



MARKING SCHEME

SUMMER 2016

**LEVEL 1 CERTIFICATE IN LATIN LITERATURE
UNIT 9532/01 (Latin Literature Narratives)**

INTRODUCTION

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was 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 conference was to ensure that the marking scheme was 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' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

LEVEL 1 LATIN LITERATURE

UNIT 9532

Section A: Tacitus: *Messalina*

- Q.1** (a) (i) that Messalina was a very forceful character/ that she had a lot of power/ dominant/ didn't care who got hurt as long as she got what she wanted/she was jealous of Julia Silana. [1]
- (ii) because he had no wife/ was not married/ was free to have an affair with Messalina [1]
- (b) (i) he wants people to think badly of her/ he himself cannot believe she was so open about the affair/ to show how much she was in love with Silius/ to show how much she despised her husband.
- Any **two** of the above or other valid answer. [2]
- (ii) he was too busy running the empire/ he was stupid/ people didn't tell him
- Credit any valid answer. [1]
- Q.2** (a) (i) consul designate (1)
wife of the emperor (1) [2]
- (ii) it makes their behaviour seem more scandalous (1) because they were important people (1) he is emphasising their high status in Rome (1)
- Credit any **two** of the above or similar valid answer. [2]
- (b) pre-arranged day
witnesses present
sacrifices
exchanged kisses
- One** of the above [1]
- (c) he is telling what was heard/written (1) by earlier generations (1) not included this to make a sensational story
- Two** of the above [2]
- Q.3** (a) (i) very/the most (1) faithful (1) [2]
- (ii) because the Praetorian Guards were the emperor's personal bodyguard/ he needed to ensure that the Praetorians were loyal to him. [1]
- (b) go to the camp (1)
secure the (loyalty of) praetorian cohorts/ guards (1) [2]
- (c) *identidem* / *interrogabat* [1]

- Q.4** (a) she was celebrating an imitation (1) grape-harvest (1) (having a party = 0) [2]
- (b) *urgebantur prela fluebat vinum* – the (wine-)presses were being squeezed, the wine was flowing. (1)
 placing of the verb first emphasises the action/two short, balanced phrases (1)
insanientes Bacchae – raving Bacchantes/ mad Bacchic revellers (1)
 they were behaving like followers of Bacchus, which was appropriate because Bacchus was the god of wine and theatre (1)
strepente circum procaci choro with a wild, shrieking crowd all around. (1)
 repeated harsh sounds of ‘c’ to indicate barbarity (1) choice of vocabulary – wild, screaming etc (1)
- Credit any valid answer. **One** mark for understanding of the Latin, **one** for explanation [6]
- (c) (i) in a tree [1]
 (ii) a (terrible) storm (1) coming from Ostia (1) [2]
 (iii) Claudius’ return [1]
- Q.5** (a) (i) Messengers told her/ rumour [1]
 (ii) Messalina – Gardens of Lucullus (1)
 Silius – the Forum (1) [2]
- (b) (i) to arrange for Britannicus and Octavia (their children) to go (1) to embrace their father (1) [2]
 (ii) 3 [1]
 (iii) because they knew she was ‘finished’ (1) and they were afraid for themselves (1). [2]
- (c) (i) D In a cart in which garden refuse was taken away [1]
 (ii) that Claudius listened to the mother of Britannicus and Octavia [1]

Q.6 Use the 10 mark grid to award marks. Candidates should be assessed on the range of examples used and the degree of explanation given to support their choices. [10]
 Examples might include:

Messalina – ‘burned with a new and almost mad love’ for Silius/ her seeming lack of concern for her reputation – repeatedly and openly visiting his house/ giving him presents etc/ seemingly getting bored and taking new risks very easily/ Tacitus comments on her recklessness/ her Bacchic revelries/ her behaviour when trying to talk to Claudius/ her behaviour in the gardens of Lucullus when she was stretched out dramatically on the ground/ her ‘tears and useless complaints’/ her fear as she tried and failed to kill herself.

Claudius – unsuspecting but ‘quick to anger’ – does this show that he was emotional?/ freedmen concerned that he might listen to Messalina if she spoke directly to him/ Claudius’ fear when he heard of Messalina’s behaviour that he was being overthrown/ what Tacitus calls *mirum....silentium Claudii*’ and his deference to the freedmen/ Tacitus says that Claudius was *cena vinoque incaluit*, was he doing this out of emotion or lack of emotion?/ his anger *languescere* (grew weak)/ Claudius’ behaviour when Messalina’s death was announced to him.

Section B: Ovid: *Metamorphoses*

- Q.1** (a) trapped on the island (Crete)/ surrounded by sea [1]
- (b) the feathers were laid in order of length (1) like the reeds of a pan-pipe (1) / feathers are hollow (1) [2]
- (c) (i) young boy (1) cheerful (1) likes to play (1) not really aware of the danger he was in (1) liked to be with his father (1) a nuisance (1)
- Any **three** of above or other valid answers. [3]
- (ii) he wants us to like/ feel sympathy for Icarus (1) as he is going to die soon. (1) [2]
- Q.2** (a) because no one has ever used/ seen such things before. [1]
- (b) his old man's cheeks were wet (with tears) (1)
emphasis on his age and his weeping (1)
his fatherly hands trembled (1)
the situation is worse because he is a father (1) and he is afraid. (1)
he gave kisses to his son which would not be given again. (1)
emphasis on the fact that he will not be able to do this again and his fears will be realised. (1)
- One** mark for understanding of Latin and **one** for explanation. [6]
- (c) a bird leads her offspring (1) out of the nest (1) Daedalus and Icarus are flying off the island (1) Daedalus is also flying like the mother bird (1) Icarus and the baby bird are learning to fly (1) Icarus and the bird are young (*teneram*) (1)
Any **two** valid comparisons. [4]
- (d) because they will be the cause of Icarus' death (1) [1]
- Q.3** (a) (i) he was disgusted (1) by the vices (of the women) (1) [2]
- (ii) *caelebs* [1]
- (b) (i) (snow) white [1]
- (ii) it had a beauty (1) which no woman could have. (1) [2]
- (c) he fell in love (1) with his (own) creation/the statue (1) [2]
- (d) D The appearance was of a real girl [1]
- (e) he repeats *ars/arte*to highlight that the skill is concealed by skill
alliteration/assonance of *ars adeoarte*
skill so subtle you can barely see the craftsmanship [2]
- Q.4** (a) because they are pleasing to girls [1]
- (b) tears (1) of the daughters of Helios (1) fallen from the tree (1) [3]
- (c) he gives them adjectives (*teretes, parvas, mille colorum*/ epic description of the amber (*lacrimas Heliadum*)/ repetition of *dat* / describes on which part of the body he placed them (*artus, digitis, collo*).
- Any **two** of the above or other valid response. [2]

- Q.5** (a) the heifers are described in detail – curved horns covered in gold with snow-white necks, the incense was still smoking [2]
- (b) she (Venus) answered his prayer/ brought the statue to life [1]

Q.6 Use the 10 mark grid to award marks. Candidates should be assessed on the range of examples used and the degree of explanation given to support their choices. [10]

Examples might include:

Daedalus & Icarus

Ovid introduces Daedalus after mentioning the Minotaur and the family disgrace. It is Daedalus' skill which is emphasised rather than his character as his skill is the driving force in him making the wings. Concentration on the nature of the labyrinth.

He is described as missing his homeland and his relationship with Icarus is brought to the fore but this could be as a way of making the disastrous flight more dramatic.

But descriptions of him trembling and weeping as he fixes the wings to Icarus, and his reaction when Icarus falls into the sea, give us a strong indication of Daedalus' character.

Pygmalion

Pygmalion's character is described at the outset but as a driving force behind the story, he carved the statue and fell in love.

Pygmalion's character is described well as he is too timid to ask the goddess outright for the ivory girl to be made human, when he is bringing gifts to the statue etc but are these enough to overshadow the rather weird story? Pygmalion's character is the reason behind him having the statue in the first place, rather than a wife, so perhaps this story is rather less one-sided.

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 - 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. |