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# **GCSE MARKING SCHEME**

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**SUMMER 2022**

**LATIN - COMPONENT 2  
C990U20-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 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**  
**SUMMER 2022 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)	when he saw a rose [both 'saw' and 'rose' essential]	1	
		(ii)	from the West wind [not 'from Favonius' or the wrong wind] from a star/planet	2	
	(b)		Any <b>two</b> of the following, or other appropriate pairs of example + explanation:  he says Verres was hardy/long-suffering and energetic → suggests how lazy he was (sarcasm)  no-one ever saw Verres riding on a horse  → might suggest that he walked / actually he was carried in a litter (irony)  Verres was carried in a litter with eight bearers → OTT/ like a king (ridicule)  compared to a Bithynian king → notoriously decadent	2	2
	(c)		Any <b>three</b> of the following:  a transparent cushion filled with roses (from Malta) wearing <u>two</u> garlands: one on his head, another round his neck he held a sachet <u>of roses</u> to his nose made of (very) delicate linen	3	

**Total marks for Question 1: [10]**

			AO2	AO3
2.	(a)	<p>Martial is accused of being late / not arriving in time</p> <p>he protests that it isn't his fault/ the mules Paetus sent him are useless</p> <p>[not 'to amuse Paetus']</p>		2
	(b)	<p>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.</p> <p>juxtaposition of <i>primum / decima</i> → emphasises the ridiculous slowness</p> <p>verbose wording + internal-rhyme in line 2 → mocking legal language</p> <p>repetition of <i>non</i> + tricolon in line 3: emphasises who is/isn't to blame</p> <p>rhyming juxtaposition of <i>mea / tua</i>: draws attention to this</p> <p>prominent position of <i>misisti</i> at start of line 4 → it is all Paetus' own fault</p> <p><i>tuas</i> in final position/ separated from <i>mulas</i> → emphasises who is to blame</p> <p>alliteration of M in line 4: snarling (?) sound/ links Martial's cutting reply together</p>		6
	(c)	<p>both Martial's poem and Picture 3 feature a mule carriage</p> <p><b>or</b> a light carriage → only a short trip, like Martial's</p>		1
	(d)	<p>Any <b>three</b> of the following, or other convincing observations:</p> <p>solid construction</p> <p>with a covering to shelter/protect the passengers/ to sleep or relax (or sim.)</p> <p>pulled by two strong horses → powerful/fast</p> <p>with a driver</p> <p>comfortable suspension</p>		3

**Total marks for Question 2: [12]**

			AO2	AO3
3.	(a)	<p>Any <b>two</b> of the following:</p> <p>they divided this stretch of the journey/ took two days for a distance that more active travellers would cover in one taking the journey slowly → less arduous</p>	2	
	(b)	<p>Any <b>two</b> of the following:</p> <p>the bad water gave him a bad stomach/ couldn't eat anything he was annoyed having to wait for the others eating their dinner</p>	2	
	(c)	<p>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.</p> <p>lines 10-11: personification of night/ darkness/ stars → dramatic/ mock-epic atmosphere/ exaggerates the status of Horace's journey</p> <p>lines 12-14: snappy direct speech → suits the crew/ colloquial</p> <p>interchange of cases in <i>pueri nautis ... pueris nautae</i> → reflects the to-ing and fro-ing between them</p> <p>repetition of <i>dum</i> clauses with identical pattern → time passing/ Horace bored</p> <p>position of <i>tota</i> → emphasises how long the preparations took</p>		6

**Total marks for Question 3: [10]**

			AO2	AO3
4.	(a)	<p>those in lodgings/ rented accommodation cannot sleep those in wealthy homes can sleep</p> <p>[rented lodgings][wealthy houses = 1]</p>	2	
	(b)	(i) <p>the squeezing past/passing/travelling of wagons [1] ... in the narrow/ winding streets [1]</p> <p><b>either:</b> complaints from passers-by [1] ...about the herd blocking the road [1]</p> <p><b>or:</b> the angry shouting of the herdsman [1] ...at the stationary cattle [1]</p> <p><b>or:</b> the discontent/mooing [1] ... of the stationary cattle [1]</p>	4	
		(ii) <p>Any <b>two</b> of the following:</p> <p>it is the cause of illness it will keep awake even the emperor (Drusus/Claudius) and his 'seals'/ sleepy courtiers. [<b>not</b> real seals!]</p>		2
	(c)	<p>Any <b>four</b> of the following:</p> <p>the crowd give way to him he rushes past/overtakes everyone else in his huge (Liburnian) litter <u>while inside</u> he can read write even sleep thanks to the closed windows/ window-blinds</p>	4	

**Total marks for Question 4: [12]**

			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 how efficient was transport by sea and inland waterways.</p> <p>Credit should be given to all valid and supported opinions.</p> <p>Relevant information or examples (in addition to the min. 4) from outside our selection should also be given credit. Latin quotation is <b>not</b> required and should not be given special credit.</p> <p>Some likely ways in which the sources might be applied to the question:</p> <p><b>Picture 5</b> shows a ship (probably more suited to a river rather than the sea) being loaded – not very efficiently – by a large number of labourers, moving the goods in sacks into the hold. This picture might also be used to discuss the methods of sailing/ steering/ risks to ships in general.</p> <p><b>Picture 6</b> could also be used to comment on the ship, but its main feature is the artificial harbour (with lighthouse, breakwater, crane etc) planned by Claudius at Ostia to shelter corn ships, which unloaded their cargo there for transit up the Tiber by lighter craft.</p> <p>Inland water transport is well illustrated by <b>Picture 4</b>: a barge carrying barrels of wine, with a three-man crew – two pulling (rather laboriously) instead of using animals, while the third man steers. <b>Horace</b> provides an account of a passenger travelling partly by road, partly by canal – which Horace evidently did not enjoy, owing to the dilatoriness of the boatman and his discomfort trying to get to sleep.</p> <p>Both Ovid and Pliny routinely used the sea to make long journeys from Italy to the provinces. <b>Pliny</b> mentions the problem of contrary winds, but otherwise reports a safe journey as far as the west coast of Turkey. Along the coast– like Horace – he alternated land transport and small coastal boats, which were again delayed by contrary winds. <b>Ovid</b> describes what it felt to be caught in a serious storm – though he did reach Constanta (in modern Romania) safely, so perhaps his hair-raising impression should not be regarded as necessarily typical of sea travel, because of his personal inexperience of the sea + considerable poetic licence.</p>	8	8

		<p><b>Seneca</b> uses the ferry as a perfectly normal short-cut across the Bay of Naples, which turns out a lot rougher than he expected (he decided to make the return trip by road). As with Ovid, it seems likely, however, that the author is turning a bit of everyday choppiness into a major storm for literary effect (note esp. the comparisons with Virgil and Homer) and to claim <i>kudos</i> for his bravery, so it would perhaps be misleading to regard the terrors he claims to have endured during his 'voyage' as typical of ferry travel.</p> <p>Candidates may naturally want to make some comparisons with land transport, but their responses should primarily relate to the evidence available in our selection for <b>sea/water-borne</b> travel, and <u>little weight should be attached to analysis of those pictures or passages which relate only to land transport.</u></p>		
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**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)	(i)	last year's wine has (already) reached the dregs [1] + this year's wine/vintage too [1]	2	
		(ii)	Martial has employed a witch/sorceress to calm down/relieve Nasidienus' dreams  <b>either:</b> she has drunk all the wine/ they are always drunkards <b>or:</b> it has been used for libations/sacrifices		2
	(b)		he has had to sacrifice his sheep/lambs	1	
	(c)		Any <b>two</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>decrevere</i> in first position → emphasises that everything has been used up  <i>frequens</i> in last position → draws attention to the extent of Martial's efforts  repetition (anaphora) of <i>non</i> → emphasises there is absolutely nothing left  ascending tricolon in line 7 → Martial's increasing irritation/ efforts  <i>aut vigila aut dormi</i> : blunt ultimatum/ Martial getting to the end of his tether  <i>tibi</i> saved till last: terse - 'keep your problems to yourself'/contrast to <i>mihi</i> in line 1		4

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

				AO2	AO3
2.	(a)	(i)	he was engaged in writing a book about Nero/ thinking about Nero's crimes		1
		(ii)	in the dream Nero stopped reading at the end of the third scroll Fannius never wrote beyond his third volume because he died at that point	1	2
	(b)		pity/ sympathy/ regret/ sadness [1] because Fannius spent so many waking nights [1] and wasted/ used in vain so much effort [1]	1	2

**Total marks for Question 2: [7]**

				AO2	AO3
3.			Any <b>four</b> of these, or other significant details <u>visible in the picture</u> :  it is an augury (or explanation of what that is) used by Romulus and Remus to decide who would give his name to their new city/rule Rome they each stood on a different hill [the names <i>Palatine</i> and <i>Aventine</i> <b>not</b> essential] Remus was the first to see (6) vultures but Romulus saw more (12), so he won	4	

**Total marks for Question 3: [4]**

				AO2	AO3
4.	(a)		she is a procuress/go-between she is old	2	
	(b)		her name (= 'drunken' in Greek) is appropriate to her behaviour/nature [1] → she is always drunk  she has never seen the dawn/ Memnon's mother driving her rosy horses [1] → she is never sober in the morning	2	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>quid</i> x 3 (anaphora/tricolon) → crescendo of increasingly terrifying powers  alliteration in <i>valeat virus</i> : draws attention to this strange phenomenon  repeated <i>cum valuit</i> → emphasises the power of the witch's will  <i>toto ...caelo</i> : the phrase split in the text (hyperbaton) as well as in meaning, by the thickening clouds  <i>puro</i> emphasised by its early position, split from <i>orbe</i>  <i>dies</i> as last word: draws attention to another of her remarkable powers  <i>sanguine</i> in first position in 11, then repeated in 12 → alarming/ominous  <i>sanguine ... si ... stillantia sidera</i> (sibilance) : adds to effect of horror  <i>vidi</i> at end of line → guaranteed true, according to the author!		6

**Total marks for Question 4: [12]**

				AO2	AO3
5.	(a)	(i)	the Senate meeting/ the Senate House/ Pompey's theatre	1	
		(ii)	because of all the prophecies/ portents (or specific examples from previous paragraph) [1]  because of his weak health [1]	2	
	(b)		Any <b>three</b> of the following:  he was urged by Decimus Brutus not to let down the people waiting who were there in large numbers had already been waiting a long time	3	
	(c)		he was given a list of names/ information about the conspirators <b>but</b> he simply placed it in a bundle of other papers to read later  the sacrifices were unfavourable (even when repeated)  <b>but</b> he scorned/ rejected them and went into the senate-house  the soothsayer Spurinna had warned that he would suffer harm before the Ides of March <b>but</b> he just mocked/ rejected Spurinna's advice	3	3

**Total marks for Question 4: [12]**

			AO2	AO3
6.		<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 aspects of superstition and magic which were/ were not demanding or expensive.</p> <p>Credit should be given to all valid and supported opinions.</p> <p>Relevant information or examples (in addition to the min. 4) from outside our selection should be given credit. Latin quotation is <b>not</b> required and should not be given special credit.</p> <p>Some likely ways in which the sources might be applied to the question:</p> <p><i>haruspices, augures</i>, witches and other fortune-tellers were professionals, offering expert predictions/reassurance for a fee.</p> <p>The bronze liver (<b>Picture 4</b>) might be used for reference by a professional <i>haruspex</i>, rather than an ordinary person.</p> <p><b>Picture 3</b> shows some of the elaborate ritual (special robes, animals, sprinkling of grain, etc) of a sacrifice.</p> <p><b>Picture 6</b> shows the robes/staff/chickens specific to an <i>augur</i>.</p> <p>Many rituals involved costly sacrifices – sometimes using rare ingredients: e.g. the special herbs and horse's slime used by <b>Ovid's saga</b> + the weird items (herbs picked by moonlight + part removed from the head of a new-born horse) assembled for <b>Dido's</b> curse ritual.</p> <p><b>Martial</b> complains of the cost – in wine/ incense/ lambs/ birds – of carrying out the instructions given by a professional <i>saga</i>.</p> <p>Such beliefs, if taken seriously, could become worrying and restrictive to normal life: e.g. the interruptions that might be caused, according to <b>Horace</b>, by a snake, a hooting owl, or the impromptu movements of other birds.</p> <p><b>Caesar</b> wilfully ignored a range of such signs, and look what happened! to him!</p> <p>Individuals (e.g. <b>Martial, Dido</b>) could carry out rituals without professionals having to be present. Many signs of good/bad luck etc. could also be observed by individuals for nothing (e.g. several described by <b>Horace</b>) – though their interpretation (especially if tricky) might entail consulting professionals.</p>	8	8

		<p><i>defixiones</i> (<b>Picture 2</b>) look often to have been DIY jobs, with rudimentary writing or a homespun message scratched on lead sheets.</p> <p>Family tombs, such as those shown in <b>Picture 1</b>, were obviously expensive to erect. These might sometimes include space for individuals' offerings/worship of ancestors, perhaps of wine or food – not, though, necessarily expensive.</p>		
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**Total marks for Question 6: [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>