



GCSE MARKING SCHEME

SUMMER 2019

LATIN - COMPONENT 2
C990U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

GCSE LATIN
SUMMER 2019 MARK SCHEME
COMPONENT 2: LATIN LITERATURE

Section A: *A Day at the Races*: pages 2-3

Section B: *Youth and Education*: pages 4-5

Assessment grid for 16-mark questions: page 6

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 : A day at the Races

		AO2	AO3
1. (a)	you (the girl) watches the races I (Ovid) am looking at the girl/you	2	-
(b) (i)	envy/ rivalry	-	1
(ii)	Any two of the following: he calls the charioteer favoured by the girl lucky the charioteer is her main care/ the centre of her attention exclamatory tone/exclamation (but not 'exclamation mark') rhetorical question as if to challenge emphatic position of <i>felix</i> alliteration of <i>faves</i> , <i>felix</i>	-	2
(c) (i)	Any three of the following: the starting stalls speeding along the straight letting the horses have free rein/ holding the reins loose the whip/lashing on the horses with the whip	3	-
(ii)	Picture 4 shows the chariot taking the turn/ going close to the <i>meta</i> [1] ~ what Ovid says in line 12 about 'scraping the turn with his inner wheel' [1]	-	2
(d)	he says that if he caught sight of the girl/ was distracted by her + either: he would slow down/delay or: he would just let go of the reins/ the reins would just drop from his hand	2	-
(e)	D : a palm branch	1	-

		AO2	AO3
2. (a)	Pliny has been writing/ working with his notepads and scrolls ... in perfect quiet/ in the city/the usually noisy city	-	2
(b)	Any three of the following, or other convincing examples: award 1 for each valid feature of the Latin + 1 mark for plausible interpretation of its effect. <i>ne levissime quidem</i> (not in the least / superlative) → complete lack of interest repetition/ anaphora of <i>nihil</i> x3 → there is absolutely nothing worth seeing <i>nihil novum nihil varium</i> (synonyms) → nothing ever different about the races <i>semel spectasse</i> (emphatic) : it is enough to see races once/if you've seen one, you've seen them all alliteration/repetition of S → hissing disapproval/ disdain <i>tot milia virorum</i> → he can hardly believe that so many people go to races <i>pueriliter</i> : he calls going to races 'childish' / contrast to <i>virorum</i> ('grown men')	-	6
(c)	Pliny says the spectators are only interested in the tunic/ the colour that the charioteers wear Picture 1 shows that charioteers wore tunics of different colours	-	2
3. (a)	Any three of the following: he was always talking about the races he chatted to his mates about the charioteer who was injured/ dragged along he used to play with model chariots on a board he used to go to all/even the smallest/least important races	3	
(b) (i)	the greens	1	-
(ii)	the <i>paedagogus</i> told him off for talking ... about a charioteer who was dragged behind his chariot so he said that he was talking about Hector Hector also was dragged behind his chariot	3	1

		AO2	AO3
4. (a)	Any three of the following: applause (from the supporters) roaring/ cheers (from the supporters) the woods resounding (with the applause/cheers, etc) the shore(s) reverberating/ sending back the noise/ a voice the hills echoing (the applause/cheers, etc)	3	-
(b) (i)	either <i>effugit ante alios</i> (all three words must be correct): 'he speeds/sped forward in front of the others' (or sim.) or: <i>primisque elabitur undis</i> (all three words must be correct, but allow omission of - <i>que</i>): 'he glides/glided ahead on the first waves' (or sim.)	2	-
(ii)	Any two of the following: it has better oars/ rowers/ a better crew it is heavier/heavy it is slower it is made of pine (not just 'wood')	2	-
(c)	Any three of the following, or other convincing examples: award 1 for each valid feature of the Latin + 1 mark for plausible interpretation of its effect. use of Historic Present throughout → feels vivid/ as if we are there watching (or sim.) repetition of <i>nunc</i> → quick changes/ things happening in quick succession <i>nunc Pristis habet, nunc victam praeterit ingens Centaurus</i>: chiastic word-order draws attention to the surprising change of leader <i>una ambae</i> : emphasises how close they are <i>iunctis frontibus</i> : graphic description of the boats battling it out 'neck and neck' enjambement in 18-20 → non-stop action alliteration of F in 19/20 : draws attention to the battle between the two boats slow rhythm of 19 → the boats slowly/painfully battling it out alliteration of S in 20 : possibly onomatopoeic, of the foaming sea <i>sulcant vada salsa</i> : graphic metaphor, 'ploughing furrows'	-	6

		AO2	AO3
5.	Using the marking-grid on page 11, assess the range of relevant examples from the material available (AO2) + discussion of what they tell us about the sorts of people who liked/hated the races (AO3). Min. 4 texts/pictures needed to achieve band 4 in AO2. Credit should be given to all valid and supported opinions. Latin quotation is not required. There is plenty of evidence of the popularity of the races amongst ordinary people: e.g. the sheer size of the stadium (as shown in Picture 2) + the hot competition between the teams (Picture 1 + Pliny) Juvenal and Pliny candidly express their dislike of the races and their disdain towards the large crowds of ordinary people who adored them - but even Pliny has to acknowledge that they were attended by plenty of respectable people. Suetonius records that both Caligula and Nero were not only enthusiastic supporters but actively involved, especially Nero driving chariots himself - in front of a very low-class crowd. Candidates might also mention that this made good political propaganda. Picture 4 shows the sponsor of one team overseeing the progress of a race. Ovid (certainly upper-class) went - even if for ulterior motives - and he mentions the mass participation of the crowd during a race. Martial describes the dead charioteer Scorpis in the same league as gods!	8	8
		30	30

TOTAL : 60

Theme B : Youth and Education

		AO2	AO3
1. (a) (i)	a wise man (not 'wise men')	1	-
(ii)	at a dinner-party/ a table/over dinner (or sim.)	1	-
(b)	Drinking/wine/a series of drinks/ cups/ bowls (or sim.)	1	2
(c)	P3 = the boy practising/making a speech [1] typical of the school of a <i>rhetor</i> [1] P4 = a writing exercise/practise in writing [1] ~typical of the school of a <i>litterator/ludi magister</i> [1] (not <i>grammaticus</i>)	2	2
(d)	Any two of the following, or other convincing comments: a witty anecdote, leading towards a serious message the same word <i>creterra</i> is first used literally, then metaphorically (<i>creterra Musarum</i>) in each series there is a gradual crescendo the first stage gives 'a thirst' for knowledge 4 drinks, but only 3 phases of education/series of stages education makes you better, whereas drinking makes you worse	-	2

		AO2	AO3
2. (a)	Any two of the following, or other valid examples of artful positioning of words: award 1 for each valid feature of the Latin + 1 mark for plausible interpretation of its effect. <i>ludere</i> and <i>amare</i> at opposite ends of the line → <i>not only</i> no fun, <i>but also</i> no love-making <i>ludere</i> in first position: emphasises that M isn't even allowed to play neco nobis nec → a catalogue of things that he isn't allowed to do <i>nil</i> placed first → Charidemus allows Martial <i>absolutely no</i> leeway <i>tibi</i> placed last → Charidemus' self-importance <i>nil mihi vis ... vis cuncta tibi</i> : (balanced clauses/ chiasmus/repetition of <i>vis</i>) string of verbs in line 9, with no conjunctions (asyndeton) → Charidemus is constantly interfering	-	4
(b)	Any three of the following: Charidemus can hardly restrain himself from whipping Martial he tells Martial off for the slightest things he won't let him wear whatever clothes he wants/fancy purple clothes he won't let him oil his hair he compares Martial unfavourably to his father/ tells him he isn't as good as his father he counts the wine that Martial drinks	3	-
(c)	Charidemus is overstepping his <u>rank</u> as a mere freedman [1] by trying to act like Cato, famously austere/strict/serious(no further details needed) [1] Answers may be expressed in various ways, but need to account for the references to both 'freedman' and 'Cato'.	1	1
(d)	(in line 4) she complains that she is pricked/scratched [1] by Martial's lips/beard [1]	2	1

		AO2	AO3
3. (a)	B : from their elders	1	-
(b)	military service/ army training (or sim.)	1	-
(c)	Any two of the following: carefully balanced pairs of opposites: commanding/obeying [1] leading/following [1] full explanation of first paradox [1] full explanation of second paradox [1] reward convincing literary points [1 each] e.g assonance <i>imperare/parendo</i> + plausible interpretation of effect [1]	-	2
(d) (i)	they stood beside/outside the door(s) of the Senate house they were able to watch state business/ the public council/ to see what to do before they were participants/ members of the Senate themselves	1	-
(ii)	they were able to watch state business/ the public council/ to see what to do before they were participants/ members of the Senate themselves	2	-
(e) (i)	Any two of the following: their parents/a parent/a father all the oldest/an old/older/senior person all the most important/esteemed people/an important/esteemed person	2	-
(ii)	Any two of the following, or other valid observations: balance between those who do + do not have a parent balance between <i>pro magistro</i> + <i>pro parente</i> <i>pro parente</i> looks back to <i>parens</i> use of superlatives <i>maximus et vetustissimus</i> (either or both) plausible interpretation of the effect of any of the above	-	2

		AO2	AO3
4. (a)	A : he is carrying shining weapons E : there is a dark shadow around his head 3 ticks (2 correct + 1 wrong) = 1 mark only. 4 or more ticks = 0.	2	-
(b) (i)	the Romans believed they were descendants of the Trojan race/came from Troy	-	2
(ii)	Rome/Italy is called 'the land of Romulus' after the founder of Rome		
(c)	Any three of the following, or other convincing examples: award 1 for each valid feature of the Latin + 1 mark for plausible interpretation of its effect. repetition of <i>heu</i> (x3) → enormous grief felt by Rome <i>heu pietas, heu prisca fides</i> → the waste of Marcellus' great patriotism/loyalty <i>invictaque bello dextera! non illi ... armato</i> → loss of a (potentially) great soldier heavily spondaic/ very slow line 20 : threatening/ warlike <i>seu cum pedes iret in hostem seu ...</i> (series of possibilities) → all tragically hypothetical/a fine career never going to be achieved faster line 22 → Marcellus' galloping horse (suggesting anti-climax of his death) <i>heu, miserande puer</i> : renewed outburst of grief for this 'pitiable/ unfortunate boy' <i>si qua fata aspera rumpas, Marcellus eris</i> → a pity that he cannot break through/change his fate and thus live up to his great ancestor <i>tu Marcellus eris</i> (brief/sudden): the first indication of who Anchises is referring to	-	6
(d) (i)	throwing (purple) lilies/flowers [1] as a gift to (the soul of) Marcellus/ Anchises' descendant [1]	2	-
(ii)	it cannot achieve anything/ cannot change Marcellus' fate/he will die anyway/no point in giving flowers to a spirit (or words to sim. effect)	-	1

		AO2	AO3
5.	Using the marking-grid on page 11, assess the range of relevant examples from the material available (AO2) + discussion of how much/ little the needs and wishes of children were considered (AO3). Min. 4 texts/pictures needed to achieve band 4 in AO2. Credit should be given to all valid and supported opinions. Latin quotation is not required. Examples which show children's needs and wishes being taken seriously might include: Picture 1 shows one father's active involvement in his son's upbringing Pliny → children used to learn by example from their parents Cicero seems to regard some extravagance/ loose behaviour in youth as quite normal Horace's father went to great lengths to give him an excellent education + seems to have allowed his son a free choice of career Examples which show children's needs and wishes were not taken seriously might include: much use of punishment/ correction/ repression of individuality (Seneca, Martial) Horace's education was all dictated by his father, with special attention to social climbing the father in Petronius leaves no room for his son's hobbies + dictates his future career Other relevant points might include: education really seems to = absorbing tradition, rather than development of the child little education for girls – regarded as primarily mothers, rather than having careers few opportunities to socialise outside your own social class – or with the opposite sex	8	8
		30	30

TOTAL : 60

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 and accuracy of **knowledge** of the material available
- **appropriate/relevant selection** of examples from content to address the question

for AO3

- convincing **interpretation** of the examples chosen
- **argumentation**/ linkage between examples/ drawing reasoned conclusions

The mark scheme for these evaluative questions contains indicative content. It is not necessary for learners to include all this content in order to achieve the highest band. However, to achieve Band 4 for AO2 it is necessary for a response to refer to **min. 4 texts/pictures**.

It is possible (and in fact common) for learners to achieve marks in different bands for AO2 and AO3, for responses to evaluative questions.

It is not expected that responses will be uniformly successful in all aspects. 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 them 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	• shows excellent knowledge of material available • impressive range of examples to address the question	• thoroughly convincing/perceptive/imaginative interpretation • systematically draws conclusions from the evidence
3	5-6	• shows sound knowledge of the material available • good range of examples to address the question	• generally convincing/perceptive/imaginative interpretation • generally draws conclusions from the evidence
2	3-4	• shows some knowledge of the material available • several appropriate examples to address the question, but may be either limited in number or not always precise	• some attempts at interpretation of examples, but either not always convincing or not offered for some examples • makes some links/draws some conclusions from the evidence
1	1-2	• shows a little knowledge of the material available • a limited range of examples relevant to the question	• slight or generally unconvincing interpretation of examples • an attempt to make links/draw conclusions from the evidence
	0	• no relevant response	• no meaningful attempt to link the question to the material