

GCSE

Latin

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

General Certificate of Secondary Education

Mark Scheme for June 2016

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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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SECTION A

| Question | Answer | Marks | Guidance |
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| 1 | <i>perpetuas (controversias)</i> (1) = constant, continual, ongoing, perpetual (1) <i>omnibusque annis/ annis</i> = every year / yearly | [2] | <p>Allow adverbial form: <i>perpetually, continually, constantly, continuously</i>. (Allow <i>always</i>)</p> <p>Ignore omission of <i>-que</i></p> <p>Correct English translation = 1 mark even if wrong Latin word is selected.</p> <p>Credit to be given if an extended quotation is made, so long as the key words given under Answer are actually written. The maximum extent of the quotation should be from <i>hi</i> to <i>habebant</i> OR <i>omnibusque</i> to <i>contendebant</i>. The quotation must be written out in full for the mark to be given.</p> |
| 2 | he says that this day/today (1) will decide their disputes/arguments/rivalry (1) | [2] | <p>Allow a wide range of answers for 'will decide' e.g. 'put an end to' 'resolve' etc.</p> <p>Do not insist on future tense.</p> |
| 3 | He goes beyond/ past / outside/ left the fortifications/ fort/ walls/ ramparts etc. He bursts/ rushes/ ran etc. into the enemy Where the part of the enemy is the thickest/ most difficult Allow credit for immediacy of Pullo's actions following his words. | [2] | <p>Two points required, No need for Latin.</p> <p>Some idea of rushing/speed needs to be conveyed for <i>irrumpit</i></p> <p>Allow stylistic reference to position of <i>procedit</i>.</p> <p>Allow stylistic reference to power of <i>irrumpit</i> = 1</p> <p>Do not give credit for reference to word order of <i>irrumpit</i></p> <p>'He attacked the enemy' = 0</p> <p>'He attacked where the enemy was thickest' = 1</p> <p>Allow stylistic reference to superlative <i>confertissima</i> (no reference to enemy necessary) for 1 mark</p> |

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| 4 | <p><i>spatio relicto Pullo:</i> the assonance of 'o' gives rhythm and draws attention to the phrase</p> <p><i>Pullo pilum:</i> alliteration of 'p' is suggestive of the violence</p> <p><i>immittit</i> (and other examples): historic present</p> <p><i>multitudine:</i> choice of word emphasizes the sheer number of enemy</p> <p><i>quo percusso et exanimato:</i> dramatic phrase conveying the speed and violence of the action; assonance of 'o' makes the phrase vivid</p> <p><i>Pullo...protegunt:</i> sudden change of subject reflects confused nature of the battle</p> <p><i>in hostes...in hostem:</i> change to individual from collective</p> <p><i>universi coniciunt:</i> emphasizes the idea of the extreme violence with all the enemy throwing their weapons together</p> <p><i>universi:</i> very strong adjective emphasizing unity of enemy</p> <p><i>facultatem:</i> the emphatic position conveys the fact that Pullo has no opportunity at all of retreating</p> <p><i>transfigitur:</i> verb promoted to emphasise this violent action</p> <p><i>transfigitur...defigitur:</i> position of the verbs framing the sentence (also use of chiasmus) show the helpless situation of Pullo; use of passive also shows his helpless position</p> <p><i>hic casus:</i> as subject of the sentence this suggests that he is a victim of circumstance; allow reference to <i>casus</i> meaning chance, with appropriate analysis</p> <p><i>vaginam...gladium...scutum...verutum...balteo:</i> technical military language to add to the vivid description</p> <p><i>conanti:</i> present participle to indicate his ongoing struggle; allow reference to any present participle showing the rapid, immediate action (<i>procurrentem, laboranti</i>)</p> <p><i>dextram moratur manum:</i> alliteration of 'm' reflects his difficult struggle</p> <p><i>impeditum:</i> the object <i>impeditum</i> precedes the subject, emphasizing the danger Pullo is in</p> <p><i>succurrit:</i> promotion of the verb to indicate the urgency of Vorenus running up to help him</p> | [10] | <p>10 mark marking grid</p> <table> <tr> <td>Level 4</td> <td>9 – 10</td> </tr> <tr> <td>Level 3</td> <td>6 – 8</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table> <p>The answers given in the mark scheme are wide-ranging but allow credit for other convincing responses backed up with appropriate quotation of Latin.</p> | Level 4 | 9 – 10 | Level 3 | 6 – 8 | Level 2 | 3 – 5 | Level 1 | 0 – 2 |
| Level 4 | 9 – 10 | | | | | | | | | | |
| Level 3 | 6 – 8 | | | | | | | | | | |
| Level 2 | 3 – 5 | | | | | | | | | | |
| Level 1 | 0 – 2 | | | | | | | | | | |

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| | <p><i>succurrit inimicus</i>: juxtaposition of the enemy / rival helping him. Oxymoron as he helps his rival</p> <p><i>inimicus</i>: contrasts with <i>hostes</i> and adds interesting personal aspect to story</p> <p><i>inimicus illi Vorenus</i>: ring composition to show the protection Vorenus is offering</p> <p><i>laboranti</i>: present participle indicates his struggles are continuing</p> <p><i>succurrit...subvenit</i>: words of helping frame the line. Pleonasm to emphasise the help he is bringing</p> <p><i>ad hunc</i>: emphatic position to show the enemy are turning their attention to Vorenus now</p> <p><i>confestim</i>: dramatic, immediately the enemy turn on Vorenus</p> <p><i>ad hunc...illum</i>: balanced phrases to contrast the change in their situations</p> <p><i>gladio comminus</i>: emphatic position emphasizes the close fighting with the sword.</p> <p><i>paulum propellit</i>: harsh alliteration of 'p' to suggest the violence of the attack</p> <p>Allow any sensible reference to suspense/tension backed up by appropriate quotation.</p> | | |
| 5 | to run / rush to arms / to be at arms / to be assembled at arms / to be called to arms / take up arms / be ready for battle / ready to fight (1) | [1] | Allow any reference to coming to arms/getting ready for battle |
| 6 | To seek/get/find/search for/ gather things/materials for the rampart | [1] | Allow 'for seeking a rampart' Allow wide range of meanings for <i>agger</i> |

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| 7 | <p><i>omnia uno tempore</i>: Caesar had to do all the things at one time. The 'contrast' between <i>omnia</i> and <i>uno</i> does not need to be mentioned, but should be implicit.</p> <p><i>uno tempore</i>: emphasizes how little time there is</p> <p><i>omnia uno tempore erant agenda</i>: word order emphasizes the contrast (only one point can be gained for quoting this clause)</p> <p><i>agenda / proponendum / dandum / arcessendi</i>: use of gerundive of obligation / repeated use of gerundive of obligation to show the urgent / numerous things that had to be done</p> <p><i>agenda: vexillum etc</i>: asyndeton/listing/long sentence with multiple clauses throughout the whole of the passage increases the pace giving a quick succession of gerundives. Must include quotation.</p> <p><i>oporteret</i>: variation – another word expressing compulsion to show the need for action</p> <p><i>processerant arcessendi</i>: repetition of 'ss' sound is suggestive of the urgency</p> <p><i>acies instruenda; milites cohortandi; signum dandum</i>: short phrases to increase the pace and idea of compulsion. Perhaps reflects short, sharp military orders.</p> <p><i>signum dandum</i>: repetition of specific order shows urgency</p> <p>Ellipse of verb 'to be' with gerundives</p> | [4] | <p>Accept any two valid points For each bullet point:</p> <p>Zero marks for incomplete or omitted Latin quotation with either no 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>Only 1 point to be gained for reference to use of gerundive/number of gerundives.</p> <p>Reference to repetition of <i>signum dandum</i> is an additional point.</p> <p>NB credit should be given for an appropriate quotation, even if no credit is given for the analysis, e.g. no credit for reference to punctuation, but credit can be given for a correct quotation illustrating short, pacey phrases.</p> |
| 8 | A – she had approached each tribe (1) | [1] | <p>If a candidate ticks more than one box 0 marks are awarded even if the correct box is one of the answers ticked.</p> <p>Some candidates might cross or circle the right box, rather than ticking. Allow alternative annotations to indicate choice</p> |
| 9 | <p>she has / they have lost her / their freedom (1)</p> <p>she has been beaten / exhausted with beating/scourging/blows (1)</p> <p>her daughters have had their chastity outraged / they have been raped / abused / manhandled (1)</p> | [1] | <p>Accept any one of these points</p> <p>Accept a wide range of answers so long as the meaning is conveyed</p> <p>Allow singular daughter.</p> |
| 10 | eo..ut: so much / so far / to such an extent. They have | [4] | Accept any two valid points |

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| | <p>reached breaking point. Allow mention of emphatic position of <i>eo</i>. For explanation candidates must go further than simply stating result clause is used.</p> <p><i>provectas</i>: metaphorical – the lust of the Romans has advanced to such an extent. Allow credit also for emphatic positioning of <i>provectas</i>.</p> <p><i>cupidines</i>: lust – powerful word/ reference to sexuality conveys contempt</p> <p><i>cupidines..corpora</i>: alliteration of 'c' sound conveys her scorn.</p> <p><i>non...ne...</i>: repeated use of negatives reinforces sense of outrage</p> <p><i>ne...quidem</i>: not even age affords them any respect / the Romans have overstepped the boundaries</p> <p><i>corpora...senectam...virginitatem</i>: tricolon (listing) to emphasize point</p> <p><i>senectam ... virginitatem</i>: contrast between the old and the young, who are equally abused by the Romans</p> <p><i>non...impollutam</i>: litotes (or explanation) for emphasis</p> <p><i>impollutam</i>: powerful metaphor/ strong vocabulary</p> | | <p>For each bullet point:</p> <p>Zero marks for incomplete or omitted Latin quotation with either no 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>Ensure Latin quoted falls within the lemma (text required by question)</p> |
| 11 | <p><i>Boudicca vitam veneno finivit. et Poenius Postumus, praefectus castrorum secundae legionis, cognitis quartadecimanorum vicesimanorumque prosperis rebus, quia pari gloria legionem suam fraudaverat abnueratque contra ritum militiae iussa ducis, se ipse gladio transegit.</i></p> <p>Boudicca ended her life by poison. Poenius Postumus also, camp-prefect of the second legion, when he found out about the success of the men of the fourteenth and twentieth legions, because he had cheated his legion out of equal glory and had contrary to military practice rejected the general's orders, pierced himself with his sword.</p> <p>See next page for details</p> | [5] | <p>Award up to five marks per translated section according to 5-mark marking grid.</p> <p>Consequential errors should not be penalised.</p> <p>[5] All of the meaning conveyed, with one minor error allowed</p> <p>[4] Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed</p> <p>[3] Part of the meaning conveyed, but with two or more major errors or omissions allowed</p> <p>[2] A limited amount of the meaning conveyed</p> <p>[1] A very limited amount of the meaning conveyed</p> <p>[0] None of the meaning conveyed</p> <p>More than 5 major errors or omissions, or minor error equivalent, will achieve a maximum of 2 marks.</p> |

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| | <p>Allow</p> <p><i>et</i>: allow and/also/even <i>vitam finivit</i>: allow killed herself; but 'died', 'poisoned herself' = major error <i>praefectus</i>: allow wide range e.g. commander, leader, head etc. <i>quartadecimanorum vicesimanorumque</i>: allow 'of the 14th and 20th legions', as well as 'men of' (word legions also not necessary) <i>cognitis</i>: allow wide range e.g. realized <i>prosperis rebus</i>: allow wide range e.g. victories, successes, good fortunes and singular equivalents <i>pari</i>: allow similar <i>fraudaverat</i>: allow wide range e.g. cheated, denied, lost, deprived, stolen, had not earned/won <i>abnuerat</i>: allow wide range e.g. rejected, ignored, gone against, disobeyed <i>allow</i>: <i>he had cheated and rejected (no need to repeat 'had')</i> <i>ritum</i>: allow protocol, standard, standards, observance, practice, procedure <i>se transegit</i>: allow threw himself <i>ipse</i>: do not insist on additional translation of <i>ipse</i></p> <p>Minor errors</p> <p>omission of <i>et</i> omission of <i>castrorum</i> omission or mistranslation of <i>quia</i> pluperfect of <i>fraudaverat / abnuerat</i> rendered as present or perfect <i>contra</i> with wrong noun</p> <p>Any omission of other words is a major error, but the following phrases if omitted count as one major error:</p> <p><i>praefectus castrorum</i> <i>secundae legionis</i> <i>prosperis rebus</i> <i>ritum militiae</i></p> | | 1 mark = isolated knowledge of vocabulary |

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| 12 | <p><i>How do Caesar and Tacitus maintain the reader's interest in the battles they describe?</i></p> <p>Bravery and strategy in battle</p> <ul style="list-style-type: none"> • background information about Pullo and Vorenus, including rivalry and background before this particular battle (credit background information on all characters in all three stories) • direct speech of Pullo challenging Vorenus • tension is raised when Pullo says that day will decide their rivalry, but he doesn't say what he is about to do • pace of the story – as soon as Pullo finishes speaking, he rushes out to fight the enemy • graphic description of the battle scene • the thoughts of Vorenus are spelt out – he fears public opinion if he doesn't follow Pullo out • detailed description of the fight including why Pullo is unable to draw his sword • contrast between the two warriors, with one helping the other who is in difficulty • moral aspect to the story, that it is better to help than to be a rival, is interesting • final authorial comment of Caesar concerning how fortune dealt with both of them. Fitting conclusion to the story • the unusual conclusion with one rival helping another adds to the interest • reference to 'fortune' dealing with Pullo and Vorenus would interest a Roman audience due to their liking for superstition • Caesar skilfully describes how the situation became worse for Cicero and the Romans. The tension increases as the reader wonders how Caesar will rescue the situation • reference to the capture and torturing of the Romans' | [8] | <p>8 mark marking grid</p> <table> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>4 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 3</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>Candidates who only refer to the printed passages achieve a maximum of a lower level 3.</p> <p>Full marks can be gained by candidates who refer to at least two stories, as long as they refer to both Tacitus and Caesar.</p> <p>Stylistic points (including a point repeated from 10 mark question) can be credited once with a tick, if it is a good point. Further stylistic points can either be annotated with REP or not annotated at all.</p> <p>In addition, reference to forceful language or choice of vocabulary can achieve a single additional point.</p> <p>Historic present is an additional point which can get full credit, as is reference to direct or indirect speech.</p> | Level 4 | 7 – 8 | Level 3 | 4 – 6 | Level 2 | 2 – 3 | Level 1 | 0 – 1 |
| Level 4 | 7 – 8 | | | | | | | | | | |
| Level 3 | 4 – 6 | | | | | | | | | | |
| Level 2 | 2 – 3 | | | | | | | | | | |
| Level 1 | 0 – 1 | | | | | | | | | | |

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| | <p>messengers in the sight of their soldiers raises the emotions, particularly of a Roman reader</p> <ul style="list-style-type: none"> • ingenious method of getting a message to Cicero, using a spear with a message tied hurled into the camp. Details about subterfuge, e.g. the message is written in Greek character adds to the interest • joy of Cicero's men when the message is read and the legions bringing help are spotted – happy ending! <p>Caesar at the heart of battle against the Belgae</p> <ul style="list-style-type: none"> • the urgency of the situation is made clear by the sheer number of things that needed to be done • his style of writing adds to the feeling of urgency – number of gerundives of obligation and use of asyndeton • contrast between the Romans and the Belgae. The sudden attack of the Belgae was counteracted by the experience and training of the legionaries • they did not wait for the command of Caesar but carried out what seemed right <p>Inspiration for the fight</p> <ul style="list-style-type: none"> • speech of Boudicca clearly describes the terrible treatment they have suffered at the hands of the Romans • Boudicca says she is speaking as one of the people, it is personal • rousing speech explains that the Romans must either conquer or die, the Britons will not surrender • speech of Suetonius mocks the number of women among the enemy soldiers who will retreat immediately • before the battle he says the Britons will recognise the courage of their conquerors – he is certain of victory • both speeches are highly emotive and demonstrate the arrogant pride of both sides | | |

| Question | Answer | Marks | Guidance |
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| | <ul style="list-style-type: none"> • inclusion of speeches delays learning outcome of battle so increases expectations and tension • including speech of both sides is interesting, and according sympathy to Boudicca makes her special • graphic description of the battle clearly shows that the Britons are no match to the Romans • detail of battle formations and tactics are interesting • numbers of casualties shows how completely the Britons have been overwhelmed • description of women and animal being killed and piles of bodies puts the defeat in sharp focus • finding out what happens to Boudicca at the end of the episode is interesting as it gives closure to her story. • Tacitus' addition of the fate of Postumus is interesting. | | |
| 13 | Atticus' sister (1) Titus' sister/ Pomponius' sister (Titus Pomponius Atticus) (1) The sister of the person he is writing to (1) | [1] | Do not penalise spelling e.g. accept 'Attica's sister' Do not accept 'your sister' Do not accept 'Attica'. Do not accept 'Pomponia' |
| 14 | Cicero was concerned that his brother / Quintus should show her (1) the affection / spirit / attitude / intention (BOD intent) he ought to (1) | [2] | Two key ideas to be conveyed are Quintus / his brother showing Pomponia / her (1) due <i>animus</i> (1) Quintus should show affection = 0 Quintus should show her affection = 1 Quintus should show her better / improved affection = 2 References to Quintus treating her better/properly = 2 |
| 15 | to appease / calm / placate / soothe him (1) to advise / warn him (1) rebuke / chide / scold / chastise / criticize him / tell him off (1) | [2] | Any two answers For <i>placarem</i> do not accept 'make him feel better', 'plead' Do not accept general answers e.g. 'to be brotherly' |
| 16 | she had replied irrationally / absurdly / senselessly / harshly (1) she had replied roughly / cruelly / acrimoniously / rudely / harshly / bitterly / sharply (1) both in her word(s) and expression (1) | [2] | Allow adjectives or adverbs to describe her response |

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| 17 | The contrast is between the mildness / gentleness / kindness / leniency / goodwill of Cicero's brother / Quintus (1) and the harshness / meanness/ nastiness / crossness / rudeness of Atticus's sister / Pomponia (1) | [2] | <p>1 mark is for comparison of Quintus with Pomponia 1 mark is for the contrast of their nature (i.e. mildness with harshness).</p> <p>Allow a wide range of meanings for the Latin, but look for specific contrasts.</p> <p>Do not allow generalized answers such as 'nice and not nice'; 'positive and negative'</p> |

SECTION B

| Question | Answer | Marks | Guidance |
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| 18 (a) | A – before dawn (1) | [1] | If a candidate ticks more than one box 0 marks are awarded even if the correct box is one of the answers ticked. Some candidates might cross or circle the right box, rather than ticking. Allow alternative annotations to indicate choice. |
| 18 (b) | as the emperor / he / they also worked / made use of / used (at) night / during the night / darkness (1) | [1] | Allow: they made use of nights / the night Reference must be made to night. |
| 19 | a book was read to him / he listened to a book (1) he made notes (1) he took extracts / summarized (1) | [2] | Do not accept <i>he read a book</i> Accept <i>a book was annotated / he annotated a book</i> The plural 'books' is acceptable If a candidate gives all three answers of which two are correct, award 2 marks. |
| 20 | <p><i>in itinere quasi solutus ceteris curis, huic uni vacabat: ad latus notarius cum libro et pugillaribus, cuius manus hieme manicis muniebantur, ut ne caeli quidem asperitas ullum studii tempus eriperet; qua ex causa Romae quoque sella vehebatur.</i></p> <p>On a journey as if freed from other worries, he used to devote himself to this one thing. At his side was a secretary with a book and writing tablets, whose hands were protected with long sleeves in the winter, so that not even the harshness of the weather might take away any time for studying. For this reason at Rome also he used to be carried in a sedan-chair / chair.</p> <p>Allow <i>itinere</i>: allow while travelling, during a journey, on journeys <i>solutus</i>: allow free, relieved <i>huic uni</i>: allow to this alone; allow 'to this one' (poor English but the Latin has been rendered) <i>vacabat</i>: allow a full range of imperfect translations e.g. would, used to / -ed; insist on past tense <i>vacabat</i>: allow make time for / dedicated himself to</p> | [5] | <p>Award up to five marks per translated section according to 5-mark marking grid.</p> <p>Consequential errors should not be penalised.</p> <p>[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>More than 5 major errors or omissions, or minor error equivalent, will achieve a maximum of 2 marks.</p> <p>1 mark = isolated knowledge of vocabulary</p> |

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| | <p><i>notarius</i>: allow secretary, scribe, but slave is a minor error <i>manicis</i>: allow gloves <i>muniebantur</i>: allow were covered / covered as a protection <i>studii</i>: allow for / from his studies <i>caeli..asperitas</i>: allow harsh / bitter weather <i>eriperet</i>: allow could/should/might take away/interrupt <i>qua</i>: allow which or this/ therefore/ accordingly <i>qua ex causa</i>: which is why. Translation as 'for this same reason' is acceptable (no harmful addition), but ensure <i>quoque</i> is also translated <i>sella</i>: allow litter <i>vehebatur</i>: allow travelled</p> <p>Minor error</p> <p>omission of <i>huic, ullum</i> <i>vacabat</i>: could devote (use of could) plural books singular writing tablet <i>Romae</i> around / about Rome is minor error (to or from Rome = major error) omission of <i>quoque</i> <i>quasi</i> translated as 'as'</p> <p>The maximum error with the phrase 'in itinere' is 1 major. Omission of <i>cum libro</i> is 1 major error Omission of <i>et pugillaribus</i> is 1 major error Translation of <i>pugillaribus</i> as paper is a major error</p> | | |
| 21 | he preferred to study / he was studying / he would rather study (1) | [1] | |
| 22 | Rectina's house lay below / at the foot of / was underneath Vesuvius / the mountain / the volcano (1) there was no escape except by boat / ship / sea (1) | [2] | Some reference to Vesuvius is required. Allow: nothing except ships escaped Be careful with candidates who misunderstand the question and write 'she could not escape by boat' = 0 |

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| 23 | she begged him / pleaded with him (to rescue her / snatch her away) (1) | [1] | <p>She asked him = 0 Reference to her needing to be snatched away from such great danger = 1 Candidates who translate <i>orabat</i> incorrectly e.g. she asked, but correctly refer to her wanting to be snatched away from the danger are to be credited Credit should also be given to candidates who give relevant reference to <i>tanto</i></p> | | | | | | | | |
| 24 | <ul style="list-style-type: none"> • the physical effects of the eruption; <i>sed:</i> reference to adverse change in circumstances = weak point <i>ita...ut:</i> result clause shows how much the ash has risen and the serious effect it has had <i>area..surrexerat:</i> reference to the courtyard itself having risen is dramatic; reference to ominous and alarming situation increases drama; NB verb <i>surrexerat</i> is not in an emphatic position. <i>cinere mixtisque pumicibus:</i> word order reflects the mixing together of the ash and pumice; the sense of <i>mixtis</i> has dictated the elegant word order; do not allow credit for sound effects from <i>cinere</i> up to <i>completa</i> <i>si longior...negaretur:</i> use of conditional clause allows reader to see what consequence would be, therefore adding tension and drama <i>longior:</i> reference to comparative expressing increasing danger <i>exitus negaretur:</i> short phrase to reflect the danger and finality of the situation; delayed conclusion of clause (<i>exitus negaretur</i>) suggestive of impending doom; use of passive shows they are not in control of situation <i>crebris ingentibus:</i> adjectives used to describe the shaking of the buildings reflect the danger; both adjectives must be quoted for full credit; reference to one adjective is weak point <i>ingentibus tremoribus tecta nutabant:</i> alliteration of 't' to reflect the harsh sounds of the tremors | [10] | <p>10 mark marking grid</p> <table> <tr> <td>Level 4</td> <td>9 – 10</td> </tr> <tr> <td>Level 3</td> <td>6 – 8</td> </tr> <tr> <td>Level 2</td> <td>3 – 5</td> </tr> <tr> <td>Level 1</td> <td>0 – 2</td> </tr> </table> <p>The answers given in the mark scheme are wide-ranging but allow credit for other convincing responses backed up with appropriate quotation of Latin.</p> | Level 4 | 9 – 10 | Level 3 | 6 – 8 | Level 2 | 3 – 5 | Level 1 | 0 – 2 |
| Level 4 | 9 – 10 | | | | | | | | | | |
| Level 3 | 6 – 8 | | | | | | | | | | |
| Level 2 | 3 – 5 | | | | | | | | | | |
| Level 1 | 0 – 2 | | | | | | | | | | |

| Question | Answer | Marks | Guidance |
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| | <p><i>nutabant</i>: graphic way to describe the swaying of the buildings; Pliny has almost personified the buildings; use of imperfect tense to show repeated danger of eruption</p> <p><i>quasi emota sedibus</i>: the force is so bad that it is as if the buildings have been torn from their foundations; allow interpretation of this phrase as simile</p> <p><i>nunc nunc</i>: repetition to emphasize the speed of the action</p> <p><i>huc...illuc</i>: contrast of direction emphasizes scale of the swaying</p> <p><i>nunc huc nunc illuc</i>: assonance/sound of line reflects the sound of the movement (almost onomatopoeic)</p> <p><i>abire aut referri</i>: the words with opposite meanings reinforce sense of extreme swaying</p> <p><i>cinere mixtisque pumicibus / casus pumicum..levium</i></p> <p><i>exesorumque</i>: reference to scientific / physical aspects adds vividness. Cumulative detail of falling debris adds to drama of situation.</p> <ul style="list-style-type: none"> • the way people behaved. <p><i>excitatus</i>: juxtaposed with <i>procedit</i> to reflect the urgency of the situation and decisiveness of Pliny.</p> <p><i>pervigilaverant</i>: strong verb including prefix per to indicate the anxiety of those who stayed awake all night; juxtaposition of <i>excitatus</i> and <i>pervigilaverant</i> emphasizes contrast between Pliny's reactions and the others'</p> <p><i>consulunt utrum...an</i>: their deliberations reflect their uncertainty about what to do</p> <p><i>vagentur</i>: the verb is suggestive of uncertainty, emphasizing the fears of the group</p> <p><i>metuebatur</i>: after describing the physical nature of the danger, Pliny describes the fears of the people; alliteration of 'm' in this phrase could be reflective of their fear</p> <p><i>periculorum collatio</i>: comparison of the dangers; interesting way of expressing the dilemma. The quotation must be well</p> | | |

| Question | Answer | Marks | Guidance |
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| | <p>explained in terms of style e.g. word choice, for full credit to be given.</p> <p><i>apud illum...apud alios</i>: repetition and balanced phrases enhances contrast between Pliny and his companions</p> <p><i>quidem</i>: use of intensifier vividly draws attention to Pliny's qualities</p> <p><i>ratio rationem...timorem timor</i>: chiasmus / balanced phrase to show contrasting reactions of Pliny and his companions</p> <p><i>ratio rationem</i>: repetition of reason draws attention to Pliny's calm behaviour. Do not allow alliteration of 'r'.</p> <p><i>timorem timor</i>: repetition of fear / alliteration of 't' shows the overriding emotion of the majority of people</p> <p>Maximum of 2 points for the phrase <i>ratio...timor</i></p> <p><i>cervicalia capitibus imposita linteis/ id munimentum</i>: graphic description of how they protected themselves from the rocks; sense of inadequacy/ ridiculousness of this protection</p> <p><i>cervicalia capitibus..constringunt..contra incidentia</i>: allow reference to alliteration of 'c' sound either as drawing attention to the lengths to which they have to go to defend themselves, or reflecting sound effect of falling stones. Unless very well developed this point will be a 'weak point'. Selection of entire phrase as an example of pathos can achieve full credit if well expressed.</p> <p><i>constringunt</i>: historic present to make the narrative more graphic and vivid</p> | | |

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| 25 | <p><i>dies alibi illuc nox</i>: the contrast between the daylight elsewhere with the night there; use of chiasmus to reflects this;</p> <p><i>dies, nox</i>: allow straightforward references to contrast of day and night, without reference to chiasmus</p> <p><i>alibi / illuc</i>: the antithesis of the two words comparing the daylight elsewhere, but the darkness there</p> <p>Full credit can only be given for the above references to contrast where both parts of the comparison are referred to i.e. either day and night, or elsewhere and there</p> <p><i>nox...noctibus</i>: repetition of the word for night to emphasise the darkness; allow reference to alliteration of 'n' linked to emphasis of dark atmosphere.</p> <p><i>nigror densiorque</i>: use of two comparatives, blacker and denser, to show how dark the night was. Both comparatives must be cited to get full mark for quotation. Effective analysis of only one comparative can get mark for analysis.</p> <p>Candidates who refer to the comparatives as superlatives, but make clear in their translation the comparative meaning, are given BOD</p> <p><i>omnibus noctibus...nigror</i>: hyperbolic comparison/ hyperbolic force of <i>omnibus</i></p> <p>ellipsis of verb draws attention to the darkness itself.</p> | [4] | <p>Accept any two valid points For each bullet point:</p> <p>Zero marks for incomplete or omitted Latin quotation with either no 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> |
| 26 | To relieve / lighten the darkness / the way / use torches so they can see | [1] | Translation of <i>faces</i> not required, but allow correct paraphrases e.g. so they can see |
| 27 (a) | To go (out) / down onto /to the shore / seaside (1) To investigate from close by (1) | [1] | Do not allow: near the sea / outside / to go out / towards Do not allow 'make for the shore' |
| 27 (b) | To see whether the sea was providing / permitting an escape (1) To see whether they could / it was possible to escape by sea (1) | [1] | Reference to <i>escape</i> and the <i>sea</i> are both necessary for the mark. |

| Question | Answer | Marks | Guidance | | | | | | | | |
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| 28 | <p>Positive</p> <p><i>high status</i>: Pliny regularly meets the Emperor and commands the fleet; accept references to being trustworthy</p> <p><i>he had great energy / stamina</i>: he used to work during the night.</p> <p><i>hard-working</i>: if he had any leisure time a book was read to him or he made notes or extracts, rather than relaxing. When in the country only the time for bathing was taken away from his studies. He was carried in a (sedan) chair so that even when travelling he could work.</p> <p><i>ignores comforts / has simple tastes</i>: he used to wash in cold water. He ate simple food.</p> <p><i>traditional / conservative</i>: his simple tastes follow the custom of his forefathers.</p> <p><i>authoritative / ambitious</i>: he was the commander of the fleet at Misenum.</p> <p><i>scholarly</i>: Pliny the Younger calls him very scholarly – he wanted to investigate Mount Vesuvius from close quarters.</p> <p><i>heroic</i>: he changes his investigative mission to a rescue mission after he received the note from Rectina.</p> <p><i>brave</i>: he hurries towards Vesuvius from where others are fleeing. He is so free from fear that he made notes of every part of the enfolding disaster. Even when very ill, he tries to get up to escape, but collapses.</p> <p><i>optimistic</i>: he tells the helmsman, ‘Fortune favours the brave.’ Pliny is described as cheerful, or pretending to be cheerful</p> <p><i>kind / caring</i>: he embraces and comforts the trembling Pomponianus in order to calm him</p> <p><i>composed</i>: Pliny’s composure helps to calm others. He pretends to be cheerful in order to make the others less fearful.</p> <p><i>rational</i>: he debates whether to stay inside or go out into the open. It is reason, rather than fear, that motivates him.</p> <p><i>ultimately self-sacrificing</i>: he gives his life up for others</p> | [8] | <p>8 mark marking grid</p> <table> <tr> <td>Level 4</td> <td>7 – 8</td> </tr> <tr> <td>Level 3</td> <td>4 – 6</td> </tr> <tr> <td>Level 2</td> <td>2 – 3</td> </tr> <tr> <td>Level 1</td> <td>0 – 1</td> </tr> </table> <p>There are possible answers for both sides of the question. For a level 4 answer, candidates must look at both sides of his character, i.e. admirable characteristics and negative characteristics. For example, candidates may simply state that they can find no negative characteristics, which confirms that they have engaged with the question.</p> | Level 4 | 7 – 8 | Level 3 | 4 – 6 | Level 2 | 2 – 3 | Level 1 | 0 – 1 |
| Level 4 | 7 – 8 | | | | | | | | | | |
| Level 3 | 4 – 6 | | | | | | | | | | |
| Level 2 | 2 – 3 | | | | | | | | | | |
| Level 1 | 0 – 1 | | | | | | | | | | |

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| | <p>Negative</p> <p><i>obsessive</i>: Pliny is so focused on the reading and note taking that it took over every aspect of his life</p> <p><i>strict/ prescriptive</i>: he expects his nephew to behave in the same way, eg. not walking so that he can work while on the move; his habits seem harsh on his household from a modern perspective</p> <p><i>foolhardy</i>: when the debris from the mountain gets worse, he considers what to do, but decides to carry on despite the danger. Others flee the danger, but he goes straight towards it</p> <p><i>unhealthy</i>: his health problems caused his demise and perhaps he wasn't fit for these activities and should have delegated</p> <p><i>he loses sight of decision to save Rectina</i>: he leaves her in the lurch but this could also be a positive as he acts for the greater good.</p> | | |
| 29 | he was modest / unassuming / diffident (1) and dear to / loved by / beloved of his parents (1) | [2] | Do not penalise use of superlative |
| 30 | Arria's son / the son / their / his / her son / the boy / the dead boy / the young man | [1] | Do not penalise incorrect spelling of Arria |
| 31 (a) | that her son was alive / living / not dead (1) in stronger health / better / rather better / getting better / improving / he was stronger (1) | [2] | Do not allow 'well' 'better' as translation of <i>vivere</i> Insist on comparative for second mark e.g. in strong health = 0 |
| 31 (b) | she didn't want to worry her husband (1) NB see guidance for wide range of acceptable answers | [1] | A wide range of other plausible answers should be accepted (e.g. 'she didn't want the truth to impede his recovery / she didn't want him to feel he was dying without leaving an heir') |
| 32 | <i>persaepe</i> (1) he was asking (very) often how the boy was getting on (1) | [2] | For explanation insist upon reference to husband asking often. Simple translation of <i>persaepe</i> (even if correct) is not enough for second point |

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| 33 | <p><i>praeclarum</i>: Pliny calls the deed remarkable; emphatic position of <i>praeclarum</i></p> <p><i>ferrum</i> ... <i>addere</i>: asyndeton / listing to increase the pace of her actions / put the emphasis on her actions; use of short phrases adds to pace and drama</p> <p><i>ferrum stringere, perfodere pectus</i>: chiasmus to contrast the sword coming out of the scabbard, but into her chest</p> <p><i>stringere / perfodere / extrahere / porrige / addere</i>: a list of verbs / infinitives all with the same ending to put emphasis on her shocking actions. NB if the sole point the candidate is making is the incorrect identification of these verbs as historic infinitives, then no credit can be given for stylistic analysis.</p> <p><i>ferrum</i> ... <i>divinam</i>: minute graphic detail of her actions increases the drama</p> <p><i>pugionem, porrige</i>: alliteration of 'p' throughout adds dramatic force</p> <p><i>immortalem ac divinam</i>: use of similar adjectives heightens drama; comparing her actions to those of gods heightens drama</p> <p><i>ac paene divinam</i>: authorial comment draws attention to her outstanding actions</p> <p><i>'Paete, non dolet'</i>: direct speech increases the drama – her words are dramatic in the extreme – her words are dramatic culmination of description; shortness and snappiness of sentence emphasizes her bravery</p> | [4] | <p>Accept any two valid points For each bullet point:</p> <p>Zero marks for incomplete or omitted Latin quotation with either no 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> |

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