



GCSE (9–1)

Latin

J282/05: Verse Literature B

General Certificate of Secondary Education

Mark Scheme for June 2019

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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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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 (A strong point in Q 4) |
|  | Tick query (An incomplete point in Q4) |
|  | Harmful addition |
|  | Repeated or consequential error |
|  | Omission mark (use in translation questions and elsewhere if desired) |
|  | Use on an extra page or in white space to show that candidate material has been seen and considered |
|  | Blank Page: mark any page that is blank |

| Question | | Answer | Mark | Guidance | | | | | | |
|----------|---|---|----------|---|---|--|---|--------------------------------------|----------|--|
| 1 | (a) | (The Trojans were) <ul style="list-style-type: none"> equipping the fleet/their ships [1] preparing for a journey/to set sail/the course [1] | 2 AO2 | Accept 'arming/preparing the fleet' [1] Accept 'planning the course/journey' [1] | | | | | | |
| 1 | (b) | <p>Accept any two points and award up to two 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> <ul style="list-style-type: none"> build-up of vocab. expressing savagery, frenzy, madness (<i>saevit, incensa, bacchatur</i>) <i>incensa</i> – metaphor of fire/fiery vocab highlights her frenzy emphatic position of <i>saevit</i> <i>totam...per urbem</i>: whole city – no sense of restraint <i>bacchatur</i>: emphatic position, ref. to frenzied/possessed worshippers <i>bacchatur or qualis ... Thyias</i>: explicit comparison with bacchant women <i>stimulant</i>: metaphor - she is driven, like an animal sharp I alliteration (line 5): suggests shrieks of worshippers exotic/unfamiliar words and names (<i>Thyias, trieterica, Baccho, orgia, Cithaeron</i>) suggest something eastern/barbaric/out of control | 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 | 4 AO3 | <p>A point of style must be identified for the full mark; points of style may include selection of a particular piece of vocabulary as well as sound and position of words, use of imagery etc.</p> <p>Award 2 marks for: a relevant style point + appropriate Latin reference + explanation of how the example emphasises Dido's frenzied state of mind.</p> <p>Award 1 mark if only two of the above features are present.</p> <p>Accept alternative points of style if the candidate convincingly shows that it emphasises Dido's frenzy</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>orgia</i> – emphatic position; ‘orgiastic’ rites, rather than solemn ‘Roman’ rituals • C alliteration (line 6) – evokes calls to/from Bacchic worshippers coming from the mountain | | Some reference to Bacchic worship is needed to relate the point to Dido’s frenzy. |
| 2 | (a) | Leaving (Carthage)(1) silently/without telling her (1) | 2 AO2 | |
| 2 | (b) | <p>Any two of</p> <ul style="list-style-type: none"> • mentions their love • says promises were given (<i>data dextera</i>)/mentions their marriage • says that she will die • uses question format to make his actions seem unreasonable <p>Other valid stylistic points may also be accepted.</p> | 2 AO3 | Accept ‘threatens to kill herself’. |
| 2 | (c) | <p><i>hiberno (sidere)</i> (1)</p> <p>winter/wintry/of winter/(under a) winter star/winter season (1)</p> | 2 AO2 | <p>If <i>sidere</i> added, no penalty; otherwise, addition of a word = 0</p> <p>Accept ‘winter season’ for <i>hiberno</i></p> <p>Accept <i>Aquilonibus</i> if translated as ‘north/north-east wind(s)’ or ‘winter winds’</p> <p>Right Latin word + wrong translation = 1</p> <p>Wrong Latin word + any translation = 0</p> |

| Question | | Answer | Mark | Guidance | | | | | | |
|----------|--|---|----------|--|---|--|---|--------------------------------------|----------|--|
| 3 | (a) | seek for a kingdom (1) elsewhere/in a foreign land/abroad (1) | 2 AO2 | Accept 'external' for <i>externa</i> . Accept plural for <i>regna</i> . | | | | | | |
| 3 | (b) | Any two of: <ul style="list-style-type: none"> • dream recurs every night • dream/his father gives a 'reminder' or 'warning' • the image/dream 'terrifies' him • image is 'troubled/turbulent/troublesome' [or other suitable translation of <i>turbida</i>] | 2 AO3 | Do not accept 'damp shadows trouble him'. Do not accept 'his father is a ghost' without further reference. NB Dictionaries and glossaries veer between active and passive senses of <i>turbida</i> ; accept either interpretation. | | | | | | |
| 3 | (c) | cheating him of the kingdom of Hesperia/depriving him of his inheritance | 1 AO2 | Accept any paraphrase that gets the general idea. | | | | | | |
| 3 | (d) | Accept any two points and award up to two each. Assess against point-by-point marking grid below. <table border="1" data-bbox="398 826 1124 1171"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or 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> <ul style="list-style-type: none"> • <i>Iove...ipso</i> – sent by Jupiter himself/emphatic position of <i>ipso</i> • <i>testor...caput</i> – calls to witness/swears on the lives of himself and Dido/ his son and his father/Jupiter and Mercury | 2 | expresses a valid point based on a relevant aspect of content or 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 | 4 AO3 | Both content and style points are acceptable but must be related to the question for the full 2 marks. A 2-mark answer should include: Latin reference, identification of a relevant style or content point, explanation of how this emphasises that the event really happened. There must be an indication in the answer (by direct translation or otherwise) that the candidate understands the piece of Latin quoted. Award 1 mark if only two of the above features (style/content point, Lat ref, explanation) are present. Accept alternative points of content or style if the candidate convincingly shows that it shows how Aeneas tries to persuade Dido. |
| 2 | expresses a valid point based on a relevant aspect of content or 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>ipse ... vidi</i> – saw the god with his own eyes/emphatic <i>ipse</i>• <i>manifesto</i> – ‘clear’ daylight• <i>his auribus</i> – his very own ears (points to them?)• <i>hausi</i> – he ‘drank in’ the words, suggesting close attention | | The sense of <i>testor</i> and the reference of <i>utrumque</i> are open to a variety of interpretations: accept any reasonable interpretation. |
|--|--|---|--|---|

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 | Marking Guidance |
|----------|-----|---|----------|------------------|
| 4 | (a) | <p>Assess against the criteria in the 8-mark AO3 grid (see above) <u>Answers may include:</u></p> <ul style="list-style-type: none"> • Dido flings series of commands at Aeneas, telling him to do the exact opposite of what she wanted and suggesting her anger and bitterness: <ul style="list-style-type: none"> – forceful single vowel imperative starts line 1 – shrill assonance of I; hissing S alliteration; spitting T alliteration • vengeful hope of his shipwreck and that he will call for Dido when it is too late: <ul style="list-style-type: none"> – S alliteration – emphatic position of <i>supplicia</i> – <i>hausurum</i> – vivid vocab: he will ‘drink (punishment) in/drain it to the dregs’ • threats to pursue him to his death and beyond <ul style="list-style-type: none"> – <i>sequar</i> – emphatic position – <i>atris ignibus</i> – ‘black fires’/Furies of vengeance – <i>frigida mors</i> – chilling epithet – she/her vengeance will never leave him (<i>absens</i> in emphatic position; <i>omnibus locis...adero</i>)/emphatic position of <i>omnibus</i> • repeated promise of punishment (<i>dabis ... poenas</i>) <ul style="list-style-type: none"> - short sentence, promoted verb, direct address <i>improbe</i> • emphatic position of <i>imos</i> – ‘in the very depths...’ • her abrupt departure giving Aeneas no chance to respond <ul style="list-style-type: none"> – <i>medium sermonem</i> – left him in mid-speech – series of verbs stressing her abrupt departure, anger and desperation (<i>abrumpit, se avertit, aufert</i>) – abrupt elision of <i>sermon(em) abrumpit</i> | 8 AO3 | |

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| | | | <ul style="list-style-type: none"> – series of assonantal As lines 8–9 – emphatic position of <i>aegra</i> highlighting her state of mind • Aeneas shown as a hesitant figure with no effective response - M alliteration in line 10 | | |
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| Question | | Answer | Mark | Guidance |
|----------|-----|---|------------------------|--|
| 5 | (a) | Any three of <ul style="list-style-type: none"> • he wanted to console Dido/soothe her grief • he wanted to relieve Dido's worries • he was upset/sighed or groaned a great deal • his determination/he was shaken (<i>animum labefactus</i>) • he loved Dido | 3 AO2 | 'His determination was shaken by love' = 2 Accept points that take <i>amore</i> as Dido's love provided that something is then said about Aeneas' feelings. |
| 5 | (b) | went (back) to the fleet | 1 AO2 | Accept 'troops', 'his men/people' |
| 6 | | she had died/was dead/had killed herself (1) with a sword (1) | 2 AO2 | 'She had stabbed herself' = 2 <i>ferro</i> : accept any form of blade; do not accept 'with iron' |

Guidance on applying the marking grids for the 5-mark set text translation

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 of the sentence 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.

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|----------|------------|--|------------------------|----------|---|
| 7 | (a) | <p><i>sed me iussa deum, quae nunc has ire per umbras, per loca senta situ cogunt noctemque profundam, imperiis egere suis; nec credere quivi hunc tantum tibi me discessu ferre dolorem.</i></p> <p>Suggested translation: '(But) the order(s)/command(s) of the gods, which now force me to go through these shadows, (through) place(s) rough with neglect and deep night/darkness, have driven me on by their authority/power/command(s); nor could I believe/(and) I could not believe that I was bringing/would bring you this/such great grief by my departure/by leaving you (or 'my departure would bring you...)</p> <p>All translations that accurately and fully convey the sense of the Latin may be accepted Omission or mistranslation of words in brackets above should be ignored. The omission or mistranslation of any other word constitutes a more serious error unless otherwise stated below.</p> <p><i>cogunt, egere, quivi</i> – accept either present or past tense translations</p> | 5 AO2 | 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. |
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| | | | Inconsequential errors include: omission of <i>has</i> (line 1) omission of <i>nunc</i> (line 1) <i>hunc</i> taken with <i>discessu</i> (no penalty if <i>hunc</i> omitted) <i>credere quivi</i> (line 4) translated 'did I believe' | | |
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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, noting that Aeneas has been told by Mercury in a message from Jupiter that he must leave Carthage but he can't think how best to tell Dido of this would score marks under AO2; concluding that we should sympathise with him because he faces a terrible dilemma for which there is no good way out would score under 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><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><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><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><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><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>Answers should be assessed according to the Marking Grid for 10 mark questions given above.</p> <p>Arguments may include (AO3):</p> <ul style="list-style-type: none"> • <u>Dido deserves our sympathy because</u> <ul style="list-style-type: none"> - she deeply loved Aeneas to the extent that she had no control over her emotions - Aeneas had fully entered into their love affair - Aeneas was not straightforward with her and probably never had been - his cold and clinical response when she confronted him was very hurtful • <u>Dido does not deserve our sympathy because</u> <ul style="list-style-type: none"> - she was ridiculously over-emotional - she should have realised that Aeneas had a destiny elsewhere - she made no attempt to understand Aeneas' dilemma • <u>Aeneas deserves our sympathy because</u> <ul style="list-style-type: none"> - he was in an impossible dilemma: he loved and did not want to leave Dido but he had to fulfil his destiny - he had to endure Dido's emotional onslaught but could do nothing to make things easier for her - Dido's anger continued even in the Underworld and was very painful for him • <u>Aeneas does not deserve our sympathy because</u> <ul style="list-style-type: none"> - he engaged in an affair with Dido and made promises he knew could not be kept - he was not straightforward with her about his intentions - he treated her when she confronted him in a very cold and clinical way - he was always making excuses for himself rather than entering into Dido's feelings | <p>10 made up of 5 AO3 + 5 AO2</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 characters.</p> |

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| | | <p>Possible supporting material from the text (AO2):</p> <ul style="list-style-type: none"> • 281–295 <ul style="list-style-type: none"> - Aeneas sense of shock and horror at message from Mercury* - knows Dido will be deeply upset/behave in a highly emotional manner so worries how to approach her* • 296–319 <ul style="list-style-type: none"> - Dido only hears of Aeneas' plans through rumour; she is like a woman demented or possessed by a god - accuses Aeneas of deceit; mentions their love, promises made, marriage; says she will die without him; weeps, appeals for pity. • 331–361 <ul style="list-style-type: none"> - Aeneas keeps Jupiter's warnings in mind, determines not to get emotional; says he's very grateful to Dido, will never forget her* - lengthy defence of his actions: denies deceiving her or that they were married* - with Troy gone staying with Dido would be his preference* but he's received a whole list of omens and divine messages - she should stop upsetting them both by her complaints. • 381–392 <ul style="list-style-type: none"> - Dido calls down vengeance and destruction on Aeneas in violent terms; threatens to haunt him; leaves him very abruptly before he can reply, collapses and has to be taken up by her servants. • 390–396 <ul style="list-style-type: none"> - Aeneas wants to reply but afraid (that he'll say the wrong thing?) - wants to console her and very upset but knows his duty lies with his own people. | <p>AO2</p> <p>Note that the same textual material may be used to support widely differing judgements and points of view.</p> <p>Credit any relevant references to parts of the Aeneid that lie outside the specification, eg the manipulation of events by Venus and Juno</p> <p>Asterisked (*) points in the column opposite are drawn from material not printed on the paper.</p> |
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| | | | <ul style="list-style-type: none">• VI 450–475<ul style="list-style-type: none">- Dido has killed herself; Aeneas very affected to see her in the Underworld; swears he had no choice but to leave but the gods force his actions.- she won't speak to or even look at him; she returns to her husband, Sychaeus.*- Aeneas full of sorrow and pity for her.* | | |
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