



Oxford Cambridge and RSA

GCSE (9–1)

Latin

J282/04: Verse Literature A

General Certificate of Secondary Education

Mark Scheme for Autumn 2021

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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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1. 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/well-developed point in Q7) |
|  | Tick query (weak, incomplete or supplementary point in Q7) |
|  | Harmful addition (use sparingly) |
|  | Omission mark (use in translation questions and elsewhere if desired) |
|  | Blank Page – use to mark Additional Writing Pages |
|  | Use on an extra page or in white space to show that candidate material has been seen and considered |

12 Subject Specific Marking Instructions

Further guidance on MARKING Point 5 above

Low-tariff comprehension questions (up to 3 marks):

As a general rule award up to 1 mark for each of the candidate's numbered points, disregarding any material in each that is surplus to requirements (unless it invalidates the point already made).

This approach may, however, result in unfairness to candidates as they do not necessarily appreciate what precisely constitutes a separate point. They may roll together two correct answers in point 1, perhaps leaving no valid answer for point 2. In this case use discretion to award 2 marks to the candidate's point 1. However, if point 1 is invalid that mark is lost and cannot be carried forward for possible awarding in point 2.

4-mark literary analysis questions:

Use discretion

either to award up to 2 marks to each of the candidate's numbered points, ignoring any supplementary material that does not contradict the point already made

or, where two valid answers are included in numbered point 1, to award up to 2 marks for each of these. However, if the first point made by the candidate is invalid, those marks are lost and cannot be awarded to any later point.

Where a candidate offers a string of points, ignoring the numbering provided, only the first **two** of these may be considered.

NB

Marking point 5 above does not apply to the 8 and 10 mark level of response questions.

| Question | | Answer | Mark | Guidance |
|----------|-----|---|------------------------|--|
| 1 | (a) | kingdom (1), fatherland (1), home(1) | AO2 3 | <i>patria</i> : accept 'land', 'country' |
| 1 | (b) | Either He was everything to her. Or He was all/the only thing she had. | AO2 1 | Accept literal translation including 'everything to us'. |
| 1 | (c) | She could tame serpent(s) (1) and bulls (1) | AO2 2 | Accept references to her actual deeds ('put the serpent to sleep', 'protected Jason against fire-breathing bulls'); 1 mark for each suitable reference. |

| Question | | Answer | Mark | Guidance |
|----------|-----|--|------------------------|----------|
| 2 | (a) | spells/incantations (1) herbs/potions/drugs (1) the sacred rites of Hecate/calling up the goddess Hecate (1) | AO2 3 | |

| | | | | | | | | | | |
|---|---|--|---|---|---|---|---|--------------------------------------|--------------------------------|--|
| 2 | (b) | <p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="398 268 1126 611"> <tr> <td data-bbox="398 268 450 403">2</td> <td data-bbox="450 268 1126 403">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 data-bbox="398 403 450 544">1</td> <td data-bbox="450 403 1126 544">expresses a valid point, but is not fully supported by an appropriate aspect of content or literary style or reference to Latin</td> </tr> <tr> <td data-bbox="398 544 450 611">0</td> <td data-bbox="450 544 1126 611">point is not valid, or none is drawn</td> </tr> </table> <p>Any two of the following or other valid points with suitable Latin reference</p> <ul data-bbox="398 651 1126 1233" style="list-style-type: none"> • emphasises her inability to sleep <ul style="list-style-type: none"> – idea repeated: <i>vigilantur + somnus abit</i> – emphatic position of <i>somnus abit</i> – epithet <i>tener</i> emphasises her longing for sleep • days and nights equally bad <ul style="list-style-type: none"> – variation of epithet <i>non grata/amarae</i> – chiasmic/enclosing word order – emphatic position of <i>amarae</i> • <i>misero pectore</i> – no respite from her wretchedness • her magic arts ineffective <ul style="list-style-type: none"> – she could put the serpent to sleep but cannot put herself to sleep – antithesis/juxtaposition of <i>non possum, potui</i> • despairing summing-up of her position: she/her art is more use to anyone but herself | 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 content or literary style or reference to Latin | 0 | point is not valid, or none is drawn | <p>AO3 4</p> | <p>Points may be of content or style. An appropriate Latin reference is needed in each case.</p> <p>Candidates must indicate (by translation or in their explanation) that they know what the chosen word or phrase means and must explain how it emphasises Medea's unhappy state.</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 content or literary style or reference to Latin | | | | | | | | | |
| 0 | point is not valid, or none is drawn | | | | | | | | | |

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 the passage (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 overall sense, 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 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 | |
|----------|--|--|--------------------------------|--|---|
| 3 | | <p><i>si tibi sum vilis, communes respice natos: saeviet in partus dira noverca meos. et nimium similes tibi sunt, et imagine tangor et quotiens video, lumina nostra madent.</i></p> <p>Suggested translation:</p> <p>If I am worthless/contemptible to you, consider the children we share/we have together: a horrible/dreadful/terrible stepmother will rage against/be cruel to my offspring. (And) they are too much like you, I am touched by their image/likeness and whenever I see it/them, my/our eyes are wet.</p> <p>Omission or wrong translation of any word is a major error unless otherwise stated below.</p> <p>Inconsequential errors include: omission of <i>tibi</i> (line 1) <i>nimum</i> translated as 'so', 'so much'</p> | <p>AO2 5</p> | 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. |
| | | | | <p>Accept any version that accurately renders the sense of the Latin.</p> <p>Accept 'our' for <i>nostra</i> (line 4)</p> <p>For 1 mark there must be at least 3 correct vocabulary items, excluding <i>si, in, et</i>.</p> | |

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| Question | | Answer | Mark | Guidance |
|----------|-----|--|------------------------|--|
| 4 | (a) | <p>Any two of the following or other valid points:</p> <ul style="list-style-type: none"> • She says he owes her his life. • He has made a powerful marriage/has a powerful bride and/or father-in-law (because of her). • He couldn't even be ungrateful if she hadn't saved him. | AO3 2 | <p>Accept a range of paraphrases that provide an answer to the question. Latin is not required.</p> <p>Accept points of style provided that they adequately answer the question.</p> |
| 4 | (b) | <p>Any two of the following:</p> <ul style="list-style-type: none"> • She is angry/will follow where her anger leads • she knows she may regret what she does/ doesn't care if she comes to regret her actions • she regrets helping Jason • she hates Jason for his treachery/feels Jason has betrayed her | AO3 2 | <p>Accept any reasonable interpretations of the text in relation to the question</p> <p>Do not accept 'she hates Jason' on its own, or similar over-generalised comment.</p> |

| Question | | | Answer | Mark | Guidance |
|----------|-----|------|---|----------|---|
| 5 | (a) | | Any two of: <ul style="list-style-type: none"> • being pious/honouring the gods • not violating a (sacred) trust/not breaking a promise • not abusing the power of the gods (in a treaty) ... • to deceive men/ not deceiving people | AO2 2 | |
| 5 | (b) | (i) | He has said good things (1) and done (all possible) good things (to Lesbia) (1) | AO2 2 | |
| 5 | (b) | (ii) | <i>ingratae</i> (1) ungrateful (1) | AO2 2 | Accept slight misspelling. Accept <i>ingrato</i> (taken from line 6) Correct Latin + wrong translation = 1 Wrong Latin + any translation = 0 |

| Question | | Answer | Mark | Guidance | | | | | | |
|----------|---|--|------|---|---|--|---|--------------------------------------|------------------------|--|
| 6 | (a) | <p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <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> <p>Any two of the following or other valid points of literary style, with appropriate Latin reference:</p> <ul style="list-style-type: none"> • repetition of <i>difficile</i> – stresses how daunting it is • <i>longum ... amorem</i> – vocab choice/word positioning stress how much there is to overcome - juxtaposition of <i>longum subito</i> emphasises difficulty of the task • <i>qua lubet efficias</i> – emphatic position/compound verb + adverbial phrase suggest a task of great magnitude • <i>una salus</i> – a momentous task: his safety/life depends on it: – emphatic use of <i>una</i>: it's his only chance • <i>pervincendum</i> – emphatic position/ reinforcing prefix/ battle metaphor/ 5th foot spondee emphasise the struggle involved • <i>facias</i> – repeats and verbally echoes key idea: 'he must do it': nerving himself to do something hard | 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 | AO3 4 | <p>A point of style must be identified for the full mark (though technical terms are not a requirement). An appropriate Latin reference is needed in each case but merely matching a piece of Latin with the translation provided is not sufficient to gain 2 marks (though it may merit 1).</p> <p>Candidates must indicate (by translation or in their explanation) that they know what the chosen word or phrase means and how it emphasises what a hard task it is.</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 | | | | | | | | | |

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|--|--|--|--|--|--|
| | | | <ul style="list-style-type: none">• <i>sive ... pote</i> – paradox: has to be done whether possible or not – suggests at best great difficulty | | |
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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.

| Question | Answer | Mark | Guidance |
|----------|--|--------------------------------|---|
| 7 | <p>Assess against the criteria in the 8-mark AO3 grid (see above).</p> <p>Amata's means of convincing her husband may include the following:</p> <ul style="list-style-type: none"> • <i>mollius ... locuta est</i> – she speaks softly and as a mother would (to win him over) – M and L alliteration give a soft and wheedling tone • <i>lacrimans</i> – her weeping shows how deeply she is affected by the proposed marriage • <i>o genitor ... miseret</i>: plays upon his fatherly feelings: – appeals to him as a father; stresses their family connectedness – appeals to his pity for them all; repetition of <i>miseret</i>; M alliteration – polysyndeton – emphasising family unit • stresses Aeneas' foreignness by calling the Trojans <i>exsulibus</i>, in emphatic position • Aeneas will take her daughter away • <i>perfidus ... praedo</i> – violent/emotive language: calls Aeneas <i>perfidus</i>, <i>praedo</i> (emphatic placing, framing device) – P alliteration emphasises the words • Aeneas will take Lavinia away across the sea (she will be lost to them) • compares Aeneas to another Trojan, Paris, who <i>penetrat Lacedaemona</i> (emotive verb) and carried off Helen • series of three rhetorical questions conveys her rising indignation and challenges her husband to accept what she says | <p>AO3 8</p> | <p>Both content and style points are acceptable and Latin is not needed for every point. There must, however, be some stylistic reference and some Latin reference for an answer to reach level 3.</p> |

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 *'The Roman writers saw passionate feelings as a disease beyond human control'*, Catullus' description of his love as a pestilence creeping through his limbs would be evidence of **AO2**, whilst concluding that he evidently can't escape it himself but needs the gods to take it away 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 style="text-align: center;"><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 style="text-align: center;"><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 style="text-align: center;"><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 occasional supported by reference to the set text (AO3) <p style="text-align: center;"><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 style="text-align: center;"><i>The information is communicated in an unstructured way.</i></p> |

0 = No response or no response worthy of credit.

| Question | Answer | Mark | Guidance |
|----------|--|---|---|
| 8 | <p><i>'The Roman writers saw passionate feelings as a disease beyond human control'. How far is this true of the poems of Virgil, Ovid and Catullus you have studied?</i></p> <p>Assess against the criteria in the 10-mark grid given above.</p> <p><u>Arguments (AO3) may include:</u></p> <p><u>Virgil</u></p> <ul style="list-style-type: none"> • Amata's hatred of the Trojans is motivated by the poison administered by Allecto's snake – something clearly outside Amata's control ... • but she was already concerned about the arrival of the Trojans and the side-lining of Turnus • Her approach to her husband is carefully thought-out and she uses some fair and reasonable arguments ... • but some of what she says is intemperate and contrary to the will of the gods (apart from Juno!) • Is she in control or is she being manipulated by an outside force? <p>Supporting evidence (AO2) could include:</p> <ul style="list-style-type: none"> • details of her existing state of mind • how the poison is designed to throw the whole household into turmoil • how the snake delivers the poison • when she speaks to her husband the poison has not fully done its work – but she will later rage around like a mad woman, causing havoc • the arguments Amata uses to her husband. | <p>10 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>It is not essential to discuss all three authors in order reach the higher levels, provided that there is an adequate range of arguments. However, coverage of at least two of the authors would usually be expected in a level 5 answer.</p> |

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| | | <p><u>Ovid</u></p> <ul style="list-style-type: none"> • Medea is possessed by flames and sleeplessness which make her love for Jason like a disease. • Her magic powers have deserted her and she can do nothing to remedy her state: it is beyond her control. • She can only beg Jason to return to her – but she is able to deploy reasoned arguments as to why he should. • Her other passion is her anger and desire for vengeance: is this within her control or is that too something beyond her control? <p>Supporting evidence (AO2) could include:</p> <ul style="list-style-type: none"> • details of what she has been able to do with her magic previously and what she cannot do now • she says she was ‘insane’ to leave her native land • details of the arguments she uses to Jason to persuade him to return • details of her threats of vengeance, how her anger dominates her and overcomes any arguments for restraint <p><u>Catullus</u></p> <ul style="list-style-type: none"> • He explicitly and extensively uses the language of disease to describe his love for Lesbia and how it possesses him. • He does try to motivate himself to get over it (suggesting it is within his control) but his attempt sounds desperate and unlikely to be successful. • He begs the gods to make him well (suggesting he cannot do it himself) <p>Supporting evidence (AO2) could include:</p> <ul style="list-style-type: none"> • examples of the ‘disease’ language that he uses for his emotional state | | |
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| | | | <ul style="list-style-type: none">• his paradoxical advice to himself to get over her 'whether it's possible or not'• details of his appeal to the gods for pity and 'help in death' | | |
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