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# **MARKING SCHEME**

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

**SUMMER 2015**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2015 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: Books and Writers

- Q.1** (a) (i) *monumentum* [1]
- (ii) bronze (1)  
the pyramids (1) [2]
- (iii) (biting) rain (1)  
(weak) north wind (1)  
the series of years (1)  
time (1)  
Any **three**. [3]
- (b) he will not die (1) some part of him (1) will avoid the (goddess of) funerals(1)  
he will be praised by people (1) who come after him (1) and he will live  
through his poetry (1)  
**Three** from the answers above. [3]
- (c) that he should be crowned (1) with laurel (1) by the muse/Melpomene (1) as  
a poet (1)  
**Two** from the above answers. [2]
- Q.2** (a) at a (public) recital (1)  
at a dinner party (1) [2]
- (b) (i) they praise them/they love them/they sing them/they all have a copy [1]
- (ii) *me* – because it is **his** book they have (1)  
*omnes/omnis* – because everyone/they all have a copy (1) [2]
- (iii) *amat* opposite *odit* (1)  
*rubet* opposite *pallet* (1) [2]
- (iv) his writings are causing a reaction amongst his readers (1) This will  
mean that he is remembered (1). [2]
- (c) because they are bad/boring [1]
- (d) (i) he says the poem is being read aloud so badly (1) that they are  
becoming the reciter's poems (1). (1.38)  
he says he doesn't send his books to Pontilianus (1) in case he gets  
some in return (1) (7.3) [2]
- (ii) upset/angry/humiliated vel sim (1) and a plausible explanation of the  
feeling chosen (1) [2]

- Q.3** (a) before Pliny's time: poets were rewarded/praised (1) given honours/ money (1)  
in Pliny's time: this has stopped (1) [3]
- (b) people stopped doing things worthy of praise (1)  
they think it silly to be praised. (1) [2]
- Q.4** (a) he was encouraged (1) by Livy (1) [2]
- (b) it was read by Claudius [1]
- (c) it was read by a reader [1]
- (d) *in principatu* [1]
- (e) B [1]
- (f) *neque ... neque* draws attention to the following words meaning freely (*libere*) and truthfully (*vere*).  
*et...et* highlighting the fact that his mother and grandmother advised him *a matre* and *ab avia* repeated preposition to emphasise the importance of these women.  
**Two** from the above. Candidates must give the device used **and** give plausible explanation of its effect for full marks. [4]

- Q.5** 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.

Examples might include:

Catullus *Carmina* 1 – asks that his work may continue for a century or more.

Ovid *Amores* – raising himself to the position of prophet of the Muses and talking of writing on important themes.

Horace *Odes* – compares his poetry to ancient monuments and artefacts which are made of strong and lasting materials.

Pliny *Letters* 3.21 – talks about writers being praised for writing about praiseworthy things ie things/people which should be remembered

Tacitus *Annals* – Cremutius Cordus writing under Augustus about the Civil War. falling foul of prevailing politics – dangers of writing for posterity.

Suetonius *Claudius* – dangers of writing for contemporary readers. [10]

## Theme B: Growing up in Rome

- Q.1**
- (a)
    - (i) he calls him *fatuus* [1]
    - (ii) to teach his son [1]
    - (iii) because the child/infant mortality rate was higher then [1]
  - (b)
    - (i) he doesn't raise his head (1) from his tablet (1) [2]
    - (ii) birds [1]
    - (iii) he killed his birds/goldfinches (1)  
he wants the boy to concentrate on his studies (1) [2]
    - (iv) *nenias* [1]
    - (v) Greek (1) Latin (1) (accept Greece and Rome) [2]
  - (c) C [1]
  - (d) nothing except Death (1) can take it away (1) or similar [2]
- Q.2**
- (a) takes him (to Rome) to be educated in the skills needed by an *eques* or a *senator* (1) / so he can mix with the right people (1), he provides him with smart clothes (1)/ and slaves (1) he is a completely incorruptible guard (1) [2]
  - (b) grateful because you are getting a good start in life/making the right contacts  
fed up because you are being separated from your friends and taken away from home  
  
Two marks for appropriate response supported by evidence. One mark for response only without explanation. [2]
- Q.3**
- (a) you were a boy once and behaved like this  
everyone makes mistakes/ is human  
  
Credit appropriate responses that are plausible. [2]
  - (b) this answer requires mention of the literary techniques used by Pliny to reinforce his argument.  
  
e.g. rhetorical questions – Aren't all men led astray by some weakness?  
direct address – "Hey you.."  
imperatives – remember that he is only a boy/prove that you are aware  
personal – mutual fondness  
  
Two from the above or other relevant points. [2]
- Q.4**
- (a) gambling (1)  
craving fancy food (1)  
(not gluttony) [2]

- (b) because examples learnt from parents/at home (1) before the age of 7 (1) are more likely to stick (1)
- Two** from above. [2]
- (c) repetition of more .....more / two adverbs emphasises the speed and the way the corruption increases / 'corrupt' strong word. [1]
- (d) 'slip' sounds sinister, suggests 'sneakiness' [1]
- Q.5** (a) his pupils/students [1]
- (b) they will love the teacher more (1)  
he will have more pupils (1) [2]
- (c) because there is no school in the summer/the Ides of October is the beginning of term. [1]
- Q.6** (a) that he has a beard now/goes to the barber (1)  
that he has a girlfriend (1) [2]
- (b) repetition of *te* emphasises Charidemus' position of power (1) in the household. (1)
- contrast of *mihi* and *tibi* emphasises what is allowed to the young man (1) and what to Charidemus (1)
- repetition of verbs *corripis, observas, quereris ...ducis* emphasises the way Charidemus reacts (1) to the young man's behaviour.(1)  
Must have plausible explanation for two marks. [6]
- Q.7** Use the 10 mark grid (attached) to assess into which Band the essay falls. Answers should include a range of examples plausibly supported by comment.
- Answers may include things such as:
- Horace – son is grateful to his father for providing best education and expresses his gratitude in the last lines of the Satire.
- Petronius – son has other hobbies which he is keen to pursue but also dedicates himself to his studies.
- Martial – learns during school time but also enjoys the freedom of the holidays showing a healthy balance.
- Tacitus – Agricola follows his mother's precepts regarding learning and is rather too keen on studying philosophy.
- Pliny – children still run wild when they can and this is natural. [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.

|        | <b>Mark range</b> | <b>Characteristics of performance</b>  |
|--------|-------------------|--|
| Band 4 | 8-10 marks        | <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<br/>fluent and appropriate English expression<br/>no problems re legibility + highly proficient SPAG.</li> </ul>  |
| Band 3 | 5-7 marks         | <ul style="list-style-type: none"> <li>▪ several examples well chosen to address the question               <ul style="list-style-type: none"> <li>- but <b>either</b> limited in number</li> <li>- <b>or</b> not accompanied by precise reference to text (Latin/English as appropriate)</li> </ul> </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<br/>adequate English expression<br/>legible and understandable – despite several SPAG faults.</li> </ul> |
| Band 2 | 2-4 marks         | <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<br/>vague/casual English expression<br/>difficult to read – either because writing is illegible or due to SPAG faults.</li> </ul>  |
| Band 1 | 0-1 marks         | <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<br/>little control of English expression<br/>writing may be illegible and / or SPAG faults make the written communication impenetrable.</li> </ul>  |

## LEVEL 2 LATIN LITERATURE

### UNIT 9541

#### Theme A: Books and Writers

- Q.1** (a) (i) he used a reader/ someone else to read his work for him [1]
- (ii) he was embarrassed by his first recital (as described earlier in the passage)  
he was a hesitant/ineffective reader anyway  
he suffered from a stammer  
he perhaps felt that, as emperor, he should not perform in public  
Any **one** of these, or other convincing suggestions. [1]
- (b) (i) the death of Caesar ... [1]
- (ii) the end of the civil wars/ the 'civil peace' [1]
- (iii) he did not feel he could write about it freely/ truthfully/ candidly  
he was prevented by his mother and/or grandmother [2]
- Q.2** (a) it shows how interested Claudius was in literature/ attending recitals  
**either:** in contrast with people in Pliny's day, who are so casual/ uninterested  
**or:** to show people that they ought to regard literature/recitals as important [2]
- (b) *at hercule:* striking start to the example of Claudius  
*subitum* (prominent position) ... *inopinatumque:* double contrast with 'now ...'  
*otiosissimus quisque:* emphatic superlative phrase → 'every single person'  
*multo ante rogatus et identidem admonitus:* parallel phrasing → absolutely no excuse  
*aut non venit aut, si venit, queritur.* deliberate repetition of *venit*  
*queritur se diem, quia non perdidit, perdidisse:* deliberate play on *perdidit/perdidisse*  
Any **three** of these or other valid points.  
Award 1 for each appropriate choice of **Latin** + 1 for interpretation. [6]
- Q.3** (a) 1.38: Fidentinus recites Martial's poems (so) badly ...  
that they sound like different poems/ Fidentinus's own poems  
7.3: Pontilianus apparently expects Martial to exchange/send him some poems ...  
but Martial doesn't want any of it sent to him/ thinks Pontilianus's poetry  
is awful [4]
- (b) both have the 'straight' part in line 1, followed by the 'sting' in line 2  
the names are positioned in similar places in the poem  
both have a pause in the 2nd line, just before the 'joke'  
each poem ends with a stinging word (*tuus* and *tuos*)  
the use of the word *libellus* (→ short, light works) to describe the poets' works  
the sharp play between *meus/tuus* and *meos/tuos*  
the deliberate repetition of *recitas* and *mitto/mittas*  
same metre (couplets)  
both have a rhyme between the two lines  
both are just two lines long  
Any **three** of these or other valid observations. [3]



- Q.4** (a) (i) Cicero has not been at home/ in Greece/ not able to have access to his library/  
living in 'turbulent times'/ engrossed in the civil war/ battle of Pharsalus/ politics/ etc. [1]
- (ii) his books help him to calm down/ take his mind off other things [1]
- (b) *cum veteribus amicis*: he is delighted to make it up with his 'old friends'  
*non ... quod eis suscenserem*: he isn't angry with them  
*eorum me pudebat*: they make him feel ashamed  
*(videor mihi ...) praeceptis illorum non satis paruisse*: he hasn't obeyed their instructions  
*ignoscunt mihi*: they forgive him  
*te ... dicunt*: they speak to him/ offer him advice  
*placatos eos inveni*: they are now reconciled/ satisfied/ happy
- Any **three** of these, or other valid examples. + 1 for appropriate **Latin**. [6]
- (c) the 'turbulent times'/ civil war/ threat from Caesar (or sim.) [1]

- Q.5** Content: Cupid irritates Ovid by laughing at his efforts to write serious epic  
then he messes it all up by removing one foot  
'who do you think you are?' – Ovid tries to argue back against a god!  
'I'm an inspired mouthpiece of the Muses' – pretentious posturing  
'not part of your gang' – dismissive  
'what would happen if really important gods started taking over each other's territory?'  
'you've got enough to do already, so mind your own business'  
'anyway, I've got nothing to write in your line – I don't do sappy stuff'

Style: emphatic position of *risisse*  
alliteration of *ss* (3-4) → mimics Cupid's sniggering?  
Cupid removes one foot in a pentameter line (4)  
rhetorical questions (5 and 7-8) → telling off/arguing with a god  
he disparagingly calls him *saeve puer* (5 + 9)  
pretentious tone of *Pieridum vates* (6)  
*tua turba* 'your gang' (6) = a deliberate snub  
*magna ... nimiumque potentia regna* (9) → humouring/ patronising Cupid  
*ambitiose* (10) → Cupid is going above his station  
line 11, where Ovid says he has no lighter material, is the lightest possible hexameter!

Using the marking-grid below, assess for a balanced range of these or other valid points  
+ comment re how they emphasise Ovid's angry feelings towards Cupid.

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  
(**min. 3 different authors**) + clear assessment of the extent of the authors' freedom/ restrictions.  
Credit should be given to all valid and supported opinions. Latin quotation is **not** required. [10]

e.g. **Ovid** wants to write epic, but Cupid won't let him - or is that just his excuse?  
**Martial's** victims: mercilessly exposed to public mockery  
Suffenus: another victim of public scorn, from **Catullus**  
**Claudius** + **Tacitus**: the political risks of writing history  
public recitations: not easy for every writer (e.g. **Claudius**), and not always popular (**Pliny**)  
practical problems/ expense of using papyrus etc. (as described in **Catullus** 22)  
the need to please a patron (e.g. **Catullus** 1)  
restricting conventions of format/ metre etc. (e.g. **Ovid**)  
Cicero can't write much because of the upsets caused by the war

**TOTAL: 50**

## Theme B: Growing up in Rome

- Q.1** (a) (i) for spending too much ...  
on horses and dogs (both needed) [2]
- (ii) *iuvene digresso* (both words needed) [1]
- (b) you must also have done things ... that your father disapproved of  
you probably sometimes do things ... which your son would disapprove of  
we all have faults/ vices ... which we tolerate/ allow/ forgive (either in others or ourselves)  
he pulls the father up with sharp, challenging questions  
Any **two** of these, or other convincing renderings of the same ideas  
Also reward other convincing stylistic points (1 for point + 1 for interpretation). [4]
- Q.2** (a) 'flaming/fiery/burning Leo' = the sign of the zodiac for July/ August/ the hottest months  
the crops are burnt/ roasted/ parched by the heat [2]
- (b) fringed/bristling with thongs/tassles  
explanation of *Scythae* - e.g. Scythians famously barbaric fighters  
*Marsyas* - flogged until his skin was stripped off (for challenging Apollo on the flute)  
Any **two** of these. [2]
- (c) the symbols of their power/authority over pupils  
mocking the *paedagogi* for behaving like kings/tyrants **Either** of these. [1]
- (d) to stay well/ healthy [1]
- Q.3** (a) he is aged 7  
he still has some of his baby teeth [2]
- (b) he employs old/learned/strict teachers  
a ridiculous number (hyperbole)  
a ridiculous/inappropriate way to control the boy's eating habits  
emphasising that habits, once formed in the young, cannot be cured  
the boy is already too old for this kind of training  
Any **three** of these or other valid points. [3]
- (c) *sic natura iubet*: simple statement followed by Juvenal's diagnosis → sounds very definite  
*velocius et citius*: synonyms → emphasises how quickly the young are corrupted  
harsh-sounding alliteration of C → harsh critical tone  
*domestica*: emphasised by delayed position + followed by unusual metrical pause  
*magnis ... auctoribus*: word-order symbolically encases the children's minds  
*magnis*: emphasised by being isolated from the rest of its clause in line 16 (enjambé)  
sibilance in 15-16 → sarcastic tone ('such great authorities')  
Any **three** of these or other valid points.  
Award 1 for each appropriate choice of **Latin** + 1 for interpretation. [6]
- Q.4** (a) (i) **either**: *in aves morbosus est*: he's potty about birds/ it's stupid  
**or**: *ego tres cardeles occidi*: father obviously disapproves, because he killed his birds
- (ii) *invenit alias nenias*: he's found some other nonsense/ it's a waste of time
- (iii) **either** *habet haec res panem*: there's money to be made from that  
**or** *volo illum aliquid de iure gustare*: I want him to get a smattering of the law  
Award 1 for each appropriate choice of **Latin** + 1 for translation/ interpretation. [6]

**Q.5** Content: he says he owes everything to his father  
 who was 'poor'/ not particularly well-off/ just an ordinary farmer  
 but wasn't satisfied with just sending young Horace to the local school  
 where the pupils were big tough sons of big tough fathers (intimidating to little Horace)  
*octonos ... aeris* → they only paid 8 sesterces per month: cheap and cheerful!  
 instead he took him off to Rome  
*docendum artes quas ... prognatos* → more prestigious subjects (e.g. rhetoric?)  
 mixing with the sons of senators and *equites*  
 provided with fine clothes + slaves to carry his things  
 at such expense that anyone would think he must come from a wealthy family

Style: *agello*: diminutive → emphasises his humble background  
*pauper*: his 'poverty' emphasised by being sandwiched between *macro* and *agello*  
 alliteration of M/N in line 2 → disgust/ scorn?  
*magni*: emphasised by position + coming after unusual rhythmic pause  
*magni/ magnis*: anaphora → big brawny chaps/ rather coarse?  
*est ausus* → a conscious decision big step for Horace's father  
 spondaic rhythm of line 8: grandiose/ emphasises the swankiness of the senators etc.  
*in magno ut populo*: emphasises the difference from Horace's local town

Using the marking-grid below, look for 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 (**min. 3 different authors**) + clear interpretation re the degree of control involved. Credit should be given to all valid and supported opinions. Latin quotation is **not** required.

- 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
- Martial:** 11.39: prevented from spreading his wings by his former nurse/tutor/*paedagogus*  
 10.62: very strict control exercised by the teacher in an elementary school
- Horace:** father programmes his schooling + social climbing + chaperoning  
 ... but he does seem to allow his son the possibility of choosing his own career
- Tacitus:** Agricola was very carefully steered through childhood by his mother ... but he seems to have been naturally virtuous, and continued to be so when he started his military service
- Pliny:** suggests that fathers should give sons greater responsibility/ freedom to develop
- Juvenal:** children inevitably copy their parents' behaviour – no need to be made to do so
- Cicero:** gives plenty of e.g.s of how many young Romans (but not Caelius) mis-spent their youth – luxury, debt, parties, sexual excess, etc.

[10]

**TOTAL: 50**

## Marking grid for 10-mark questions

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- 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.

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|        | <b>Mark range</b> | <b>Characteristics of performance</b>  |
|--------|-------------------|--|
| 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<br/>fluent and appropriate English expression<br/>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<br/><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<br/>adequate English expression<br/>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<br/>vague/casual English expression<br/>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<br/>impenetrable handwriting and/or SPAG</li> </ul>   |

## LEVEL 1 LATIN LITERATURE

### UNIT 9532

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

- Q.1** (a) (i) the ease of adultery [1]  
(ii) stop pretending (1) about the affair (1)/ throw off (1) concealment (1) or other valid response. [2]
- (b) (i) she could retain the same (1) power (1) [2]  
(ii) unsuspecting of intrigue (1)  
**but**  
quick to anger (1) [2]
- (c) (i) he went to Ostia [1]  
(ii) to perform a sacrifice [1]
- Q.2** (a) (i) so as not to be found together/ to allay suspicion [1]  
(ii) it was a public place where lots of people (1) would distract attention from him (1) or other valid response. [2]
- (b) (i) Messalina desperately tries to see her husband – this had worked before  
she has only three companions left, everyone else has deserted her  
she has to travel in a rubbish cart and the people are not sympathetic – this makes us feel sorry for her because as empress she would not have had to travel in such a cart.  
Narcissus shouts her down – this makes us feel sorry for her because she was empress and was not used to being shouted at like that.  
Messalina tells her children to go to their father (to plead for her) – this might soften Claudius' heart  
One mark for an example and one for an adequate explanation to a total of [6]
- Q.3** (a) because he was upset/shocked/didn't know what to do [1]  
(b) Narcissus summoned an assembly of the soldiers  
he addressed them  
he speeded up Messalina's execution (as Claudius was wavering) [3]  
(c) to give it more authority/the situation was urgent [1]
- Q.4** (a) a freedman [1]  
(b) Messalina [1]  
(c) she had nothing honest about her **or** corrupted by lust [1]

- (d) (i) (the doors were broken down and) a tribune stood there [1]
- (ii) she tried to stab herself (1) in the throat / or chest (1)  
(with a sword =1) [2]
- (iii) the tribune [1]
- (iv) it was handed over to her mother [1]
- (e) Messalina is lying, poured, on the ground poured/sprawled on the ground shows how she has given up/lost dignity/how overcome she is. Tacitus uses both *lacrimae* and *questus* (tears and laments) to describe her behaviour as he wants to emphasise just how distressed she is. *adstititque tribunus* a tribune stood there short phrase, nominative in second place  
*transigitur* use of historic present to make the scene vivid/more immediate  
Candidates should show understanding of the words used and the effect they have up to a max of **six**. [6]

- Q.5** (a) C [1]
- (b) that they be removed (1) from public and private places (1) [2]

**Q.6** Use the 10 mark marking grid. Answers should be drawn from across the prescribed text and should address the question with examples supporting the argument.

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

- he is described as *matrimonii sui...ignarus* – kept in the dark
- Claudius needs to be persuaded of the severity of the situation by his freedmen – he cannot believe that his wife would deceive him
- Narcissus had to use two of Claudius' favourite mistresses to break the news to him
- Narcissus suggests that Claudius had not noticed Messalina's behaviour in handing over imperial property etc to Silius – very trusting
- he told Claudius that he has been divorced – shows his lack of understanding
- Claudius had been duped by Messalina's behaviour in the past
- Claudius seemed to need to be constantly reassured by those around him
- it could be that Claudius was genuinely upset because he had turned a blind eye up until now

But

- his behaviour after Messalina's death, at the feast, makes him out to be hard-hearted [10]

**Section B: Ovid: *Metamorphoses***

- Q.1** (a) (i) Jupiter/Jove [1]  
(ii) hung them up/decorated (1) on his palace (1) [2]  
(iii) the Minotaur/ his wife's child [1]  
(iv) it has many (winding) passages (1) and is hidden away/secret/dark(1) [2]
- (b) (i) *refluitque fluitque*: it flows back and flows on/the way it flows one way and then another (constantly). (1)  
*nunc ad ... versus*: now it turns to its source, now to the sea, emphasising how it flows back and forth constantly. (1) [2]  
(ii) it is twisty/turny [1]
- (c) Daedalus himself, the maker, could scarcely get out (1) there were innumerable paths (1) [2]
- Q.2** (a) to test whether they worked/to see if they were safe [1]  
(b) he was anxious for the wings not to melt or get soaked (1) he didn't want his son to fly off course (1) [2]  
(c) he gives him warnings  
he weeps/his hands shake  
he kisses his son repeatedly  
he flies in front to set a safe course/be a guide [4]
- Q.3** the scorching sun – this will melt the wax on Icarus' wings  
Icarus flapping his bare arms  
Icarus crying out for his father  
Daedalus calling out Icarus' name  
the feathers floating in the sea  
One mark for a relevant example and one for a plausible explanation. [6]
- Q.4** (a) he is amazed (*stupet*) (1)  
he rejoices (but doubtfully) (*dubie gaudet*) (1)  
he is afraid (he is deceived) (*falli veretur*) (1) [3]
- (b) *rursus ... rursus* – again and again – he just can't stop himself prodding at the stone  
*corpus ... erat* – it was a body – an emphatic phrase showing the speed at which it had turned to flesh  
*saliunt* – they jumped – verb at the beginning of the phrase to reinforce the movement  
Understanding of device **and** plausible explanation. [4]
- (c) C [1]

- |     |       |   |     |
|-----|-------|---|-----|
| (d) | (i)   | Pygmalion   | [1] |
|     | (ii)  | she has arranged (1) his marriage (1) / brought to life/animated (1) the statue (1)   | [2] |
|     | (iii) | she blushed   | [1] |
|     | (iv)  | Venus attended the wedding<br>9 months pass<br>she gave birth to a baby (girl)<br>the baby's name was also given to the island/Paphos | [4] |

**Q.5** Use the 10 mark marking grid. Answers should be drawn from across the prescribed text and should address the question with examples supporting the argument. Answers may include the following but credit should be given where a candidate has made a valid point which may not be included here.

Minos

Unusual situation – having a half bull/half man for a ‘son.’

- he tries to hide it away to avoid embarrassment for himself and possibly his wife(?), but does not kill it – ie shows compassion, love (?)

**But**

- the commissioning of a labyrinth is a bit far possibly?

Daedalus

Unusual situation – in exile in Crete, preparing to fly off the island on home-made wings.

- he correctly divines the only way off the island and determines to make wings – human ingenuity?
- Daedalus’ annoyance at his son’s antics while he is making the wings
- trying them out himself first
- evident emotion as he fits the wings on his son, knowing it is a risk
- very clear instructions to his son, taking the lead in the air
- Daedalus’ distress at his son’s accident and blaming himself when he finds the feathers

Icarus

Unusual situation – in exile in Crete with his father, putting on home-made wings and preparing to fly off the island.

- young child playing with the feathers and wax
- unaware of the danger
- young boy forgetting his father’s instructions in his excitement
- calling out to his father in fear as he falls

Pygmalion

Unusual situation – falling in love with a statue and praying to have it come alive.

- Pygmalion renouncing contact with women because they are immoral
- pretending the statue is real
- his amazement when the statue comes to life, doubting what was happening

**But**

- talking to the statue, dressing it up and lying it on a couch – a bit surreal?

**[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.

|        | <b>Mark range</b> | <b>Characteristics of performance</b>  |
|--------|-------------------|--|
| Band 4 | 8-10 marks        | <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<br/>fluent and appropriate English expression<br/>no problems re legibility + highly proficient SPAG.</li> </ul>  |
| Band 3 | 5-7 marks         | <ul style="list-style-type: none"> <li>■ several examples well chosen to address the question               <ul style="list-style-type: none"> <li>- but <b>either</b> limited in number</li> <li>- <b>or</b> not accompanied by precise reference to text (Latin/English as appropriate)</li> </ul> </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<br/>adequate English expression<br/>legible and understandable – despite several SPAG faults.</li> </ul> |
| Band 2 | 2-4 marks         | <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<br/>vague/casual English expression<br/>difficult to read – either because writing is illegible or due to SPAG faults.</li> </ul>  |
| Band 1 | 0-1 marks         | <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<br/>little control of English expression<br/>writing may be illegible and / or SPAG faults make the written communication impenetrable.</li> </ul>  |

LEVEL 2 LATIN LITERATURE

UNIT 9542

Section A: Tacitus, *Messalina*

- Q.1** (a) their affair was too easy (or words to same effect) [1]
- (b) (i) just ignore him/ carry on regardless/ possibly even kill him (just literal translation = 1) [2]
- (ii) 'ready for marriage'/ unmarried/ divorced/ separated (from Junia Silana: see Section 1)  
happy to adopt Britannicus/ he had no children himself [2]
- (c) she would have all the same power/ still be empress  
added security/ she wouldn't need to be afraid of Claudius' wrath/ action against her [2]
- (d) (i) once Silius had got what he wanted/ obtained power/ the throne  
he would lose interest in her [2]
- (ii) she wanted to be Silius' wife (not just his mistress)  
she enjoyed the size of the disgrace/ the publicity/ scandal/ notoriety [2]
- (e) to hold a sacrifice [1]
- Q.2** (a) *largitione* (translation **not** required) [1]
- (b) (i) falls in front of Claudius/ grabs him by the knees/ shouts/ calls Narcissus to back her  
up [1]
- (ii) she confirmed Calpurnia's story [1]
- (c) he says *discidium tuum* first – would come as a shock to Claudius  
*populus et senatus et milites*: long list (linked by repeated *et*) → everyone in Rome  
(except Claudius) knows all about it/ groups in ascending order of significance  
*tenet*: sudden switch to present tense/ in first position → emphasises the danger  
*maritus* in emphatic position → Silius is both Messalina's new husband and emperor  
Any **two** of these, or other valid observations [1] + plausible interpretations [1] [4]
- Q.3** (a) she had never been able to indulge in extravagance so much before (or sim.)  
(partial answers, e.g. 'she was extravagant/ she enjoyed luxury' = 1) [2]
- (b) *simulacrum* [1]
- (c) women wearing skins  
jumping about  
Messalina's hair streaming  
carrying a thyrsus/ Bacchic staff  
Silius wearing an ivy wreath  
and long boots/buskins  
tossing his head  
Any **four** of these. [4]

- Q.4** (a) Claudius silent/ apparently incapable of action  
just does what Narcissus/ the freedman tells him  
Narcissus organises the soldiers' assembly  
he gives the keynote address – Claudius merely adds a few words at the end  
the soldiers demand punishment for those involved/ impose their own mob-rule  
Any **three** of these, or other valid points. **[3]**
- (b) yes: he bravely goes to his death/ he makes no excuses  
no: a wimp/ makes no attempt to argue against his death/ could have made a stand/ etc.  
Accept **either** view, justified by a convincing reason. **[1]**
- (c) 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. at the start she is preparing her prayers/ pleas/ excuses  
taking advantage (as usual) of Claudius' weakness to win him round  
ready to attack Narcissus  
**but** Narcissus knows what will happen if she spends the night with Claudius again  
takes the lead in organising her removal  
pretending it is on the emperor's orders (which perhaps it was)

#### Stylistic features

- e.g. historic infinitives → add terseness to the narrative  
*nonnulla spe ... gerebat*: typical Tacitean appendage, loaded with irony  
*nisi caedem ... pernicies*: chiasmic order → emphasises *in accusatorem*  
*femina misera*: Claudius' words quoted scornfully (though actually ambiguous)  
*languescere iram redire amorem*: parallel phrasing → simultaneous  
*timebat propinquam noctem ...* etc: compressed + innuendo  
promoted position of *prorumpit denuntiatque*  
striking construction of *denuntiat exsequi caedem*

- Q.5** Using the marking-grid below, assess for range of relevant examples across the text as a whole + clear assessment of Messalina's guilt/ mitigating factors/ fairness of her treatment.  
Credit should be given to all valid and supported responses: Latin quotation is **not** required.  
Max. 9 if no explicit assessment of what Messalina did. **[10]**

her guilt: sex-mad: Silius wasn't her first, or her only lover  
seeks celebrity for its own sake/ notoriety even  
her marriage to Claudius was a loveless sham  
she manipulates Claudius/ takes advantage of him all the time  
prepared to use her children as bargaining counters  
slow to accept her inevitable and just end

mitigation: was Silius using her as a means to power, rather than the other way round?  
Claudius was a poor match for her – much older, shy and crippled, scholarly, etc.  
he had several concubines himself, so why shouldn't Messalina have a lover?  
she was disliked by the freedmen who were so important in Claudius' court  
she did try to put her case to Claudius, but was prevented by Narcissus  
her children were taken away from her and not allowed access to Claudius  
let down by Silius, who meekly accepted execution instead of making a stand  
her summary execution, without any chance for a fair hearing or trial  
Claudius' brutal attitude after her death, despite the feelings of their children

**TOTAL: 50**

## Section B: Ovid, *Metamorphoses*

- Q.1** (a) he carried out a sacrifice (100 bulls to Jupiter)  
he decorated his palace with his spoils/trophies [2]
- (b) the Minotaur/ a hideous monster/ a weird cross-breed  
the shame/ humiliation brought on his family [2]
- (c) *multiplici* → many windings/ hard to find the way in or out/ complex  
*caecis* → dark inside/ hidden from public gaze  
*includere* → shut in/ enclose/ imprison  
Any **two** of these. **No** credit for just a Latin word or just an English explanation. [2]
- Q.2** (a) because Minos controlled the sea/ couldn't control the air [1]
- (b) he 'changed nature'/ not a natural thing for men to do ...  
by becoming the first man to fly  
alliteration of N makes a striking finale Any **two** of these. [2]
- (c) (i) the reeds on a shepherds' pipe [1] ... are arranged in order of length [1]  
similarly, Daedalus placed the feathers in order of length/ sloping/ slanting [1] [3]
- (ii) thread: to tie the middle of the wings  
wax: to hold the ends of the feathers together (or sim.) [2]
- (iii) he bent/ curved the wings [1]
- Q.3** (a) (i) they must be gods ... [1]
- (ii) because they were flying through/ hanging in the air [1]
- (b) *tremula* → the fisherman's rod quivers with shock  
*vidit et obstipuit*: they see and are instantly amazed  
enjambement of 219-220: excited explanation  
position of *deos* as climax of sentence  
Any **two** of these, or other valid observations [1] + plausible interpretations [1]. [4]
- Q.4** (a) (i) the festival of Venus/ in honour of Venus [1]
- (ii) gold on their horns  
white throats/ white animals [2]
- (b) *munere functus* (**both** words essential) [1]
- (c) he speaks to the gods apologetically/ flatters them  
he doesn't dare to mention who he really wants to be his wife (the ivory girl)  
instead he says 'someone like the ivory girl'  
stuttering start, with monosyllables  
the word-order is very jumbled → fumbling/ stammering  
Any **three** of these, or other valid observations. [3]
- (d) the flame (on the altar) flared up (into the air) ... three times [2]

**Q.5** 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).

### Content

e.g. carefully described coming to life of the model, stage by stage  
starting with a kiss  
then feeling her breasts, and finding them surprisingly soft  
comparison with melting wax  
*ipso fit utilis usu*: explanation of word-play / also quite suggestive  
*corpus erat* → sudden shock, the climax of the process

### Stylistic features

e.g. sibilance in 280-281: possibly → tenderness  
280 wholly dactylic ... followed by slowing down in 281 for *incumbensque toro*  
prominent position of *simulacra*  
*visa tepere est*: brief statement → emphasises his surprise  
historic present (282 onwards) → suggests immediacy  
*temptat/ temptatum*: neat repetition  
*temptatum mollescit ebur*: inverted word-order + slow rhythm  
non-stop enjambement between 283 and 286 → excitement as the model bursts into life  
*mollescit* (283) deliberately repeated in *remollescit* (285) to stress the similarity  
alliteration of F and C in 286  
*rursus amans rursusque manu*: he keeps testing over and over again  
*saliunt* (289): prominent position → emphasises Pygmalion's excitement at finding proof [10]

**Q.6** Using the marking-grid below, assess for range of relevant examples across the text as a whole + clear interpretation of what encourages the reader's sympathy.

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

Max. 7 (Band 3) if answer deals only with one character.

Minos: his victory and reputation ruined by his wife's indiscretions

Daedalus: feels trapped in Crete/ longs to get back to his own country  
tears/ trembling hands/ pre-flight kisses → his suppressed inner worries  
concerned to give Icarus fool-proof instructions + constant anxiety during the flight  
sadness/regret at the end + wishes he'd never invented wings  
concern to retrieve his son's body for burial

Icarus: keeps getting in the way + doesn't appreciate his father's worries  
boyishly gets carried away with the thrill of flying → forgets about Daedalus' instructions  
his panic when he finds himself out of control

Pygmalion: dreams - against all odds - of finding the perfect woman  
his growing attraction to the woman he is creating  
keeps testing to check whether she is still a model  
treats her gently in case he harms her  
shy/ tactful request to the gods → doesn't expect a miracle  
can hardly believe it when it occurs + immediately thanks Venus

the girl: blushes as she recognises her lover

[10]

**TOTAL: 50**

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|--------|-------------------|--|
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| 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<br/>impenetrable handwriting and/or SPAG</li> </ul>   |



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