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# **GCSE MARKING SCHEME**

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**SUMMER 2023**

**LATIN - COMPONENT 2  
C990U20-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 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 2023 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)	by boat/ by sea/ he sailed there	1	
		(ii)	contrary winds/ held back by the wind	1	
	(b)	(i)	Type A: coastal boats / coastal ships / smaller boats Type B: carriages	2	
		(ii)	heatwaves/ the heat hinder(s) road travel the (etesian) winds hinder sailing <i>Just 'the heat' and 'the winds' are not enough for 1 each, but <b>both together</b> should be allowed for 1.</i>	2	
	(c)		Any <b>two</b> of the following: award 1 for each <b>Latin</b> word + 1 for appropriate explanation:  <i>recte</i> : Pliny did the right thing to report to him  <i>pertinet (ad animum meum)</i> : the emperor is concerned/ interested  <i>prudenter</i> : Pliny is making sensible plans  <i>carissime</i> (not really a relevant choice): allow 1 if appropriate explanation		4

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

			AO2	AO3
2.	(a)	<p>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.</p> <p><i>quocumque ... aer</i>: strikingly terse summary of the appalling conditions</p> <p><i>fluctibus ... minax</i>: matching triplets – abl. of cause, sea or mist/air, adjective</p> <p>in each of the above triplets: the sea/mist is sandwiched between the cause and the adjective → overwhelmed by waves/weather</p> <p>M/N assonance in line 9 → sound of the wind</p>		4
	(b)	<p>the wave(s) / sea doesn't know which master to obey/ keeps changing direction</p> <p>first the east wind picks up strength</p> <p>then the west wind arrives</p>	3	
	(c) (i)	<p>what to avoid/ get away from</p> <p>what to make for/ which way to go [do <b>not</b> accept 'what to seek']</p>	2	
	(ii)	<p>Any <b>one</b> of the following, or other valid examples [1] + plausible interpretation [1].</p> <p>word-order: the faltering skill of the helmsman is caught graphically between the two conflicting evils</p> <p><i>ars stupet</i>: the helmsman's skill is rendered useless (almost = an oxymoron)</p> <p>S alliteration: draws attention to his confusion/ perhaps mimics the sound of the sea</p>		2

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

				AO2	AO3
3.	(a)	(i)	he made (long) journeys easy/ pleasant	1	
		(ii)	<p>Any <b>one</b> of the following, or other valid examples [1] + plausible interpretation [1].</p> <p>promotion of <i>laborem itinerum</i>: draws attention to the fact that he did no work/made no effort</p> <p>use of <i>iste</i>: disparaging way of referring to Verres</p> <p>balanced pairs <i>facilem et iucundum ... ratione consilioque</i>: more persuasive</p> <p>repetitious <i>ratione consilioque</i>: emphatic/ hendiadys (?)</p>		2
	(b)		<p>he says Verres had discovered a wonderful cure for cold and stormy weather – (ironic) he just stayed in the city of Syracuse</p> <p>he calls Verres a 'good commander' – but (ironic) no-one ever saw him outside/ he stayed in bed all the time</p> <p><i>The word 'irony' is not required, but there needs to be some explanation of why the example chosen is funny. Examples without explanation of humour can each achieve 1 out of 2.</i></p>	2	2
	(c)		<p><b>Either:</b></p> <p>Instead of talking simply about days and nights, Cicero says:</p> <p><i>diei brevitatis</i> → his days were short, as all they consisted of was banqueting [1] <i>noctis longitudo</i> → his nights were prolonged with debauchery [1]</p> <p><b>or:</b></p> <p><i>diei brevitatis convivii ... noctis longitudo stupris</i>: exactly parallel phrasing [1] → emphasises the contrast in Verres' behaviour between day and night [1]</p> <p><i>Responses need to offer a contrast (for 1) + an explanation (for the 2<sup>nd</sup> mark) of what it draws attention to in Verres' scandalous behaviour.</i></p>		2

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

			AO2	AO3
4.		<p>Any <b>four</b> of the following, or other valid observations:</p> <p>broad beam/ bulbous shape</p> <p>made of wood / planks butted together</p> <p>one large sail / tall mast</p> <p>two (large) oars at the stern / rudders at the back / for steering</p> <p>small cabin towards the rear</p> <p>ship in Picture 6 carries a crane at the front</p>	4	

Total marks for Question 4: [4]

				AO2	AO3
5.	(a)	(i)	half / half-way	1	
		(ii)	<p>when he set off the weather/ the sea was calm</p> <p>now the sea became choppy</p> <p>and there were more frequent waves</p>	3	
	(b)		<p>Any <b>three</b> of the following, or other convincing examples: award 1 for each valid example identified in the <b>Latin</b> + 1 for plausible interpretation of its effect.</p> <p><i>ut me in aliquo litore exponeret.</i> he is happy to be put off onto <i>any</i> land</p> <p><i>peius ... succurreret.</i> he is suffering so badly that he doesn't care about the risks</p> <p><i>nausia enim ... torquebat.</i> the agony of his sea-sickness</p> <p><i>quae bilem ... effundit.</i> described in gruesome detail!</p> <p><i>institi ... coegi:</i> he forces the helmsman to let him off the ship</p> <p><i>vellet nollet.</i> leaving the helmsman no choice</p> <p>Also reward convincing stylistic points: e.g. <i>torquebat</i> + explanation of what makes this such an apt choice of word!</p>		6

Total marks for Question 5: [10]

			AO2	AO3
6.		<p>Using the marking-grid for 16-mark questions, assess:</p> <p>(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>(AO3) discussion of reasons why either land or water travel might be better.</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.</p> <p>Latin quotation is <b>not</b> required and should not be given special credit.</p> <p><u>Roman roads</u> allowed the army, government officials, traders and others to travel efficiently. These were laid out, as far as possible, in straight lines – though deviating around obstacles such as mountains and rivers – and were equipped with paving, drainage and mileposts (see <b>Picture 1</b>). Off the beaten track, however, travel must still have been hard going. Roads could also be dangerous, especially at night, and bandits were not uncommon.</p> <p>Goods were carried over short distances in sluggish wagons pulled by oxen. Passengers might be conveyed in covered carriages (see <b>Picture 2</b>) but these can hardly have been very comfortable over long distances, necessitating regular stops at inns for rest and changes of horses. <b>Pliny</b> had to use road transport for the journey inland into Asia, but complains about the discomfort of the heat and preferred to use coastal boats as far as possible. <b>Horace</b> preferred the canal to the road for part of his journey, not far south of Rome and along one of the busiest routes in the Empire.</p> <p>Inside towns such as Pompeii there were well-paved streets with demarcated pavements, but also much confusion, noise and dirt (see <b>Juvenal</b>). For short-distance transport some might use a fast light carriage as a kind of taxi (as in <b>Picture 3</b>) pulled by either horses or mules – <b>Martial</b> complains of their slowness! The wealthy could avoid much of the chaos by being carried in a litter (see <b>Juvenal</b>) – used even for longer distances by Verres (according to <b>Cicero</b>).</p> <p><u>Travel by sea and/or river</u> was generally smoother, cheaper and more appropriate for bulk transport – and often faster too. Grain shipments from Alexandria to Ostia, for instance, took around 7 days, but these were, of course, dependant on the weather and were suspended altogether during the four winter months. Storms (e.g. <b>Ovid</b>) and contrary winds (see <b>Pliny</b>) were regular hazards and, for safety, helmsmen aimed to stick as close as they could to a familiar coastline, even if that meant taking a much less-than-direct route.</p>		

		<p>Large ports such as Ostia offered secure mooring inside purpose-built jetties, with facilities such as warehouses, lighthouses and pilot craft (both visible in <b>Picture 6</b>). Goods would often need to be transferred for the next stage of their journey, from wide-beamed sea-going vessels (see <b>Picture 5</b>) to either land transport or smaller, shallow-draught river/canal barges (see <b>Picture 4</b>), hauled with ropes by men or animals. These might also carry passengers: <b>Horace</b>, for example, travelled overnight along a canal on one. Where practical, a short 'hop' in a small sailing-boat across a stretch of water such as the Bay of Naples provided a faster and more comfortable alternative to a circuitous and variable road – though, even here, sailing conditions might easily change with the weather, as <b>Seneca</b> found out!</p>	<b>8</b>	<b>8</b>
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**Total marks for Question 6: [16]**

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

**Theme B: Superstition and Magic**

			AO2	AO3
1.	(a)	being late/ not helping	1	
	(b)	the wolf was wounded	1	
	(c)	he says he went <i>clara luce</i> / in daylight	1	
	(d)	<p>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.</p> <p><i>postquam ... facta, nihil inveni nisi sanguinem</i>: long matter-of-fact preamble, followed by concise, unexpected revelation</p> <p><i>nihil inveni nisi sanguinem</i>: word-order → surprise at not finding his friend's clothes/stones, then suddenly seeing the blood</p> <p><i>iacebat miles meus in lecto</i>: promotion of <i>iacebat</i> → the narrator's shock</p> <p><i>tamquam bos</i>: effective simile – gives good impression of size/strength</p> <p><i>et collum eius</i>: position of <i>collum</i> → the first thing the narrator noticed</p>		4

**Total marks for Question 1: [7]**

			AO2	AO3
2.	(a)	he was working hard on a book (about Nero) but he never finished it / he died		2
	(b)	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.  alliteration of M in line 10: gloomy sound  repetition of <i>quantum</i> : emphasises Pliny's regret for Fannius' wasted effort  delayed position of <i>frustra</i> : emphasises that it was all 'in vain'  reversed word-order of <i>occursant animo ... mea scripta</i> → he suddenly senses the relevance of Fannius' situation to his own case  <i>mea</i> repeated: Pliny is concerned about <i>his own</i> writings, not just Fannius'  <i>terreri</i> (vivid word): his friend, like himself, must feel alarmed by what happened to Fannius		4
	(c)	to use all his life/ so long as he lives  to complete as much of his writings as possible (or sim.)	2	
	(d)	Any <b>four</b> of the following:  he has employed a <i>saga</i> to calm down his friend  he has burnt / offered (to the gods) sacred grain <b>and</b> incense  he has offered/sacrificed lambs/ pigs/ hens/ eggs (award up to <b>2 marks</b> )  he tells N to keep his dreams to himself  or not to sleep at all!	4	

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

			AO2	AO3
3.		<p>Any <b>four</b> of these, or other relevant details:</p> <p>Picture 4 shows a bronze liver / model of a liver</p> <p>divided into sections representing different gods/ parts of the sky ... or sim.</p> <p>used by a soothsayer/ <i>haruspex</i></p> <p>during the sacrifice of an animal (shown in Picture 3)</p> <p>to examine the animal's liver for defects/ unusual marks/ discolouration</p> <p>to make predictions about the future/ good and bad luck ... etc.</p>	4	

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

			AO2	AO3
4.	(a)	<p>Any <b>three</b> of the following:</p> <p>she can make rivers/water flow backwards</p> <p>she can make clouds cover the sky</p> <p>she can turn night into day / make the sun shine</p> <p>she can make the stars/planets drip with blood</p>	3	
	(b)	<p>he knows this will seem incredible/ to try to convince the reader that it is true</p>		1
	(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><i>ego ... suspicor</i> (repeated): confidential, gossipy tone</p> <p><i>versam volitare</i> (alliteration of V): draws attention; perhaps → sound of wings</p> <p><i>pluma</i> (promoted position): introducing another weird piece of description</p> <p><i>suspicor et fama est</i> → Ovid claims support for what is only speculation</p> <p><i>suspicor ... est ... oculis ... duplex</i> (S alliteration): spooky/sinister sound</p> <p><i>pupula duplex</i> (repeated P + assonance of U): draws attention to its weirdness</p> <p><i>fulminat</i> (vivid image + promoted position + enjambement): all add drama</p> <p><i>proavos atavosque</i> → a line of long-dead relatives, stretching back forever</p> <p><i>antiquis ... sepulcris</i>: the long-dead relatives are verbally contained inside their ancient tombs</p> <p><i>solidam ... humum</i>: the hyperbaton in these pairs of words perhaps mimics the witch splitting apart the tombs/ the ground, with her spell in the middle</p>		6

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

			AO2	AO3
5.	(a)	<p>Any <b>five</b> of the following links with the Underworld, or other relevant points:</p> <p>loosened hair = sign of mourning / use of dark magic</p> <p>the magical number three keeps recurring – three-hundred gods/ three-formed Hecate/ three faces of Diana/ even a tricolon across the phrases in lines 7-8</p> <p>Erebus = the personification of Darkness in the Underworld</p> <p>Chaos: sometimes interpreted as the mother of Erebus, etc.</p> <p>Hecate: has three forms + goddess of witchcraft + believed to act as a guide of souls to the Underworld (a 'psychopomp')</p> <p>Diana: with three faces + sometimes identified with Hecate</p> <p><i>[Just a list of several of the above names, without specifying their connection with the Underworld = 1 only]</i></p> <p>water representing Lake Avernus, entrance to the Underworld</p> <p>herbs reaped by moonlight</p> <p>containing juice of black poison / poisonous herbs [<b>not</b> 'black herbs']</p>	5	
	(b)	sprinkled over an altar/ to dedicate the sacrificial animal	1	
	(c)	<p>Any <b>two</b> of the following, or other convincing explanations:</p> <p>one foot bare (while the other isn't) [1]  → in contact with the Underworld / open to the power of the magic / lets the magic flow through her [1]  the other foot being fastened was supposed to bind the spell to the victim [1]</p>	2	
	(d)	<p>Any <b>three</b> of the following points (1 each: Latin quotation <b>not</b> required):</p> <p>reverent hands → innocent/ religious</p> <p>undoing her clothes → wild/ out of her mind (or sim.)</p> <p>ready to die</p> <p>she appeals to gods and stars that have knowledge of her fate</p> <p>+ any power of justice / conscious of the unfairness of her situation</p> <p>in a one-sided relationship</p>		3

**Total marks for Question 5: [11]**

		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) analysis of which aspects of superstition and magic required professional expertise and which might be done by anyone for themselves.</p> <p>Credit should be given to all valid and supported opinions. 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><b>Picture 3</b> shows some of the elaborate ritual (special robes, animals, sprinkling of grain, etc) of a sacrifice, which would employ specialist priests, executioners, etc. Only a professional <i>haruspex</i> would have the know-how to make predictions with reference to a model liver (as shown in <b>Picture 4</b>).</p> <p><b>Picture 6</b> shows the robes/staff/chickens specific to a professional <i>augur</i>, who might certainly be called upon to give complex interpretations of the behaviour of birds. The basic rules, however, seem to have been common knowledge, able to be interpreted by anyone: <b>Horace</b>, for example, quotes several examples.</p> <p>Professional soothsayers and witches feature in several of our literary passages.</p> <p><b>Martial</b>, for example, employs a <i>saga</i> to give him instructions on how to avert bad dreams. The <i>saga</i> portrayed by <b>Ovid</b> is certainly not someone to be ignored, with her extensive and secret knowledge – about love charms, powerful plants, and other weird ingredients – and her alarming ability to interfere with nature, fly like a bird, and send out lightning from a double pupil!</p> <p><b>Virgil's</b> Dido also uses a priestess to set up a cursing ritual, but then joins in with her own prayers.</p> <p>In <b>Suetonius'</b> account Caesar consults the soothsayer Spurinna but ignores his advice – thus learning too late that the experts know best! However, the same passage includes many other signs and omens which seem to have been understood well enough by those who saw them without any professional input.</p> <p>The large number of family tombs alongside roads (see <b>Picture 1</b>), demonstrates widespread belief in the continuing power of spirits after death, and ceremonies such as leaving food and drink inside required no special expertise.</p>		

		<p>A <i>defixio</i>, as shown in <b>Picture 2</b>, was a simple DIY method of communicating the writer's wishes to the powers of the Underworld, without any special advice.</p> <p>The narrator in <b>Petronius'</b> story is able to draw his own conclusions about the strange personality of his friend and resolves to keep away from him in future.</p> <p><b>Pliny</b> shows no trace of scepticism regarding Fannius' dream and reports how he interpreted it for himself – correctly, as it turned out.</p> <p><b>Horace</b> seems well versed in a wide range of omen-lore – suggesting that much of this kind of thing was common knowledge, requiring no professional interpreter – and even goes so far as to offer a spoof omen of his own.</p>	<b>8</b>	<b>8</b>
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**Total marks for Question 6: [16]**

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