaped
 anxiously expects her to arrive at any moment to get revenge
 worried that she might arm the slaves - or start an army mutiny
 or that she might reveal the whole story to the senate and people
 alarmed - what help is there?
 relief - perhaps Seneca and Burrus can come up with something
 but they remain frustratingly silent!

Stylistic features:

e.g. *at Neroni ... opperienti adfertur*: emphatic position of Nero's name
 ... followed by events in order of time/building up tension
levi: no doubt the messenger thinks N will be relieved by this!
pavore exanimis: striking phrase
iam iamque adfore matrem (anaphora + word-order) --> builds up tension
ultionis properam: striking condensed phrase
sive ... sive ... : the worries multiply in N's feverish mind
populum pervaderet (alliteration) --> ? N nervous
naufragium et ... et ... : she will have plenty of evidence to prove his guilt
quod ... sibi: rhetorical Q + in virtual speech + omission of *esse* --> panic
quos statim accivit : brisk action --> N optimistic of finding a way out
longum utriusque silentium (brusque, no verb) --> alarming lack of response

Credit should be given equally to other valid responses.

Using the marking-grid below, assess for balanced range of points, including some reference to **both** content **and** style.

Max. 7 (Band 3) if focus is wholly on content][style (or vice versa) [10]

- Q.5** she had been forewarned/ known for years/ been told by astrologers that Nero would kill her [3]
 but she didn't mind if he did - so long as he became emperor!

- 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.

Nero : gently encourages Agrippina to stay away from him
 carefully assesses the pro's and con's of various methods for murder
but he depends on Anicetus' help - both for the boat trick and for the actual murder + panics and instinctively looks to Seneca/Burrus to get him out of trouble
 devious/shows initiative - plants sword on Agerinus
 gives Agrippina a quiet funeral/no grave to avoid any protests

Agrippina : astutely takes antidotes against any attempt by Nero to kill her
 plucky/crafty/quick thinking in escaping from the ship
 she soon works out that the shipwreck was no accident
 draws the correct conclusions from the death of Acerronia
 keeps quiet about her injury + sends a messenger to keep Nero at bay
 meanwhile she secures Acerronia's will/goods
but she is easily fooled by Nero's charming behaviour
 + seems taken by surprise when the assassins arrive at her house
 + a bit silly - to be aware that Nero would kill her, and yet do nothing to avoid it! [10]

TOTAL : [50]

Section B : Virgil, *Aeneid* 2

- Q.1**
- (a) (i) they feel shattered (by the war) / defeated by fate / demoralised [1]
 - (ii) chiasmic pattern of nouns/adjectives **or** alliteration of F [1]
 - (b) it has been going on for years/ a very long time [1]
 - (c) **either:** she is on the Greek side in the war
or: she is the goddess of craftsmanship/technology [1]
 - (d) the horse is an offering (to the gods, from the Greeks)
for a safe return home [2]
 - (e) they draw lots [1]
 - (f) (i) 'weave' --> fitting the wooden ribs together tightly/skilfully
 - (ii) 'blind' --> it cannot be seen from outside/ devious/ secret
so dark inside, no-one can see anything
 - (iii) the horse is full of men --> like babies in a womb/ belly full of food
- or other convincing interpretations of these metaphors. [3]
- Q.2**
- (a) take it inside the walls/city
... right up to/ put it on the citadel [2]
 - (b) he may have been a traitor/ part of the Greeks' plot
Troy was simply doomed/ cursed by fate [2]
 - (c) because if these suggestions had been accepted (or specific details)
... caution was the appropriate response/ Troy might actually have survived [2]
 - (d) **either:** *Danaum insidias*
or: *suspecta dona* (both Latin words essential: no English required) [1]
- Q.3** repeated use of words telling us that it is all a trick (e.g. *insidiis, periuri, dolis*)
capti (unusual sense /almost a pun) --> the Trojans are gullible/ taken prisoner
bitter contrast between *periuri arte Sinonis* and *credita res*
neque T ... nec A : they had successfully held out against the Greeks' best fighters
non anni ... carinae --> they survived all that, only to be defeated by one man
neque... nec... non (anaphora): emphasises that the Trojans have thrown it all away
repeated S and/or C : emphasises scorn/ disgust/ unpleasantness
- Any **two** of these or other convincing examples + plausible interpretations. [4]

Q.4 (a) Laocoon had warned the Trojans against the horse
he had stuck a spear into its side [2]

(b) **Content:**
e.g. everyone else runs away in terror
the snakes precisely target Laocoon and his sons
they enfold the sons in their coils, then bite their bodies to death
Laocoon himself, coming valiently to their rescue, is encircled and
strangled
he tries desperately to wrench them off
covered in black poisonous gore
and yelling awful cries to the skies

Stylistic features

e.g. position of *diffugimus* : dramatic
alliteration of S in 212 : highlights the panic
double elisions in 212 and in 216 --> speed/terror
parva corpora : touching/pathos
slow/spondaic 214 --> tragic/important moment
implicat (enjambé): dramatic
alliteration of M in 215: highlights hideous killing
corripiunt (enjambé + vivid word): dramatic
unusual break at end of 217 : sudden/climactic
repetition of *bis* (anaphora) : emphasises the gradual process
very contorted word-order in 218-219 --> the gradually encircling snakes
sanie atroque veneno (hendiadys) : striking expression

Credit should be given equally to other valid responses.

Using the marking-grid below, assess for balanced range of points,
including some reference to **both** content **and** style.

Max. 7 (Band 3) if focus is wholly on content][style (or vice versa). [10]

Q.5 (a) the horse halts four times in the gateway --> Trojans ignore a clear omen
loud noise inside ... but the Trojans are too excited to notice
Cassandra prophesies exactly what is going to happen
... but she is never believed/ cursed (by a god) never to be believed

the Trojans place the horse in their citadel
... because they wrongly think it is sacred/ a gift to Minerva
they are busy decorating the shrines/the city for a thanksgiving festival,
... when actually it is their last day on earth

Any **three** of these, fully explained (i.e. both halves). [6]

(b) to express sympathy for the Trojans being so mistaken
to mock the Trojans for being so silly
such a great country brought to its knees
Aeneas, as narrator, breaks down as he recalls what happened to his country

Any **one** of these, or other convincing interpretations. [1]

Q.6 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. spotlights individual episodes][complete story-telling
pace of story: starts abruptly + ends quite rapidly too (e.g. last 2 lines pack a lot in)
vivid characterisation of Sinon as a wily rogue, leading the Trojans up the creek
dramatic intervention + horrific death of Laocoon (his story split into 2 episodes)
exciting/mysterious snakes
repeated hints about fate/doom coming to Troy
dramatic irony - if only they had listened to Laocoon/ Capys/ Cassandra etc.
continual expressions of sympathy for those poor helpless Trojans related by an eye-witness/participant --> adds immediacy/credibility/personal grief.

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



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