GCSE

Latin

Unit **A403/01:** Latin Prose Literature (Foundation Tier)

General Certificate of Secondary Education

Mark Scheme for June 2017

Annotations

Annotation	Meaning
?	Unclear (use rarely, possibly in case of illegibility)
BOD	Benefit of doubt (may be used, but sparingly)
✖	Cross (please avoid using this)
▭	Extendable horizontal line (major error in translation questions)
〰	Extendable horizontal wavy line (minor error in translation questions)
REL	Relevance (use sparingly)
✔	Tick (use as appropriate to show where marks have been awarded or points are being credited in the longer answer)
HA	Harmful addition (use sparingly)
REP	Repeated or consequential error (use sparingly)
ʌ	Omission mark (use in translation questions and elsewhere if desired)

Question	Answer	Marks	Guidance
1	outside / beyond (1) the fortifications / walls / camp(1)	[2]	Allow: to (1) the battlefield / enemy(1) where the battle / fighting was (2) he proceeded to fight = 1
2	*confertissima* (1) thick(est) / (most) crowded / dense(st) (1)	[2]	Superlative is not required Allow a wide range of answers for *confertissima* eg. close together
3	C – the opinion of everyone	[1]	
4	C – a spear / javelin	[1]	
5	*universi* (1): they threw their weapons all together (1) *coniciunt* (1): the prefix *con-* conveys the idea of them throwing the weapons together as a unit / they throw their weapons together *facultatem* (1): placed emphatically at the end of the sentence to emphasise that they were giving him no opportunity to escape; Caesar says they were given no opportunity to escape	[2]	Accept any **one** valid point Content points should be credited as well as style points For each bullet point: **Zero** marks for incomplete or omitted Latin quotation with either no analysis or analysis of a different section of Latin. **One** mark for correct Latin quotation or correct analysis of lemma (as in the MS) **Two** marks for correct Latin quotation (as in the MS) paired with correct analysis of Latin quoted. If candidates use incorrect terminology for a literary device or grammatical term, but explain it correctly, full credit is given.
6	The attack / siege (1) became more serious / grave / rougher / more violent / harder (1) Allow: they were being attacked = 1 More Romans were dying / being killed = 1	[2]	Only one of the adjectives needs to be translated for the second mark. The comparative must be expressed for the mark. Allow a wide range of valid meanings of the two adjectives
7	a great part / many of the soldiers (1) were exhausted with wounds / were wounded (1)	[2]	Credit 'many' even if it does not refer to the Roman soldiers
8	they were captured (1) and tortured (1) and killed (1)	[2]	Any **two** of the answers

9	A – Vertico was born in a high ranking position. C – Vertico had shown loyalty to Cicero. E – Vertico's slave was offered his freedom for his help. I – Vertico's slave reached Caesar with the letter. J – Caesar found out about the dangers Cicero and the legion were in.	[5]	
10	throw (1) his / the / a spear / message / letter (1)	[2]	Give credit for any reference to 'spear', 'letter' or 'message'
11	D – on the third day (1)	[1]	
12	Caesar states that (very) great (1) joy was felt (1) by everyone / all (1) **Allow** any two	[2]	Allow references to superlative / *maxima* They were all happy = 2 They were happy = 1 They were very happy = 2
13	D – smoke (1)	[1]	
14	the knowledge/skill/expertise/wisdom (1) and experience/habit/practice/ training(1)	[2]	Allow a wide range of valid meanings
15	in former / previous (1) battles / fights / wars etc(1)	[2]	Prior to the battle = 1 Allow singular of battle / fight Allow references to 'before' for 1 mark During their military service = 1 mark
16	the work(s) / earthworks / building work / camp (1) their / the legion (1)	[1]	Accept **either** answer
17	because of the proximity of the enemy **or** and speed of the enemy (1)	[1]	Allow: The enemy were running towards them = 1 They could see the enemy = 1
18	*cecidisse*: promotion of the verb to emphasise the fact that a legion has already been slain. (In this instance, allow reference to first word of the <u>line</u>/<u>passage</u>.) *cecidisse…occultari…circumspicere*: tricolon of infinitives/alliteration of 'c' forcefully conveys Roman panic/plight. *legionem*: hyperbole exaggerates the success of the Britons. *proelium ausa sit*: contemptuous or concise use forcefully mocks the Romans. *ceteros castris occultari*: alliteration of 'c' and 't' to reflect	[6]	Accept any **three** valid points Content points should be credited as well as style points For each bullet point: **Zero** marks for incomplete or omitted Latin quotation with either no analysis or analysis of a different section of Latin. **One** mark for correct Latin quotation or correct analysis of

	contempt of the Romans who were frightened to come out and fight *circumspicere*: graphic word, implying that the Romans were desperately looking for a means of escape *ne…quidem*: use of *ne quidem* to emphasise her point that they wouldn't be able to withstand <u>even</u> the noise. *ne … nedum*: repeated negative to emphasise that Boudicca does not think that the Romans will stand up to their attack *strepitum…clamorem*: variatio/use of synonyms/ tautology/pleonasm effectively conveys Boudicca's point about the noise of the Britons. *strepitum…clamorem*: auditory image appeals to senses. *strepitum … impetus*: balanced phrases suggesting disdain towards the Romans – they won't even stand up to our shouts let alone our charges. Hyperbole / exaggerated suggestion. *si … si*: repetition / anaphora, as Boudicca hammers home <u>both</u> parts of her argument. *tot milium*: possible hyperbole to make her point more forceful. *copias … causas*: alliteration of 'c' to draw attention to the contrast. The alliteration hints at the force of her words. *vincendum/cadendum:* gerundive(s) of obligation to emphasise the only alternatives the Britons have, conquer or die. Chiasmus to heighten the contrast and emphasise her point. *mulieri … viri*: contrast is heightened by the assonance of 'ri' and their position, second in each clause. *id mulieri destinatum*: short, punchy phrase (especially with *esse* omitted) emphasises her resolve. *mulieri destinatum viverent viri*: chiasmus to contrast a woman's resolve and the only way the men might be able to live, by being slaves. *viverent…servirent*: jussive subjunctive(s) emphasise(s) Boudicca's scorn. *viverent…servirent*: word placement/framing highlights contrast between those willing to fight and die, and those desperate to live. *viverent viri et servirent*: alliteration/assonance suggestive of	lemma (as in the MS) **Two** marks for correct Latin quotation (as in the MS) paired with correct analysis of Latin quoted. If candidates use incorrect terminology for a literary device or grammatical term, but explain it correctly, full credit is given.

	violence, or contempt for those who would not venture their lives.		
19	**his emphasis on the strength of the Roman forces** *confideret*: promotion of the verb to show Suetonius' trust in the Roman forces *virtutem vincentium*: assonance of 'vi' to emphasise the prowess of the Roman conquerors *etiam*: even though the Roman army has many legions, this small Roman force will decide the Roman position in Britain *paucos qui proelia profligarent*: alliteration of 'p' emphasises Suetonius' point about how they can decide the battle *modica manus universi exercitus*: contrast between the small band of soldiers present at the battle compared with the whole army. The skill of only a few will bring victory for all *umbonibus / gladiis … stragem / caedemque*: balanced phrases to bring home the point *caedemque continuarent*: alliteration of 'c' to end the clause forcefully, imitating the clash of arms *praedae immemores*: Suetonius delays the important point about not pursuing booty until the end of the sentence *parta … cessura*: short sentence for emphasis; the point is rammed home in a concise five word sentence, emphasised by the alliteration of 'c' (*cuncta … cessura*) **his criticisms of the Britons** *sperneret … minas*: alliteration of 's' to emphasise Suetonius' derogatory tone towards the Britons *barbarorum*: Suetonius does not use the term 'Britons' here, but calls them barbarians, another derogatory touch *inanes minas*: the threats of the Britons are empty; they	[10]	**10 mark marking grid** Level 4 9 – 10 Level 3 6 – 8 Level 2 3 – 5 Level 1 0 – 2 Content points should be credited as well as style points

	can't carry out their threats *plus feminarum quam iuventutis*: exaggeration – Suetonius states that there are more women than young men *imbelles inermes*: asyndeton and assonance of 'i' to emphasise the shortcomings of the Britons		
20	in the narrow part of the place (1)	[1]	Credit any reference to the narrow width
21	a wedge formation (1)	[1]	Allow: 'arrow formation'
22	spear (1)	[1]	

	SECTION B		
23	*novo*: reference to the love affair being new, suggests that there have been previous love affairs *amore incensa est*: she was on fire with love. The metaphorical use of the verb to burn shows how out of control Messalina is *quasi insano*: her love was crazy. She was driven to extreme risks by her passion *exarserat*: a second metaphorical use of the verb to burn. The prefix ex- heightens the metaphor *exturbaret*: Messalina drove out the wife of Silius, such was her passion. Repetition of the prefix ex- for effect *adultero*: reference to adulterer has negative connotations *potiretur*: powerful verb showing that it was Messalina who was in charge of the relationship. One almost feels sympathy for Silius. *neque…nescius*: double negative / litotes to emphasise that Silius knew what he was getting into	[4]	Accept any **two** valid points Content points should be credited as well as style points For each bullet point: **Zero** marks for incomplete or omitted Latin quotation with either no analysis or analysis of a different section of Latin. **One** mark for correct Latin quotation or correct analysis of lemma (as in the MS) **Two** marks for correct Latin quotation (as in the MS) paired with correct analysis of Latin quoted. If candidates use incorrect terminology for a literary device or grammatical term, but explain it correctly, full credit is given.
24	D – Silius' wife (1)	[1]	
25	*non furtim*: Tacitus uses for effect two negatives (litotes) to emphasise the openness of Messalina's actions *non furtim … sed multis cum comitibus*: balanced phrases to add to the contrast *ventitat*: frequentative use – she came repeatedly to his house *adhaeret*: metaphorical – she stuck to him *servi, liberti, paratus*: the list of gifts Messalina has given is emphasised by the use of asyndeton. The giving of things belonging to the imperial house is clearly inappropriate *adulterum*: although it refers to Silius, it casts Messalina in a negative light	[4]	Accept any **two** valid points Content points should be credited as well as style points For each bullet point: **Zero** marks for incomplete or omitted Latin quotation with either no analysis or analysis of a different section of Latin. **One** mark for correct Latin quotation or correct analysis of lemma (as in the MS) **Two** marks for correct Latin quotation (as in the MS) paired with correct analysis of Latin quoted. If candidates use incorrect terminology for a literary device or grammatical term, but explain it correctly, full credit is given.

26	she turned to new pleasures / lusts / infidelities / love affairs (1)	[1]	The plural is not required
27	inhorruit: the emperor's household shuddered, metaphorically or literally (1) *maxime timuerunt*: the household was especially / very greatly afraid	[2]	Accept any **one** valid point Content points should be credited as well as style points **One** mark for a point without the Latin quotation **Two** marks for the point with the Latin quotation included Do not accept a Latin quotation without an appropriate explanation.
28	they were afraid that there would be a coup / that things would be overturned (1)	[1]	Allow: 'that Claudius may no longer be emperor', or 'Silius might become emperor'
29	About the crime(s) / adultery / Messalina was guilty (1)	[1]	Candidates do not need to refer to the enormity Credit to be given for any reference to the crime
30	A – without a trial (1)	[1]	
31	three companions / friends / maids / servants / slaves (1)	[1]	NB: 'three' must be included for the mark
32	for moving rubbish (1)	[1]	
33	they felt no pity / sympathy for her (1)	[1]	
34	that Claudius / he should listen / hear / that she was (1) the mother of Octavia and Britannicus / his children (1)	[2]	
35	A - Claudius kept a strange silence. B - Claudius obeyed Narcissus in all respects. D - The soldiers demanded the names of the guilty. H - Messalina was in the gardens of Lucullus. I - Messalina was composing prayers.	[5]	

36	wine (1) and dinner / meal / food (1)	[2]	
37	misera (1) wretched / miserable / sad / poor (1)	[2]	.
38	the next day / tomorrow (1)	[1]	
39	the freedman of Claudius (1)	[1]	
40 (i)	centurions (1) and a tribune (1)	[2]	Maximum **one** error of number does not lose a mark
40 (ii)	To bring about her / Messalina's execution / to execute her (1)	[1]	
41	• **Tacitus' description of the events taking place;** *humi fusam*: emphatically placed at the end of its clause; at first it seems at Messalina is already dead *haud concors*: Lepida had not been on friendly terms with her daughter Messalina. Litotes – Tacitus is making an understatement here *florenti … necessitatibus*: balanced clauses to contrast the previous powerful position of Messalina with her current moment of need *supremis*: suggestive of Messalina's impending death *ad misericordiam*: her mother now pities her, although ironically this only extends as far as encouraging her daughter to commit suicide *suadebat*: the imperfect is suggestive of Lepida's continual unsuccessful efforts to persuade Messalina *percussorem*: reference to the executioner adds to the tension *mortem decoram quaerendum*: there is nothing Messalina can do to avoid death. The gerundive of obligation is suggestive of the need to act immediately *impetu … pulsae*: Tacitus maintains the drama by showing the violence of the entry of the people arriving at the gardens *tum primum*: dramatic moment as Messalina finally realises there is no escaping her impending fate	[10]	**10 mark marking grid** Level 4 9 – 10 Level 3 6 – 8 Level 2 3 – 5 Level 1 0 – 2 Content points should be credited as well as style points

	frustra: dramatic and negative towards Messalina as even now she cannot redeem herself *iugulo aut pectori*: climactic moment as Messalina considers where to stab herself *per trepidationem*: her trembling hand clearly shows her terror *transigitur*: historic present to make the verb vivid *corpus matri concessum*: short, succinct sentence after the previous drama to emphasise the finality of what has happened • **Tacitus's evident disapproval of Messalina.** *nihil honestum … animo*: emphatic position of *nihil* to show that Messalina has nothing at all honourable in her heart. Tacitus attacks Messalina mercilessly even in this final crisis in her life *per libidines corrupto*: the powerful word *libidines* in the plural refers to her frequent debauched behaviour in the past. Another vicious dig by Tacitus *lacrimae et questus inriti*: Tacitus emphasises Messalina's pathetic and cowardly complaints *effundebantur*: hyperbole to exaggerate the cowardly behaviour of Messalina			
42	B – She was a vigorous woman right up to her last illness. E – She left an excellent will.	[2]		
43	he was fond of him / he liked him (1)	[1]	Reference to *extremely* is not needed for the mark Do not allow 'he was familiar with him'	
44	he is very handsome (1)	[1]	The superlative must be translated for the mark	
45	he avoided the gossip (1) of spiteful / mean / nasty people (1)	[2]	Allow a wide range of translations so long as the correct meaning is conveyed Allow: 'gossip and spite of the people' = 2 marks 'spitefulness of gossip' = 2 marks	

Marking grid for 10-mark questions (Foundation Tier)

Level	Mark ranges	Characteristics of performance
		• Engagement with the question; • Selection and coverage of supporting points; • Choice and use of evidence from the Latin text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer.
4	9-10	• Some engagement with the question; • A range of relevant points; • Some appropriate Latin quotation with some discussion; • Legible and accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised.
3	6-8	• Fairly limited engagement with the question; • Some relevant points; • Limited appropriate Latin quotation with limited discussion; • Legible and generally accurate writing, conveying meaning; • Some control of appropriate form and register; • Argument is organised.
2	3-5	• Very limited engagement with the question; • Few relevant points; • Very little or no appropriate Latin quotation with very limited discussion; • Legible and partially accurate writing, mostly conveying meaning; • Limited control of form and register; • Argument apparent in places, even if underdeveloped.
1	0-2	• Little or no engagement with the question; • Any points made are of little or no relevance; • No appropriate Latin quotation or discussion; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar, with meaning unclear; • Very limited control of form and register; • Argument difficult to discern.

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