



MARKING SCHEME

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

SUMMER 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2014 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.

	Page
Latin Literature Level 1 - Unit 9531	1
Latin Literature Level 2 - Unit 9541	6
Latin Literature Level 1 - Unit 9532	13
Latin Literature Level 2 - Unit 9542	18

LEVEL 1 LATIN LITERATURE

UNIT 9531

Theme A : Books and Writers

- Q.1** (a) Love [1]
- (b) Goddesses (1) of poetry/the arts (1)
(women) who inspired poetry/the arts = 1 [2]
- (c) love affects everyone (1)
it makes people mad (1)
it is very strong (1)
- Two** from the above or similar. [2]
- (d) he now writes love poems (1) not epic/war poems (1) [2]
- Q.2** (a) *lepidum* [1]
- (b) Cornelius thought it trivial (*nugas*). [1]
- (c) *ausus es* - you dared, (1)
- He is complimenting Cornelius on his bravery in trying something new/being innovative (1)
- unus Italorum* - alone of the Italians (1)
he/his work is unique (1)
- cartis doctis...et laboriosis* – books, learned and full of hard-work (1)
lots of learning and effort has gone into them/ he
has worked very hard on them (1)
- One mark each for translation/understanding and one for explanation to a max of two each. [6]
- (d) that they last (1) forever(1) **or**
that they last (1) for more than one generation (1) [2]

- Q.3** (a) (i) In his writings (1) he had praised (1) Brutus (1)
and called Cassius (1) last (1) of the Romans (1)
Five points from the answers above. **[5]**
- (ii) he starved himself (1) to death (1)/he died (1) by starvation (1)
He died = 1 **[2]**
- (b) (i) (They decreed that) the books (1) must be burnt (1) (in the forum) **[2]**
- (ii) some books remained (1) they were first hidden (1) then republished (1)
Two from the above answers. **[2]**
- (c) (i) extinguish memory/make them be forgotten **[1]**
- (ii) disgrace for themselves (1)
glory for the writers (1) **[2]**
- Q.4** (a) D **[1]**
- (b) it is flourishing **[1]**
- (c) they come in late (1) they don't stay to the end (1) **[2]**
- (d) because he saw recitals as worthwhile/pleased Claudius did attend **[1]**
- (e) *otiosissimus quisque*/each one of them was very idle – use of superlative
identidem admonitus – repeated reminders means that they were not paying attention
perdidit perdidisse - repetition of same verb, juxtaposed in different form, drawing attention to the complaint that is made
2 marks for identification of type of device and explanation. **[4]**
- Q.5** Use 10 mark grid and credit any answers which make an adequate argument using supporting evidence from a selection of authors.
- Catullus 1: self-deprecating but hopeful his work will remain known.
Catullus 22: the quality of verses doesn't necessarily reflect the man, but he may think so.
Ovid *Amores*: sees himself as divinely inspired and close to the Muses (a prophet)
Martial *Epigrams*: aims to have a strong effect on others.
Horace *Odes*: poet as a maker of everlasting work to rival monuments of old
Tacitus *Annals*: writers have the power to frighten rulers when they speak of important figures from history **[10]**

Theme B: Growing up in Rome

- Q.1**
- (a) (i) *macro* [1]
- (ii) he calls him a *pauper* (poor man)/he could only afford a small farm (*agello*) [1]
- (b) he says he **did not want** to send him to Flavius' school (1) and places *noluit* at the beginning of the line (1) [2]
- (c) D [1]
- (d) (i) he dared to do it (because it was a risk) (1)/it shows that he had ambitions (1)
- Translation of *ausus est* (he dared) = 1 [2]
- (ii) to learn the skills which the sons (1) of a knight or senator learnt (1)/to better himself + supporting detail = 2 [2]
- (e) (i) he went to school with him (1) saved him from nasty deeds/allegations (1) he was incorruptible (1)
- Two from the above answers. [2]
- (f) someone criticising Horace (1) for the kind of job he got (1)/not afraid of Horace becoming a e.g. tax collector (1)/working for low wages (1)
- Two from the above answers. [2]
- Q.2**
- (a) he rocked the cradle (1)
was his guardian (1)
was his (constant) companion (1) [3]
- (b) because Charidemus has not accepted that Martial has grown up [1]
- (c) stern/strict (1)
Evidence – the farm manager fears him,(1)/the steward fears him,(1) the house itself fears him, (1) he doesn't allow them to play (1)/to love (1), he allows himself licence and Martial none (1)
- Two** examples to back up the assessment of character. [3]

- Q.3** (a) (i) the prosecutor/a lawyer [1]
(ii) because he knows him (1)/to be sarcastic(1)/polite(1)
One of the above. [1]
- (b) because the repetition/anaphora draws attention to the list/make it seem longer/to highlight the prosecution's allegation that he was very bad (1) in his youth. (1) [2]
- (c) 1. Those who have just tasted (1) the pleasures of indulgence (1)
2. Those who have given themselves over completely (1) to indulgence (1) [4]
- (d) *graves* (1) *illustres* (1) [2]
- (e) False (1)
True (1)
True (1) [3]
- Q.4** (a) Pliny's young man is brought up by his father, (1) Tacitus's by his mother. (1)
Pliny's young man is interested in dogs and horses/outdoor pursuits, (1)
Tacitus' young man is interested in philosophy. (1)
Pliny's young man is scolded, (1) Tacitus's is loved and cared for. (1)
Any **two** corresponding pairs. [4]
- (b) he rose to the rank of tribune (1)
performed his duties conscientiously (1)
he got to know the province (in which he was stationed) (1)
he was known/familiar to the army (1)
he learnt from experienced men (1)
he followed the examples of the best sorts of men (1)
Any **three** of the above pieces of evidence. [3]
- Q.5** Candidates should present a range of examples which include some from the ancient world and some from the modern world. Use the 10 mark marking grid for assessment.
- Examples from the texts may include: Martial/Pliny/Cicero – young people criticised for wild/spendthrift behaviour/drinking too much/having relationships
- Martial/Pliny – not following the examples of their parents
- Juvenal – following the examples of their parents [10]

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 : Books and Writers

- Q.1** (a) preparing/smoothing/polishing the scroll/papyrus [1]
- (b) Catullus dedicates his book to him/intends to give it to him/
Cornelius is his patron/ thinks highly of Catullus' work
- Any **one** of these. [1]
- (c) it is a history book
it fills several volumes/scrolls
it is scholarly/learned
a painstaking work
- Any **two** of these. [2]
- (d) yes: he calls his work a *libellus*
nugas
quidquid hoc libelli qualecumque
- no: *lepidum*
Cornelius has a high opinion of Catullus' work
he hopes his work will last for ever/for more than 100 years
- Any **three** of these or other valid points (yes/no/bit of each)
+ matching **Latin** quotation. [6]
- Q.2** (a) his poetry book/the Odes [1]
- (b) it is a powerful wind/it cannot destroy Horace's work [1]
- (c) to perform a sacrifice/worship Jupiter/the gods/pray for the future of Rome
(but **not** to tend a flame) [1]
- (d) it is longer-lasting than bronze/a bronze statue
it will be longer-lasting than the pyramids
it cannot be destroyed by rain
it cannot be destroyed by wind/weather
it will not deteriorate with time
it will live on beyond Horace's own life
it will continually receive fresh praise from future generations
- Any **four** of these - however expressed. [4]

- Q.3** (a) most people in Rome praise him/recite his works/own a copy, etc. some people (Martial's targets) feel anger/embarrassment, etc. [2]
- (b) striking opening/tricolon of verbs/asyndeton: *laudat, amat, cantat*
 emphatic position/repetition of *me*
 alliteration of M/N in line 2
 emphatic *ecce*
 another string of verbs in line 3 → counterbalancing line 1
 terse admission (emphasised by enforced pause): *hoc volo nunc nobis ... placent*: paradoxical? neat chiasmic counterpart to lines 1-2?

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

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

[6]

- Q.4** (a) clever/smart
 witty/humorous
 bitterness/sarcasm
 candour/frankness
 Any **two** of these (or sim.) [2]

- (b) Content: Martial's aggressive rubbishing of a rival poet
 probably = a stinging exposure of plagiarism

Style: pointed difference between *recitas* (line 1) and *male recitas* (line 2)
 opposing position of *meus* and *tuus* (esp. coming at the end)
 mocking use of clumsy rhyme

Allow 1-2 for explanation of the 'wit' and/or 'bluntness' of the content
 +1-2 points for convincing comments re Martial's style [3]

- (c) Content: he says he is devastated by the news of his death
 list of his fine, and perhaps unusual, qualities as a writer
 Pliny assisted Martial with his travelling expenses, on his retirement
 a very good friend to Pliny
 he had composed a poem in praise of Pliny
 Pliny's comment that there isn't enough praise around even for the most meritorious
 he still had the potential to produce more writing → a great loss to literature
 his poems are so good that they deserve to last for ever

Style : simple first sentence (though even here there is a chiasmic pattern of verbs)
 long list of Martial's qualities - almost as if Pliny can't find enough words to praise him
 repetition of *dederam* → Pliny was delighted to be able to support Martial in every way

variation: *propter amicitiam* [[*pro versiculis*
 emphatic position of *merito* - brings us back to Martial
 play on *dedit* [[*plus etiam dedisset* (NB also chiasmic arrangement)
 rhetorical Q: *quid ... potest dari?* - outburst of feeling + picks up *dedit/dedisset*
 play on *aeterna*
 neat ending: *scripsit tamquam essent futura*

Using the marking-grid below, assess for a balanced range of these or other valid points + comment re how they convey affection between Pliny and Martial.

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

[10]

Q.5 Using the marking-grid below, assess for range of relevant examples across the texts available (**min. 3 different authors**) + clear interpretations re authors' reasons for writing.

Credit should be given to all valid and supported responses. Latin quotation is **not** required.

Reasons for writing might include:

the wish for fame/immortality - Catullus, Horace, Martial (ac. to Pliny)
consolation - Cicero
praise - Pliny (on Martial)
anger/spite - Martial
education/self-improvement - Pliny
historical record - Tacitus, Suetonius
the author's own pleasure/self-satisfaction:

e.g. Suffenus (even though Catullus says he's not very good at it)
Ovid wants to write epic, but Cupid won't let him
Martial: presumably enjoys taking the mickey out of his victims [10]

TOTAL : 50

Theme B : Growing up in Rome

- Q.1** (a) (i) Martial's/Erotion's parents/ mother and father (**both** needed) [1]
(ii) in the Underworld (or words to that effect) [1]
(iii) look after Erotion (or sim.) [1]
- (b) 6 days/just under six/five years, 359 days (or sim.)/five [1]
- (c) he calls Erotion *oscula deliciosque* → warm emotion
parvula: emotional diminutive
contrast with *nigras umbras* → sympathy for her situation
oraque Tartarei prodigiosa canis: perhaps would look even bigger to a child
touching phrasing of her age (e.g. *impletura fuit ...modo ... frigora brumae*)
lasciva (line 7) → even in death, still a playful little girl
chattering away with her childish lisp (*blaeso garriet ore*)
witty, yet touching joke (lines 9-10) about the soil lying over her grave

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

Award 1 for each appropriate choice of **Latin** + 1 for interpretation. [6]

- Q.2** (a) a woman 'of rare purity'
she brought him up gently/ 'in her kind lap'
she trained him in honourable pursuits
- Any **two** of these. [2]
- (b) he studied there
it kept him well away from enticements to wickedness
it gave him exposure to Greek elegance/culture
but combined with provincial thrift
- Any **two** of these. [2]
- (c) (i) *acrius* : he studied 'too keenly'
ultra : beyond what was acceptable ... etc.
hausisse : he (metaphorically) 'gulped it/swallowed it down'
incensum : his mind was (metaphorically) 'on fire'
flagrantem : his mind was (metaphorically) 'burning'
- Any **two** of these.
Award 1 for each appropriate choice of **Latin** + 1 for interpretation. [4]
- (ii) because it was not acceptable for a Roman/an aspiring senator [1]
- (iii) Agricola told him himself/Tacitus was Agricola's son-in-law [1]

- Q.3** Content: he says he has no need to beg indulgence for youth though by mentioning it he does in effect make this suggestion (*praeteritio*) he admits there is a lot of immorality about - especially amongst the young but Caelius should not be tarred with the same brush as other young men he is not guilty of any extravagance, debt, excessive parties etc. his mind is too strong to allow him to become ensnared in love affairs
- Style : *deprecari vacationem ... adolescentiae veniam petere*: chiasmic word-order
deprecari ... utor: same point expressed 3 times in different words (*variatio*)
non audeo ... non utor ... tantum peto ut: effectively a tricolon + anaphora
ne aliorum peccata, ne aetatis ac temporum vitia: parallel phrasing - emphatic
nulla luxuries ... nulli sumptus ... nullum aes alienum ... nulla libido: anaphora
libido ... amores ... deliciae: titillating vocabulary - but not applicable to Caelius!
lustrorum libido: alliteration
deliciae, ut vocantur: teasing - as if Cicero isn't quite sure what they are called!
numquam promoted to emphatic position
occupatum impeditumque tenuerunt: vivid expression/tautology/personification
- Using the marking-grid below, look for for a range of these or other valid points with effective linkage between style and content. **[10]**

- Q.4** (a) baby/in his cradle
 young boy/with a chaperon/guardian/paidagogus
 teenager/growing his first beard/young shaver
 kissing his first girl-friend
- Any **three** of these. **[3]**
- (b) he won't treat Martial as a grown-up/he still treats him as a child **[1]**
- (c) *te* : emphatic position + anaphora
vilicus ... dispensator ... tota domus : ascending tricolon → no-one likes you!
ludere ... amare: intricate chiasmic word-order → 'you won't let me do anything'
nil mihi ... licere tibi : emphatic position + strong contrast
 repetition of *vis* → everything has to be what *you* want
 string of critical verbs (in asyndeton) in line 9 → you never let me alone
 line 10 (*ferulis ... ira tua*) → Charidemus can hardly stop himself punishing Martial like he used to
- Any **three** of these or other valid points.
 Award 1 for each appropriate choice of **Latin** + 1 for interpretation. **[6]**

Q.5 Using the marking-grid below, assess for range of relevant examples across the text as a whole (**min. 3 passages**) + clear interpretations. Credit should be given to all valid and supported responses. Latin quotation is **not** required.

Likely material:

- Horace: grateful to his father for his schooling + social climbing + chaperoning + allowing his son the chance to choose his own career
- Petronius: a very pushy father! ... wants to employ a top tutor + keeps the boy at his lessons + stops any distracting hobbies + programmes him to be a lawyer
- Juvenal: fathers are very influential + need to be careful of setting a bad example, which any son will automatically follow (e.g. gambling + too much fine food)
- Pliny: fathers can be too harsh on their sons ... let them enjoy being boys while they can (e.g. horses and dogs) ... we were all like that once, etc.
- Tacitus: candidates may note that Agricola seems to have been brought up entirely by his mother, and may speculate on the reason for this or its effects

[10]

TOTAL : 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: *Messalina*

- Q.1** (a) (i) he was very (1) beautiful/handsome (1) [2]
(ii) by emphasising that this was another affair (*novo*) (1) and that it was insane/foolish (*insano*) (1)
two verbs which mean “burning” (1) use of two verbs rather than just one (1) show intensity of feeling (1) [4]
- (b) (i) *si abnueret* – his death (1) would be certain.(1)
si consentiret – there was some hope (1) of hiding (1) (his) crime. (1) [5]
- (ii) he would gain great (1) rewards (1)
(greed = 1) [2]
- (c) (i) Messalina [1]
(ii) not being secret (1)
kept visiting him (1)
with lots of friends (1)
clinging to him (when he went out i.e. being open about the affair) (1)
giving him riches/honours (1) [5]
- Q.2** (a) *fatali insania* – an insanity which would prove fatal
ipsa pericula ... periculorum – the very dangers were the cure/attack was the best form of defence
A full explanation of each is needed for full marks. [4]
- (b) C [1]
- (c) He is a bachelor/unmarried (1)
He is childless (1)
He is ready for marriage (1)
He is ready to adopt Britannicus (1) [4]
- Q.3** That he would listen (1) to her defence (1)/that he would not close his ears (1) to her confession (1) [2]
- Q.4** (a) C (i,iii,v) [1]
- (b) Claudius is not aware of what is going on/he is a bit dozy – Narcissus has to tell him he has been divorced
He doesn’t act without information/he gathers evidence – calls his “loyal friends”
He still has loyal friends, which tells us he was well-liked.
He is rather nervous/uncertain of what to do – he repeatedly asks whether he is still Emperor.
One mark for a point and **one** for supporting evidence up to a maximum of 6. [6]

- Q.5** He calls Messalina wilder in her extravagance/women were wearing animal skins/Bacchants in a frenzy/hair loose/waving a wand/wild crowd shrieking all around/wine was flowing.
The scene was very undignified, not the behaviour they would expect from an emperor's wife/she had her hair loose/was waving a wand
Silius was dressed up in ivy and boots
There was a wild, shrieking crowd
Amusing scene of Vettius climbing the tree

Any **three** vivid points.

[3]

- Q.6** Answers should be drawn from across the prescribed text and should address the question with examples supporting the argument.

Use the 10 mark marking grid.

Answers may include the following but credit should be given where a candidate has made a valid point which may not be included here.

Points which suggest a lack of control:

- She was passionate and not able to control her emotions
- She didn't realise how dangerous this affair was – she did not keep it secret
- She liked the thought of being Silius' wife but had not thought of the consequences
- She liked being the centre of attention and partying
- She assumed that she could talk her doting husband round.
- Messalina hoped her mother could save her/knew she could not help herself
- She could only weep when she realised the game was up
- She could not bring herself to kill herself

Points which show that she was aware of what she was doing:

- This was a **new** affair – she had had others before Silius
- She was afraid that Silius would reject her if he obtained power too
- She believed that Claudius wouldn't find out
- She waited for Claudius to be away from Rome to marry Silius
- She thought she could appeal to Claudius' kindness again
- She sent her children to Claudius to plead her case
- She understood that she must die when the soldier entered the Gardens of Lucullus

[10]

Section B: Ovid: *Metamorphoses*

- Q.1** (a) hated (Cretan) exile (1) he had been imprisoned by Minos (1) for a long time (1)
(touched by) love of his homeland (1) he longed to be able to return to Athens (1)
imprisoned/trapped by the sea (1) he could not escape from Crete because
Minos ruled the sea (and the land). (1)
Any **six** of the above [6]
- (b) (i) the sky/flying [1]
(ii) because Minos (1) rules everything except the air (1)/it was all that
was left to him (2) [2]
- (c) (i) *captabat plumas* - kept on plucking at/catching the feathers (1)
he stopped his father using them. (1)
flavam modo pollice ceram mollibat- kept on softening the (yellow) wax
with his thumb (1)
he was stopping it from hardening. (1) [4]
(ii) *lusuque suo* [1]
- Q.2** (a) Because Icarus will soon be dead/this is the last time he will be able to
kiss his son while he is alive. [1]
- (b) The comparison between a parent/bird teaching the offspring to do something
which is dangerous. (1)
The birds have wings and now so do the humans (1)
They are going to have to jump off something high, like a bird out of a nest. (1)
The vulnerability of a bird compared to the vulnerability of a child. (1) [4]
- (c) Because they will kill him. [1]
- Q.3** (a) B ((ii), (iii), (v)) [1]
(b) thinks she looks no less beautiful when naked, lays her down on a couch
covered with Phoenician purple (i.e. very expensive), pretends she is his
wife/partner.
Three examples. [3]
- Q.4** (a) If you can grant all things (1) give me a wife (1) like the ivory maiden/girl (1) [3]
(b) *timide* [1]
(c) B [1]
(d) flame flares up (1) three times (1)/made a tongue (1) of flame in the air (1) [2]
(e) (i) he made for the statue [1]
(ii) the statue seemed (1) to be warm/alive (1) [2]

- (f) *temptat/temptatum* – have the same root/meaning and indicate Pygmalion repeating his action.

tractataretractat repetition of sound and action

mollescit/remollescit – the second verb emphasises the first and shows the way the ivory/skin was becoming gradually softer.

subsedit digitis ceditque – two verbs with similar meanings emphasise Pygmalion's surprise and the repetition of the action.

rursus....rursus emphasising how many times he had done something

Three examples with explanation

[6]

- Q.5** Answers should cover both English and Latin sections and should include specific examples to support the argument. Candidates need not cover all the suggestions below and any examples which are relevant and argued adequately should be credited. This question should be marked using the 10 mark answer grid.

Daedalus – he is a very clever craftsman
he is trying to escape
he is concerned about his son/ he gives him specific instructions/he keeps looking back
he tries his best to rescue Icarus
he is very upset about his son's death and the land is named after him
father figure

Pygmalion – he is lonely
he is a very clever craftsman
he is kind to his statue
he respects the gods and is very polite when he asks them to help

[10]

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 9542

Section A : Tacitus, *Messalina*

- Q.1** (a) (i) *novo* [1]
- (ii) young/handsome/his looks [1]
- (iii) *insano amore* → mad/unstoppable passion
exarserat → blazing with passion
matrimonio eius exturbaret → she forced Silius' wife out/wrecked their marriage
libero adultero potiretur → she would have an unencumbered lover
- Any **two** of these, or other appropriate choices [1] + matching explanation [1]. [4]
- (b) he understood the risk/the possible scandal
if he rejected Messalina, it would mean certain death
if he agreed, there was a good chance of keeping the affair quiet
he would also gain great rewards/status/wealth
- Any **three** of these points. [3]
- (c) *igitur placuit* (in early position) → he found it an easy decision, a no-brainer
neglegere futura praesentibus frui (chiasmus/asyndeton) → emphasises the contrast
assonance of F → helps to bind the two halves of his thinking together
- Any **one** of these features + plausible description of effect. [2]
- Q.2** (a) a pre-arranged date
witnesses present to sign the marriage document
the intention of having children
performing ritual sacrifices
the wedding feast
they spent their first night as man and wife
- Any **three** of these. [3]
- (b) how could they feel so secure/be so outrageously open about their adultery?
in a city where everyone knows everything...
teeming with gossip/impossible to keep anything quiet
- Any **two** of these. [2]
- (c) he insists that his aim is not to sensationalise
he is merely reporting hearsay/oral tradition
or what he has read in earlier writers/older people
- Any **two** of these. [2]

- Q.3** (a) Claudius had found out everything/about her and Silius
he was on his way
looking for revenge
Any **two** of these. [2]
- (b) (i) to the forum ... to hide his alarm/pretend everything was normal (or sim.) [2]
(ii) to avoid suspicion if they were found together [1]
- (c) 'with just three friends in total' (or reasonable translation in context)
→ she has now been deserted by her friends/to emphasise her isolation

'in a cart used for removing garden rubbish' (or reasonable translation in context)
→ her plight/degradation/to win the reader's sympathy [4]
- (d) (i) reminding him that she was the mother of his children (or sim.) [1]
(ii) Narcissus shouted her down/objected
he told Claudius about the 'marriage' of Messalina and Silius
he produced incriminating documents
he kept Octavia and Britannicus away from Claudius

Any **two** of these. [2]

- Q.4 Content:** Messalina is already lying pathetically on the ground
e.g. her mother overcomes her earlier hostility to support her at her end
she advises her to take her own life, rather than wait for the executioner
Messalina's life is finished – all that remains is to make an honourable end
but Messalina is too dishonourable/corrupt even to manage that
she cries and protests
the doors are suddenly flung open – and there is the death squad!
at last Messalina accepts the inevitable, and takes the knife that is offered to her
but she is incapable of doing the deed herself
she is rapidly run through by the tribune
Messalina's mother is left with her daughter's body --> reversal of the natural order

Stylistic features:

- e.g. *missus ... unus e libertis*: verb in emphatic first position/no auxiliary
supremis eius necessitatibus: melodramatic + hissing S assonance
transisse mortem: verb + whole phrase in prominent position
alliteration of M in line 6: emphasises her disgust?
nihil honestum ... corrupto: savage contrast → Tacitus' candid assessment of her
inriti → Messalina behaving pathetically/should have done what her mother told her
effundebantur ... pulsae sunt fores: vivid use of tenses + *cum* with indicative
fores/tribunus: left till last in their clause → dramatic effect
tunc primum → at last the penny drops!
Messalina ... accepit: simple structure, letting the facts speak for themselves
ferrumque accepit; quod ... admovens: anti-climax
ictu tribuni transigitur: crude language + present tense heighten the drama

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

Max. 7 (Band 3) if focus is 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 + clear interpretation of what is believable/implausible.

Credit should be given to all valid and supported responses: Latin quotation is **not** required.

believable: Claudius appears naive/oblivious to what his wife is up to
Messalina + Silius easily outwit Claudius, even marrying while he is out of the city
Claudius' position is only saved by the prompt intervention of the freedmen
only the courtesans can make him believe the danger he is in
Messalina has to be forcibly prevented from using her children to soften Claudius
the freedmen and the soldiers act on their own initiative to eliminate Silius + Messalina
even then, Claudius seemed prepared to listen to Messalina's excuses etc.

implausible: hard to believe that Claudius didn't notice furniture etc being moved to Silius' house
did he leave Rome deliberately, to draw Silius + Messalina out into the open?
he retains the firm support throughout of the Praetorian Guard
once he finds out everything, he is intent on taking revenge
he seems unsurprised when given the news of Messalina's death → he authorised it?
shows no remorse/is not influenced by his children/has Messalina's name removed etc. **[10]**

TOTAL : 50

Section B : Ovid, *Metamorphoses*

Q.1 (a) the Minotaur [1]

- (b) *opprobrium generis* → shame/a blot on his family
foedum matris adulterium → the foul/wicked liaison of Pasiphae
novitate → weird, an aberration
puorem → shame/disgrace

Any **two** of these, or other appropriate choices [1] + matching explanation [1]

[4]

- (c) (i) (very) famous...
clever/skilful...
craftsman

Any **two** of these.

[2]

- (ii) he confused all the signposts (or sim.)
he made the way through it very winding
confusing people's eyes/sight

Any **two** of these.

[2]

(d) meandering route: *ambiguo lapsu refluitque fluitque*

continually coiling back on itself: *occurrente sibi ... undas*

first leading inwards, before heading towards the exit: *nunc ad fontes, nunc ad mare versus*

so cunningly designed that even Daedalus could hardly find his way out:
implet innumeras errore vias, vixque ipse reverti ad limen potuit

also reward other valid stylistic observations:

e.g. *nunc ... nunc* (165: anaphora) → zig-zag route/loss of any sense of direction

incertus (166) ~ *innumeras* (167), both in first position → both similarly bewildering

suggestively tortuous simile – briskly summed up with *tanta est fallacia tecti*

Any **three** valid points - min. 1 content/1 style [1] + matching Latin [1].

[6]

Q.2 **Content**

e.g.

Daedalus urges Icarus to follow his lead → ominous, in view of what happens!

he talks and fits on the new wings at the same time → in a hurry to get away

tears/trembling hands/pre-flight kisses → Daedalus' suppressed inner worries

comitique timet (213): his constant anxiety

simile: father & son ~ mother-bird taking its young on its first flight

teneram (213) → Icarus' inexperience/vulnerability

hortatur sequi (215) → he has to keep reminding Icarus to stay close

216: difficult for Daedalus to keep an eye on Icarus, while himself learning to fly

Stylistic features

- e.g. *me duce, carpe viam*: terse, hurried instruction
alliteration of P in 208: highlights his hurry
ignotas (209) - ambiguous meaning: 'unfamiliar' + an 'untried' experiment in flight
genae seniles (210) + *patriae manus* (211) → sympathy/pathos
onomatopoeia of TR in 211
oscula non iterum repetenda: ominous authorial comment/dramatic irony
damnosas artes (215): again ambiguous - Daedalus's worries, or retrospective comment?
et ... et ... + close word-order of *suas et nati (alas)* → how much Daedalus has to do

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[10]

- Q.3** (a) (i) women are wicked/have vices ... in large quantities ... given by nature/naturally
Any **two** of these. [2]
- (ii) Pygmalion had no wife: *sine coniuge*
he was a bachelor: *caelebs*
he did without/lacked a partner for his bed: *thalami consorte carebat*
Any **one** of these [1] + matching **Latin** [1]. [2]
- (b) (i) ivory [1]
- (ii) pale like a woman's skin/emphasising purity/virginity [1]
- (c) it would be too much for Pygmalion to ask/hubris for Ovid... to suggest that a statue might move
or embarrassing for the girl ... to think of moving in front of Pygmalion [2]
- (d) **either** specific to Pygmalion: *his* skill was so great that it just looked natural/artless
or general: in any truly great art, the artistry of the maker is not what we notice
[bare translation, without any interpretation = 1] [2]
- Q.4** (a) they both end with a place being named after a person [1]
- (b) (i) the land is named in memory of a dead son
→ touching memorial (or other valid comment on neatness/mood etc.)
- (ii) the island is named after Pygmalion's daughter
→ happy celebration (or other valid comment on neatness/mood etc.) [4]

Q.5 Using the marking-grid below, assess for range of relevant examples across the text as a whole + clear interpretation of what is realistic/unrealistic.

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unrealistic aspects of the characters:

e.g. the bizarre origin of the minotaur
why didn't Minos just kill the beast, or lock it up in a prison?
men flying - on wings made of feathers and wax
a sculptor falling in love with a statue he has made
a statue coming to life - even producing children

realistic behaviour:

e.g. Minos feels compelled to hide such an embarrassment for his family/
his position
Daedalus feels trapped in Crete/longs to get back to his own country
the architect ingeniously puts his talents to new use
little Icarus keeps getting in the way + doesn't appreciate his father's
worries
Daedalus' fatherly concerns/warnings
startled reactions of the fisherman + ploughman, who assume
Daedalus and Icarus are gods
Icarus boyishly gets carried away with the thrill of flying - then
plummets
Daedalus' sadness/regret + concern to retrieve his son's body for burial
Pygmalion dreams - against all odds - of finding the perfect woman
his surprise and delight when he eventually finds one
touching moment when Pygmalion first explores the model as a real
woman **[10]**

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