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# **MARKING SCHEME**

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**SUMMER 2016**

**LEVEL 2 CERTIFICATE IN LATIN LITERATURE  
UNIT 9541/01 (Latin Literature Themes)**

## **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 2 LATIN LITERATURE

### UNIT 9541

#### Theme A : Books and Writers

- Q.1** (a) 10,000 or more/ more than 10,000/ around 10,000 (**not** 'thousands/ a thousand') [1]
- (b) *palimpseston* = old/recycled papyrus/paper  
Suffenus' materials are all new/ expensive [2]
- (c) lead: to rule straight lines/ to keep the writing straight  
pumice: to trim the ends of the roll **or** to rub out mistakes/ smooth/clean the surface [2]
- (d) Positive: he calls him a wit/ fashionable (*scurra*)  
something even cleverer than that/ clever  
writing poetry makes him happy/ he enjoys it
- Negative: he seems coarse  
'even coarser than the coarse countryside' (or other re. to 'the coarse countryside')  
he just keeps admiring himself
- Any **four** of these, or other valid points – min 1 positive/1 negative. **No** Latin required. [4]
- (e) to emphasise that he is self-obsessed/ only likes his own poems/ off-putting S sound [1]
- Q.2** (a) (i) they were the murderers of Caesar/ defenders of the Republic/  
discredited under the emperors (or sim.) [1]
- (ii) to die by starvation/ commit suicide [1]
- (b) (i) they were ordered to be burned/destroyed ... but survived/ were hidden/ later published [2]
- (ii) they cannot use their power ... to wipe out memory  
attempts to ban books ... only give them extra publicity  
Any **one** of these pairs (or words to same effect) [2]
- (c) *auctoritas* last word → puts emphasis on the lasting effects  
balance between *punitis ingeniis* and *eorum auctoritas*  
*neque aliud ... nisi* → delay creates suspense/ puts weight on the 2nd half  
*effecerunt externi reges ... qui simili saevitia usi sunt* : a tactful reference to some emperors?  
alliteration of S (+ specific quotation: e.g. *simili saevitia usi sunt nisi*)  
*dedecus sibi atque illis gloriam* (chiasmus) → puts weight on the last word  
Any **two** of these, or other valid features + plausible description of effect. [4]

- Q.3** (a) local references to Horace's home area  
 'his rustic peoples' → Horace's uncultured background (**not** 'poor')  
 being 'short of water' → the poverty of the area (either literally, or in culture)  
 pseudo-epic style, in keeping with the swaggering tone of the rest of this poem  
 Any **two** of these or other convincing suggestions. **[2]**
- (b) (i) bringing/adapting Greek/lyric poetry ... into Latin (metre) **[2]**
- (ii) he has become important ... despite his humble background (*ex humili potens*)  
*princeps* (in prominent position): he is the first to do this  
 Horace has the cheek to tell a muse what to do  
 he allows her 'the pride deserved for these achievements'  
 he feels entitled to have his hair crowned with a Delphic laurel  
 explanation that this = the prize normally given to victorious athletes
- Any **two** of these or other valid observations (1 each) + 1 for suitable explanation of each.  
 Answers may be based entirely on content, but also reward convincing stylistic points. **[4]**
- Q.4** (a) those who wrote praises (of individuals/cities)  
 ... used to be rewarded with honour or money **[2]**
- (b) Content:  
 since we now do nothing worth praising, we feel uncomfortable if anyone receives praise  
 but I am absolutely right to mourn Martial's death as that of a great friend for he did a great deal for me — and would have done more still if he had lived longer  
 what more can anyone do for a man than giving him glory, praise and immortality?  
 perhaps Martial's work will not last for ever, but he wrote it as if it was going to
- Style:  
 chiasmic balance: *desiimus facere laudanda* ][ *laudari quoque ineptum putamus*  
 emphatic position of *merito*  
 use of superlative *amicissimum*  
 alliteration of M/N in lines 9-10  
 repetition: *dedit quantum maximum potuit* ][ *plus dedisset si vixisset*  
 repetition: *dedit/dedisset* ][ *quid homini potest dari quam ...*  
 use of rhetorical question: *quid homini potest dari quam ...*  
 witty word-play/ chiasmic balance:  
*fortasse non erunt aeterna quae scripsit* ][ *scripsit tamquam essent futura*
- Using the marking-grid below, assess for a balanced range of these or other valid points + comment re how they emphasise Pliny's meaning.
- 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 (**minimum 3 different authors**) + clear analysis of the extent to which the authors were writing for their own amusement or for other reasons.

Credit should be given to all valid and supported opinions. Latin quotation is **not** required. **[10]**

*Authors who write for their own enjoyment/ self-satisfaction might include:*

- Suffenus (even though Catullus says he's not very good at it)
- Ovid wants to write epic, but Cupid won't let him
- Cicero (enjoys reading and/or writing for consolation)
- Martial: enjoys taking the mickey out of his victims

*Other reasons for writing which candidates might include:*

- the wish for fame/immortality – Catullus, Horace, Martial (according to Pliny)
- praising others – Pliny (3.21 on Martial, and vice versa)
- anger/spite – Martial
- education/self-improvement – Pliny
- public recitation – Pliny (1.13), Suetonius (on Claudius)
- historical record – Cornelius Nepos (in Catullus 1), Tacitus
- politics – Cremutius Cordus (in Tacitus)
- making a living/ pleasing a patron – Martial, Catullus

**TOTAL: 50**

## Theme B : Growing up in Rome

- Q.1** (a) (i) spare the simple flock/ the pupils/ be lenient [1]  
(ii) close the school during the summer/ have a summer break (or sim.) [1]
- (b) the pupils will listen to him more often  
his class will like him more  
he will have more pupils ...  
he will receive a greater crown ...  
than any teacher of arithmetic and/or shorthand  
Any **three** of these points. [3]
- Q.2** (a) tribune [1]
- (b) *licenter* → many took liberties/ expected to be able to get away with anything  
*lasciviam* → many turned their military service into playtime/ did not take it seriously  
*segniter* → many were idle/ lazy  
*voluptates* → only interested in pleasures (most likely sexual)  
*commeatus* → took excessive leave/ made excuses for taking time off
- Any **two** of these: 1 for each appropriate choice of **Latin** + 1 for interpretation. [4]
- (c) 4 simple expressions/ with asyndeton → makes Agricola's approach seem straightforward  
historic infinitives: briefly reports the facts/ makes Agricola seem active and busy  
*noscere provinciam*][ *nosci exercitui*: parallel expressions, using polyptoton  
*noscere* first word → this was Agricola's priority  
*optimos* last word → emphasises that Agricola's only followed the example of the best
- Any **two** of these features + plausible description of effect. [4]
- Q.3** (a) (i) it wastes his money/ will make him addicted to gambling [1]  
(ii) he is still wearing a *bulla* / the word *bullatus* → still a child (as given in vocab.) [1]  
(iii) the dice (**not** the dice-box) [1]
- (b) (i) that the boy's behaviour will get better/ he won't follow his father's bad habits/ he won't waste money/ live extravagantly [1]  
(ii) he has already acquired a taste for fine food  
**or** 2 examples of the foods he enjoys: truffles/ mushrooms/ little birds in sauce  
+ his father continues to set a bad example of gluttony [2]

**Q.4 (a)**

<i>the pupils at Flavius' school</i>	<i>the pupils at the school in Rome</i>
sons of centurions	senators' and equites' sons
carry their own equipment	have slaves to carry their things
poorer: pay just 8 coins/sestertii per month	rich: have fine clothes/ inherited wealth

Any **two** corresponding pairs. **[4]**

- (b) Horace's father is more interested in character-building/morals  
 he takes a hands-on interest in his son's education/ acts as *paedagogus*  
 he doesn't mind what career his son takes up  
 e.g. auctioneer, or (like his father) a tax-collector

the father in Petronius is only interested in getting his son into a lucrative career  
 buys him law books to get him started  
 e.g. lawyer, barber, auctioneer  
 lectures/ shouts at him all the time

Any **six** of these or other valid points: must include minimum 1 detail per father  
 + some evaluation of their helpfulness/ comparison between the two.

**[6]**

- Q.5** Content: Herennius has detailed all the faults of Youth at quite extraordinary length  
 he came down ridiculously harshly on Caelius — far more than a real father ever would  
 I have witnessed myself plenty of examples which contradict such generalisations  
 men who got more than a taste of immorality: they were in it right up to their necks  
 but they all eventually developed into perfectly good citizens → all perfectly normal

Style: *meus familiaris*: typical ironic legal-speak, 'my learned friend'  
*multa de* : identical wording, hammering in the same idea 4 times (anaphora)  
*multa de luxurie, multa de libidine*: alliteration  
*castigavit ... parens*: emphatic word-order (first and last words)  
 + chiasmic pattern: puts emphasis on *neminem* in contrast to *M.Caelium*  
*incontinentia intemperantiaque*: deliberately pompous - perhaps mimicking Herennius  
 playful extended series of metaphors — all perhaps related to drinking or diving into liquid:  
*primoribus labris gustavissent*  
*extremis digitis attigissent*  
*totam adolescentiam voluptatibus dedissent*  
*emersisse*  
*graves homines atque illustres*: sudden contrast – conventional upper-class flattery

Using the marking-grid below, look for a range of these or other valid points with effective linkage between style and content.

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

**Q.6** Using the marking-grid below, assess for range of relevant examples across the texts available (**minimum of 3 different authors**) + clear interpretation re the degree of fun/ difficulties entailed.

Credit should be given to all valid and supported opinions. Latin quotation is **not** required. **[10]**

**Cicero** : plenty of examples of how many young Romans mis-spent their youth – a life of luxury, parties, sexual excess, etc. + accompanied by debt

**Horace** : father very concerned re his son's schooling + reputation + social climbing ... but the son (at least in retrospect) seems to accept it was all for his own good!

**Petronius** : the very pushy father tries to get his son to concentrate 100% on his lessons  
+ stops any distracting hobbies (birds/ painting etc) + programmes him to be a lawyer

**Martial** 5.34 : the danger that children might die of an illness before they enjoy any real life

10.62 : the harsh atmosphere of an elementary school – not much fun here!

11.39 : a young man prevented from spreading his wings by his former nurse/*paedagogus*

**Juvenal** : this young man seems to have a whale of a time, following exactly in his father's footsteps!

**Pliny** : again, a case of 'like father, like son' (expenditure on horses and dogs) – which the father tries to stop by threats: Pliny, however, argues in favour of allowing young men some slack!

**Agricola** : apparently (like Horace) a paragon of correctness, happy to obey his mother, helped by the sober atmosphere of Massilia – just tempted by philosophy (but **not** horses or women!)

**TOTAL: 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"> <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>
Band 3	5-7	<ul style="list-style-type: none"> <li>▪ several examples well chosen to address the question but <b>either</b> limited in number <b>or</b> not accompanied by precise ref. to text (Lat/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>
Band 2	2-4	<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 of handwriting or SPAG faults</li> </ul>
Band 1	0-1	<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 impenetrable handwriting and/or SPAG</li> </ul>