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# **MARKING SCHEME**

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**SUMMER 2016**

**LEVEL 2 CERTIFICATE IN LATIN LITERATURE  
UNIT 9542/01 (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 2 LATIN LITERATURE

### UNIT 9542

#### Section A: Tacitus, *Messalina*

- Q.1** (a) she repeatedly visited his house  
she was accompanied by many friends  
she clung to him/ was always by his side when he went out  
she gave him money/wealth and honours                      Any **three** of these.                      **[3]**
- (b) the emperor's own slaves/freedmen/belongings ...  
could often be seen in Silius' house  
Claudius was unaware of the threat to his marriage/ remained trusting of his wife                      **[3]**
- Q.2** (a) Silius and Messalina had just gone through some kind of marriage ceremony  
their 'marriage' had been witnessed/recognised by the people/senate/soldiers  
Silius was now in control of the city/ was virtually taking over as emperor (or sim.)                      Any **two** of these.                      **[2]**
- (b) commander of the Praetorian Guard/ Praetorian Prefect                      **[1]**
- (c) (i) go to the (Praetorians') camp  
make sure of the loyalty of the Praetorians  
consider his own safety  
.... before thinking about revenge                      Any **three** of these.                      **[3]**
- (ii) *certatim*: they were vying with one another to offer advice  
*circumstrepunt*: they shout out, without waiting to be asked  
use of historic present in *circumstrepunt*  
alliteration of C or T → a cacophony  
emphatic position of their instructions *iret* and *firmaret*  
emphatic position of *securitati suae* / follows on immediately from *praetorias cohortes*  
Any **two** of these, or other valid features in the style of the Latin (1 each).  
Do not expect lengthy explanations for choice of features.                      **[2]**
- (d) (i) he asks if he is now in charge of the empire/the throne or Silius                      **[1]**
- (ii) slow-witted/ distracted/ dithering/ not acting on the advice he has been given                      **[1]**
- Q.3** (a) for fun/ a joke                      **[1]**
- (b) there is/ he can see a storm coming from Ostia/ in the direction of Ostia                      **[1]**
- (c) it could have been a real storm  
his words may have been prophetic  
trouble brewing/ Claudius' anger  
→ Claudius already on his way back from Ostia  
Any **three** of these.                      **[3]**

- Q.4** (a) messengers came to tell her [1]
- (b) Using the marking-grid below, assess for a balanced range of points, including reference to **both** content **and** style. The following list is merely indicative: credit should be given equally to other valid responses.

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

### Content

e.g. things are starting to work against Messalina's plans  
 Messalina and Silius deliberately split up → resourceful/ cunning/  
 frightened  
 but she decides to brazen it out face-to-face with Claudius  
 this approach has often worked for her in the past  
 she tries to use her children to soften him  
 now deserted by everyone except three companions  
 she is reduced to walking ][ being carried in her usual litter  
 has to travel through the city in a rubbish-cart!  
 receives no sympathy from the people, who regard her as immoral

### Stylistic features

e.g. *Messalina ... in hortos, Silius ad forum digrediuntur* : balanced contrast  
 use of historic present, in *digrediuntur* (5) and *intrat* (11) → dramatic  
*ire obviam et aspici* : emphatic position  
*tribus omnino* : emphatic, 'only three in total'  
*tam repens erat solitudo* → sudden disappearance of her usual  
 entourage  
*nullam* : emphatic position  
 warm-sounding alliteration of M/N in line 12, as she begs for support  
*flagitiorum deformitas* : strong and colourful vocab.  
*clamitabat* → her insistence on being heard ... as the mother of  
 Claudius' children  
*matrem* : emphatic position

- Q.5** (a) (i) attending a banquet/ eating and drinking [1]
- (ii) he didn't ask any questions  
 asked for another drink  
 carried on the banquet as normal Any **two** of these. [2]
- (iii) perhaps relieved/ knew all about the plan/ authorised it himself (as  
 Narcissus says)  
 alternatively: perhaps shocked/ distraught  
 Any **one** of these, or other plausible interpretation. [1]

- (b) *ne... quidem* : emphasises that he didn't even show any reaction on the  
 following days  
*odii gaudii irae tristitiae ullius denique humani adfectus*: a long, ascending  
 catalogue of emotions that Claudius (oddly) did **not** show  
 tricolon of negatives: *ne ... non ... non* → nothing had any impact on Claudius  
*non cum ... non cum* (anaphora) → surprise, that he didn't even respond then  
*laetantes accusatores ... filios maerentes* (chiasmus) → draws attention to his  
 coldness  
 Any **two** of these, or other valid observations +  
 plausible interpretations. [4]

**Q.6** Using the marking-grid below, assess for range of relevant examples across the text as a whole + clear assessment of the seriousness of Messalina & Silius' affair and its impact on Claudius' position.

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

risks: Messalina is seriously attracted to Silius + virtually moves in with him  
the stakes are high for Silius → he had serious political ambitions — not just a playboy  
Silius suggests marriage + adoption of Britannicus + removal of Claudius: all one package  
they go through a marriage ceremony, in full public view  
the imperial freedmen take it as a very serious threat  
Claudius himself is slow to be persuaded to take any action → weak/  
incompetent  
Messalina expects to be able to use her children to soften up Claudius — as she usually does  
if Messalina spoke to Claudius again, he would most likely let her off — again!

no risk: Silius was only the latest in a long string of lovers attached to Messalina  
she had little to gain, and a lot to lose, by leaving Claudius for Silius  
the 'marriage' can hardly have been more than a stunt, as she was still Claudius' wife  
the freedmen detect the plot + alert Claudius + deal ruthlessly with the situation  
the Praetorian Guard never waver  
when the game is up, Silius makes no kind of stand + simply accepts execution  
all Messalina's whining etc gets her nowhere → Claudius is resolute/ mind made up  
his indifference to her death → he was fully in control of the situation from the start  
even the day-trip to Ostia was perhaps a deliberate ploy to draw Silius into the open

**TOTAL : 50**

## Section B : Ovid, *Metamorphoses*

- Q.1** (a) (i) beside Daedalus/ his father [1]
- (ii) smiling face [1]  
he caught the feathers [1] ... as they flew around (in the wind) [1]  
he softened the wax [1] ... with his thumb/ fingers/hand [1]  
by his playing [1] ... he got in the way of his father's work [1]  
Any **two** suitable pairs from this list (2 x 2) [4]
- (iii) he was unaware that he was handling/playing with what would be his doom  
(partial answers = 1: e.g. 'he was unaware of the danger ahead')  
**or:** the dissolving wax in his fingers ~ the later melting of the wax in his wings [2]
- (b) (i) he balances himself on the wings  
hovers in the air/ makes a short test flight (or sim.) [2]
- (ii) *opifex* (translation **not** required) **or** *ipse* [1]
- Q.2** (a) (i) not to fly near the sun [1]
- (ii) *rapidi vicinia solis* : his proximity to the scorching sun destroys the wings (or sim)  
*pennarum vincula* : he had lost the wax which joined the feathers together  
*tabuerant (cerae)* : the wax had melted away  
*nudos (lacertos)* : his arms were bare → the wings had fallen off  
*quatit (lacertos)* : he shakes his arms in a desperate attempt to stay aloft  
*remigio carens* : he has no 'steerage'/ control over the wings  
*non ullas percipit auras* : he can get no 'purchase'/ lift on the air  
Any **three** of these, or other appropriate Latin words /short phrases + explanation of the difficulty described by each (just basic trans. = 1 only). [6]
- (b) 'a father, yet no longer a father'  
calls out Icarus' name several times  
he doesn't know where to look  
*dicebat* : the imperfect → he continues to call out his name ad infinitum  
when he sees the feathers, he suddenly realises what has happened  
Any **three** of these - content or valid style points (Latin **not** required here) [3]

**Q.3** Using the marking-grid below, assess for a balanced range of points, including reference to **both** content **and** style. The following list is merely indicative: credit should be given equally to other valid responses.

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

**[10]**

**Content**

- e.g. Daedalus had deliberately confused all the signs/landmarks  
 very difficult/twisty route through the Labyrinth  
 the Labyrinth is compared to a very windy river  
 going backwards and forwards  
 first leading towards the centre, before heading for the exit  
 so cunningly designed that even Daedalus could hardly find his way out  
 a building packed with trickery/deceptiveness

**Stylistic features**

- e.g. *ponit opus ... variarum* (ascending tricolon) → Daedalus made it more and more difficult  
*errorem variarum ... viarum*: the similar sound of the words → repetitive/confusing routes  
*refluitque fluitque* (almost anaphora) → flowing this way and that way  
 assonance/alliteration of L and U in 163 → the sound of the slow-moving water  
*nunc ad fontes, nunc ad mare versus* (anaphora) → zig-zag route  
*implet ... vias, vixque ... potuit* (chiastic arrangement) → he (pictorially) ends where he started  
*incertus* (166) ~ *innumeras* (167): both in first position/ strong negatives  
 the whole simile is suggestively tortuous!  
 enjambement throughout → never-ending/ wandering  
*tanta est fallacia tecti*: brisk summing-up

**Q.4** (a) *simulati* → she is not a real girl/ just a model/ a statue (1)

*ignes* → Pygmalion is filled with the (metaphorical) 'fires of love' / passion (1) **[2]**

- (b) (i) she doesn't feel like a piece of ivory any more  
 he kisses her  
 he imagines that his kisses are reciprocated  
 he talks to her  
 he holds/embraces her

he thinks his fingers are sinking into her limbs/body  
 he is afraid of causing bruises to her limbs/body

Any **four** of these, or other convincing responses. **[4]**

- (ii) promotion of *saepe* → he keeps checking over and over again  
 repetition of *ebur* → emphasises Pygmalion's surprise at the change  
*dat reddi*: neat pairing  
*dat ... loquitur ... tenet* → actions in rapid succession  
*-que ... -que, et ... et* → urgency/excitement  
*et credit ... et metuit*: emphasised by promoted position  
 soft alliteration of S in lines 257-258: appropriate to the sense of these lines

Any **two** of these, or other valid refs. to the style of the Latin. **[2]**

- (c) they are described as 'pleasing/agreeable to girls'  
 most of them (shells, stones, birds, flowers) seem quite ordinary/ easily available  
 the amber ('the tears of the Heliades') is just the opposite – a rarity/ very expensive

Any **two** of these, or other convincing responses. **[2]**

**Q.5** Using the marking-grid below, assess for range of relevant examples across **both** texts + clear explanation of **why** candidates like/dislike certain features.

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

NB: refs. to the story of the Labyrinth should **not** be credited.

**[10]**

*Daedalus & Icarus:*

an adventure-story: father and son try their best to escape from captivity by doing the impossible, and they almost succeed - before tragedy strikes!

some may interpret this as *hubris*: man trying to go beyond his limits, and coming a cropper

credit specific examples of appealing scenes in the story: e.g. the little boy getting in his father's way, or the two countrymen startled when they think they have just seen gods flying overhead

also credit specific examples of Ovid's fine writing: e.g. the simile of the birds, or the moving finale

*Pygmalion:*

some may find the whole concept of a man first renouncing all female contact, then falling in love with a statue just too preposterous to be enjoyable: others will see this as typical of the weird things that happen in fables, or interpret it as a parable of a lost soul who finally finds love

some may object to the sexual element in the second half of the story: others may show how the sex and the whole coming to life of the statue are handled very discreetly/sensitively by Ovid

some may compare Pygmalion's infatuation with his own creation with the infatuation some people in real life have with film stars, fast cars etc.

some may note the ring composition of the story — from Pygmalion's complete loss of interest in women to his marriage and starting a family: others may see this as Venus' revenge on an unbeliever!

credit any thoughtful and valid examples of Ovid's fine writing

**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>