



GCSE (9–1)

Latin

J282/04: Verse Literature A

General Certificate of Secondary Education

Mark Scheme for June 2019

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
	Unclear (use rarely, possibly in case of illegibility)
	Benefit of doubt (may be used, but sparingly)
	Cross (use very sparingly, to indicate something to which you are not giving credit)
	Extendable horizontal line (more serious error in translation questions)
	Extendable horizontal wavy line (inconsequential error in translation questions)
	Tick (use as appropriate to show where marks have been awarded or points are being credited in the longer answer)
	Tick plus (strong point in Q6; strong AO3 point in Q7)
	Tick query (weak, incomplete or supplementary point in Q6 or in Q7(AO3))
	Harmful addition (use sparingly)
	Omission mark (use in translation questions and elsewhere if desired)
BP	Blank Page – use to mark Additional Writing Pages
seen	Use on an extra page or in white space to show that candidate material has been seen and considered

Question			Answer	Mark	Guidance
1	(a)		work inheritance	2 (AO2)	
1	(b)		<ul style="list-style-type: none"> refers to having a (productive) farm (<i>ager</i>) lawsuits(<i>lis</i>) would happen in the town rather than the country togas were worn on formal occasions, so less likely in the countryside <p>Any two of these or other plausible answer</p>	2 (AO3)	<p>Accept reference to <i>mens quieta</i> if accompanied by convincing explanation as to why this was more likely in country than town</p> <p>Accept reference to <i>focus perennis</i> if a convincing explanation is given relating it to the question.</p>
1	(c)		<p>Any two of</p> <ul style="list-style-type: none"> (sensible) plain-speaking/openness equal/like-minded friends easy-going/good/friendly social life or feasting/dinner parties table simply spread/simple food 	2 (AO2)	<p>Do not accept 'simplicity' for <i>simplicitas</i>.</p> <p>Accept 'simple table(s)'</p>

Guidance on applying the marking grids for the 5-mark set text translation

The mark scheme awards marks for the proportion of sense communicated. If a candidate has communicated the 'gist' of a sentence (e.g. they know who has done what to whom) they will score 5, 4 or 3 marks. If they have not understood the basic sense of the sentence, they will score a maximum of 2.

A completely correct translation with no omissions or errors will always score 5. The key judgment for a candidate who has demonstrated understanding of the overall meaning of the sentence is whether they should score 5, 4 or 3. This will depend on the gravity of their errors/omissions and may depend on the number of words in the sentence to be translated or the difficulty of the Latin and is usually decided at standardisation after a judgment has been formed about the performance of candidates. The final decisions on what constitute 'inconsequential' and 'more serious errors' will be made and communicated to assessors via the standardisation process (after full consideration of candidates' responses) and these decisions will be captured in the final mark scheme for examiners and centres.

A word containing more than one error should be treated as a maximum of one serious error. Repeated and consequential vocabulary errors should not be penalised.

Question			Answer	Mark	Guidance	
2			Assess against criteria given above and in the 5-mark AO2 grid opposite <i>te flagrantis atrox hora Caniculae nescit tangere, tu frigus amabile fessis vomere tauris praebeas et pecori vago.</i> <i>fies nobilium tu quoque fontium, me dicente cavis impositam ilicem saxis, unde loquaces lympae desiliunt tuae.</i> Suggested translation: The cruel/fierce/dreadful/atrocious hour of the flaming Dog Star cannot/is unable to/does not know how to touch you, you offer welcome coolness to the bulls/oxen/cattle/cows, weary from the plough(share), and to the wandering flock(s)/herd(s). You too will become one of the famous springs, when I speak of the (holm)-oak (tree) set upon the hollow/hollowed-out rock(s), from which/where your babbling water(s) tumble(s) down/fall(s).	AO2 5	5	Perfectly accurate with no errors or omissions, or one inconsequential error.
					4	Essentially correct but two inconsequential errors or one more serious error.
					3	Overall meaning clear, but more serious errors or omissions.
					2	Part correct but with overall sense lacking/unclear.
					1	No continuous sense; isolated knowledge of vocabulary only.
					Accept any alternative translations that accurately render the Latin.	

			Omission or mis-translation of any word constitutes a 'more serious error', unless otherwise specified. Inconsequential errors: omission of <i>et</i> (line 4) omission of <i>quoque</i> (line 5) omission of <i>tuae</i> (line 8) <i>tauris</i> translated singular; <i>illicem</i> translated plural		
3	(a)		Any one of: go/travel with him travel as his companion seize the road go to the city trust him	1 (AO2)	Do not accept 'believe him'
3	(b)		Any two of: <ul style="list-style-type: none"> all (earthly) creatures are mortal/must die no one (great or small) can escape death enjoy life while you can (remember that) life is short 	2 (AO2)	
3	(c)		Either <ul style="list-style-type: none"> they impressed him/spurred him on or <ul style="list-style-type: none"> he jumped out of his house/mousehole 	1 (AO2)	Accept any reasonable rendering of <i>pepulere</i>

Question		Answer	Mark	Guidance
4	(a)	Any two of: <ul style="list-style-type: none"> puts him on a purple coverlet/cloth keeps supplying him with food waits on him/acts as the host/runs around after him acts like his slave 	2 (AO2)	Accept any reasonable translation of <i>veste</i> Do not accept 'put him in purple clothing'

4	(b)		<p>Either <i>gaudet</i> - (he is) delighted/rejoices or <i>laetum</i> - happy</p>	2 (AO2)	Right Latin + wrong translation = 1 Wrong Latin + any translation = 0 Accept past tense translation <i>gaudet</i> – accept ‘rejoicing’, ‘pleased’ etc. Do not accept ‘happy’						
4	(c)		<p>Accept any two points and award up to two each. Assess against point-by-point marking grid below.</p> <table><tr><td>2</td><td>expresses a valid point based on a relevant aspect of literary style, with accurate, relevant and suitably explained reference to Latin</td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate aspect of literary style or reference to Latin</td></tr><tr><td>0</td><td>point is not valid, or none is drawn</td></tr></table> <ul style="list-style-type: none">• elision of <i>subit(o) ingens</i> – suggests something dramatic about to happen/sudden change in circumstance.• <i>ingens</i> – a huge... what? (position at end of line with enjambement creates suspense.• Sound effects in line 2 (T/S/C alliteration) – sudden rapid movement• <i>excussit</i> – violent effect of the banging; sudden change to perfect tense• <i>curre</i> – short syllables reflect rapid movement• <i>pavidi...exanimes trepidare</i> – build-up of ‘fear’ words	2	expresses a valid point based on a relevant aspect of literary style, with accurate, relevant and suitably explained reference to Latin	1	expresses a valid point, but is not fully supported by an appropriate aspect of literary style or reference to Latin	0	point is not valid, or none is drawn	4 (AO3)	<p>A point of style must be identified for the full 2 marks; points of style may include selection of a particular piece of vocabulary as well as sound or position of words, use of imagery etc.</p> <p>Award 2 marks for: a valid style point + appropriate Latin reference + explanation of how the example makes the scene dramatic.</p> <p>Award 1 mark if only two of the above features are present.</p> <p>Accept other correct style points provided their dramatic effect is convincingly explained.</p> <p>Accept <i>subito</i> in an emphatic position.</p>
2	expresses a valid point based on a relevant aspect of literary style, with accurate, relevant and suitably explained reference to Latin										
1	expresses a valid point, but is not fully supported by an appropriate aspect of literary style or reference to Latin										
0	point is not valid, or none is drawn										

			<ul style="list-style-type: none"> • <i>exanimis</i> – lifeless, out of their wits: shows the extent of their terror + emphatic position • <i>currere, trepidare</i> – historic infinitives: focuses on the action/makes it more vivid • <i>personuit</i> – position/sonorous sound/reinforcing prefix • <i>Molossis</i> – the most dangerous kind • <i>canibus</i> – delayed till the very end 		
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Question		Answer	Mark	Guidance						
5	(a)	None of us knows/we don't know/only the gods know (1) whether we shall live another day/when we shall die (1)	2 (AO2)	Accept 'who knows', 'you don't know' Literal translation of the whole two lines without explanation or interpretation = 1 Accept any intelligible paraphrase which conveys the essential points.						
5	(b)	Accept any two points and award up to two each. Assess against point-by-point marking grid below. <table border="1"><tr><td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to Latin</td></tr><tr><td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to Latin</td></tr><tr><td>0</td><td>point is not valid, or none is drawn</td></tr></table> <ul style="list-style-type: none">• <i>cum semel</i> – adverb ('once', 'once and for all') reinforces '<i>cum</i>' giving idea of finality• <i>Minos fecerit arbitria</i> – idea of Minos giving judgement gives sense of life being finally over• <i>genus...facundia...pietas</i> - none of Torquatus'	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to Latin	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to Latin	0	point is not valid, or none is drawn	4 (AO3)	Both content and style points are acceptable but must be related to the question for the full 2 marks. A 2-mark answer should include: Latin reference, identification of style or content point, explanation of how this emphasises that Torquatus, once dead, cannot return. There must be an indication in the answer (by direct translation or otherwise) that the candidate understands the piece of Latin quoted. Award 1 mark if only two of the above features (style/content point, Lat ref, explanation) are present.
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to Latin									
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to Latin									
0	point is not valid, or none is drawn									

		<p>many advantages and qualities can bring him back</p> <ul style="list-style-type: none"> • triplet of his qualities emphasises that they are powerless to help him • repetition of <i>non/non te</i> emphasises that he cannot return • emphatic placing of <i>pietas</i> – even this all-important quality cannot help him <p>Any two of these or other valid points of content or style</p>		
5	(c)	<p>Either</p> <ul style="list-style-type: none"> • Diana is a goddess(1) but still cannot free someone/him from death(1). <p>Or</p> <ul style="list-style-type: none"> • Hippolytus was her special favourite/worshipped her/was a huntsman like Diana/was chaste like Diana(1) but she still didn't set him free(1). 	2 (AO3)	Accept a range of answers provided that they say something relevant about Diana or Hippolytus(1) and show how this emphasises Horace's point.(1)
5	(d)	It caused them to forget (their past life).	1 (AO2)	

Guidance on applying the marking grids for the 8-mark extended response

This question focuses on candidates' ability to select relevant examples of content and literary style and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

Level	Marks	Description
4	7–8	<ul style="list-style-type: none"> very good engagement with the question expresses a range of relevant points, with good development, drawn on a range of well selected aspects of content and features of literary style, with a good range of appropriate quotation with well thought out discussion <p>The response is logically structured, with a well-developed, coherent line of reasoning.</p>
3	5–6	<ul style="list-style-type: none"> good engagement with the question expresses a range of sound points, with some development, drawn on a range of relevant aspects of content and features of literary style, with a range of appropriate quotation, with sound discussion <p>The response is well structured with a clear line of reasoning.</p>
2	3–4	<ul style="list-style-type: none"> some engagement with the question expresses some points drawn on a limited range of aspects of content and/or features of literary style, with some appropriate quotation and some discussion <p>The response presents a line of reasoning which is mostly relevant but may lack structure.</p>
1	1–2	<ul style="list-style-type: none"> little engagement with the question expresses points which are of little relevance and are supported with little evidence from the set text <p>The information is communicated in an unstructured way.</p>

0=No response or no response worthy of credit.

			Answer		Guidance
6			<p>Assess against the criteria in the 8-mark AO3 grid (see above)</p> <p><u>Answers may include:</u></p> <ul style="list-style-type: none"> repeated/emphatically-placed <i>aspice</i> <ul style="list-style-type: none"> emphasises all there is to look at, creates atmosphere of wonder <i>curvatos...ramos</i> <ul style="list-style-type: none"> framing device emphasises how bowed down the branches are (emphasising fertility and plenty) alliteration of P/R, long vowels emphasise the richness of the crop tree can hardly bear the weight of its produce lines 3-4 <ul style="list-style-type: none"> peaceful, idyllic scene onomatopoeia (<i>labentes/murmure/gramen</i>) and alliteration (T) bring out the sounds of the countryside <i>iucundo</i> – ‘pleasant’ murmur. line 5 <ul style="list-style-type: none"> pleasing contrast of harsher landscape striking vocab and reinforcing prefix of <i>praerupta</i> alliteration of P, R, T <i>ubera plena</i> -- fertility and plenty emphasised line 7 <ul style="list-style-type: none"> pleasing sound of pan-pipes word arrangement, long vowels, soft consonants evoke the melody <i>canes</i> – dogs are busy and companionable <ul style="list-style-type: none"> harder consonants (T, C, D) contrast with previous line/ suggest noise of dogs 	8 (AO3)	

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|--|--|--|---|--|--|
| | | | <ul style="list-style-type: none">• lines 9–10<ul style="list-style-type: none">– lowing of cattle with onomatopoeia (<i>mugitibus</i>) + L & M alliteration gives plaintive but attractive sound (even though the calf is missing: the only bad thing in the scene).– cow and calf also reinforce idea of fertility.• variety of landscape throughout (stream, meadow, crag, woodland) | | |
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Guidance on applying the marking grids for the 10-mark extended response

Two Assessment Objectives are being assessed in this question – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**. Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text(s).

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

For example, in relation to the question ‘*What things did the Romans think were the most important things in life?*’, details of how the country mouse gives the town mouse the best food he has and how the town mouse later waits on the country mouse would be evidence of **AO2**, whilst concluding that this demonstrates the importance of good food and hospitality would be evidence of **AO3**. **10-mark grid for the extended response question AO2 = 5 marks = Demonstrate knowledge and understanding of literature. AO3 = 5 marks = Analyse, evaluate and respond to literature**

Level	Marks	Characteristics of performance
5	9–10	<ul style="list-style-type: none"> detailed knowledge and excellent understanding of the set text (AO2) well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7–8	<ul style="list-style-type: none"> good knowledge and sound understanding of the set text (AO2) a good response to the question which is supported by some well-selected examples from the set text (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> some knowledge and understanding of the set text (AO2) a reasonable response to the question which is supported by some examples from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3–4	<ul style="list-style-type: none"> limited knowledge and understanding of the set text (AO2) a limited response to the question which is occasionally supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> very limited knowledge and understanding of the set text (AO2) a very limited response to the question with very limited reference to the set text (AO3) <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

6		<p><i>Judging by the poems you have read, what did the Romans think were the most important things in life?</i></p> <p>Assess against criteria in the 10-mark essay grid (see above)</p> <p><u><i>Suggestions and arguments may include (AO3):</i></u></p> <ul style="list-style-type: none"> • The countryside clearly had great appeal for the Romans (to live in or to visit) though their portrayal of it often seems idealised. It was a relief from the demands of the city (and the pains of love). • Friendship, social relationships, good food and hospitality feature significantly in the poems and were clearly important. • The simple/country life versus material wealth and urban sophistication: the latter may be desirable but can come at too high a price. • Tranquillity of mind, freedom from anxiety and danger, not worrying about the future, realisation that life is short/death is inevitable and final (so we should make the most of life while we have it). However, 'leaving a legacy' was important at least to some Romans. • Religious beliefs and practices permeate several of the poems, showing their importance, but they cannot save mortals from their mortality. <p><u><i>Possible supporting evidence from the prescribed text (AO2):</i></u></p> <ul style="list-style-type: none"> • Ovid, <i>Sights and sounds...</i> gives a very attractive picture of the countryside and its livestock and human inhabitants from a 'visitor' point of view, including the passage of the 	<p>10 made up of</p> <p>AO2=5 & AO3=5</p>	<p>To gain marks in AO3 candidates should deploy a range of these or other appropriate arguments in any combination depending on their individual view of the poems.</p> <p>Aspects of the poems may be interpreted in a wide variety of ways. All plausible arguments should be credited if they can be supported by the text.</p> <p>Asterisked (*) points are from parts of the text not printed on the paper.</p>
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			<p>seasons*.</p> <ul style="list-style-type: none"> • Horace, <i>A country spring</i>: attractive picture of landscape, religious beliefs and practices etc, with some appreciation of the 'darker sides' (sacrifice of the kid, weariness in fierce summer heat)*. Last stanza shows that he thought his poetic 'legacy', and making the spring famous, were important. • <i>T & C mouse</i>: hospitality is a key feature as each mouse is keen to give his guest the best he has to offer*. Bad manners of the TM contrasted with the nicer characteristics of the CM*. TM reflects on shortness of life and need to enjoy it. The very modest fare of the CM is contrasted with the lavish feast available in the city. CM concludes the dangers of the city outweigh the pleasure of material prosperity*. • Martial's <i>Recipe for happiness</i> includes a comfortable but modest lifestyle on an inherited farm (away from city demands), sociability with like-minded (or socially equal) friends, a sprightly but faithful partner*, acceptance of death but not obsession with it*. • Horace's <i>Spring and....</i> doesn't offer much material for this topic but there is a sense of joy at the return of spring (lines 1–6)*. The idea of 'legacy' of any sort seems to be denied (except for the 'greedy hands' of the heir) (lines 14–24), but there may be a sense that one should therefore 'live for the day'. Ref to Minos' judgement (+ other religious refs) and Torquatus' qualities may suggest how you live your life is important, or not important at all. Ref to the seasons suggests life and the world goes on even if we don't*. 		
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