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# **GCSE MARKING SCHEME**

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**AUTUMN 2021**

**LATIN - COMPONENT 2  
C990U20-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2021 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.

**EDUQAS GCSE LATIN**  
**COMPONENT 2: LATIN LITERATURE AND SOURCES**  
**AUTUMN 2021 MARK SCHEME**

**General Marking instructions for Component 2**

- Credit should be given for answers which address the question, however cryptically expressed.
- For questions that are objective or are points-based, there might well be alternative answers worthy of reward.
- For all point-marked questions, write the mark awarded for each sub-question in the right-hand margin. Write the total for each whole question in the box at the end of the question.
- Evaluative questions (i.e. the 16-mark questions in this component) are marked using band descriptors. For these questions, follow the instructions given on the final page of this mark-scheme, above the assessment grid.

## Theme A: Travel by Land and Sea

				AO2	AO3
1.	(a)	(i)	Before Ephesus: boat(s)/ ship(s) After Ephesus: carriage(s)	2	
		(ii)	(he was bothered by) heat-waves/ the heat and fever(s)	2	
	(b)	(i)	by coastal boat(s)/ coastal ship(s)	1	
		(ii)	he was delayed by contrary winds	1	
		(iii)	he was late reaching his province/ Bithynia	1	
		(iv)	he actually arrived on Trajan's birthday which Pliny interprets as (very) lucky/ favourable/ a good sign	1	1

**Total marks for Question 1: [9]**

				AO2	AO3
2.	(a)		collecting the fares hitching on the mule	2	
	(b)		Any <b>two</b> of the following: he couldn't sleep because of the mosquitos and (marsh-)frogs	2	
	(c)		Any <b>four</b> of the following: he got drunk sang about his (absent) girlfriend in competition with a passenger put the mule to graze tied the mule to a stone/rock	4	
	(d)		like Horace's, it is a river/canal boat but pulled by men, rather than a mule it only carries goods/ not carrying passengers Also accept other convincing points.		3

**Total marks for Question 2: [11]**

				AO2	AO3
3.	(a)	(i)	save the ship/ stop it breaking up. (or sim.)	1	
		(ii)	shaken/ battered (or sim.)	1	
		(iii)	all he can do is pray/ beg for the gods' help		1
	(b)		Any <b>three</b> of the following, or other convincing examples: award 1 for each valid feature identified in the <b>Latin</b> + 1 for plausible interpretation of its effect. exclamation <i>me miserum</i> in prominent position <i>quanti montes aquarum / quantae valles</i> → exaggeration: 'how big' <i>iam iam</i> (in promoted position) in 4 and 6: vivid, 'any minute now' <i>montes /valles</i> : striking comparison between opposites <i>tacturas sidera summa / tacturas Tartara nigra</i> : metaphorical extremes repeated S sound in 4: perhaps → the sound of the waves/ wind very slow/ spondaic rhythm in 5, as the waves sink to the depths precise balance between two clauses in 8 → both threats equally alarming		6

**Total marks for Question 3: [9]**

				AO2	AO3
4.	(a)		D: the shore	1	
	(b)	(i)	turning the prow/the boat to face the open sea throwing an anchor (from the prow)	2	
		(ii)	Any <b>two</b> of the following: Seneca didn't wait for the actions described by Virgil to happen he jumped into the sea using his training as a swimmer	2	
	(c)		Any <b>three</b> of the following, or other convincing examples: award 1 for each valid feature identified in the <b>Latin</b> + 1 for plausible interpretation of its effect. <i>memor artificii mei</i> → showing off his training/ good at putting it into practice <i>mitto me in mare</i> → unhesitating action-man <i>quomodo psychrolutam decet gausapatus</i> → bold action/ following procedure <i>quae putas me passum</i> : rhetorical question <i>dum</i> x3: (decreasing) tricolon/ repetitive list draws attention to his achievements <i>per aspera erepo</i> : emphasises the difficulties he battled to overcome <i>incredibilia ... tulerim, cum me ferre non possem</i> : paradoxical/ play on <i>ferre</i>		6
	(d)		Ulysses wasn't doomed to/ didn't have to face rough seas/ endure shipwreck he was just naturally sea-sick/ a poor sailor – like Seneca Ulysses was away 20 years before he reached home Seneca too would not risk another stormy voyage/ being sea-sick in order to reach his destination sooner		4

**Total marks for Question 4: [15]**

			AO2	AO3
5.		<p>Using the marking-grid for 16-mark questions, assess:</p> <p>(for AO2) the range/accuracy of relevant examples cited from the material available – reference to <b>min. 4 texts/pictures</b> needed to achieve band 4;</p> <p>(for AO3) discussion of whether or not the evidence shows that travel over land was slow, difficult or uncomfortable.</p> <p>Credit should be given to all valid and supported opinions.</p> <p>Latin quotation is <b>not</b> required.</p> <p>Some likely ways in which the available material might be applied to the question:</p> <p>Roads (e.g. <b>Picture 1</b>) – at their best wide, evenly surfaced (though not always paved), evenly graded (though sometimes quite steep) – opened up most of Italy and some parts of the Empire, but did not go everywhere + could be unsafe away from towns + not always well-maintained + heavy tolls on bridges, etc.</p> <p>Passenger vehicles (e.g. <b>Picture 2</b>) look suitable only for short distance travel and were not equipped for sleeping. Obtaining changes of horses at wayside stations could be a problem, except for those on official business. Long journeys involved lodging with friends en route or at roadside <i>tabernae</i> – which had a generally insalubrious reputation.</p> <p>Some carriages (e.g. <b>Picture 3</b> – probably suitable only for relatively short journeys) were pulled by mules – erratic and slow (as <b>Martial</b> complains).</p> <p>For such reasons, it was more comfortable (and sometimes quicker) to make long journeys by sea, wherever possible. <b>Pliny</b> covered most of the way out to Asia by sea, then used road carriages (in which he complains of heat and fever) before preferring to use boats again along part of the Turkish coast.</p> <p><b>Seneca</b> – in spite of his aversion to sea travel – decided to risk a short-cut by boat across the Bay of Naples, in preference to a circuitous trip by road.</p> <p><b>Horace</b> presumably started his journey in a carriage like the one shown in Picture 2, but disliked the first inn he stayed at and did the second stage of the route by canal barge instead of following the <i>via Appia</i>, which he describes as hard going for less agile travellers such as himself!</p> <p>Inside the city, <b>Juvenal</b> gives a vivid picture of the rich man getting along with both style and speed in his luxurious litter, while he writes or reads or even sleeps. Ordinary people, however, are pushed and shoved around in the crowded, narrow streets of Rome.</p> <p>For Verres too, according to <b>Cicero</b>, land travel is easy and luxurious in his exquisite litter, carried by eight men, who take him right inside the house where he is staying.</p>	8	8

**Total marks for Question 5: [16]**

**Total marks for Component: 60**

[AO2 = 30 marks; AO3 = 30]

## Theme B: Magic and Superstition

			AO2	AO3
1.	(a)	his master was out/ had gone off to attend to some business	2	
	(b)	Any <b>two</b> of the following: he was a guest (at the inn) a soldier very brave	2	
	(c)	C: early morning		1
	(d)	Any <b>two</b> of the following, or other convincing reasons: burial was forbidden inside the city to avoid pollution from corpses to keep ghosts out of the city to allow passers-by to remember the dead no space inside the city for elaborate tombs	2	
	(e)	Any <b>three</b> of the following, or other convincing examples: award 1 for each valid feature identified in the <b>Latin</b> + 1 for plausible interpretation of its effect. repetition of <i>heu</i> (x3) → enormous grief felt by Rome series of short, simple sentences (with suitable Latin e.g.) verbs promoted to first/early position (with suitable Latin e.g.) use of historic present: <i>sedeo ... numero</i> → the narrator's nonchalance (sitting singing, counting the stones) sudden change to perfect tense ( <i>respexi ... exiit ... posuit</i> ), when he sees his friend's odd behaviour <i>mihi anima in naso esse</i> : colloquialism <i>stabam tamquam mortuus</i> : exaggeration		6

**Total marks for Question 1: [13]**

			AO2	AO3
2.	(a)	birds flying back to marshes [1] → imminent rain [1] a crow from the east / the rising sun [1] → good luck/ favourable [1]	4	
	(b)	(i) may you be happy may you always remember me	2	
		(ii) Horace adds 'wherever you prefer (to be/go)'. Latin quotation <b>not</b> essential.	1	
	(c)	he is holding an (augur's) staff with a bird (? chicken) beside him	2	

**Total marks for Question 2: [9]**

				AO2	AO3
3.	(a)	(i)	a soothsayer. (or equivalent) to assist with Caesar's sacrifice/ predict the future from the animal's guts (or sim.)	2	
		(ii)	to beware of danger no later than the Ides of March ['to beware the Ides of March' = 1]	2	
	(b)		Any <b>three</b> of the following pairs: king bird ~ Caesar (said by some to be aiming at a monarchy) birds of various species ~ large number of assassins (from different backgrounds) laurel twig ~ Caesar's wearing of a laurel wreath the bird savagely attacked and murdered ~ Caesar's brutal stabbing the <i>curia</i> of Pompey = the very place where Caesar's murder happened		6
	(c)		flying above the clouds/ shaking hands with Jupiter → Caesar's rising to join the gods/ his deification		2

**Total marks for Question 3: [12]**

				AO2	AO3
4.	(a)		Any <b>four</b> (1 each) of the following, or other convincing examples – but must include at least one reference to content, one to stylistic features. Latin quotation is <b>not</b> essential. in the heart of the palace alliteration of P and S in line 1 the enormous size of the pyre ponderous spondaic metre of line 2 the room decorated with funereal garlands and leaves <i>funera</i> highlighted by enjambment/position		4
	(b)	(i)	Aeneas' clothing/ belongings his sword a (wax) image/ model of him <b>Max. 2</b> if response does not specify Aeneas.	3	
		(ii)	Any <b>two</b> of the following: to put a curse/ take revenge on Aeneas to destroy his possessions to rid his memory from her mind/ put that part of her life behind her (or sim.)		2
		(iii)	commit suicide		1

**Total marks for Question 4: [10]**

			AO2	AO3
5.		<p>Using the marking-grid for 16-mark questions, assess:            (for AO2) the range/accuracy of relevant examples cited from the material available – reference to <b>min. 4 texts/pictures</b> needed to achieve band 4;            (for AO3) discussion of whether or not the evidence shows that some Romans at least did take superstition and magic seriously.</p> <p>Credit should be given to all valid and supported opinions. Latin quotation is <b>not</b> required.</p> <p>Some likely ways in which the available material might be applied to the question:</p> <p>The narrator in <b>Petronius'</b> story certainly does accept the possibility of a man being a werewolf.</p> <p>The extensive series of omens predicting Caesar's murder reported by <b>Suetonius</b> also indicate their credibility, either to the author or to the general Roman public.</p> <p><b>Ovid</b> appears to describe the weird powers of the sorceress Dipsas from a personal standpoint – though, as with all the <i>Amores</i> poems, it is hard to be sure that this is not just a literary pose.</p> <p>Both <b>Horace</b> and <b>Martial</b> mention an array of superstitions, which presumably are things which ordinary Romans commonly observed. On the other hand, the poets themselves perhaps come across as fairly sceptical, merely using these examples as a launchpad for the point they want to make – copious well-wishing from Horace, a sharp rebuke from Martial to a friend who keeps worrying him with bad dreams.</p> <p>Like Martial's friend Nasidienus and Suetonius, <b>Pliny</b> implies that he accepts the significance of dreams, though he does not go into any discussion of the subject.</p> <p>The only text which seems to lie totally outside 'everyday' Roman practice is <b>Virgil</b> – though, even here, it could be argued that at least some of the examples mentioned must have their origins in genuine belief.</p> <p>Several of the pictures could also be used to exemplify common belief in superstition or magic, both in a private context (e.g. <b>Pictures 2 + 4</b>) and in the official/public sphere (<b>Pictures 1, 3 and 6</b>).</p>	8	8

**Total marks for Question 5: [16]**

**Total marks for Component: 60**  
 [AO2 = 30 marks; AO3 = 30]

## Assessment of 16-mark questions

These questions should **not** be assessed on a point-by-point basis. Rather, examiners should use the grid below to assess the extent to which responses broadly meet the following requirements:

for AO2

- range of **appropriate/relevant** examples to address the question
- quality of **knowledge and understanding** of the material

for AO3

- convincing **interpretation** of the evidence
- **argumentation**/ making links/ drawing conclusions in response to the question

The mark scheme for these evaluative questions includes a wide range of indicative content. However, it is not expected that learners will include all this content in order to achieve the highest band. To achieve Band 4 for AO2 it is necessary for a response to refer to **min. 4 texts/pictures**.

It is not expected that responses will be uniformly successful in all aspects. It is possible (in fact common) for learners to achieve marks in different bands for AO2 and AO3 for responses to evaluative questions.

Examiners should first establish which Band for each AO is most appropriate to the response as a whole, then adjust up/down within the Band to reflect particular strength/weakness in one or other aspect.

Decide on **separate** marks for AO2 and AO3: write these just to the left of the right-hand margin and place the total in the box in the margin.

Band	Mark range	AO2: Characteristics of performance	AO3: Characteristics of Performance
4	7-8	<ul style="list-style-type: none"> <li>• shows excellent knowledge of the material available</li> <li>• an impressive range of examples to address the question</li> </ul>	<ul style="list-style-type: none"> <li>• thoroughly convincing/ perceptive/ imaginative interpretation</li> <li>• systematically draws relevant conclusions from the evidence</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• shows sound knowledge of the material available</li> <li>• a good range of examples to address the question</li> </ul>	<ul style="list-style-type: none"> <li>• generally convincing/perceptive/ imaginative interpretation</li> <li>• generally draws relevant conclusions from the evidence</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• shows some knowledge of the material available</li> <li>• several appropriate examples to address the question, but may be limited in number or not always accurate</li> </ul>	<ul style="list-style-type: none"> <li>• some attempts at interpretation of examples, but either not all convincing or not offered for some examples</li> <li>• makes some links/draws some relevant conclusions from the evidence</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• shows a little knowledge of the material available</li> <li>• a small number of examples relevant to the question</li> </ul>	<ul style="list-style-type: none"> <li>• slight or generally unconvincing interpretation of examples</li> <li>• some attempt to relate the question to the evidence</li> </ul>
	0	<ul style="list-style-type: none"> <li>• no relevant response</li> </ul>	<ul style="list-style-type: none"> <li>• no meaningful attempt to link the question to the material</li> </ul>