



Oxford Cambridge and RSA

**GCSE (9–1)**

**Latin**

**J282/05: Verse Literature B**

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 <b>very</b> 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)
	Tick query (weak, incomplete or supplementary point in Q6 or in Q9(AO3))
	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

**Further guidance on MARKING Point 5 above**

We will need to exercise some discretion in the application of these instructions in order to avoid unfairness to candidates who know the text and understand the question but don't fully appreciate how to present their response. Below are some suggested guidelines.

**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 a wrong answer 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 should 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)	Any <b>two</b> of <ul style="list-style-type: none"> <li>the city had been captured</li> <li>the thresholds/doorways (of the buildings/palace) had been torn up/down</li> <li>enemy was in the middle/heart/innermost part(s) (of the palace/city)</li> </ul>	AO2 2	
1	(b)	Any <b>two</b> of <ul style="list-style-type: none"> <li>he is old</li> <li>his weapons/ armour are (long) unused</li> <li>he/his shoulders are trembling (with age)</li> <li>arming himself is 'in vain' (<i>nequiquam</i>)</li> <li>his sword is useless</li> </ul>	AO3 2	Latin is not required; if Latin is given its meaning or relevance to the question must be made clear.
Question		Answer	Mark	Guidance
2	(a)	<b>altar:</b> in the middle of the house/open to the air/huge/has a laurel tree next to it (1)  <b>laurel tree:</b> very old/leaning on the altar/shading the household gods (1)	AO2 2	Accept 'large', 'very big' Give <b>1 mark only</b> for the fact that the tree is next to the altar/leaning on it, wherever it appears in the answer.
2	(b)	Any <b>two</b> of <ul style="list-style-type: none"> <li>they are (sitting) around the altar(s) in vain/for protection</li> <li>they are compared to doves in a storm</li> <li>the doves are driven headlong</li> <li>they are 'huddled together'</li> <li>they are embracing statues of the gods (for protection)</li> </ul>	AO3 2	Do not accept 'they were (sitting) around the altar' without any qualification.  valid style points may be credited provided that they give a satisfactory answer to the question

Question		Answer	Mark	Guidance						
3	(a)	<p>Accept any <b>two</b> points and award up to <b>two</b> 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 <b>two</b> of the following or other valid points</p> <ul style="list-style-type: none"> <li>• <i>at tibi</i> – spits out the words (double T)/early position of <i>tibi</i> immediately stresses Pyrrhus' responsibility</li> <li>• <i>exclamat</i> – stronger verb than just 'he says'; suggests his shock at Pyrrhus' actions</li> <li>• <i>pro scelere ...</i> calls it a crime</li> <li>• <i>pro ... pro</i> – repetition/parallel phrasing highlights his indignation</li> <li>• <i>di ...</i> – calls on the gods for revenge: suggests enormity of the crime</li> <li>• <i>persolvant ... debita</i> <ul style="list-style-type: none"> <li>– parallel clauses saying essentially the same thing</li> <li>– irony of 'thanks' and 'rewards' – for a crime</li> <li>– reinforcing prefix of <i>persolvant</i>: pay to the full</li> <li>– P/D alliteration/harsh consonants emphasise his anger</li> </ul> </li> <li>• <i>coram me cernere</i> – tautology emphasises the horror</li> <li>• <i>letum ... funere</i> – bitter double reference to his son's death</li> </ul>	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	<p><b>AO3</b> <b>4</b></p>	<p>A <b>point of style</b> 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 shows Priam's anger and indignation.</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"> <li>• <i>fecisti</i> – emphatic position stresses Pyrrhus' responsibility.</li> <li>• <i>patrios ... vultus</i> – Priam's disgust reinforced by <ul style="list-style-type: none"> <li>– chiasmus/F alliteration</li> <li>– vocab choice of <i>foedasti</i>: suggests an utterly disgusting act</li> <li>– emphatic position of <i>patrios</i>: something no father should ever have to see</li> </ul> </li> </ul>		
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Question			Answer	Mark	Guidance
4	(a)	(i)	lying/making a false claim	AO2 1	
4	(a)	(ii)	he was his father	AO2 1	
4	(b)	(i)	Latin word: <i>exsanguis</i> (1) English translation: bloodless/pale (1)	AO2 2	Correct Latin word + wrong English translation = 1 Wrong Latin word + any translation = 0 Accept slight misspelling. Do not accept <i>corpus</i>
4	(b)	(ii)	Any <b>two</b> of: <ul style="list-style-type: none"> <li>• he respected the rights of a suppliant/respected him when he was a suppliant</li> <li>• he gave him Hector's body back (for burial)</li> <li>• he sent Priam back to his kingdom</li> </ul>	AO2 2	Reference to <i>supplicis</i> needed for the mark.  Ignore wrong translation of <i>sepulcro</i>

**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	
5		<p><i>'ergo age, care pater, cervici imponere nostrae; ipse subibo umeris nec me labor iste gravabit; quo res cumque cadent, unum et commune periculum, una salus ambobus erit.</i></p> <p>Suggested translation:</p> <p>'Come then, dear father, place yourself upon my/our neck; I myself will go under/support you with my shoulders and that effort/task/labour will not weigh me down; however things turn/fall out [whatever occurs], there will be one common/shared danger, one (means of) safety for us both.'</p> <p>Omission or mistranslation of any word is a major error unless otherwise indicated below. Inconsequential errors include: <i>ipse</i> omitted</p>	<p><b>AO2</b> <b>5</b></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>For 1 mark there must be at least 3 correct words excluding <i>nec, me, et</i>. <i>ergo age</i> should be treated as one word.</p> <p>Accept 'back' for <i>cervici</i> Accept omission of <i>et</i> in line 3 Accept 'come' for the two words <i>ergo age</i></p>	



**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"> <li>• very good engagement with the question</li> <li>• 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</li> </ul> <p>The response is logically structured, with a well-developed, coherent line of reasoning.</p>
3	5–6	<ul style="list-style-type: none"> <li>• good engagement with the question</li> <li>• 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</li> </ul> <p>The response is well structured with a clear line of reasoning.</p>
2	3–4	<ul style="list-style-type: none"> <li>• some engagement with the question</li> <li>• 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</li> </ul> <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"> <li>• little engagement with the question</li> <li>• expresses points which are of little relevance and are supported with little evidence from the set text</li> </ul> <p>The information is communicated in an unstructured way..</p>
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0=No response or no response worthy of credit.

Question	Answer	Mark	Guidance
6	<p><b>Assess against the criteria in the 8-mark AO3 grid (see above).</b></p> <p>Points that make the scene dramatic may include:</p> <ul style="list-style-type: none"> <li>• <i>opaca locorum</i> – place is dark: cannot see their way/any danger that may be there (creating atmosphere of fear)</li> <li>• <i>non ulla ... Grai</i> <ul style="list-style-type: none"> <li>– former dangers of battle didn't faze Aeneas (but he's afraid now) – heightens sense of danger</li> <li>– battle dangers magnified by position of <i>tela</i>/vivid adjectives <i>iniecta</i> and <i>glomerati</i>/verbal echo of <i>glomerati ... Grai</i> – by contrast shows how frightening present situation is</li> </ul> </li> <li>• <i>omnes ... omnis</i> <ul style="list-style-type: none"> <li>– now every least thing (<i>aurae, sonus</i>) terrifies him</li> <li>– light consonants contrast with heavy consonants of previous line</li> <li>– chiasitic structure/R &amp; S alliteration/repetition of <i>omnis</i> emphasise the danger and create suspense</li> <li>– historic present – as if it is actually happening</li> </ul> </li> <li>• <i>suspensum ... timentem</i></li> </ul>	<p><b>AO3</b> <b>8</b></p>	<p>Both content and style points are acceptable and Latin is not needed for every point. There must, however, be some stylistic reference <b>and</b> some Latin reference for an answer to reach level 3.</p>

			<ul style="list-style-type: none"> <li>– Aeneas fear highlighted by emphatic placing, creating dramatic suspense</li> <li>– <i>pariter ... onerique</i>: highlights the extent of responsibility Aeneas bears + placing of <i>pariter</i> + polysyndeton – adds to drama</li> <li>• <i>iamque ...</i> typical dramatic device: they seem to be out of danger when ... (inverted <i>cum</i> + indic.)</li> <li>– proliferation of soft consonants (P, M, V, S) suggest relaxation after danger (but they are not out of the woods yet)</li> <li>• <i>subito ... sonitus</i> <ul style="list-style-type: none"> <li>– emphatic position of <i>subito</i> and delaying of <i>pedum sonitus</i> create suspense</li> <li>– S alliteration: sense of whispering/holding breath, emphasises key words</li> <li>– vagueness of <i>pedum sonitus</i> – uncertain threat</li> </ul> </li> <li>• <i>genitor ... propinquant</i> <ul style="list-style-type: none"> <li>– <i>per ... prospiciens</i> – difficulty of seeing what's happening &amp; what the threat is</li> <li>– sudden direct speech, short words, repetition of <i>nate</i>, choice of <i>exclamat</i> + historic present all suggest imminent danger – a dramatic situation</li> </ul> </li> <li>• <i>ardentes ... cerno</i> <ul style="list-style-type: none"> <li>– decisive: the danger is real</li> <li>– vivid vocabulary: <i>ardentes, micantia</i></li> <li>– shields and bronze emphasise the presence of enemy soldiers</li> <li>– alliteration of C, assonance of A emphasise the line</li> </ul> </li> </ul>		
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Question			Answer	Mark	Guidance
7	(a)	(i)	Either it will take a long time or	AO2 1	

			he must cross a vast area of sea <b>or</b> he must make a long sea journey		
7	(a)	(ii)	Any <b>two</b> of well-populated land/fields rich in men a kingdom a royal wife	<b>AO2</b> <b>2</b>	Do not accept 'fertile fields'? Do not accept any point about the Tiber Do not accept 'happiness' (or any variant) as it is in the question. Accept 'prosperity' (possible sense of <i>res laetae</i> )
7	(b)		She won't see the abode of the Myrmidons etc/she won't be taken to Greece/the Greeks won't take her (1) ... as a slave/captive/concubine (1)	<b>AO2</b> <b>2</b>	'She won't be a slave to Greek mothers' = 2

Question		Answer	Mark	Guidance						
8		<p>Accept any <b>two</b> points and award up to <b>two</b> 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 content or 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"> <li>• <i>lacrimantem</i> – shows how upset he is at Creusa's words</li> <li>• <i>multa volentem dicere</i> – she disappears before he can say what he wants to say</li> <li>• <i>deseruit</i> – <ul style="list-style-type: none"> <li>– emotive choice of verb: she 'deserted' him</li> <li>– dental consonants and placing before caesura give air of finality/repeated Ds in first two lines</li> </ul> </li> </ul>	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	<b>AO3</b> <b>4</b>	<p>Points may be of <b>content or style</b>. 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 makes us feel sorry for Aeneas.</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									

			<p>have doom-laden sound</p> <ul style="list-style-type: none"> <li>• <i>tenues ... auras</i> – vocab choice/light consonants emphasise she has no bodily form</li> <li>• repeated <i>ter</i> in emphatic position shows his desperation to hold Creusa/the impossibility of his doing this</li> <li>• he is desperate to hold her (<i>collo ... brachia, frustra comprensa</i>) but can't</li> <li>• <i>imago</i> – position emphasises she is just an image: his attempt to hold on to her is useless</li> <li>• <i>par ... somno</i> <ul style="list-style-type: none"> <li>– double simile emphasises that she has no physical reality – just air or a dream</li> <li>– light consonants (L, V, M, S) emphasise how insubstantial she is; he cannot hold on to her</li> </ul> </li> </ul>	
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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 'In what ways does Virgil show the devastation of family life?' saying that Pyrrhus shows no regard for the elderly or for the feelings of a father would be evidence of AO3; giving details of how Pyrrhus killed his son and what Priam actually said to him would be evidence of **AO2** details

#### 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"> <li>• detailed knowledge and excellent understanding of the set text (AO2)</li> <li>• well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3)</li> </ul> <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"> <li>• good knowledge and sound understanding of the set text (AO2)</li> <li>• a good response to the question which is supported by some well-selected examples from the set text (AO3)</li> </ul>

		<i>The response is logically structured, with a well-developed and clear line of reasoning.</i>
3	5–6	<ul style="list-style-type: none"> <li>• some knowledge and understanding of the set text (AO2)</li> <li>• a reasonable response to the question which is supported by some examples from the set text (AO3)</li> </ul>
		<i>The response presents a line of reasoning which is mostly relevant and has some structure.</i>
2	3–4	<ul style="list-style-type: none"> <li>• limited knowledge and understanding of the set text (AO2)</li> <li>• a limited response to the question which is occasionally supported by reference to the set text (AO3)</li> </ul>
		<i>The response presents a line of reasoning but may lack structure.</i>
1	1–2	<ul style="list-style-type: none"> <li>• very limited knowledge and understanding of the set text (AO2)</li> <li>• a very limited response to the question with very limited reference to the set text (AO3)</li> </ul>
		<i>The information is communicated in an unstructured way.</i>

0 = No response or no response worthy of credit.

Question		Answer	Mark	Guidance
9		<p><b><i>‘War devastates families and family life.’ In what ways does Virgil show this in the parts of Aeneid 2 you have read?</i></b></p> <p><b>Assess against the criteria in the 10-mark grid given above.</b></p> <p><b><u>Arguments (AO3) may include:</u></b></p> <ul style="list-style-type: none"> <li>• Scene between Priam and Hecuba shows the plight of a family in a war situation. Priam is much too old to fight but is arming himself to try to protect his family. Hecuba and her daughters, instead of engaging in household tasks, are clinging to the altar as their only means of safety.</li> </ul> <p><b>Supporting evidence (AO2)</b> could include details of the scene, of Priam and Hecuba’s behaviour, of what Hecuba says to him and how she persuades him not to go into battle.</p>	<p><b>10</b> <b>made</b> <b>up of</b> <b>AO2</b> <b>5</b> <b>+</b> <b>AO3</b> <b>5</b></p>	<p>To gain marks in <b>AO3</b> candidates should deploy a range of these or other appropriate arguments in any combination depending on their individual view of the poems.</p> <p>To gain marks in <b>AO2</b> candidates need to give detailed evidence from the text to support their arguments.</p>

		<ul style="list-style-type: none"> <li>Polites' flight from and killing by Pyrrhus shows the shocking violence of war and the disregard for family values and the feelings of parents. Highlights how the male family members are summarily killed by the victors. <b>Supporting evidence (AO2):</b> details of Polites' desperate attempt to escape and his gory death. Hecuba's reference to Hector whose death has left the family unprotected.</li> <li>Priam's confrontation of Pyrrhus and his death highlights the destruction the normal values of family life: respect for the elderly and for the father/son relationship. Pyrrhus does not even respect the values practised by his father Achilles. Priam's murder and the violation of his corpse – the family cannot even carry out proper burial rites. <b>Supporting evidence (AO2):</b> details of what Priam and Pyrrhus say to each other, reference to Pyrrhus' disrespectful behaviour to Priam, details of how Priam is killed and what happens to his body.</li> <li>Aeneas' family life is devastated because he must leave Troy and go into exile but he does what he can to protect and save his family members. He takes the household gods with him so that family life can re-start elsewhere. <b>Supporting evidence AO2:</b> details of how Aeneas looks after the various family members and the gods of the city. Details of their flight.</li> <li>Aeneas family life is devastated because his wife, Creusa, is lost. Aeneas' attempts to embrace her as a ghost highlight the loss that he faces as a husband but her ghost promises him a restoration of family life in the future. She also highlights the enslavement to the enemy that usually happened to the females of the family in war. <b>Supporting evidence AO2:</b> details of how Creusa is lost and Aeneas' desperation to find her. Details</li> </ul>	
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			of Aeneas' encounter with Creusa's ghost.		
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