

GCSE

Latin

Unit **A403/02**: Latin Prose Literature (Higher Tier)

General Certificate of Secondary Education

Mark Scheme for June 2017

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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 (please avoid using this) |
|  | Extendable horizontal line (major error in translation questions) |
|  | Extendable horizontal wavy line (minor error in translation questions) |
|  | Relevance (use sparingly) |
|  | Tick (use as appropriate to show where marks have been awarded or points are being credited in the longer answer) |
|  | Harmful addition (use sparingly) |
|  | Repeated or consequential error (use sparingly) |
|  | Omission mark (use in translation questions and elsewhere if desired) |

MARK SCHEME

| Question | Answer | Marks | Guidance |
|----------|---|-------|---|
| 1 | he was thrown down / thrown off balance / slipped / fell (1) | [1] | |
| 2(a) | he was surrounded (1) | [1] | “by the enemy” not required, but not Harmful Addition |
| 2(b) | with the highest / foremost / utmost / greatest praise / glory / applause (1) | [1] | Candidates need to recognise the superlative; e.g. “lots of” and “much” = 0 marks. |
| 3 | <i>alter alteri</i> : repetition/alliteration/polyptoton shows how evenly matched/balanced/similar they were <i>alter alteri...uter utri</i> : balanced phrases draw attention to their competition <i>alteri inimicus</i> : juxtaposition reflects the mutual opposition <i>inimicus auxilio</i> : juxtaposition/oxymoron reflects their competition <i>inimicus</i> : reference to personal enmity emphasised by Caesar’s choice of word is to be credited when fully explained <i>uter utri</i> : repetition/alliteration shows how evenly matched/balanced/similar they were | [2] | Accept any one valid <u>style</u> point For each bullet point: Zero marks for incomplete or omitted Latin quotation with either no analysis, incorrect analysis or analysis of a different section of Latin. One mark for correct Latin quotation or correct analysis of lemma (as in the MS). Two marks for correct Latin quotation (as in the MS) paired with correct analysis of Latin quoted. If candidates use incorrect terminology for a literary device or grammatical term, but explain it correctly, full credit is given. |
| 4 | what was going on in the camp of/with/around Cicero (1) OR in how great a danger the state of affairs was (1) | [1] | For the first point, reference to <i>apud Ciceronem</i> is required. Translation of <i>apud Ciceronem</i> as “among Cicero” or “at the house of Cicero” = 0 marks For the second point, reference to the degree of <i>periculo</i> required; e.g. “how great the danger was” or “the danger was great”. N.B. “how bad the state of affairs was” = 0 “how bad the state of affairs was in Cicero’s camp” = 1 “the dangers going on around Cicero” = 1 |
| 5 | with great rewards/prizes (1) | [1] | Allow wide range of translations for <i>magnis</i> . Allow superlative translations of <i>magnis</i> ; not Harmful Addition. |

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| | | | Do not accept "riches" for <i>praemia</i> . <i>praemia</i> must be translated in the plural. |
| 6 | they were written in Greek characters/letters/writing/alphabet | [1] | Accept "he wrote the letter in Greek". |
| 7 | (Caesar advised him to) fasten the letter to the spear (1) and throw it inside/into/over to the camp/fort/fortifications/defences wall (1) | [2] | Reference to the "throwing-strap" not required. Allow references to throwing "the spear with the letter"; i.e. "fasten" omitted, but implied. Reference to <i>intra munitionem</i> required. |
| 8 | <i>This by chance stuck to/in/into a tower/turret, and, not having been noticed by our men for a period of two days, was spotted by a certain soldier on the third day, having been taken down, it was carried to Cicero. He, having read through it, read it out in an assembly of the soldiers, and filled all with the greatest joy.</i> | [5] | Award up to five marks per translated section according to 5-mark marking grid. Consequential errors should not be penalised. [5] All of the meaning conveyed, with one minor error allowed [4] Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed [3] Part of the meaning conveyed, but with two or more major errors or omissions allowed [2] A limited amount of the meaning conveyed [1] A very limited amount of the meaning conveyed [0] None of the meaning conveyed For 3 marks to be awarded, there must be at least 2 Major errors, but fewer than 6 Major errors. 6 or more Major errors gives a score of 2 marks, but to attain 2 marks candidates must have at least two phrases predominantly correct. For 1 mark, at least 5 words must be translated correctly. N.B. 2 Minor errors = 1 Major error. Major errors: <i>nostris</i> : "by us" = Major <i>ab nostris</i> = maximum 1 Major <i>quodam milite</i> : "by the soldier" = Major Any omission of a word = Major, unless stated in the MS. Minor errors: Present tenses can be translated as past, but if inconsistent, penalise with one Minor. |

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| | | | <p><i>ille</i>: translated as “this man” = Minor <i>in conventu militum</i>: “to the assembly of soldiers” = minor <i>maxima</i> translated as “great” = Minor <i>conventu</i>: translated as “convention” = Minor Omission of <i>que</i> = Minor, unless accompanied by the starting of a new sentence.</p> <p>Allow: For the first long sentence, do not penalise lack of connectives where participles have been translated as main verbs. <i>haec</i>: allow “the spear” or “this spear” <i>quodam</i>: allow “a soldier” <i>conspicitur</i>: allow “seen” <i>conspicitur</i> and <i>defertur</i>: can be translated as Active provided the agent is correct <i>defertur</i>: allow “carried <u>out</u>” (BOD) <i>ille</i>: allow “he” or “Cicero” <i>perlectam</i>: allow misspelling of “perused” as “pursued” (BOD) <i>in conventu</i>: allow “at...”, “in front of...” (etc.), but not “to” (see above) <i>in conventu militum</i>: allow “in a military assembly/ meeting/ gathering”, but “convention” = Minor. <i>maximaque omnes laetitia adficit</i>: allow <i>maxima...laetitia</i> as either Nominative (e.g. “the greatest joy filled everyone”) or Ablative (e.g. “he filled all with the greatest joy”).</p> |
| 9 | the knowledge/skill/expertise (1) and experience/habit/practice of the soldiers (1) | [2] | Reference to the soldiers (linked to either <i>scientia</i> or <i>usus</i>) needed for full credit. N.B. Do not accept “wisdom” for <i>scientia</i> N.B. Do not accept “training” for <i>usus</i> |
| 10 | they had been trained by / trained in / experience from / experience of (1) previous battles (1) | [2] | Allow reference to gaining practice in previous battles, but do not credit reference to practice/mock battles. For <i>exercitati</i> do not accept reference to fighting unless there is also the idea of training/gaining experience. <i>exercitati</i> : allow “guided by” (BOD) |
| 11 | the proximity/closeness/nearness of the enemy (1) | [1] | Reference to the enemy is needed for the mark. |

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| | <p>OR and the speed/quickness/fast approach of the enemy (1)</p> | | <p>Allow “the enemy were approaching quickly”. Translating <i>celeritatem</i> as a superlative is not a Harmful Addition.</p> |
| 12 | <p><i>cecidisse</i>: promotion of the verb to emphasise the fact that a legion has already been slain. (In this instance, allow reference to first word of the <u>line/passage</u>.) <i>cecidisse...occultari...circumspicere</i>: tricolon of infinitives/alliteration of ‘c’ forcefully conveys Roman panic/plight. <i>legionem</i>: hyperbole exaggerates the success of the Britons. <i>proelium ausa sit</i>: contemptuous or concise use forcefully mocks the Romans. <i>ceteros castris occultari</i>: alliteration of ‘c’ and ‘t’ to reflect contempt of the Romans who were frightened to come out and fight <i>circumspicere</i>: graphic word, implying that the Romans were desperately looking for a means of escape <i>ne...quidem</i>: use of <i>ne quidem</i> to emphasise her point that they wouldn’t be able to withstand <u>even</u> the noise. <i>ne ... nedum</i>: repeated negative to emphasise that Boudicca does not think that the Romans will stand up to their attack <i>strepitum...clamorem</i>: variatio/use of synonyms/tautology/pleonasm effectively conveys Boudicca’s point about the noise of the Britons. <i>strepitum...clamorem</i>: auditory image appeals to senses. <i>strepitum ... impetus</i>: balanced phrases suggesting disdain towards the Romans – they won’t even stand up to our shouts let alone our charges. Hyperbole / exaggerated suggestion. <i>si ... si</i>: repetition / anaphora, as Boudicca hammers home <u>both</u> parts of her argument. <i>tot milium</i>: possible hyperbole to make her point more forceful. <i>copias ... causas</i>: alliteration of ‘c’ to draw attention to the contrast. The alliteration hints at the force of her words. <i>vincendum/cadendum</i>: gerundive(s) of obligation to</p> | [6] | <p>Accept any three valid <u>style</u> points.</p> <p>For each bullet point:</p> <p>Zero marks for incomplete or omitted Latin quotation with either no analysis, incorrect analysis or analysis of a different section of Latin. One mark for correct Latin quotation or correct analysis of lemma (as in the MS). Two marks for correct Latin quotation (as in the MS) paired with correct analysis of Latin quoted.</p> <p>If candidates use incorrect terminology for a literary device or grammatical term, but explain it correctly, full credit is given.</p> <p>If candidates use the same Latin quotation for two separate points, credit the second analytical point with an additional 1 mark, but do not credit the Latin quotation twice.</p> <p>The Mark Scheme is not exhaustive, and other valid points should be allowed.</p> |

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| | <p>emphasise the only alternatives the Britons have, conquer or die. Chiasmus to heighten the contrast and emphasise her point.</p> <p><i>mulieri ... viri</i>: contrast is heightened by the assonance of 'ri' and their position, second in each clause.</p> <p><i>id mulieri destinatum</i>: short, punchy phrase (especially with <i>esse</i> omitted) emphasises her resolve.</p> <p><i>mulieri destinatum viverent viri</i>: chiasmus to contrast a woman's resolve and the only way the men might be able to live, by being slaves.</p> <p><i>viverent...servirent</i>: jussive subjunctive(s) emphasise(s) Boudicca's scorn.</p> <p><i>viverent...servirent</i>: word placement/framing highlights contrast between those willing to fight and die, and those desperate to live.</p> <p><i>viverent viri et servirent</i>: alliteration/assonance suggestive of violence, or contempt for those who would not venture their lives.</p> | | |
| 13 | <ul style="list-style-type: none"> • the description of the Roman attack; <p><i>primum</i>: Tacitus describes the initial stage of the battle in which the Romans hold their position. It is like the quiet before the storm.</p> <p><i>primum...postquam(...idem...et)</i>: Tacitus itemises the events to clarify what the different kind of troops are doing.</p> <p><i>gradu immota...retinens</i>: tautology/pleonasm to emphasise how the Romans held their ground.</p> <p>N.B. reference to <i>gradu immota</i> purely as a content point should not be given full credit: use omission symbol.</p> <p><i>propius</i>: use of comparative shows tension increasing as the enemy get closer.</p> <p><i>certo iactu</i>: neat phrase/added layer of detail vividly demonstrates the skill of the Romans.</p> <p>N.B. reference to <i>certo iactu</i> purely as a content point should not be given full credit: use omission symbol.</p> <p><i>exhauserat</i>: the compound verb with the accentuating prefix</p> | [10] | <p>10 mark marking grid</p> <p>Level 4 9 – 10 Level 3 6 – 8 Level 2 3 – 5 Level 1 0 – 2</p> <p>Credit should be given for any other valid points.</p> |

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| <p> <i>ex-</i> shows the sheer number of weapons hurled. <i>velut cuneo</i>: simile; also, technical military vocabulary adds to the overall vividness of the scene. <i>erupit</i>: conveys the violence of the Romans bursting out from their lines; short phrase to show the sudden nature of the attack. <i>idem auxiliarum impetus</i>: short matter of fact sentence to describe the similar attack of the auxiliaries. <i>protentis ... perfringit</i>: additional detail given by the prefixes, hinting at the superiority of the Romans; also, alliteration of “p” sound to reflect the impact of the spears. <i>perfringit</i>: historic present to make the scene seem more vivid <i>quod obvium et validum erat</i>: use of <i>quod</i> (<u>wherever</u> there is resistance) emphasises the chilling efficiency of the Romans. <i>obvium et validum</i>: tautology/pleonasm emphasising the total crushing of resistance. <i>neci</i>: choice of word / lexis stresses the slaying/murder of the women. <i>et ... auxerunt</i>: alliteration of ‘c’ emphasising the violence – (<i>neci confixa...</i>) <i>corporum cumulum</i>: alliteration of “c” sounds draws attention to the grotesque depiction of the loss of life. <i>et ... auxerunt</i>: alliteration of ‘m’ and ‘u’ emphasising the grief or sympathy – <i>miles ... mulierum ... neci</i>. <i>ne mulierum quidem</i>: not even the women were spared; the ferocity of the Romans is clearly shown, adding to the drama. <i>confixa ... iumenta</i>: enclosing word order to emphasise the missiles piercing the animals. <i>etiam</i>: <u>even</u> the baggage animals weren’t spared by the Romans. <i>cumulum auxerant</i>: graphic detail of the pile of bodies getting bigger. </p> <p> • the effect it has on the enemy <i>terga praebuere</i>: literally they offered their backs – a more poetic phrase than the usual ‘flee’ <i>difficili effugio</i>: the phrase is added after the logical conclusion </p> | |
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| | of the sentence to show that turning their backs in flight will not save them; also, the alliteration of “f” draws the reader’s attention to this key phrase. <i>circumiecta</i> ... <i>abitus</i> : <i>circumiecta</i> promoted to emphasise that the carts surrounded the battle site; <i>abitus</i> is at the end to emphasise that the ways out are blocked. <i>abitus</i> : delayed to emphasise the difficulty of the escape. | | |
| 14 | C - lunch (1) | [1] | |
| 15 | <i>humanissime</i> (1) most considerately/thoughtfully/courteously/kindly/politely/obligingly/graciously/humbly/gently (1) | [2] | Allow minor misspellings provided it is clear that <i>humanissime</i> is intended. Must be translated as superlative. Allow translation as adjective or adverb. Credit appropriate synonyms. Do not allow “humanly” or “humanely”. |
| 16 | sweet/courteous/nice (or as an adverb, or as a comparative) (1) in his words and his intention/attitude/expression/face (1) | [2] | 1 mark for an appropriate translation of <i>dulcius</i> ; translation as a comparative is not required. N.B. Do not allow “gentle” as a translation for <i>dulcius</i> . 1 mark for recognition of both <i>verbis</i> and either <i>animo</i> or <i>vultu</i> . |
| 17 | Staius had gone on ahead to see to lunch / Pomponia feels that she has been undermined as host / Pomponia feels she is a stranger in her own house / Pomponia has been given an order (1). | [1] | Allow a wide range of answers so long as it is clear that the candidates understands that Pomponia feels undermined. Allow error with English idiom, e.g. “Staius had gone on ahead to see lunch for them” (BOD). |
| 18 | Vorenius and Pullo: <ul style="list-style-type: none"> both were very competitive and argued each year about who was the best fighter both were very brave and went outside the fortifications to where the enemy was thickest Vorenius followed Pullo despite his better judgement, fearing that others might think he was cowardly Vorenius shows his loyalty by coming to the aid of Pullo, even though he is his rival | [8] | 8 mark marking grid Level 4 7 – 8 Level 3 4 – 6 Level 2 2 – 3 Level 1 0 – 1 Candidates should discuss both Caesar and Tacitus; candidates who discuss only Caesar, or only Tacitus, cannot attain more |

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| <p>Caesar:</p> <ul style="list-style-type: none"> • Caesar was renowned for his speed of movement; he moves the army into the territory of the Nervii by means of forced marches • Ingenious: he writes the letter to Cicero in Greek characters for security. • he advises the Gallic horseman to throw the letter attached to a spear inside the camp if he cannot approach. • Good timing: Caesar's forces arrive just in time to save Cicero's men. • Good leadership skills are shown when Caesar acts quickly in a crisis, getting the men ready for fighting against the Belgae. • Caesar had forbidden his men from leaving the works or their legions unless the camp was fortified. This forward planning helped save them in a difficult situation. • Caesar's meticulous training of the soldiers enables them to act independently. <p>Cicero:</p> <ul style="list-style-type: none"> • clever use of local spies shows him as innovative/clever/tactical. • failure to notice the spear in the tower shows him as unobservant/negligent. • holds out during the siege shows resolve. • reading message aloud to the soldiers shows recognition of advantages of high morale. <p>Boudicca:</p> <ul style="list-style-type: none"> • she connects with her people, stating that she was avenging their loss of freedom • she has belief in the justice of their actions – the gods would support just vengeance • her speech to her army, despite being in indirect speech, clearly shows her rhetoric and skill at inspiring her forces • she clearly states what is at stake – they must either conquer or be slain. | <p>than 6 marks.</p> <p>Candidates should use examples from the text to demonstrate what impression they have formed of the military figures; candidates who do not attempt to articulate their impression cannot attain more than 6 marks. Answers could be wholly positive or wholly negative to attain full marks.</p> <p>Candidates must give a specific example from the text to back up their point.</p> <p>Quotation of Latin is not required.</p> <p>Candidates should refer to at least three military figures for Level 4.</p> <p>Discussion of soldiers/warriors as military figures should be credited.</p> <p>Give credit for any other valid points, positive or negative.</p> |
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| | <ul style="list-style-type: none">• she kills herself: shows nobility, strength, honour. Credit references to weakness. <p>Suetonius:</p> <ul style="list-style-type: none">• Encourages his troops and addresses their fears about the noises of the barbarians and their threats• Clear but basic tactician: he tells his men to keep closely packed, throw their javelins from a distance and then continue the massacre with shield bosses and swords• He tells the men to forget about plunder until they have gained victory• His words successfully instil enthusiasm in his men <p>Poenius Postumus:</p> <ul style="list-style-type: none">• Principled: he kills himself as he had cheated his legion of glory and had disobeyed his commander | | |
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| SECTION B | | | |
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| 19 | <p><i>quasi insano</i>: her love / she <u>being likened to</u> something crazy (i.e. simile), being driven to extreme risks by her passion (N.B. Do not give full credit for purely content points; candidates must make reference to the meaning of <i>quasi</i>).</p> <p><i>amore incensa est</i>: she was on fire with love, the metaphorical use of the verb "to burn" showing how out of control M is.</p> <p><i>iuventutis</i>: word-choice of "youth" suggests Silius' young age and impressionability, throwing light on Messalina's predatory nature.</p> <p><i>pulcherrimum</i>: superlative, suggesting M is only interested in Silius' looks.</p> <p><i>exarserat</i>: a second metaphorical use of the verb to burn. The prefix <i>ex-</i> heightens the metaphor.</p> <p><i>nobilem feminam</i>: Silana is portrayed in a positive light, as a victim, <u>by contrast</u> making M seem more dastardly.</p> <p><i>exturbaret</i>: repetition of the prefix <i>ex-</i> for effect, stressing M drove out the wife of Silius, such was her passion.</p> <p><i>liberoque</i>: the choice of this particular adjective suggests Tacitus' scorn; ironic, used together with <i>adultero</i>.</p> <p><i>potiretur</i>: powerful verb showing that it was M who was in charge of the relationship; one almost feels sympathy for Silius. (N.B. do not credit reference to it being Passive)</p> <p><i>neque...nescius</i>: litotes/double negative shows that he was <u>completely</u> aware of what he was getting himself into / his recklessness.</p> | [4] | <p>Accept any two valid <u>style</u> points For each bullet point:</p> <p>Zero marks for incomplete or omitted Latin quotation with either no analysis, incorrect analysis or analysis of a different section of Latin.</p> <p>One mark for correct Latin quotation or correct analysis of lemma (as in the MS).</p> <p>Two marks for correct Latin quotation (as in the MS) paired with correct analysis of Latin quoted.</p> <p>If candidates use incorrect terminology for a literary device or grammatical term, but explain it correctly, full credit is given.</p> <p>Give credit for any other valid points.</p> <p>N.B. do not credit points from outside the lemma.</p> <p>N.B. give partial credit for developed stylistic analysis even if the Latin quotation has been mistranslated (e.g. <i>exarserat</i> translated as "he drove out").</p> |
| 20 | (If he were to refuse M) his death/doom/destruction (1) would be certain / a certainty (1) | [2] | <p>Reference to "certum" is required for the second mark.</p> <p>"He would die/be killed" = 1 "Messalina/Claudius would kill him" = 1 "He would certainly die" = 2</p> |
| 21 | (Silius / he is going to) ignore the future (1) and enjoy the present (1) | [2] | <p>A simple contrast between present and future with no reference to <i>neglegere</i> and <i>frui</i> = 1</p> <p>Allow credit for stylistic answers (e.g. the contrast of the two</p> |

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| | | | infinitives, juxtaposition of <i>futura</i> and <i>praesentibus</i> , chiasmus), although for 2 marks both time-frames and both verbs must be covered. |
| 22 | <p><i>non furtim</i>: Tacitus uses for effect two negatives (litotes) to emphasise the openness of Messalina's actions; also the word order at the start of the sentence adds emphasis to this phrase.</p> <p><i>non furtim ... sed multis cum comitibus</i>: balanced phrases to add to the contrast.</p> <p><i>ventitat</i>: frequentative use – she came repeatedly to his house</p> <p><i>adhaeret</i>: hyperbole / metaphorical usage, e.g. she stuck to him like glue</p> <p><i>adhaeret, dat</i>: asyndeton to stress the extent of her misdemeanors.</p> <p><i>servi, liberti, paratus</i>: the list of gifts / tricolon / asyndeton emphasises how extensive and inappropriate M's generosity to Silius was.</p> <p><i>adulterum</i>: Tacitus doesn't name Silius, but refers to him by a negatively charged word, to emphasise their misbehaviour.</p> | [4] | <p>Accept any two valid <u>style</u> points</p> <p>For each bullet point:</p> <p>Zero marks for incomplete or omitted Latin quotation with either no analysis, incorrect analysis or analysis of a different section of Latin.</p> <p>One mark for correct Latin quotation or correct analysis of lemma (as in the MS).</p> <p>Two marks for correct Latin quotation (as in the MS) paired with correct analysis of Latin quoted.</p> <p>If candidates use incorrect terminology for a literary device or grammatical term, but explain it correctly, full credit is given.</p> <p>Give credit for any other valid points.</p> <p>N.B. do not credit points from outside the lemma.</p> |
| 23 | because of the ease of her adulteries / it is easy for her to have adulterous affairs. | [1] | <p>Reference to both <i>facilitatem</i> and <i>adulteriorum</i> required for the mark.</p> <p>For <i>adulteriorum</i>, allow “adultery”, “adulterer”, “adulterers”.</p> |
| 24 | <p>she only has three/few/hardly any attendants/friends (1)</p> <p>she travels in a rubbish cart (1)</p> <p>she has to go on foot (1)</p> <p>she was suddenly alone (1)</p> | [2] | <p>Accept any two valid answers.</p> <p><i>omnino</i>: allow the focus to be on “only”, emphasising how few friends she had.</p> |
| 25 | (Because it was outweighed by) the appalling nature/ugliness/atrocity/size of her crimes/scandals/misdeeds. | [1] | <p>Reference to both <i>flagitiorum</i> and <i>deformitas</i> required for the mark.</p> <p>The translation of <i>flagitiorum</i> must be plural for the mark.</p> |
| 26 | <p>She keeps on shouting at him (1)</p> <p>OR</p> <p>she says he should listen to the mother of Octavia and Britannicus / their children (1)</p> | [1] | <p><i>clamitabatque</i>: the frequentative (e.g. “kept on”) must be recognised for the mark.</p> <p><i>audiret</i>: this doesn't have to be translated provided it is clear that M is exerting pressure using the children.</p> <p>Accept references to emotional blackmail using her/their</p> |

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| | | | children. |
| 27 | Claudius called her a poor woman (1) he was warmed up / relaxed having had food and wine (1) he wanted to hear M plead / plead her case (1) | [2] | Accept any two valid answers. N.B. this is <u>not a style question</u> . N.B. “he wants to see her the next day” without reference to her pleading her case = 0 “he was drunk” = 0 “he wants to put her on trial the next day” = 0 N.B. do not credit points from outside the lemma. |
| 28 | C - the freedman of Claudius | [1] | |
| 29 | <i>prorumpit</i> (1) he rushes/rushed out/forth/forward (1) | [2] | Allow minor misspellings provided it is clear that <i>prorumpit</i> is intended. Credit appropriate synonyms, provided the prefix <i>pro-</i> is also translated appropriately, e.g. “hurries” = 0, “burst through” = 0, but “hurries forward” = 1. |
| 30 | <ul style="list-style-type: none"> • Tacitus’ description of the events taking place; <i>is...Messalinam</i>: Messalina being the object of the sentence suggesting she is now no longer in control of her destiny. <i>raptim</i>: word choice / lexis quickens the pace and adds to the drama. <i>praegressus</i>: prefix shows that others are about to follow along, increasing tension. <i>humi fusam</i>: emphatically placed at the end of its clause, for effect; suggestion that Messalina is already dead, raising tension; metaphorically, reflects her fall from grace. <i>adsidebat</i>: promotion of the verb to emphasise the presence of her mother in Messalina’s hour of need. <i>haud concors</i>: Lepida had not been on friendly terms with her daughter Messalina. Litotes – Tacitus is making an understatement here <i>florenti ... necessitatibus</i>: balanced clauses to contrast the previous powerful position of Messalina with her current moment of need <i>supremis</i>: use of superlative to suggest M’s impending death | [10] | 10 mark marking grid Level 4 9 – 10 Level 3 6 – 8 Level 2 3 – 5 Level 1 0 – 2 Credit should be given for any other valid points. |

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| <p><i>ad misericordiam versa</i>: irony of mother pitying daughter not to wait for executioner, but to commit suicide.</p> <p><i>suadebat</i>: the imperfect is suggestive of Lepida's continual unsuccessful efforts to persuade Messalina</p> <p><i>ne...neque...nihil</i>: piling up of negatives to show the end is nigh, but M was unable to act.</p> <p><i>percussorem</i>: word choice / specific reference / lexis to the executioner adds to the tension; also, sibilance reflects the grim, foreboding atmosphere.</p> <p><i>transiisse</i>: emphatic position / promotion; perfect tense reflects that life is already over.</p> <p><i>mortem decoram quaerendum</i>: there is nothing Messalina can do to avoid death. The gerundive of obligation is suggestive of the need to act immediately.</p> <p><i>effundebantur</i>: the passive voice show that M is not in control of her emotions; imperfect tense reflects ongoing gushing of tears.</p> <p><i>cum...tribunus</i>: inverted <i>cum</i> clause to show the suddenness of the tribune's arrival.</p> <p><i>impetu...pulsae</i>: Tacitus maintains the drama by showing the violence of the entry of the people arriving at the gardens</p> <p><i>tribunus</i>: delayed to end of sentence to reflect the tribune's sudden arrival.</p> <p><i>tunc primum</i>: dramatic moment as Messalina finally realises there is no escaping her impending fate</p> <p><i>frustra</i>: dramatic and negative towards Messalina as even now she cannot redeem herself</p> <p><i>iugulo aut pectori</i>: the pair of words creates a climactic moment as Messalina considers where to stab herself</p> <p><i>ictu tribuni transigitur</i>: alliteration of "t" is suggestive of the violence of the death.</p> <p><i>transigitur</i>: historic present to make the verb vivid</p> <p><i>corpus matri concessum</i>: short, succinct sentence after the previous drama to emphasise the finality of what has happened</p> <ul style="list-style-type: none"> • Tacitus's evident disapproval of Messalina. | | |
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| | <p><i>nihil honestum ... animo</i>: emphatic position of <i>nihil</i> to show that Messalina has nothing at all honourable in her heart. Tacitus attacks Messalina mercilessly even in this final crisis in her life</p> <p><i>per libidines corrupto</i>: the powerful word <i>libidines</i> in the plural refers to her frequent debauched behaviour in the past. Another vicious dig by Tacitus</p> <p><i>lacrimae et questus inriti</i>: Tacitus emphasises Messalina's pathetic and cowardly complaints</p> <p><i>effundebantur</i>: hyperbole to exaggerate the cowardly behaviour of Messalina</p> | | |
| 31 | <ul style="list-style-type: none"> • Messalina drove away the wife of Silius. She was responsible for the affair • M had a “new” lust, indicating that she had had other affairs before • Silius was unable to refuse Messalina for fear of his life; M came to “possess” him and was therefore responsible for the misdeed • Only when it was too late to back out, did Silius take the lead; the fact that Silius did eventually take the lead, means that he must share some of the responsibility • Tacitus is so confident that the reader will regard Messalina's death as entirely justified that he doesn't shy away from describing the picture of a defenceless woman being butchered • Messalina didn't receive any trial at all, and wasn't given an opportunity to answer Narcissus' charges; however bad her previous behaviour has been, she should have been afforded a trial • Silius understood the benefits of the affair – he was clearly to blame as well as Messalina • Messalina didn't even try to hide her adultery – she went repeatedly to Silius' house, even with her attendants • Silius was given the luxurious furnishings of the emperor – her blatant adultery showed her disdain towards Claudius | [8] | <p>8 mark marking grid</p> <p>Level 4 7 – 8 Level 3 4 – 6 Level 2 2 – 3 Level 1 0 – 1</p> <p>Candidates must give a specific example from the text to back up their point.</p> <p>Candidates must answer the question about whether M deserved her downfall.</p> <p>Answers could be wholly positive or wholly negative to attain full marks.</p> <p>Quotation of Latin is not required.</p> <p>Give credit for any other valid points, positive or negative.</p> |

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| | <ul style="list-style-type: none"> • Messalina turned to new pleasures once she has bored of Silius • Silius argued that they should stop trying to conceal the affair. Silius sees the affair as all or nothing. He is as much the guilty party • Tacitus refers to the magnitude of Messalina's infamy; Narcissus is recorded as having notebooks documenting her affairs • Messalina marries Silius when Claudius is away, ironically attending a sacrifice • the weakness of Claudius is evident; he is too weak to withstand Messalina's charms; perhaps his weakness is one of the reasons she had so many affairs • Narcissus emphasises to Claudius the fact that Silius will take control of the city unless he acts; Narcissus emphasises the guilt of Silius • Narcissus has an unfair amount of influence, and M suffered as a result | | |
| 32 | <p><i>I hardly know/knew her granddaughter, (but) I am extremely fond of her grandson, a remarkable young man whom people love as a relation even though he is not related to them by blood. For in the first place, although he was very handsome, both as a boy and as a young man he avoided all the gossip of spiteful people.</i></p> | [5] | <p>Award up to five marks per translated section according to 5-mark marking grid. Consequential errors should not be penalised. [5] All of the meaning conveyed, with one minor error allowed [4] Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed [3] Part of the meaning conveyed, but with two or more major errors or omissions allowed [2] A limited amount of the meaning conveyed [1] A very limited amount of the meaning conveyed [0] None of the meaning conveyed</p> <p>For 3 marks to be awarded, there must be at least 2 Major errors, but fewer than 6 Major errors. 6 or more Major errors gives a score of 2 marks, but to attain 2 marks candidates must have at least two phrases predominantly correct. For 1 mark, at least 5 words must be translated correctly.</p> |

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| | | | <p>N.B. 2 Minor errors = 1 Major error.</p> <p>Major errors: Any omission of a word = Major, unless stated in the MS.</p> <p>Minor errors: Incorrect tense (except <i>novi</i> – see below) = Minor <i>familiarissime</i>: translation not as superlative = Minor <i>et...et...:</i> translation as “and...and” = Minor (omission of either <i>et</i> = Major) <i>omnes sermones malignorum</i>: “all spiteful gossip” = 1 Minor</p> <p>Allow: <i>novi</i>: allow present or past tense. Allow insertion of appropriate connective between <i>novi</i> and <i>nepotem</i>. <i>singularem</i>: allow “unique” <i>familiarissime</i>: allow “very closely”</p> |
| 33 | women/women of high birth had little to occupy them / they had plenty of leisure time | [1] | <p>Credit a wide range of sensible translations. e.g “they had time to relax” = 1 “they had little to do” = 1 Do not credit translations which make no sense. e.g. “they had leisures according to their sex” = 0 Do not insist on reference to “high-born” women.</p> |
| 34 | by playing draughts/checkers/pebbles (1) by watching her pantomime actors / actors / dancers (1) | [2] | For <i>pantomimos</i> , allow “actors” but not “pantomimes”. |
| 35 | She instructed her grandson to go off/go off and study/study (1) when she was participating/about to participate in her leisure activities/these things/one or the other (1) | [2] | |

Marking grid for 8-mark questions

| Level | Mark ranges | Characteristics of performance |
|-------|-------------|--|
| | | <ul style="list-style-type: none"> • Engagement with the question; • Selection and coverage of supporting points; • Understanding and appreciation of the set text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer. |
| 4 | 7–8 | <ul style="list-style-type: none"> • Good engagement with the question; • A good range of relevant points with development; • A good understanding and appreciation of the set text; • Legible, fluent and very accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised. |
| 3 | 4–6 | <ul style="list-style-type: none"> • Some engagement with the question; • A range of relevant points, with some development; • A general understanding and appreciation of the set text; • Legible and accurate writing, conveying meaning clearly; • Limited control of appropriate form and register; • Argument organised. |
| 2 | 2–3 | <ul style="list-style-type: none"> • Limited engagement with the question; • A few relevant points; • A basic understanding and appreciation of the set text; • Legible and generally accurate writing, conveying meaning; • Very limited control of form and register; • Argument apparent in places, even if underdeveloped. |
| 1 | 0–1 | <ul style="list-style-type: none"> • Little or no engagement with the question; • Any points made are of little or no relevance; • Very little understanding or appreciation of the set text; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear; • Little control of form and register; • Argument difficult to discern. |

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the marking grid the presence of bullet points 4–6. In assigning a mark, examiners must first focus on bullet points 1–3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

Marking grid for 10-mark questions

| Level | Mark ranges | Characteristics of performance |
|-------|-------------|---|
| | | <ul style="list-style-type: none"> • Engagement with the question; • Selection and coverage of supporting points; • Choice and use of evidence from the Latin text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer. |
| 4 | 9–10 | <ul style="list-style-type: none"> • Good engagement with the question; • A range of relevant points, with development; • A good range of appropriate Latin quotation with relevant discussion; • Legible, fluent and very accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised. |
| 3 | 6–8 | <ul style="list-style-type: none"> • Some engagement with the question; • A range of relevant points, with some development; • Some appropriate Latin quotation with some relevant discussion; • Legible and accurate writing, conveying meaning clearly; • Some control of appropriate form and register; • Argument is organised. |
| 2 | 3–5 | <ul style="list-style-type: none"> • Limited engagement with the question; • A few relevant points; • Limited Latin quotation with limited relevant discussion; • Legible and generally accurate writing, conveying meaning; • Limited control of form and register; • Argument apparent in places, even if underdeveloped. |
| 1 | 0–2 | <ul style="list-style-type: none"> • Little or no engagement with the question; • Any points made are of little or no relevance; • Very little or no appropriate Latin quotation or relevant discussion; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear; • Very limited control of form and register; • Argument difficult to discern. |

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the marking grid the presence of bullet points 4–6. In assigning a mark, examiners must first focus on bullet points 1–3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

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