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# GCSE MARKING SCHEME

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**SUMMER 2024**

**LATIN - COMPONENT 2  
C990U20-1**

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## **About this marking scheme**

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

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EDUQAS GCSE LATIN

SUMMER 2024 MARK-SCHEME

COMPONENT 2: LATIN LITERATURE AND SOURCES

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: Romans in the countryside

				AO2	AO3
1	a	(i)	the one/only hope (of the rule) of the Roman people/ the Roman state (or sim.)	1	
		(ii)	Rome was under attack (by the Sabines)	1	
	b	Any <b>two</b> of the following: he was busy digging ploughing doing some kind of farming job he wasn't wearing his toga leaning on a spade	2		
	c	he was also busy sowing seeds doing farming when messengers came to summon him to help	2		
	d	(i)	they built up Rome (from a small/weak state) into a great state they cultivated their <u>own</u> land, (rather than trying to grab someone else's).	2	
		(ii)	Any <b>two</b> of the following: award 1 for each suitable <b>Latin</b> example + 1 for appropriate explanation: <ul style="list-style-type: none"> <li>• <i>hercule</i> = by Hercules: strong interjection</li> <li>• <i>longe aliter</i>: strong contrast with what Cicero's opponent might think</li> <li>• use of superlatives: e.g. <b>one</b> of <i>minima/ tenuissima/ maxima/ florentissimam</i></li> <li>• contrasting pairs: <b>either</b> <i>minima</i> ][ <i>maximam</i> <b>or</b> <i>tenuissimam</i> ][ <i>florentissimam</i> <b>or</b> <i>suos</i> ][ <i>alienos</i> <b>or</b> <i>studiose</i> ][ <i>cupide</i></li> <li>• <i>sibillance of suos ... agros studiose</i> – draws attention to the action.</li> </ul>		4

Total marks for Question 1: [12]

		AO2	AO3	
2	a	wife: fetches a fire/flame from the hearth (in a cracked pot) old man: chops wood/ piles up the sticks/ gets the fire going/fixes sticks in the ground Boy: holds a wide basket/throws grain into the fire daughter: offers pieces of honeycomb/throws grain into the fire.  Either boy <b>OR</b> girl is throwing grain; marks cannot be awarded twice for this point.	4	
	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. <ul style="list-style-type: none"> <li>• <i>ara fit</i>: brief and sudden → a simple and impromptu affair</li> <li>• delayed mention of <i>ipsa colona</i>: a surprise (<i>rustica</i> might suggest a slave)</li> <li>• striking position of <i>focis</i> separated from adjective (<i>tepidis</i>) → the homely nature of the ceremony</li> <li>• c/q alliteration in line 7 → the sound of the cutting?</li> <li>• very spondaic/long syllables line 9 → the old man's struggle to get the fire going</li> <li>• late position of <i>flammas</i>/separated from adjective (<i>primas</i>): the fire suddenly blazes up</li> <li>• <i>stat puer</i>: sudden mention → he has only just been noticed/ just turned up</li> <li>• lines 9-12 all end-stopped, (each line has a self-contained action) → bustling, rapid activity</li> </ul>		6

**Total marks for Question 2: [10]**

		AO2	AO3	
3	a	Reward any <b>four</b> of the following, or other relevant details: <ul style="list-style-type: none"> <li>• the use of dogs</li> <li>• noise made by beaters</li> <li>• forcing the boar ever further into a wood to slow it down</li> <li>• where it may be trapped in a net</li> <li>• attacked by the hunters with spears</li> <li>• or (in the picture) by throwing rocks at it</li> <li>• hunting not a solo activity, several people involved.</li> </ul>	4	
	b	Pliny has caught three boars without (entirely) abandoning his usual relaxation and quiet/ very unlike him	2	
	c	the mind is stimulated by the action/ physical exertion the (surrounding) woods give solitude to aid thinking a hunt requires perfect silence not to scare the prey these things are great stimuli to thinking (physical activity and silence).	4	
	d	Diana = goddess of hunting Minerva = goddess of learning/literature/wisdom etc. 'you will find both goddesses (roaming) on the mountains' = a way of saying that you can do both things at the same time		4

**Total marks for Question 3: [14]**

		AO2	AO3	
4	a	Reward any <b>six</b> of the following, or other convincing examples: <ul style="list-style-type: none"> <li>• he worked a very small farm/ just a few acres</li> <li>• of abandoned land</li> <li>• not fertile enough for cattle/ sheep (ie livestock, do not credit cattle and sheep separately)</li> <li>• no use for growing grapes/ wine-making</li> <li>• amongst the thistles he produced a few cabbages</li> <li>• and grew lovely flowers – (white lilies, verbenas and poppies)</li> <li>• working till late at night</li> <li>• but as wealthy (in his mind) as a king</li> <li>• with plenty to eat</li> <li>• all produced by himself, rather than bought</li> </ul>		6
	b	Any <b>one</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. <ul style="list-style-type: none"> <li>• <i>nec ... nec ... nec</i> (anaphora) → emphasises it was no good for anything</li> <li>• <i>nec commoda Baccho</i> : personification adds colour/ variety to description</li> <li>• early position of <i>rarum</i> → emphasises how small was the crop</li> <li>• <i>regum aequabat opes</i> : promotion of <i>regum</i> makes it more striking</li> <li>• <i>sera ... domum</i> : enjambement emphasises how late he came home</li> <li>• position of <i>inemptis</i> → emphasises addition of a significant detail about the food (ie it is homegrown).</li> </ul>	2	

**Total marks for Question 4: [8]**

		AO2	AO3
5	Using the marking-grid for 16-mark questions, assess:  (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;  (AO3) discussion of how realistic an impression of country life is given by the evidence.  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 also be given credit.  Latin quotation is <b>not</b> required and should not be given special credit.		

	AO2	AO3
<p>In <i>The pleasures of country life</i> <b>Horace</b> (who had a smallholding of his own) makes the life of the peasant farmer sound easy and trouble-free, but this is fantasy/escapism from the stresses of life in the city/nostalgia for a bygone age, when everyone owned their own land and farmed with their own oxen. <i>The changing face of the countryside</i> enlarges on this nostalgia, this time contrasted more realistically with the increasing takeover of the land by great estates and fine villas, with the little man squeezed out.</p> <p><b>Livy</b> and <b>Cicero</b> take us back to a 'golden age' when Rome's leaders, such as Cincinnatus and Atilius, came from farming stock and were all the better for it. For Cicero, the countryside is 'a model of thrift, hard work and fairness' (in contrast with the wicked city), but in the next breath he characterises country life as <i>victu arido ... horrida incultaque vita</i>.</p> <p><b>Picture 1</b> = a lavish country villa designed solely for leisure, probably with sea views, suites of rooms, and gardens. Some candidates may be familiar with the seaside villa owned by Pliny (not in our selection). <b>Picture 3</b> (from north Africa) also shows a substantial residence, perhaps fortified, surrounded by a range of agricultural activities associated with it – sheep, ducks, vines – with the owner relaxing, riding, or hunting.</p> <p><b>Pliny</b> presents boar hunting as a common countryside recreation. Some candidates will know that people such as Pliny and Cicero owned several large estates all over Italy and travelled from one to the next. In <i>The burdens of an estate owner</i> Pliny complains about the work entailed in checking up on the running and finances of such an estate – though any actual farming is done by tenant farmers and little seems to impinge on Pliny's own preference for writing and revising his speeches.</p> <p><b>Pictures 4 and 5</b> = routine farming tasks – ploughing, gathering/trampling the grapes for wine, but the image they give of purposeful, hard-working peasants seems too pretty to be taken at face value, generally belonging to a decorative series depicting the seasons.</p> <p><b>Ovid</b> offers a charming snapshot of an annual country ritual in which, again, is 'airbrushed' of any unpleasantness, effort, or dirt! The whole family (who do not sound well-off) just get on happily (apparently) with their simple lives – a scene which Ovid, with some detachment, obviously regards as quaint.</p> <p>Probably the best evidence of genuine farming activity in our selection is <b>Virgil's</b> portrait of the old man of Tarentum, growing a range of crops and keeping bees. But this is no ordinary farmer: this is a self-sufficient superman, who does everything right, against all odds, and reaps a harvest fit for a king, totally content with his lot.</p> <p>Where are the ordinary, struggling cultivators of the land? Of them our evidence gives few hints – a bit of digging in <b>Livy</b>, a sanitised picture of rural labour in mosaics, the complaints of <b>Pliny's</b> tenants. What we have is the image that wealthy Romans liked to see in the Countryside – whether in literature, or art created to decorate a swanky villa.</p>	8	8

Total marks for Question 6 : [16]

## Theme B: Love and marriage

			AO2	AO3
1	a	Line 1: informal/direct address to passer-by/ instruction 'stop and read' Line 8: chatty finale – 'I have finished speaking: off you go'	2	
	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. <ul style="list-style-type: none"> <li>• <i>haud pulchrum pulchrae</i> : juxtaposition of opposites emphasises contrast (needs mention of tomb <b>and</b> woman).</li> <li>• <i>nomen ... Claudiam</i> : separation creates suspense</li> <li>• polyptoton of <i>nomen ... nominarunt</i> – draws attention to her name.</li> <li>• <i>suum ...suo</i> : repetition/separation draws attention to her affection for him/close relationship.</li> <li>• <i>alterum in terra ... alium sub terra</i> : neat parallel, but contrasting phrases</li> <li>• <i>sermone lepido ... incessu commodo</i> : appealingly balanced descriptions (noun/adjective).</li> <li>• <i>incessu commodo</i> : alliteration of C attracts attention (?)</li> <li>• <i>domum ... fecit</i> : parallel clauses/asyndeton → neatly sums up the ideal wife</li> </ul>		6

**Total marks for Question 1: [8]**

			AO2	AO3
2	a	let us (simply) live and love let us rate at one <i>as</i> (small coin) whatever criticisms we get/ ignore the grumblings of old fogies he calls her 'my Lesbia'.	2	
	b	(i) life is too short to waste/ make the most of life while we can/ <i>carpe diem</i> (or sim.)		1
		(ii) Any <b>three</b> of the following, or other convincing examples with explanation of effect: no credit for Latin words without any explanation. <ul style="list-style-type: none"> <li>• <i>soles</i> : plural → continuous repetition of the sun/ the day</li> <li>• <i>nobis</i> : first position → striking contrast with the previous line/focus on the relationship</li> <li>• <i>semel</i> : they only get one life</li> <li>• <i>brevis</i> : our life/time is short</li> <li>• <i>perpetua</i> : after death, it's just one perpetual sleep/death is everlasting</li> <li>• <i>dormienda</i> : all there is then is sleep</li> <li>• <i>occidere</i> : can mean 'to set' (re a sun) or 'to die' so adds to the metaphor of lux as life.</li> </ul>		3
	c	he wants to have hundreds/ an unlimited number of kisses we shall mix them up/ and not count them up/ forget how many	2	
	d	some nasty person may try to bewitch them/ be jealous by knowing the exact number	2	

**Total marks for Question 2: [10]**

		A02	A03	
3	a	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. <ul style="list-style-type: none"> <li>• <i>habet, lectitat ediscit</i> : tricolon, ascending in meaning</li> <li>• <i>ediscit etiam</i> : addition of <i>etiam</i> shows Pliny's surprise/word order</li> <li>• <i>quanta/quanto</i> : emphasises the extent of her concern or joy</li> <li>• <i>cum ego acturus sum ... cum egi</i> : parallel phrasing → her sole concern</li> <li>• <i>quem ... quos ... quem</i> : suggests her excitement/interest in his work</li> </ul> <p>alliteration of s/x draws attention to the reactions of people to Pliny's recitals that are reported to her.</p>		6
	b	she attends his recitals she is eager to hear him being praised she sets his poems to music/ sings his poems/ plays them on the <i>cithara</i> with most eager ears emphasises how keenly she listens to him.	3	
	c	she is so in love with Pliny/ love is the only teacher she needs (or sim.)	1	

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

		A02	A03
4	Any <b>four</b> of these, or other relevant details: dressing in a white/orange dress tied with special 'knot of Hercules' with flame-coloured veil attendants to help the bride prepare (bridesmaids holding a mirror) throwing away her childhood toys her hair arranged in (six) plaits, using a bent iron spearhead lighting a torch to Ceres 'snatched' from her mother by force	4	

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

			AO2	AO3
5	a	Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>they were famously chaste/ straight-laced</li> <li>Laevina is said to be just as chaste as them</li> <li>they were seized by new Roman husbands (during a festival)</li> </ul>	2	
	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. <ul style="list-style-type: none"> <li><i>casta</i> : emphasised by prominent position/ on its own/ first word</li> <li><i>antiquis ... Sabinis</i> : separation → suspense/ surprise</li> <li><i>tetrico tristior</i> : juxtaposition/alliteration – plays off Laevina against her husband</li> <li><i>tetrico ... viro</i> : chiasmus adds interest/ attracts attention</li> <li><i>dum modo ... modo ... dum</i> : repetition → the same incident keeps recurring demittit – she lowers herself into the eg Lucrine lake as she lowers her morals.</li> <li><i>fovetur ... incidit in flammis</i> : first she is warmed, then bursts into flames!</li> <li><i>incidit in flammis ...</i> word order with <i>incidit</i> promoted to portray her lust.</li> </ul>		6
	c	when she arrived she was like Penelope famous for chastity/fidelity to her husband (Ulysses/ Odysseus) when she left she was like Helen who left her husband (Menelaus) to go off with Paris/infidelity	4	

**Total marks for Question 5: [12]**

	AO2	AO3
<p><b>6</b> 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 the degree of freedom/independence possible for Roman women.</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.</p> <p>Latin quotation is <b>not</b> required and should not be given special credit.</p> <p>Though not officially allowed a significant role in public life, except as priestesses/vestal virgins, etc., some (e.g. Livia, Agrippina) did exercise considerable influence.</p> <p>In contrast, the vast majority of women, who either shared the work of a farm or worked in shops/factories/brothels etc. in towns, had very little freedom and independence. Perceptive candidates may point out the upper-class bias of our evidence.</p> <p>In <b>Pliny's</b> <i>Faithful unto death</i>, the woman takes command and decides upon the joint suicide of herself and her ill husband.</p> <p><b>Quintus Cicero's</b> wife resents her position as head of domestic arrangements being usurped by her husband – the kind of dispute which was ultimately to lead in their divorce after 25 years of marriage.</p> <p><b>Picture 6</b> shows several women present at a banquet – though whether they are present as wives or call-girls is not clear.</p> <p><b>Catullus'</b> Lesbia seems to have kept him on a string for some time, and to be the one who ended the relationship before any hint of marriage went any further.</p> <p>Laevina, described by <b>Martial</b>, has no scruple about taking up with a younger model than her straight-laced husband.</p> <p>For both <b>Horace</b> and <b>Ovid</b>, chasing love is a game, and a woman's 'no' can easily be turned into a 'yes' by sheer perseverance!</p> <p>Arranging marriages was a man's business, between fathers and prospective husbands – often to forge political alliances, or to continue the family line and ensure the passing on of family property and business. <b>Pliny's</b> wife – chosen for him (at age 16) by her aunt – doted on her husband for his speeches, poetry and importance, rather than for any physical attraction or what we might call love.</p>		

	AO2	AO3
<p><b>Pictures 1 &amp; 2</b>  Marriage <i>cum manu</i> – becoming rare by the 1st centuries BC/AD, except in some aristocratic families – placed the woman (together with her personal possessions) under the control of the man, who could traditionally (in theory) punish any infidelity with death. The more common marriage <i>sine manu</i>, however, entailed no formality beyond agreement to live together as man and wife.</p> <p>Divorce was equally easy: a woman could simply walk out (in which case she returned to the authority of her father, taking her dowry back with her) or the husband could order her to go. <b>Seneca</b>, no doubt with some exaggeration, makes out that, by the 1st Century AD, divorce had become almost the fashion and that there was little to prevent any woman from having as many lovers as she wanted, and it is true that examples of women and men who divorce and remarry four or five times are not uncommon.</p> <p>Nevertheless, conventional ideals of fidelity, chastity and lifelong commitment persisted, and the perfect wife was the <i>univira</i> (belonging to only one man). The epitaph for <b>Claudia</b> is a template: charming in conversation and manner, mother of two sons, and a home-keeper – spinning wool! <b>Pictures 1–3</b> maintain the same image of complete harmony, symbolised by the ritual joining of hands, with the woman in Picture 3 praised for 27 years of faithfulness, care and devotion. Helping to reinforce these ideals for Roman women was based on the Greek example of Penelope (<b>Picture 5</b>) – famous in legend for her patient wait for the return of Ulysses (Odysseus), in the meantime fobbing off a crowd of pestering suitors. But, says <b>Ovid</b>, even women like that can be worn down with enough persistence!</p>	8	8

**Total marks for Question 6 : [16]**

**Total marks for paper : 60 [AO1 = 20; AO2 = 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>