



GCSE MARKING SCHEME

SUMMER 2024

**LATIN - COMPONENT 3A
C990UA0-1**

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.

EDUQAS GCSE LATIN
COMPONENT 3A – LATIN LITERATURE (NARRATIVES)
SUMMER 2024 MARK SCHEME

Section A: Suetonius, Nero

			AO2	AO3	
1.	a	(i)	Gave / held (for him) a very / most lavish / expensive / grand funeral. (Superlative for mark or e. g. “magnificent” / “superb” (1) “honoured” = 0 Praised him (1), Deified him / made him a god (1) Any two of the above.	2	
		(ii)	His father / Domitius (Domitian = OK) / “Domiti” = 0	1	
	b	1 mark for either “the management” or “the whole” / “all” 1 mark for “of (all) his public and private affairs (must state public and private but no need to say “all” for the mark)	2		

Q1 = 5 marks

		AO2	AO3
2.	<p>Four points, quoting Latin + explanation.</p> <p>Indicative Comment</p> <p>He says Nero revealed his bad qualities gradually and secretly, e.g. <i>occulte</i>.</p> <p>They initially seemed youthful mistakes but were later seen as character faults, e.g. <i>iuvenili errore</i>.</p> <p>He describes in detail how Nero would roam around the city at night in disguise, e.g. <i>adrepto pilleo vel galero</i> - the theatrics / amateur dramatics of this.</p> <p>That he would accost men on their way home from dinner and stab them if they resisted, e.g. <i>verberare, vulnerare</i>.</p> <p>That he would drop their bodies down the main drain, e.g. <i>cloacisque demergere</i>.</p> <p>That he would break into shops, e.g. <i>effringere et expilare</i> – emperor meant to embody and endorse all laws, behaving like a common criminal!</p> <p>That he would sell the items stolen at a market in his own home, e.g. <i>quintana domi constituta</i>.</p> <p>That the proceeds would be wasted, e.g. <i>absumeretur</i>.</p> <p>Style</p> <p>He lists the bad qualities using asyndeton to speed up the delivery of the list – <i>petulantiam, libidinem</i> etc.</p> <p>Choice of <i>occulte</i> secretly to emphasise that this was bad.</p> <p>Contrast <i>iuvenili errore / naturae vitia</i> reinforced by <i>non aetatis</i>.</p> <p>Slow introduction to his roaming of the streets – <i>post crepusculum, adrepto pilleo vel galero</i>.</p> <p><i>ludibundus</i> – ironic choice of vocabulary – in playful mood/in search of mischief – litotes/downplaying the seriousness / stressing him wickedly taking pleasure</p> <p><i>ludibundus</i> modified by <i>nec sine pernicie</i> – double negative / contrast between Nero’s pleasure and real human suffering caused by his sadism.</p> <p><i>vicos vagabatur</i> – alliteration to draw attention to the action and reinforce the random nature of the choice of victim.</p> <p><i>verberare ... vulnerare ...</i> alliteration to focus on his violence</p>		8

	AO2	AO3
<p><i>cloacisque demergere</i> – short sentence/matter of fact</p> <p><i>effringere et expilare</i> – alliteration / short sentence.</p> <p>Multiple violent verbs – <i>vulnerare, demergere, effringere, expliare</i> - showing his malevolence and disregard for others</p> <p>Contemptuous plosive alliteration of <i>praedae pretium</i> – his plunder unfairly taken from innocent victims / perhaps pretium is an ironic word - he has hardly earned this income</p> <p><i>absumeretur</i> – choice of verb – to waste or squander. Placed at end of sentence / passage to stress the ultimate pointlessness and lack of gain from all the misery caused.</p> <p>The comments above are indicative of the kind of things students might say and should not be used as definitive answers. Technical terms do not need to be used as long as the effect is explained. If Latin is not used in the content responses, allow it if the meaning of the Latin referred to is shown to be understood.</p> <p>Credit any valid points not included above. Max 6 marks to be awarded if only content or only style is mentioned. Write “content / style only” on script if this happens.</p>		

Q2 = 8 marks

		AO2	AO3
3.	<p>Candidates should make at least 5 points which are supported by quotation/direct reference to the text and an explanation (AO3) of why this is shows a lack of concern. Points should cover a range of reasons e.g. not all 'he burned the city down/destroyed the city'.</p> <p>He didn't even pretend that the houses were badly built and streets winding– just that they were ugly – showing that he did not care about where people lived.</p> <p>He had his slaves set fire to the city – not even bothering to have it done secretly – his closest slaves were spotted with torches etc.- he did not care if his part in this was known.</p> <p>He demolished and set alight the granaries – showing no concern for feeding the people.</p> <p>People who lost their homes caused to take refuge in tombs and he did nothing to house them, even temporarily</p> <p>Houses of former leaders with historical artefacts were burnt – e.g. showing lack of concern for their great deeds.</p> <p>Temples dating from Rome's early history and precious monuments were destroyed showing lack of concern for the city's past or for the risk of offending the gods</p> <p>He allegedly dressed as a tragic poet and played/sang while watching the fire and commenting on its beauty – no concern for the death and destruction it wrought or almost seen to be taking pleasure in others' suffering.</p> <p>Max. 3 marks if only Roman people or the city's history are discussed.</p>		5

Q3 = 5 marks

			AO2	AO3	
4.	a	The revolt(s) / rebellion(s) / defection(s) (1) of the (rest of) the armies (1) That the (rest of) the armies (1) had revolted / rebelled (1) "Other armies" is OK but must have plural. "Legions" is OK	2		
	b	in a (little) (golden) box (1).	1		
	c	(i)	Tribunes/officers (1) centurions (1) of the Praetorian Guard (1). <u>But must have "of the Praetorian Guard" for both marks</u> "(To) the Praetorian Guard" = 1 "The centurions / tribunes and Praetorian guards" = 1	2	
		(ii)	he wanted them to flee with him (allow this?!) Afford him protection in exile or en route (to Ostia and thence to some still-loyal provincial <i>legatus</i>) <i>Avoid capture (poss. from Galba's forces but more likely from chancer individuals hoping to get a big reward for handing him over when Galba eventually arrived)</i> Possibly thought Praetorian support might have kept him on the throne or eventually restored him to it Any sensible point around the power / influence of the praetorian guard – does not need to go into any historical detail as above. Full sentences not allowed.		1
	d	C (Is it so wretched to die?)	1		
e	He jumped out of bed. (1) Sent messages around his friends. (1) ("Summoned friends" / "sent around for friends" OK for 1) He went to their / individuals' / each one's houses (1) "He tried to get his friends to help" =1 in total	3			

Q4 = 10 marks

		AO2	AO3
5.	<p>‘Nero’s power only had bad results for everyone.’</p> <p>To what extent do you agree with this statement?</p> <p>Using the marking grid on the following page, assess for range of relevant examples across the text as a whole + clear interpretations.</p> <p>Credit should be given to all valid and supported responses: for/against/some of each. Latin quotation is not required.</p> <p>Candidates may agree or disagree (<i>or partially so</i>) with the statement as long as they support the argument with evidence from the text and come to a conclusion.</p> <p>Nero had been living in the imperial palace/court since his mother married Claudius so had seen what power was.</p> <p>He would have seen himself as the heir instead of Britannicus because of his mother’s manoeuvrings so he was ambitious.</p> <p>He was married to Octavia, Claudius’ daughter which would have raised his expectations and status.</p> <p>On Claudius’ death he was immediately hailed as emperor by the praetorian guard even though he was quite young.</p> <p>The senate heaped honours on him – turning his head?</p> <p>His behaviour seemed consistently excessive.</p> <p>The people would have applauded him for sponsoring all the different kinds of games etc. building his ego.</p> <p>He kept their support by giving lavish gifts at the games thus realising that he could buy that support.</p> <p>Suetonius says that his bad qualities were put down to his youth originally but were later thought to be general character faults so perhaps it was not the power?</p> <p>The poisoning of Britannicus was ascribed to envy of his voice and fear that the people loved him more than they loved Nero, showing that he was addicted to adulation.</p> <p>His mother’s influence and his reaction to it – rather over the top?</p> <p>His theatrical nature was allowed full rein – eg the ways he tried to kill his mother, the singing contests etc..</p>	6	6

	AO2	AO3
<p>Similarly, his dislike of being challenged – his reaction to Seneca and Burrus and their deaths and the subsequent lack of restraint on him.</p> <p>He executed large numbers of nobility after conspiracies, but did he need to kill their children in so cruel a way? (poison/starvation).</p> <p>His reported glee at the fire in Rome – not caring about the consequences to the people?</p> <p>His retreat into theatricality at the end.</p> <p>He had some people loyal to him – his nurse and his mistress.</p> <p>General financial cost to the state of his extravagances</p> <p>General damage to the dignitas of the ruling classes, collectively and to individuals being humiliated</p> <p>BUT</p> <p>He did refuse ‘father of his country’ as he felt he was too young so perhaps some sense of maturity?</p> <p>He gave power to his mother – realising he needed help?</p> <p>These are selections from what Suetonius wrote so may not tell the whole story.</p> <p>Other factors</p> <p>His early life had been disrupted by his father’s death when he was 3 years old.</p> <p>His mother was exiled so he grew up under the care of an aunt.</p> <p>He was revelling in having power over others.</p> <p>His mother’s influence did not allow him experience of governing.</p>		

Total Q 5 = 12 marks

Total marks for Component 3A (AO2: 20 marks, AO3: 20 marks) = 40

Section B: Ovid, *The Adventures of Perseus*

			AO2	AO3	
1.	a	(i)	i) the Gorgon's head / Medusa's head / Monster's head <u>"Monster's head" = 0 / "snake-haired monster" = 0</u> Must show both whose head, <u>and knowledge of decapitation</u> <u>"Snake-head" / "head with snakes" OK</u>	1	
		(ii)	C (he was grasping the thin air on whirring wings)	1	
		(iii)	The earth (took them and) made / turned them (1) into (various) snakes (1). "They turned the sand / ground into snakes" = 1 "They were transformed / turned into snakes" = 1 by the earth = 1 (OK to turn it round) <u>(Must show that the earth did the transforming)</u>	2	
	b	<p>Candidates should make four points, quoting Latin + explanation.</p> <p>Indicative Comment</p> <p>Perseus is driven across the vast sky, showing the power of the winds, e.g. <i>per immensum</i>.</p> <p>Simile about the watery cloud to compare his being buffeted shows how powerless Perseus was against the storm, e.g. <i>nunc huc, nunc illuc ... (fertur)</i>. <u>Watery a reminder of how it is bucketing down the whole time.</u></p> <p>Perseus looks down at the earth from very high up, e.g. <i>ex alto</i>.</p> <p>The land was far below, e.g. <i>longe/despectat</i>.</p> <p>Perseus was driven so far he flew over the whole world, e.g. <i>totumque supervolat orbem</i>.</p> <p>Two signs of the zodiac mentioned -one north and one south, e.g. <i>Arctos ... Cancri</i>.</p> <p>Where the sun sets and rises is mentioned to complete reference to all four points of the compass, e.g. <i>sub occasus ... in ortus</i>.</p> <p>Perseus was afraid of the power of the storm at night (as he could not see in the dark), e.g. <i>veritus</i>.</p> <p>Perseus looked for a little peace/rest showing how tired he was, e.g. <i>exiguamque petit requiem</i>.</p>			8

		AO2	AO3
	<p>Style</p> <p><i>ventis discordibus</i> – choice of words / good use of military imagery – warring winds, to stress the force but also unpredictability.</p> <p><i>nunc huc nunc illuc</i> – anaphora of <i>nunc</i> and assonance of <i>huc illuc</i> to show how quickly and erratically Perseus was being carried by the winds. Also the asyndeton to further bring out the speed</p> <p><i>seductas ... terras</i> - separate lines which might illustrate how far below from Perseus they were.</p> <p><i>longe</i> – addition of <i>longe</i> (unnecessary with <i>ex alto</i>) to emphasise the distance.</p> <p>Historic present verbs – <i>fertur</i> (9) to stress his being helplessly conveyed (also <i>fertur</i> in the passive to stress same) ... <i>despectat</i> to stress how far down he’s looking at land (10) ... <i>supervolat</i> to stress his flying all over the place (10) ... <i>petit</i> (15) – less convincing but something about his desperation to reach land safely</p> <p><u><i>totum ... orbem</i> – hyperbaton and emphatic positioning to illustrate the distance the storm pushed him</u></p> <p><i>ter ... ter ...</i> - repetition of three times to show how long and how far Perseus travelled in the storm / asyndeton for speed at which all this happens</p> <p><i>saepe ... saepe</i> – repetition again – for variation. Asyndeton as above – but only allow one asyndeton point, and even that needs to be well sold for the AO3 mark.</p> <p>The comments above are indicative of the kind of things students might say and should not be used as definitive answers. Technical terms do not need to be used as long as the effect is explained. If Latin is not used in the content responses, allow it if the meaning of the Latin referred to is shown to be understood.</p> <p>Credit any valid points not included in the mark scheme. Maximum of 6 marks to be awarded if only content or only style is mentioned. Write “content / style only” on script if this happens.</p>		

Total for Q1=12 marks

		AO2	AO3		
2.	a	<p>Had given them to a serpent to guard / protect them. (1) ("A serpent guarded / protected them" OK for 1) Serpents = 0</p> <p>Had shut them off with walls/ramparts – must ref. walls(1) ("Built walls / ramparts (around them)" OK / "locked them up" = 0) "Gates" = 0</p> <p>Was excluding / excluded (all) foreigners (from his lands) (1) ("Preventing / forbidding ... from entering" OK; "prevented" = 0) Allow rendering in any past tense</p>	3		
	b	<p>Told him to go/sent him away (1) / "rude/violent/unhospitable" = 0</p> <p>Tried to throw him out / force him to leave (with his hands) (1) "Added violence to threats" = 0 / "threw him out" = 0 <u>Accused him of lying about his achievements (1)</u></p> <p>Any two of the above / OK if correctly trans. direct speech</p>	2		
	c	(i)	<p>He was less strong / not as strong / weaker (1) / "inferior" = 0 / "inferior in strength" = 1 / "For who was greater in strength?" = 1</p>		1
		(ii)	<p>He turned him to stone/into a mountain (1) with the head of Medusa / the Gorgon / the snake-head / head of snakes (1).</p>	2	
	d	<p>Beard and hair – forest(s) / wood(s) / "trees" = 0 Head - (mountain) top / peak = 1 / "a mountain" = 0 Peak on top of mountain = 1 / <u>"... on highest mountain" = 0</u> Bones - rock(s) / stone(s)</p>	3		

Total for Q2 = 11 marks

		AO2	AO3
3.	<p>At least 5 points which are supported by quotation/direct reference to the text and an explanation of why this is relevant. Candidates should describe a range of emotions that show the concern of Cepheus and Cassiope.</p> <p>Examples Cepheus is described as sorrowful or both parents wretched. Cassiope has more cause to be feeling that because of her claim to be more beautiful than the Nereids so she blames herself for her daughter's plight They are powerless to help. They weep and wail and cling to their daughter = desperation They are prepared to listen to Perseus' long-winded speech. They accept offer immediately – 'who would have hesitated?' <u>They accept without knowing anything about him (1)</u> Rhetorical question stresses their wish to save her above all They begged Perseus for help. They add in the kingdom as a prize. Max 3 if examples all show the same emotion e.g. sorrow.</p>		5

Total for Q3 = 5 marks

		AO2	AO3
4.	<p>'Perseus is too boastful to be likeable.'</p> <p>To what extent do you agree with this statement?</p> <p>Using the marking grid on the following page, assess for range of relevant examples across the text as a whole + clear interpretations.</p> <p>Credit should be given to all valid and supported responses: for/against/some of each. Latin quotation is not required.</p> <p>Candidates may agree or disagree with the statement as long as they support the argument with evidence from the text and come to a conclusion.</p> <p>Not likeable</p> <p>Perseus is very full of himself when he talks to Atlas – boasting about his father being a god. When Atlas attacks him, he very quickly deploys the Gorgon's head and turn Atlas into a mountain – is this fair? His first words to Andromeda are inappropriate as she is clearly in need of rescue rather than being chatted-up. He stops to bargain with Cepheus and Cassiope even though the sea monster is approaching. He is very keen to talk about himself in an urgent situation. His joy at being asked about his exploits. He attacked Medusa while she was asleep – is this the mark of a hero?</p> <p>Power does NOT = likeable (brave, cunning etc. OK)</p> <p>Likeable</p> <p>Some of his actions show that he is a proper hero who performs heroic actions rather than boasting about his lineage. He does try to reason with Atlas without using the head at first but... He falls in love with Andromeda immediately – very impressionable – so is easy to relate to? He fights very cleverly to confuse the monster at first and then attacks it bravely. He is clever enough to realise that he is in danger when his wings become water-logged and acts appropriately to continue fighting. He knows to praise the gods for their help.</p>	6	6

Total for Q4 = 12 marks

Total marks for Component 3A (AO2: 20 marks, AO3: 20 marks) = 40

Assessment of 12 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 meet the following requirements:

- Appropriate/relevant choice of examples from content.
- Convincing interpretation of the examples chosen
- Argumentation/linkage between examples/drawing reasoned conclusions

It is not expected that learners will include all this content in order to achieve the highest marks.

It is not expected that answers will be uniformly successful in all aspects.

Examiners should first establish which band for each AO is most appropriate for the response as a whole, then adjust up/down within the Band to reflect particular strength/weakness in any one respect. The separate figures awarded for each AO should be displayed on the script, then added together to give the total mark for the question.

Band	AO2 Characteristics of Performance	AO3 Characteristics of Performance
3	5-6 marks <ul style="list-style-type: none"> • shows thorough knowledge of the material available. • examples are extensive, well selected and fully integrated into the argument. 	5-6 marks <ul style="list-style-type: none"> • thoroughly convincing/ perceptive/ imaginative interpretation. • generally draws conclusions from the evidence.
2	3-4 marks <ul style="list-style-type: none"> • shows some sound knowledge of the material available. • a range of relevant examples to support the argument, but either limited in number or not always precise. 	3-4 marks <ul style="list-style-type: none"> • some convincing/perceptive/ imaginative interpretation. • • makes some links/draws on some conclusions from the evidence.
1	1-2 marks <ul style="list-style-type: none"> • shows slight or generally inaccurate knowledge of the material available. • • a small range of examples, not always relevant to the question. 	1-2 marks <ul style="list-style-type: none"> • slight or generally unconvincing interpretation of examples. • a limited attempt to make links/ draws some conclusions from the evidence.
0	0 marks <ul style="list-style-type: none"> • no relevant response. 	0 marks <ul style="list-style-type: none"> • no meaningful attempt to link the question to the material.