

GCSE (9-1)

WJEC Eduqas GCSE (9-1) in
LATIN

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DESIGNATED BY QUALIFICATIONS WALES

**SAMPLE ASSESSMENT
MATERIALS**

Teaching from 2016
For award from 2018





For teaching from 2016
For awards from 2018

GCSE (9-1) LATIN

SAMPLE ASSESSMENT
MATERIALS

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Candidate Name	Centre Number				Candidate Number			
					0			



GCSE
LATIN
COMPONENT 1
LATIN LANGUAGE
SAMPLE ASSESSMENT MATERIALS



1 hour 30 minutes

For Examiner's use only		
Question Number	Maximum Mark	Mark Awarded
1	20	
2	35	
3	35	
Either 4	10	
Or 5	10	

INSTRUCTIONS TO CANDIDATES

- Use black ink or ball-point pen.
- Write your name, centre number and candidate number in the spaces at the top of this page.
- You should answer **all** questions in Section A and **either** Question 4 **or** Question 5 in Section B.
- Write your answers in the spaces provided on the question paper.

INFORMATION FOR CANDIDATES

The total mark available for this paper is **100**.

The number of marks is given in brackets at the end of each question or part-question.

Section A: Momentum Test

Answer **all** questions.

All the passages in this section form a continuous story, and you are advised to answer the questions in the order in which they appear.

Answer in English unless you are asked to give Latin words.

1. The following passage describes how Cleopatra gained the help of Julius Caesar.

1 rex Aegypti duos liberos habebat. hi liberi erant Cleopatra et
 2 Ptolemaeus. per multos annos liberi vitam laetam cum patre habebant.
 3 deinde post mortem patris Cleopatra erat regina. sed frater eius rex esse
 4 volebat. Ptolemaeus, quamquam erat puer, multos milites convocavit et
 5 sororem ex Aegypto in Syriam facile expulit. Cleopatra paucos annos ibi
 6 habitabat, sed in Aegyptum redire magnopere cupiebat.
 7 Iulius Caesar erat imperator Romanus. forte Caesar cum multis
 8 legionibus in Syriam advenit. Cleopatra, simulatque eum conspexit,
 9 auxilium eius rogavit. ei facile persuasit, quod pulcherrima erat. Caesar
 10 Ptolemaeum necavit et Cleopatram reginam iterum fecit. tum Caesar
 11 illam in Aegypto reliquit et Romam rediit. mox Cleopatra filium eius
 12 peperit.

Names

<i>Aegyptus, Aegypti</i> f.	Egypt
<i>Cleopatra, Cleopatrae</i> f.	Cleopatra
<i>Ptolemaeus, Ptolemaei</i> m.	Ptolemy
<i>Syria, Syriae</i> f.	Syria (a country near Egypt)
<i>Iulius Caesar, Iulii Caesaris</i> m.	Julius Caesar (a general)

Words

<i>regina, reginae</i> f.	queen
<i>expello, expellere, expuli, expulsus</i>	I drive out
<i>auxilium, auxilii</i> n.	help
<i>pario, parere, peperit, partus</i>	I give birth to

(a) rex ... *Ptolemaeus* (lines 1-2): how many children did the king of Egypt have? [1]

.....

(b) *per multos annos vitam laetam cum patre habebant* (lines 1-2): what are we told here about the life led by Cleopatra and Ptolemy? [2]

.....

.....

(c) *deinde post mortem patris Cleopatra erat regina* (line 3): when did Cleopatra become queen? [2]

.....

(d) Which is the best translation of *frater eius rex esse volebat* (lines 3-4)? Tick the box next to your chosen answer. [1]

- (A) their brother wanted to be king
- (B) her brother wanted to be king
- (C) she wanted her brother to be king
- (D) he wanted his brother to be king

(e) *Ptolemaeus ... expulit* (lines 4-5): which **two** of the following statements are true? Write your chosen letters in the boxes underneath. [2]

- A many soldiers called to Ptolemy
- B Ptolemy called many soldiers together
- C Ptolemy drove out Cleopatra
- D Cleopatra drove out Ptolemy

(f) *Cleopatra ... cupiebat* (lines 5-6):
 (i) where did Cleopatra live? [1]

.....

(ii) how long did she live there? [1]

.....

(iii) what did she want to do? [1]

.....

(g) *forte ... advenit* (lines 7-8): who went into Syria with Caesar? [2]

.....

(h) *Cleopatra ... rogavit* (lines 8-9):
 (i) what did Cleopatra do? [2]

.....

(ii) when did she do this? [1]

.....

(i) *ei facile persuasit, quod pulcherrima erat* (line 9): why was Cleopatra successful in persuading Caesar? [1]

.....

(j) *Caesar ... fecit* (lines 9-10): what did Caesar do after killing Ptolemy? [1]

.....

(k) *tum ... peperit* (lines 10-12): how do we know that Caesar and Cleopatra were lovers? [2]

.....

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2. Translate the following parts of the story into English. Write your translation on the lines below the passage. [35]

This passage describes how Cleopatra visited Rome.

Cleopatra Caesari filium suum ostendere magnopere volebat; Romam igitur celeriter navigavit. cum Caesare ac parvo puero in urbe habitare constituit. Caesar eos in suam domum libenter accepit. brevi tempore tamen senatores, qui imperium eius timebant, Caesarem occiderunt. Cleopatra in Aegyptum redire coacta est. ibi tres annos regnavit.

Words

*senator, senatoris m.
regno, regnare, regnavi*

senator
I reign

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Now continue with your translation.

In this passage, Cleopatra meets Mark Antony.

Cleopatra, quamquam erat optima regina, invidiam virorum nobilium timebat. auxilium Romanorum igitur vehementer cupiebat. forte Marcus Antonius, imperator Romanus, qui comes fidelis Caesaris fuerat, prope Aegyptum cum quattuor legionibus iter faciebat. Cleopatra progressa est ut eum salutaret; qui, simulatque eam conspexit, gaudebat; nam feminam pulchriorem illa numquam viderat. tantus erat amor Antonii ut sine ea vivere nollet.

Names

Marcus Antonius, Marci Antonii m.

Mark Antony

Words

regina, reginae f.

queen

invidia, invidiae f.

jealousy

nobilis, nobilis, nobile

noble

auxilium, auxilii n.

help

gaudeo, gaudere, gavisus sum

I am happy

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3. Read the passage below and answer the questions that follow.

In this passage, Cleopatra and Mark Antony are defeated.

1 Antonius, Cleopatram in Aegyptum secutus, mox eam rogavit ut sibi
 2 nuberet, sex annos vitam laetissimam habebant. Antonius etiam
 3 Cleopatram reginam omnium terrarum orientalium fecit. deinde tamen
 4 senatores Antonium iusserunt Romam statim redire; irati enim erant, quod
 5 Antonius tam diu in Aegypto manserat, ac tantum imperium uxori dederat.
 6 cum tamen ille discedere nollet, senatores etiam iratiores erant: Antonium
 7 non Romanum sed hostem esse clamaverunt; tum Octaviano imperaverunt
 8 ut Antonium Cleopatramque oppugnaret vinceretque.
 9 ubi Octavianus cum legionibus in plurimis navibus trans mare ad
 10 Aegyptum procedebat, Antonius et Cleopatra in suis navibus navigaverunt,
 11 ut ei resisterent. quamquam fortissime pugnaverunt, ab Octaviano facile
 12 superati sunt.

Names

Octavianus, Octaviani m.

Octavian (another Roman general)

Words

nubo, nubere, nupsi, nuptus + dat.

I marry

regina, reginae f.

queen

orientalis, orientalis, orientale

oriental, eastern

senator, senatoris m.

senator

- (a) *Antonius ... nuberet* (lines 1-2): what happened when Cleopatra and Antony reached Egypt? [2]

.....

- (b) *sex annos vitam laetissimam habebant* (line 2):

- (i) write down and translate the Latin word that describes their life. [3]

Latin word:

Translation:.....

- (ii) how long did this life last? [2]

.....

(c) *Antonius ... fecit* (lines 2-3): what did Antony do for Cleopatra? [3]

.....

(d) *deinde ... redire* (lines 3-4): what order did the senators give to Antony? [3]

.....

(e) *irati ... dederat* (lines 4-5): which **three** of the following statements are true? Write your chosen letters in the boxes underneath. [3]

- A Antony was angry
- B the senators were angry
- C Antony had stayed a long time in Egypt
- D Antony had worshipped the gods in Egypt
- E Cleopatra had given power to Antony
- F Antony had given power to Cleopatra

(f) *cum ... erant* (line 6):

(i) how did Antony react to the senators' command? [2]

.....

(ii) what effect did Antony's reaction have on the senators? [3]

.....

(g) *Antonium ... vinceretque* (lines 6-8):

(i) what did the senators claim about Antony? [2]

.....

(ii) what did they order Octavian to do? [3]

.....

.....

(h) *ubi ... resisterent* (lines 9-11): which **four** of the following statements are true? Write your chosen letters in the boxes underneath. [4]

- A Octavian and his legions travelled to Egypt
- B Octavian and his generals travelled to Egypt
- C they travelled in a few ships
- D they travelled in a very large number of ships
- E Antony and Cleopatra were in Antony's ships
- F Antony and Cleopatra were in their own ships
- G Antony and Cleopatra wanted Octavian to give up
- H Antony and Cleopatra wanted to resist Octavian

(i) *quamquam fortissime pugnaverunt, ab Octaviano facile superati sunt* (lines 11-12): what are we told about Antony and Cleopatra in this sentence? [5]

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Section B

Answer either Question 4 (translation into Latin) or Question 5 (grammar).

4. Translate the following sentences into Latin.

(a) The slaves are hurrying. [2]

.....

(b) The boys walked into the new house. [4]

.....

.....

(c) The angry mistress was expecting dinner. [4]

.....

.....

10

5. Do not answer this question if you have answered question 4.

Read the following passage and answer the questions.

olim tres pueri ad forum festinabant quod puellas videre volebant. subito servum ingentem conspexerunt. servus 'fugere debetis, pueri,' dixit. pueri timebant et clamaverunt, 'hic servus est ferocissimus'. statim pueri e foro fugerunt.

(a) In the phrase *servum ingentem*, is *ingentem* an adjective or a noun? [1]

.....

(b) Explain why *servum* and *servus* in lines 1-2 have different endings. [2]

.....

.....

(c) Write down one Latin word from the passage that is accusative plural. [1]

.....

(d) Write down one Latin word from the passage that is vocative. [1]

.....

(e) Write down one Latin word from the passage that is an adverb. [1]

.....

(f) Write down one Latin word from the passage that is a preposition. [1]

.....

(g) Pick out **three** verbs from the passage and write them in the table below, under the correct heading: [3]

Present tense	Imperfect tense	Perfect tense

MARK SCHEME**COMPONENT 1: LATIN LANGUAGE****All marks on this paper assess AO1.****Section A****Marking instructions for comprehension questions.**

- Please remember that learners are working under pressure and credit should be given for answers which are not word for word as in the mark scheme but which convey the same information.

For example, where a literal translation would be 'after the death of the king', a perfectly acceptable answer would be 'after the king died'.

- | | | | |
|-----------|-----|---|-----|
| 1. | (a) | 2 | [1] |
| | (b) | Award (1) for any two of: for many years (1) they led a happy life / were happy (1) with their father (1) | [2] |
| | (c) | after the death (1) of her father / king (1) / Allow (2) for after her father died | [2] |
| | (d) | B | [1] |
| | (e) | B, C | [2] |
| | (f) | (i) in Syria | [1] |
| | | (ii) a few years | [1] |
| | | (iii) return to Egypt | [1] |
| | (g) | many (1) legions (1) | [2] |
| | (h) | (i) she asked for (1) his help (1) | [2] |
| | | (ii) as soon as / when she saw / caught sight of him / Caesar/
the general | [1] |
| | (i) | (she was) very beautiful | [1] |
| | (j) | he made her queen | [1] |
| | (k) | she bore a child/son (1) to him/his (1) Allow (2) for they had a son | [2] |

Total mark for Question 1: **[20]**

Principles of marking the unseen translation

The following should be read in conjunction with the detailed word list supplied as part of each mark scheme.

- Each Latin word carries a point or points, according to its difficulty.
- Exceptions are the meaning element of glossed words and repeated words. Italics indicate where a word or an element carries no marks.
- Uninflected words carry **one** point for the meaning (if correct in the context).
- Nouns and adjectives carry **one** point.
- Comparatives and superlatives carry **two** points.
- Finite verbs carry **two** points.
- Infinitives carry **one** point.
- Prepositions are linked to their noun or pronoun and carry **no** separate point.
- Proper names as subject are linked to their verb and carry **no** separate point.
- Ignorance of the meaning of a repeated word should be ignored after the first occurrence. To help with this, the stem of a repeated word will be in italics after its first occurrence.
- The specimen translation is only a guide to the meaning; it is the sense, not the constructions, that is being assessed. Thus, for example, a change from active to passive is acceptable, provided that the agent is expressed.
- There must be a points total placed for each section in the right hand margin. Where the complete section is clearly totally correct, a points total in the margin is sufficient; there is no need to put the points above individual words.
- A vertical line should be drawn in the learner's answer to indicate the end of each section. Please check that the number of point totals placed in the margin is the same as the number of sections.
- It is important that you double check your addition both of the points within each section and the points total in the right hand margin.
- The points total should be scaled to a mark out of 35, using the conversion table supplied.

2. Mark in accordance with the detailed variations on the following three pages (to be further discussed and agreed at the Examiners' Meeting).

1 1 1 1 1 1 1 [7]
*Cleopatra*_magnopere volebat *Caesari* filium suum ostendere;

1 1 1 11 [5]
 Romam igitur celeriter navigavit.

1 1 1 1 1 1 1 1 [8]
 cum_*Caesare* ac parvo puero in_*urbe* habitare constituit.

1 1 1 1 1 [5]
*Caesar*_accepit eos in_*domum suam* libenter.

1 1 1 1 1 1 1 1 1 1 1 1 1 [12]
 brevi tempore tamen *senatores*, qui imperium eius timebant, *Caesarem* occiderunt.

1 1 1 1 1 1 1 1 [8]
*Cleopatra*_coacta est in_*Aegyptum* redire. ibi tres annos *regnavit*.

1 1 11 1 1 1 1 1 [9]
*Cleopatra*_, quamquam erat optima *regina*, *invidiam* virorum *nobilium* timebat.

1 1 1 1 1 1 [6]
 auxilium Romanorum igitur vehementer cupiebat.

1 1 1 1 1 1 1 1 1 1 1 [9]
 forte *Marcus_Antonius*_, *imperator_Romanus*, qui comes fidelis *Caesaris* fuerat,

1 1 1 1 1 1 [6]
 prope_*Aegyptum* cum_*legionibus* quattuor iter faciebat.

1 1 1 1 1 1 [6]
*Cleopatra*_progressa est ut eum salutaret;

1 1 1 1 1 1 1 [7]
 qui, simulatque eam conspexit, gaudebat;

1 1 1 1 1 1 1 1 [8]
 nam feminam pulchriorem illa numquam viderat.

1 1 1 11 1 1 11 [9]
 tantus erat amor *Antonī* ut sine_*ea* vivere nollet.

Total points = [105]; use scaling chart to convert to a mark out of [35].

Total mark for Question 2: **[35]**

Cleopatra volebat ostendere magnopere	want = 1; Cleopatra –ed = 1 to show = 1 greatly = 1
suum filium	her + agreement = 1 son + syntax = 1
Caesari;	to Caesar = 1
igitur navigavit Romam	therefore = 1 sail = 1; she + past simple = 1 to Rome = 1
celeriter.	quickly = 1
constituit habitare	decide = 1; she + past simple = 1 to live = 1
in urbe	in the city / in Rome = 1
cum Caesare ac parvo puero.	with Caesar = 1 and (in context) = 1 small + agreement = 1; boy + syntax = 1
Caesar accepit eos	receive = 1; Caesar –ed = 1 them + syntax = 1
in suam domum	into (his) house = 1
libenter.	willingly / gladly = 1
brevi tempore	short / brief + agreement = 1 time + ablative = 1
tamen	however = 1
senatores, qui timebant	the senators + syntax = 1 who + syntax = 1 feared = 1

imperium eius,	power + syntax = 1 his (in context) = 1
occiderunt Caesarem.	kill = 1; syntax = 1 Caesar + syntax = 1
Cleopatra coacta est	compel / force = 1; Cleopatra was –ed = 1
redire in Aegyptum.	to return = 1 into / to Egypt = 1
ibi regnavit	There = 1 she reigned = 1
tres annos.	three + agreement = 1 years + syntax = 1
quamquam	although = 1
erat optima regina,	she was = 1 good + agreement = 1; superlative = 1 queen + syntax = 1
Cleopatra timebat invidiam	Cleopatra –ed = 1 the jealousy + syntax = 1
nobilium virorum.	noble + agreement = 1 of men = 1
igitur	therefore = 1
vehementer cupiebat	very much / strongly / greatly = 1 want / desire = 1; she –ed = 1
auxilium Romanorum.	the help + syntax = 1 of the Romans = 1
forte Marcus Antonius,	by chance = 1 Marcus Antonius + syntax = 1
imperator Romanus,	a / the Roman commander + syntax = 1

qui fuerat	who + syntax = 1 was = 1; had been = 2
fidelis comes Caesaris, 	loyal + agreement = 1 companion + syntax = 1 of Caesar = 1
faciebat iter	make = 1; was -ing = 1 a journey + syntax = 1 (was travelling = 3)
prope Aegyptum	near Egypt = 1
cum legionibus quattuor.	with (his) legions = 1 four=1
Cleopatra progressa est	advance / progress = 1; Cleopatra -ed = 1
ut salutaret eum;	to / in order to = 1 greet = 1 him + syntax = 1
qui, simulatque eam conspexit,	he = 1 as soon as = 1 he saw = 1 her + syntax = 1
gaudebat;	rejoice = 1; -ed = 1
nam numquam viderat	for (in context) = 1 never = 1 see = 1; he had - = 1
pulchriorem feminam. illa	beautiful + agreement = 1; comparative = 1 woman + syntax = 1 than her = 1
tantus erat amor <i>Antonii</i>	so great + agreement = 1 was = 1 the love + syntax = 1 of Antonius = 1
ut nollet	that (result only) he did not want = 1
vivere sine ea.	to live = 1 without = 1 her = 1

Specimen translation

Cleopatra greatly wanted to show her son to Caesar; therefore she sailed quickly to Rome. [12]

She decided to live with Caesar and her small boy in the city. [8]

Caesar gladly received them into his home. [5]

However in a short time senators, who feared his power, killed Caesar. [12]

Cleopatra was forced to return to Egypt. There she reigned for three years. [9]

Although Cleopatra was a very good queen, she feared the jealousy of the noble men. [9]

Therefore she was strongly wishing for the help of the Romans. [6]

By chance, Mark Antony, a Roman commander who had been a loyal friend of Caesar's [9]

was travelling near Egypt with four legions. [5]

Cleopatra went forward to greet him. [6]

As soon as he caught sight of her, he was happy; for he had never seen a more beautiful woman than her. [15]

So great was Antony's love that he did not want to live without her. [9]

Conversion table	
Points	Marks
1 to 3	1
4 to 6	2
7 to 9	3
10 to 12	4
13 to 15	5
16 to 18	6
19 to 21	7
22 to 24	8
25 to 27	9
28 to 30	10
31 to 33	11
34 to 36	12
37 to 39	13
40 to 42	14
43 to 45	15
46 to 48	16
49 to 51	17
52 to 54	18

Points	Marks
55 to 57	19
58 to 60	20
61 to 63	21
64 to 66	22
67 to 69	23
70 to 72	24
73 to 75	25
76 to 78	26
79 to 81	27
82 to 84	28
85 to 87	29
88 to 90	30
91 to 93	31
94 to 96	32
97 to 99	33
100 to 102	34
103 to 105	35

Total mark for Question 2: **[35]**

3. (a) he asked (her) (1) to marry him (1) Award (1) for *she* asked *him* to marry her [2]
- (b) (i) *laetissimam* (1) very / -est (1) happy / joyful (1) [3]
(ii) six (1) years (1) [2]
- (c) he made her queen (1) all (1) of eastern lands / countries / territories (1) [3]
- (d) return (1) to Rome (1) at once (1) (quickly = 0) [3]
- (e) B,C,F [3]
- (f) (i) he didn't want / refused (1) to leave / depart / go / go back back (1) [2]
(ii) (they were) even (1) (also = 0) more (1) angry (1) [3]
- (g) (i) he was an enemy / hostile / a hostile (1) not (a) Roman (1) [2]
(ii) attack (1) (fight = 0) Antony and Cleopatra (1)
and defeat / conquer / overcome them / win (1) [3]
- (h) A,D,F,H [4]
- (i) they fought (1) bravely (1) they were defeated (1) easily (1) by Octavian (1) [5]

Total mark for Question 3: [35]

Total mark for Section A: [90]

Section B

Marking instructions for Section B

- For the translation into English, award one mark for an accurate stem and one for the correct ending of each word.
- Rubric infringement: if candidates attempt both question 4 and question 5, mark both and refer to instructions given at the Examiners' Meeting.

EITHER

4.

- (a) *servi* (2) *festinant* (2) [4]
- (b) *pueri* (2) *ambulaverunt* / *ambulabant* (2)
in villam (2) *novam* (2) [8]
- (c) *domina* (2) *irata* (2) *expectabat* (2) *cenam* (2) [8]

Divide the total by 2, rounding up a half mark.

Total mark for Question 4: [10]

OR

5.

- (a) adjective [1]
- (b) *servum* is accusative (1) *servus* is nominative (1) / *servum* is the object (1)
servus is the subject (1) / they are different cases (1) [2]
- (c) *puellas* [1]
- (d) *pueri* [1]
- (e) *olim* / *subito* / *statim* [1]
- (f) *ad* / *e* [1]
- (g) one from each of the following, correctly identified: [3]

Present tense	Imperfect tense	Perfect tense
<i>debetis</i> / <i>est</i>	<i>festinabant</i> / <i>volebant</i> / <i>timebant</i>	<i>conspexerunt</i> / <i>dixit</i> / <i>clamaverunt</i> / <i>fugerunt</i>

Total mark for Question 5: [10]

Total mark for Section B: [10]

Candidate Name	Centre Number				Candidate Number			
					0			



GCSE

LATIN

COMPONENT 2

LATIN LITERATURE AND SOURCES
(THEMES)

SAMPLE ASSESSMENT MATERIALS

1 hour 15 minutes



For Examiner's use only		
Section A or B	Maximum Mark	Mark Awarded
	60	

ADDITIONAL MATERIALS

Resource Booklet

INSTRUCTIONS TO CANDIDATES

- Use black ink or ball-point pen.
- Write your name, centre number and candidate number in the spaces at the top of this page.
- You should answer **either** Section A (Books and Writers) **or** Section B (Love and Marriage).
- Write your answers in the spaces provided. If you need more space for any answer, you can continue at the end of this question paper. Please remember to include the question number(s).

INFORMATION FOR CANDIDATESThe total mark available for this paper is **60**.

The number of marks is given in brackets at the end of each question or part-question.

Answer **either** Section A **or** Section B.

Section A: Books and Writers

Answer **all** the questions, referring to the Resource Booklet provided.

You should answer in English unless you are asked to quote the Latin.

1. Look at **picture 2** in the Resource Booklet.

(a) Of what **two** materials is the tablet made? [2]

..... and

(b) What would a Roman have used to write on a tablet like this?

Tick the box next to your chosen answer. [1]

- (A) A feather and ink made of soot or resin
- (B) A sharpened piece of bone or wood
- (C) A piece of chalk
- (D) A hammer and chisel

(c) Why would a writer such as Catullus or Horace probably not write his work on a tablet like the one in the picture? Suggest **two** reasons. [2]

-
-

2. Refer to CATULLUS, *Dedication of a new book*.

(a) (i) In **lines 3-4** (*namque ... nugas*): how does Catullus describe his own writing? [1]

.....

(ii) Why do you think he describes it in this way? [1]

.....

.....

(b) From **lines 5-7** (*cum ausus es ... laboriosis*), write down **two Latin** words or phrases which emphasise Catullus' admiration for Cornelius' writing, and explain your choices. [4]

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(c) What do **lines 8-10** (*quare ... saeclo*) suggest about Catullus' personality? Make **two** points and give a reason for each. [4]

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3. Refer to HORACE, *Everlasting fame*.

(a) What is the *monumentum* (**line 1**) which Horace says he has completed? [1]

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(b) *dum Capitolium ... pontifex* (**lines 8-9**): which of the following **two** statements are true?

Tick the boxes next to your chosen **two** answers. [2]

- (A) The *Capitolium* was the home of the Vestal Virgins.
- (B) The *pontifex* was a hill in the middle of Rome.
- (C) The *pontifex* made a sacrifice to Jupiter every year.
- (D) The *pontifex* sacrificed a virgin to Jupiter.
- (E) The virgin was not allowed to speak to the *pontifex*.

(c) Horace seems to be very proud of what he has achieved. From **lines 1-9** (*exegi ... pontifex*), explain **two** ways in which he shows this. [4]

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4. Refer to PLINY, *Recitationes*.

- (a) *magnum proventum poetarum annus hic attulit (line 1)*: which of the following is the correct translation of this sentence?

Tick the box next to your chosen answer. [1]

- (A) The arrival of great poets has happened this year.
- (B) During the year a lot of poets have arrived.
- (C) History has brought a great crop of poets here.
- (D) This year has produced a great crop of poets.

- (b) *toto ... ostentant (lines 1-4)*: give **one** other reason why Pliny feels that literature is thriving. [1]

.....

- (c) Look at **lines 5-6** (*plerique ... conterunt*).

Apparently not everyone was as keen on *recitationes* as Pliny. What do these people prefer to do instead? [2]

.....

.....

- (d) Look at **lines 6-9** (*ac subinde ... veniunt*).

Eventually even these people decide to go along to *recitationes*.

- (i) At what point in the *recitatio* do they arrive? [1]

.....

- (ii) How do they know when to come? [1]

.....

(e) From **lines 8-11** (*tum demum ... libere*), write down **two Latin** words or phrases which emphasise Pliny's dislike of the behaviour of these people, and explain your choices. [4]

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(f) Why were *recitationes* so important for Roman writers? Give **two** reasons. [2]

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12

5. Refer to MARTIAL, *Epigram 2*.

(a) What makes Martial believe that he is a successful writer? [2]

In lines 1-2:

In lines 3-4:

(b) In **line 2** (*meque ... habet*), why do you think Martial repeats the following words? [2]

meque ... me

.....

omnes ... omnis.....

.....

- (c) In what other ways does Martial's style of writing add to the impact of what he is saying? You should discuss **three** examples, referring to the **Latin** for each. [6]

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6. 'Roman writers had many problems in producing their work.' How far do you agree?
- In your answer you should:
- present a balanced and logical argument.
 - support your argument with **at least four** examples (in English) from the passages and pictures which you have studied
 - write in continuous prose without bullet points.

[16]

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[Total marks for this paper: 60]

Answer **either** Section A **or** Section B.

Section B: Love and Marriage

Answer **all** the questions, referring to the Resource Booklet provided.

You should answer in English unless you are asked to quote the Latin.

1. Look at **picture 3** in the Resource Booklet.

(a) Why do you think there are hands engraved on the ring? [1]

.....
.....

(b) The giving of a ring was one feature of a Roman marriage ceremony. Give **two** other features of a Roman wedding ceremony. [2]

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(c) Why do you think Roman wedding rings are rarely discovered by archaeologists? [1]

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4

2. Refer to CATULLUS, Poem 70.

- (a) In **lines 1-2** (*nulli ... petat*) Catullus mentions Jupiter. Why do you think he mentions this particular god? [2]

.....

- (b) *dicit: sed ... aqua* (**lines 3-4**): in your own words, explain what you think Catullus means. [2]

.....

4

3. Refer to CATULLUS, Poem 8.

- (a) In **lines 1-2** (*miser Catulle ... ducas*).

- (i) What has made Catullus feel *miser*? [1]

.....

- (ii) How does he say he is going to respond to this situation? [1]

.....

- (iii) Why do you think he has put the words *perisse* and *perditum* next to each other? [2]

.....

(b) Which is the correct translation of **line 3** (*fulsere quondam candidi tibi soles*)? [1]

Tick the box next to your chosen answer.

- (A) Truly the white sun gleamed on you.
- (B) Once suns shone bright for you.
- (C) Once you alone shone bright.
- (D) Once you used to shine brightly.

(c) Throughout this poem, Catullus repeats certain words and ideas. Quote **three** examples of this (in **Latin**) from anywhere in the poem **and** explain why you find them effective. [6]

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(d) *cum ... fiebant* (**lines 4-6**): give **two** ways in which these lines show the close relationship between Catullus and his girl in the past. [2]

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4. Refer to PLINY, *To Calpurnia Hispulla, his wife's aunt*.

(a) *cum sis ... amissi* (**lines 1-3**):

(i) why was Pliny's wife brought up by her aunt? [1]

.....

(ii) write down the **two-word Latin** phrase which tells us this information. [1]

.....

(b) In **lines 3-11** (*maxime ... tulerim*), in what ways does Pliny's style of writing draw attention to his wife's good qualities? You should discuss **three** examples. [6]

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(c) *versus ... optimus* (lines 13-15):

(i) why might the lady shown in **picture 5** remind you of Pliny's wife? [1]

.....

(ii) *non artifice ... optimus* (lines 14-15): explain in your own words why Pliny is so pleased about his wife's behaviour here. [2]

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11

5. Refer to OVID, *Advice to a rejected lover*.

(a) *si ... remittet* (line 1):

(i) *inlectumque remittet*: why do you think this might happen? [1]

.....

(ii) how does the word order in this line help to emphasise the meaning? [2]

.....

.....

- (b) According to **lines 3-8** (*tempore ... aqua*), which **two** of the following statements are true? [2]

Tick the boxes next to your chosen **two** answers.

(A) Difficult bullocks come to the plough eventually.

(B) Horses can never be taught to obey the reins.

(C) An iron ring can never be worn away.

(D) The unrelenting earth gradually ruins a plough.

(E) Water is too soft to wear away hard rock.

- (c) Explain in your own words the connection between **lines 3-8** and the situation of the rejected lover. [3]

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- (d) Explain how the examples of Penelope and Pergama (**lines 9-10**) are intended to reassure the lover. [4]

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6. 'Roman men and women didn't get on with each other very successfully.' How far do you agree?

In your answer you should:

- present a balanced and logical argument
- support your argument with **at least four** examples (in English) from the passages and pictures which you have studied
- write in continuous prose without bullet points.

[16]

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**GCSE
LATIN
COMPONENT 2
LATIN LITERATURE AND SOURCES
(THEMES)
RESOURCE BOOKLET
SAMPLE ASSESSMENT MATERIALS**



Contents	Pages
Section A: Books and Writers	
Pictures and Text	46-51
Section B: Love and Marriage	
Pictures and Text	52-56

This is the official WJEC Resource Booklet
for use in the GCSE examination in Latin.

Section A: Books and Writers



Picture 1
Wall painting (Pompeii)



Picture 2
Writing tablet (Cologne)



Picture 3
Wall painting (Pompeii)



Picture 4
Papyrus growing



Picture 5
Letter on papyrus



Picture 6
Teacher using a scroll

Catullus, Poem 1

Dedication of a new book

cui dono lepidum novum libellum arida modo pumice expolitum? Corneli, tibi: namque tu solebas meas esse aliquid putare nugas	5
iam tum, cum ausus es unus Italorum omne aevum tribus explicare cartis doctis, Iuppiter, et laboriosis. quare habe tibi quidquid hoc libelli qualecumque; quod, o patrona virgo, plus uno maneat perenne saeclo.	10

Catullus, Poem 22

A keen poet

Suffenus iste, Vare, quem probe nosti, homo est venustus et dicax et urbanus, idemque longe plurimos facit versus. puto esse ego illi milia aut decem aut plura perscripta, nec sic ut fit in palimpseston	5
relata: cartae regiae, novi libri, novi umbilici, lora rubra membranae, deregata plumbo et pumice omnia aequata. haec cum legas tu, bellus ille et urbanus Suffenus unus caprimulgus aut fossor	10
rursus videtur: tantum abhorret ac mutat. hoc quid putemus esse? qui modo scurra aut si quid hac re scitius videbatur, idem infaceto est infacetiore rure, simul poemata attigit, neque idem umquam aeque est beatus ac poema cum scribit: tam gaudet in se tamque se ipse miratur.	15

Cicero, *ad Fam.* 9.1

The relief provided by books

postquam in urbem veni, mihi placebat redire in gratiam cum veteribus amicis – id est, cum libris nostris. non idcirco eos neglexeram, quod eis suscenserem, sed quod eorum me pudebat. videor enim mihi in his temporibus turbulentissimis praeceptis illorum non satis paruisse. ignoscunt mihi, revocant me in consuetudinem pristinam teque, quod in ea permanseris, dicunt sapientiosem quam me fuisse. quam ob rem, quoniam placatos eos inveni, sperare coepi et ea mala quae premant et ea quae impendeant me facile transiturum esse.

5

10

Horace, *Odes* 3.30

Everlasting fame

exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo impotens
possit diruere aut innumerabilis
annorum series et fuga temporum. 5
non omnis moriar multaque pars mei
vitabit Libitinam; usque ego postera
crescam laude recens, dum Capitolium
scandet cum tacita virgine pontifex. 10
dicar, qua violens obstrepit Aufidus
et qua pauper aquae Daunus agrestium
regnavit populorum, ex humili potens
princeps Aeolium carmen ad Italos
deduxisse modos. sume superbiam
quaesitam meritis et mihi Delphica 15
lauro cinge volens, Melpomene, comam.

Ovid, *Amores* 1.1***The poet's struggle***

arma gravi numero violentaque bella parabam edere, materia conveniente modis. par erat inferior versus - risisse Cupido dicitur atque unum surripuisse pedem.	5
'quis tibi, saeve puer, dedit hoc in carmina iuris? Pieridum vates, non tua turba sumus. quid, si praeripiat flavae Venus arma Minervae, ventilet accensas flava Minerva faces? sunt tibi magna, puer, nimiumque potentia regna; cur opus affectas, ambitiose, novum?	10
non mihi materia est numeris levioribus apta, aut puer aut longas compta puella comas.' questus eram, pharetra cum protinus ille soluta legit in exitium spicula facta meum, lunavitque genu sinuosum fortiter arcum, 'quod' que 'canas, vates, accipe' dixit 'opus!' me miserum! certas habuit puer ille sagittas. uror, et in vacuo pectore regnat Amor. sex mihi surgat opus numeris, in quinque residat: ferrea cum vestris bella valetate modis!	15 20

Martial, *Epigrams*

1	quem recitas meus est, o Fidentine, libellus; sed male cum recitas, incipit esse tuus.	(1.38)
2	laudat, amat, cantat nostros mea Roma libellos, meque sinus omnes, me manus omnis habet. ecce rubet quidam, pallet, stupet, oscitat, odit. hoc volo: nunc nobis carmina nostra placent.	(6.60)
3	cur non mitto meos tibi, Pontiliane, libellos? ne mihi tu mittas, Pontiliane, tuos.	(7.3)
4	miraris veteres, Vacerra, solos nec laudas nisi mortuos poetas. ignoscas petimus, Vacerra: tanti non est, ut placeam tibi, perire.	(8.59)

Pliny, *Letters* 1.13

Recitationes

magnum proventum poetarum annus hic attulit: toto mense Aprili nullus fere dies, quo non recitaret aliquis. iuvat me quod vigent studia, proferunt se ingenia hominum et ostentant, tametsi ad audiendum pigre coitur. plerique in stationibus sedent tempusque audiendi fabulis conterunt, ac subinde sibi nuntiarum iubent, an iam recitator intraverit, an dixerit praefationem, an e magna parte evolverit librum; tum demum ac tunc quoque lente cunctanterque veniunt – nec tamen permanent, sed ante finem recedunt, alii dissimulanter et furtim, alii simpliciter et libere.	5
at hercule memoria parentum Claudium Caesarem ferunt, cum in Palatio spatiaretur audivissetque clamorem, causam requisisse, cumque ei dictum esset recitare Nonianum, subitum recitanti inopinatumque venisse. nunc otiosissimus quisque multo ante rogatus et identidem admonitus aut non venit aut, si venit, queritur se diem, quia non perdidit, perdidisse.	10
	15

Pliny, *Letters* 3.21

On the death of Martial

audio Valerium Martialem decessisse et moleste fero. erat homo ingeniosus acutus acer, qui in scribendo plurimum et salis et fellis haberet, nec candoris minus. eum in Hispaniam secedentem adiuveram viatico; dederam hoc propter amicitiam, dederam etiam pro versiculis quos de me composuit. olim ei qui vel singulorum vel urbium laudes scripserant aut honoribus aut pecunia honorari solebant. nostris vero temporibus hic mos periit: nam postquam desiimus facere laudanda, laudari quoque ineptum putamus.	5
	10
merito eum nunc ut amicissimum mortuum esse doleo. dedit enim mihi quantum maximum potuit: plus etiam dedisset si vivisset. sed quid homini potest dari maius quam gloria et laus et aeternitas? fortasse non erunt aeterna quae scripsit, ille tamen scripsit tamquam essent futura. vale.	15

Tacitus, *Annals* 4.34-35***The dangers of history***

olim Cremutius Cordus accusatus est, quod in suis annalibus M. Brutum laudaverat et C. Cassium Romanorum ultimum esse dixerat. egressus senatu vitam abstinentia finivit. libros in foro cremandos esse censuerunt senatores: sed manserunt, primo celati	5
deinde editi. igitur illos irridere licet qui credunt sua potentia extinguere posse etiam sequentis aevi memoriam. nam contra punitis ingeniiis crescit eorum auctoritas, neque aliud effecerunt externi reges aut qui simili saevitia usi sunt nisi dedecus sibi atque illis gloriam.	10

Section B: Love and Marriage



Picture 1
Relief sculpture



Picture 2
Relief on a sarcophagus



Picture 3
Roman wedding ring



Picture 4
Cinerary chest



Picture 5
Wall painting



Picture 6
Wall painting

Epitaph, dated c.150 BC

hospes, quod deico paullum est; asta ac pellege.
 heic est sepulcrum hau pulcrum pulcrai feminae:
 nomen parentes nominarunt Claudiam.
 suom mareitum corde deilexit souo:
 gnatos duos creavit: horum alterum 5
 in terra linqvit, alium sub terra locat.
 sermone lepido, tum autem incessu commodo,
 domum servavit. lanam fecit. dixi. abei.

Cicero, *ad Atticum* 5.1

A family matter

nihil vidi tam mite, nihil tam placidum quam meus frater illo die erat in sororem tuam. si offensio fuerat ex ratione sumptus, non appareret.

postridie Arpino profecti sumus et prandimus in nostro Arcano. humanissime Quintus 'Pomponia' inquit 'tu invita mulieres, ego viros arcessam.' nihil potuit dulcius, non modo verbis sed etiam animo ac vultu. at illa, audientibus nobis, 'ego ipsa sum' inquit 'hic hospita' – id ex hac causa, ut opinor, quod antecesserat Staius ut prandium nobis pararet! tum Quintus 'en' inquit mihi 'haec ego patior cotidie.' hac re ego ipse magnopere motus sum; sic illa absurde et aspere verbis vultuque responderat. itaque discubuimus omnes praeter illam. Quintus ei aliquid de mensa misit, quod tamen illa reiecit. quid multa? nihil meo fratre lenius, nihil asperius tua sorore mihi visum est; et multa similia praetereo. 5 10 15

inde ego Aquinum; Quintus interim in Arcano remansit. postridie Aquinum ad me mane venit mihi que narravit illam secum dormire noluisse et discessisse eodem modo qualem ego ipse vidissem. 20

Catullus, *Poems*

Poem 5	<p>vivamus mea Lesbia, atque amemus, rumoresque senum severiorum omnes unius aestimemus assis! soles occidere et redire possunt: nobis cum semel occidit brevis lux, nox est perpetua una dormienda. da mi basia mille, deinde centum, dein mille altera, dein secunda centum, deinde usque altera mille, deinde centum. dein, cum milia multa fecerimus, conturbabimus illa, ne sciamus, aut ne quis malus invidere possit, cum tantum sciat esse basiorum.</p>	<p>5</p> <p>10</p>
Poem 8	<p>miser Catulle, desinas ineptire, et quod vides perisse perditum ducas. fulsere quondam candidi tibi soles, cum ventitabas quo puella ducebat amata nobis quantum amabitur nulla. ibi illa multa cum iocosa fiebant, quae tu volebas nec puella nolebat, fulsere uere candidi tibi soles. nunc iam illa non vult: tu quoque impotens noli, nec quae fugit sectare, nec miser vive, sed obstinata mente perfer, obdura. uale puella, iam Catullus obdurat, nec te requiret nec rogabit invitam. at tu dolebis, cum rogaberis nulla. scelestas, vae te, quae tibi manet vita? quis nunc te adibit? cui videberis bella? quem nunc amabis? cuius esse diceris? quem basiabis? cui labella mordebis? at tu, Catulle, destinatus obdura.</p>	<p>5</p> <p>10</p> <p>15</p>
Poem 70	<p>nulli se dicit mulier mea nubere malle quam mihi, non si se Iuppiter ipse petat. dicit: sed mulier cupido quod dicit amanti, in vento et rapida scribere oportet aqua.</p>	
Poem 85	<p>odi et amo. quare id faciam, fortasse requiris. nescio, sed fieri sentio et excrucior.</p>	

Ovid, *Ars Amatoria* 1.469-478**Advice to a rejected lover**

si non accipiet scriptum inlectumque remittet,
 lecturam spera propositumque tene.
 tempore difficiles veniunt ad aratra iuveni,
 tempore lenta pati frena docentur equi. 5
 ferreus adsiduo consumitur anulus usu,
 interit adsidua vomer aduncus humo.
 quid magis est saxo durum, quid mollius unda?
 dura tamen molli saxa cavantur aqua.
 Penelopen ipsam, persta modo, tempore vinces:
 capta vides sero Pergama, capta tamen. 10

Martial, *Epigrams***What does he see in her?**

petit Gemellus nuptias Maronillae
 et cupit et instat et precatur et donat.
 'adeone pulchra est?' immo, foedius nil est.
 quid ergo in illa petitur et placet? tussit. (1.10)

Marital equality?

uxorem quare locupletem ducere nolim
 quaeritis? uxori nubere nolo meae.
 inferior matrona suo sit, Prisce, marito:
 non aliter fiunt femina uirque pares (8.12)

Pliny, Letters 6.24

Faithful unto death

navigabam per Larium nostrum, cum amicus ostendit
 mihi villam atque etiam cubiculum quod in lacum
 prominet: 'ex hoc' inquit 'olim femina quaedam cum
 marito se praecipitavit. maritus gravissimo morbo
 affectus est. uxor eum oravit ut sibi permetteretur 5
 corpus inspicere; neque enim quemquam fidelius
 indicaturum num posset sanari. vidit desperavit hortata
 est ut moreretur, comesque ipsa mortis, dux immo et
 exemplum et necessitas fuit; nam se cum marito ligavit
 abiecitque in lacum.' 10

Pliny, Letters 4.19

To Calpurnia Hispulla, his wife's aunt

cum sis pietatis exemplum, filiam fratris tui ut tuam diligas, affectumque ei repraesentas, non tantum amitaev
verum etiam patris amissi. maxime igitur gaudebis, cum
cogoveris eam dignam patre, dignam te, dignam avo
evadere. summum est acumen, summa frugalitas; amat 5
me, quod castitatis indicium est. praeterea studium
litterarum ex mei caritate concepit. meos libellos habet,
lectitat, ediscit etiam. quanta sollicitudine afficitur cum
ego acturus sum, quanto gaudio cum egi! disponit qui
nuntient sibi quos clamores excitarim, quem eventum 10
iudicii tulerim. eadem, si quando recito, in proximo
sedet, velo discreta; laudesque meas avidissimis
auribus excipit. versus quidem meos cantat formatque
cithara; non artifice aliquo docente, sed amore, qui 15
magister est optimus.

his ex causis est mihi spes certissima, perpetuam nobis
concordiam maioremque in dies futuram esse. illa enim
diligit non aetatem meam aut corpus, quae paulatim
occidunt ac senescunt, sed gloriam meam. hoc vero 20
debet puellam tuis manibus educatam, quae amare me
ex tuis laudibus consuevit. ergo tibi gratias agimus, ego
quod illam mihi, illa quod me sibi dederis. vale.

Pliny, Letters 7.5

To his wife

incredibile est quanto desiderio tui tener. causa est
amor primum, deinde quod non consuevimus abesse.
inde est quod magnam noctium partem in imagine tua
vigil exigo; inde quod interdium, quibus horis te visere 5
solebam, ad diaetam tuam ipsi me pedes ducunt; quod
denique aeger et maestus ac similis excluso a vacuo
limine recedo. unum tempus his tormentis caret, quo in
foro et amicorum litibus conteror. aestima tu, quae vita
mea sit, cui requies in labore, in miseria curisque 10
solacium. vale.

MARK SCHEME

COMPONENT 2: LATIN LITERATURE AND SOURCES (THEMES)

Marking instructions for Component 2

- Credit should be given for answers which address the question, however cryptically expressed.
- For questions that are objective or are points-based, there might well be alternative answers worthy of reward.
- For evaluative questions which are marked using band descriptors (i.e. the 16 mark questions in this component) please follow the instructions above the table.
- Decide on separate marks for AO2 and AO3, write them to the left of the right hand margin and place the total in the box in the margin.
- The mark scheme for these evaluative questions contains indicative content. It is not necessary for learners to include all this content in order to achieve the highest band.
- It is possible (and in fact common) for learners to achieve marks in different bands for AO2 and AO3, for responses to evaluative questions.

Section A: Books and Writers

			AO2	AO3
1. (a)		Any two of the following: wood (frame) / wax / leather (strings)	[2]	2
(b)		B (a sharpened piece of bone or wood)	[1]	1
(c)		Any two of the following, or other valid points: too small to write much – a writer would need several heavy and awkward to carry and store the writing has to be rubbed off in order to write any more.	[2]	2

Total marks for question 1: [5]

			AO2	AO3	
2. (a)	(i)	rubbish/ trifles (or words to same effect)	[1]	1	
	(ii)	Any one of the following, or any other plausible interpretation: he may be genuinely modest about his work ironic under-statement, expecting the reader to contradict his own description to emphasise how much grander Cornelius' work is in comparison	[1]		1
	(b)	Any two of the following, or other valid examples + plausible explanation of effect: <i>ausus est</i> → suggests effort/ boldness <i>unus Italorum</i> → the first Italian to do something like this/ a pioneer <i>omne aevum</i> → a vast field/ ambitious project <i>tribus cartis doctis</i> → a major, multi-volumina work (<i>cartis</i>) <i>laboriosis</i> → a scholarly/ in-depth piece of research	[4]	2	2
	(c)	Any two of the following, or other valid comments + evidence for each: self-effacing/modest: he refers to it as 'whatever it's like' proud of his work/even arrogant: he hopes his work will last for ever/for 100 + years presumptuous: he addresses the Muse directly/perhaps regards her as his patron	[4]		4

Total marks for question 2: [10]

			AO2	AO3	
3. (a)		his poetry/ book/ the Odes	[1]	1	
	(b)	C (The <i>pontifex</i> made a sacrifice to Jupiter every year.) E (The virgin was not allowed to speak to the <i>pontifex</i> .)	[2]	2	
	(c)	Any two of the following, or other valid comments [1 each] + explanations [1 each]: his work is permanent ... unlike bronze/ a bronze statue/ the pyramids his work will never be worn away ... by rain or wind or weather his work will not fade/deteriorate ... despite the passage of time his work will survive Horace's death ... admired by future generations his work will remain in use ... for as long as a <i>pontifex</i> still climbs the Capitol Hill/ Rome still exists	[4]		4

Total marks for question 3: [7]

			AO2	AO3	
4. (a)		D (This year has produced a great crop of poets.)	[1]	1	
(b)		either: there are recitals almost every day in April or: many talented authors are coming forward	[1]	1	
(c)		they sit in the porticos/ colonnades [1] telling stories/ exchanging gossip [1]	[2]	2	
(d)	(i)	when the orator has unrolled most of his scroll/ in the middle of the recitation	[1]	1	
	(ii)	they arrange messengers to tell them	[1]	1	
(e)		Any two of the following, or other valid examples + explanation of how they indicate Pliny's dislike: <i>tum demum</i> → about time too! <i>lente cunctanterque (veniunt)</i> : they come slowly and reluctantly → not really interested <i>nec permanent/ ante finem recedunt</i> → they don't even stay to the end <i>dissimulanter et furtim</i> : leaving secretly and furtively → embarrassment <i>simpliciter et libere</i> : leaving openly → bad manners/ they don't even try to be discreet	[4]	2	2
(f)		Any two of the following, or other plausible suggestions: to give new writing an airing/ publicity/ advertising to try out ideas in front of an audience because only a few people would ever buy their work written down because Roman culture was largely oral/ many Romans were not good readers	[2]		2

Total marks for question 4: [12]

			AO2	AO3
5. (a)		most people in Rome praise him/ recite his works/ own a copy [1] some people (Martial's targets) feel anger/ embarrassment [1]	[2]	2
(b)		<i>meque ... me</i> : emphasises that he is the author that everyone wants to get hold of [1] <i>omnes ... omnis</i> : emphasises that absolutely everyone wants his work [1]	[2]	2
(c)		Any three of the following, or other valid examples. Award 1 for each valid feature in the Latin + 1 for plausible interpretation. striking opening/ tricolon of verbs/ asyndeton: <i>laudat, amat, cantat</i> alliteration of M/N in line 2 emphatic <i>ecce</i> another string of verbs in line 3 --> counterbalancing line 1 terse admission (emphasised by enforced pause): <i>hoc volo nunc nobis ... placent</i> : paradoxical neat chiasmic counterpart to lines 1-2	[6]	3 3

Total marks for question 5: [10]

		AO2	AO3	
6.		Using the marking-grid on the following page, look for clear analysis of the range of problems faced by writers + discussion of relevant examples from the material available (min. 4 texts/pictures). Credit should be given to all valid and supported opinions. Latin quotation is not required. Indicative content Discussion of problems faced by Roman writers might include: practical problems of using scrolls (picture 6) high cost (+ small circulation) of hand-made/ hand-copied books (Catullus 22 + pictures 3,4,5) the need to please a patron in order to earn a living (Catullus 1) public recitals : not easy for some writers (Claudius) + not universally popular (Pliny) restricting conventions of format/ metre etc. (Ovid) Ovid wants to write epic, but Cupid won't let him - or is that just his excuse? fear of public scorn (Catullus 22 + Martial 7.3) the political risks of writing history (Tacitus)	[16]	8 8

Total marks for question 6: [16]

Total marks for Component 2 (AO2: 30 marks; AO3: 30 marks): [60]

Assessment of 16-mark questions

These questions should **not** be assessed on a point-by-point basis. Rather, examiners should use the grid below to assess the extent to which responses broadly meet the following requirements:

- appropriate/relevant choice of examples from **content**
- convincing **interpretation** of the examples chosen
- **argumentation**/ linkage between examples/ drawing reasoned conclusions

It is **not** expected that answers will be uniformly successful in all aspects.

Examiners should first establish which Band for each AO is most appropriate to the response as a whole, then adjust up/down within the Band to reflect particular strength/weakness in any one respect. The separate figures awarded for each AO should be displayed on the script, then added together to give the total mark for the question.

	AO2: Characteristics of performance	AO3: Characteristics of performance
Band 4	<p>7-8 marks</p> <ul style="list-style-type: none"> • shows excellent knowledge of the material available • impressive range of examples, fully integrated into the argument 	<p>7-8 marks</p> <ul style="list-style-type: none"> • thoroughly convincing/perceptive/imaginative interpretation • systematically draws conclusions from the evidence
Band 3	<p>5-6 marks</p> <ul style="list-style-type: none"> • shows sound knowledge of the material available • generally good range of examples, selected to support the argument 	<p>5-6 marks</p> <ul style="list-style-type: none"> • generally convincing/perceptive/imaginative interpretation • generally draws conclusions from the evidence
Band 2	<p>3-4 marks</p> <ul style="list-style-type: none"> • shows some knowledge of the material available • several appropriate examples, but they are either limited in number or not always relevant or significant 	<p>3-4 marks</p> <ul style="list-style-type: none"> • some attempts at interpretation of examples, but either not always convincing or not offered for some examples • makes some links/draws some conclusions from the evidence
Band 1	<p>1-2 marks</p> <ul style="list-style-type: none"> • shows a little knowledge of the material available • a basic range of examples relevant to the subject matter, but with many omissions 	<p>1-2 marks</p> <ul style="list-style-type: none"> • slight or generally unconvincing interpretation of examples • a limited attempt to make links/draw conclusions from the evidence
	<p>0 marks</p> <ul style="list-style-type: none"> • no relevant response 	<p>0 marks</p> <ul style="list-style-type: none"> • no meaningful attempt to link the question to the material

Section B : Love and Marriage

			AO2	AO3
1. (a)		Any one of the following, or other plausible points: to symbolise harmony/ union between husband and wife a reminder of the joining of hands at their wedding	[1]	1
(b)		Any two of the following, or other valid examples: the bride's hair parted by a spear the formal joining of the hands bride and groom eating a sacred cake made of <i>far</i> the words used in the ceremony (<i>ubi tu Gaius, ego Gaia</i>) the bride undressed by a <i>matrona univira</i> an animal sacrifice	[2]	2
(c)		Any one of these, or other plausible suggestions: small, so easily lost in excavations valuable, so may have been looted may have been melted down for the valuable metal expensive, so not usually worn by poorer women	[1]	1

Total marks for question 1: [4]

			AO2	AO3
2. (a)		Jupiter is a notorious womaniser/ women might be attracted to the king of the gods [1] → so Lesbia flatters Catullus by the comparison/ by saying she prefers him [1]	[2]	1 1
(b)		something written on wind and water is not permanent ... [1] therefore he apparently doesn't believe her [1]	[2]	1 1

Total marks for question 2: [4]

			AO2	AO3	
3. (a)	(i)	his girlfriend has given him up/ returned to her husband/ gone off with someone else	[1]		1
	(ii)	by accepting that it's all over/ not making any attempt to win her back (or sim.)	[1]	1	
	(iii)	the repeated <i>per</i> sound/ the repetition of very similar vocabulary [1] emphasises the finality of the situation (or other plausible comment) [1]	[2]	1	1
(b)		B (Once suns shone bright for you).	[1]	1	
(c)		Any three of the following, or other valid examples. Award 1 for each valid feature in the Latin + 1 for plausible interpretation. <i>fulsere candidi tibi soles</i> almost identical in lines 3 and 8 → reflective/wistful/regretful <i>amata nobis quantum amabitur nulla</i> → sad/angry memories of what Catullus gave her <i>tu volebas ... nec puella nolebat</i> → she seemed to love Catullus just as much as he loved her <i>illa non vult ... tu quoque noli</i> → she has changed, so he must too <i>miser Catulle ... nec miser vive</i> → he must get out of this feeling of loss <i>perfer, obdura</i> (synonyms) → emphasises Catullus' determination <i>obdura ... iam Catullus obdurat</i> → Catullus already putting his strong attitude into action <i>nec rogabit ... cum rogaberis nulla</i> → Catullus revels in her suffering as much as himself <i>quis ... cui ... quem ... cuius</i> (any pair sufficient) → all intended to be answered with 'nobody' <i>at tu ... obdura</i> (harking back to lines 11 and 12) → Catullus shows no hint of weakening	[6]	3	3
(d)		Any two of the following: Catullus used to follow his girl wherever she led Catullus loved her as no other girl has ever been loved they had a lot of fun between them	[2]	2	

Total marks for question 3: [13]

				AO2	AO3
4. (a)	(i)	because her father had died	[1]	1	
	(ii)	<i>patris amissi</i>	[1]	1	
(b)		Any three of the following, or other valid examples. Award 1 for each valid feature in the Latin + 1 for plausible interpretation. anaphora of <i>dignam</i> (lines 4-5) anaphora of <i>summa/summum</i> (lines 5-6) tricolon <i>habet, lecticat, ediscit</i> (line 8) balanced exclamations <i>quanta sollicitudine cum ... quanto gaudio cum</i> (lines 9-10) emphatic position of <i>disponit</i> (line 10) balanced clauses <i>quos clamores ... excitaverim, quem eventum ... tulerim</i> (lines 10-11)	[6]	3	3
(c)	(i)	they are both playing the cithara / lute	[1]		1
	(ii)	she is setting her husband's poems to music [1] out of sheer love - no other teacher needed [1]	[2]	2	

Total marks for question 4: [11]

				AO2	AO3
5. (a)	(i)	the girl really isn't attracted to the lover / is already engaged / married	[1]		1
	(ii)	<i>non accipiet</i> in promoted position / chiasmic pattern (or words to same effect) → puts emphasis on the verbs / the girl's annoying actions	[2]	1	1
(b)		A (Difficult bullocks...) + D (The unrelenting earth ...)	[2]	2	
(c)		Essential point: in all these cases, a hard thing is worn down by a softer one [1] so a stern girl will be worn down by the lover [1] over time/ eventually/ with persistence (or sim.) [1]	[3]		3
(d)		Essential point: the lover can be reassured that persistence wins in the end [1] + any three of the following supporting points: Penelope was pestered by suitors [1] ... but eventually she gave in to pressure/ agreed to choose a new husband [1] Pergama (Troy) took 10 years to capture [1], but it fell eventually [1]	[4]		4

Total marks for question 5: [12]

		AO2	AO3
6.	<p>Using the marking-grid on the following page, look for discussion of relevant examples from the material available (minimum 4 texts/pictures) + clear analysis of what they show about male/female relationships.</p> <p>Credit should be given to all valid and supported opinions. Latin quotation is not required.</p> <p>Indicative content</p> <p>Examples of successful relationships between the sexes might include: epitaph to Claudia → a very restricted female role or an idealised male view of the perfect wife Picture 4 → deep affection + the inscription calls the dead lady <i>optima coniunx</i> Picture 6 → women (perhaps call girls) apparently enjoying mixing with men at a party Martial: Gemellus seems entirely realistic about Maronilla (we don't know what she thinks of him) Pliny (to Calpurnia Hispulla) → deep affection towards his wife - though this may be seen merely as the male perspective, and Calpurnia as a doting teenage bride who may eventually cease behaving so subserviently. Pliny's close rapport with his wife's aunt also = an example of male/female adults getting together to arrange marriage for a young girl. Pliny (Faithful unto death) → strong bond between husband/wife + the wife taking the lead</p> <p>Examples of unsuccessful relationships might include: Quintus Cicero and Pomponia - possibly leading to discussion of who is more to blame Catullus: apparently barking up the wrong tree, by assuming that he has secured Lesbia's heart the lover in Ovid's poem - though he seems to think he knows a way to a girl's heart</p>	[16]	8

Total marks for question 6:

[16]

Total marks for Component 2 (AO2: 30 marks; AO3: 30 marks):

[60]

Assessment of 16-mark questions

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Band 4	<p>7-8 marks</p> <ul style="list-style-type: none"> • shows excellent knowledge of the material available • impressive range of examples, fully integrated into the argument 	<p>7-8 marks</p> <ul style="list-style-type: none"> • thoroughly convincing/perceptive/imaginative interpretation • systematically draws conclusions from the evidence
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Band 1	<p>1-2 marks</p> <ul style="list-style-type: none"> • shows a little knowledge of the material available • a basic range of examples relevant to the subject matter, but with many omissions 	<p>1-2 marks</p> <ul style="list-style-type: none"> • slight or generally unconvincing interpretation of examples • a limited attempt to make links/draw conclusions from the evidence
	<p>0 marks</p> <ul style="list-style-type: none"> • no relevant response 	<p>0 marks</p> <ul style="list-style-type: none"> • no meaningful attempt to link the question to the material

Candidate Name	Centre Number				Candidate Number			
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GCSE

LATIN

COMPONENT 3A

LATIN LITERATURE (NARRATIVES)

SAMPLE ASSESSMENT MATERIALS

1 hour



For Examiner's use only		
Section A or B	Maximum Mark	Mark Awarded
	40	

ADDITIONAL MATERIALS

Resource Booklet

INSTRUCTIONS TO CANDIDATES

- Use black ink or ball-point pen.
- Write your name, centre number and candidate number in the spaces at the top of this page.
- You should answer **either** Section A (Tacitus, *Nero and Agrippina*) **or** Section B (Virgil, *Aeneid 2*).
- Write your answers in the spaces provided. If you need more space for any answer, you can continue at the end of this question paper. Please remember to include the question number(s).

INFORMATION FOR CANDIDATES

The total mark available for this paper is **40**.

The number of marks is given in brackets at the end of each question or part-question.

Answer **either** Section A **or** Section B.

Section A

Tacitus, *Nero and Agrippina*

Answer **all** the questions, referring to the Resource Booklet provided.

You should answer in English unless you are asked to quote the Latin.

1. Refer to **Section 2** (*His ingenuity...wild heart*).

How does Tacitus make it clear in this passage that Nero is acting deviously?
Make **three** points.

[3]

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2. Refer to **Section 3**.

(a) *cum dato signo... protectae sunt* (**lines 7-10**):

(i) how did Crepereius die? Give full details. [3]

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(ii) why were Agrippina and Acerronia not also killed at this point? [2]

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(b) *verum Acerronia ... conficitur* (**lines 16-18**): why might what happened to Acerronia have particularly alarmed Agrippina? [4]

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3. Refer to **Section 4, lines 5-7** (*solum ... videretur*):

(a) after her escape from the boat, how did Agrippina decide to behave? [1]

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(b) why do you think she decided to behave in this way? Make **two** points. [2]

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4. Refer to **Section 5**.

(a) Look at **lines 1-8** (*at Neroni ... expromerent*).

How does Tacitus make his description of Nero's state of mind vivid? You should refer to the content **and** to features such as the choice and arrangement of the **Latin** words. [8]

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(b) *post ... ausuros* (lines 11-15):

(i) what suggestion did Seneca make to Burrus? [1]

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(ii) for what reason did Burrus think this idea would not work? [1]

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.....

(c) Which is the correct translation of *perpetraret Anicetus promissa* (lines 15-16)?

Tick in the box next to your chosen answer. [1]

(A) Anicetus prepared to carry out promises.

(B) Let Anicetus carry out his promises.

(C) Anicetus was preparing to carry out his promises.

(D) Anicetus carried out his promises.

11

5. Refer to **Section 8, lines 11-17** (*Nero himself ... grave*).
What point do you think Tacitus is making about Nero here? [2]

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2

6. 'Nero and Agrippina were as bad as each other.' To what extent do you agree?

In your answer you should:

- present a balanced and logical argument
- support your argument by referring (in English) to any parts of the story
- write in continuous prose without bullet points.

[12]

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[A series of approximately 25 horizontal dotted lines for writing.]

[Total for this paper: 40 marks]

12

Answer **either** Section A **or** Section B.

Section B

Virgil, *Aeneid* 2

Answer **all** the questions, referring to the Resource Booklet provided.

You should answer in English unless you are asked to quote the Latin.

1. Refer to **Section A** in the resource booklet.

- (a) *the Greek leaders turned to the divine skill of Athena*: why would this particular goddess be useful to them now? [1]

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.....

- (b) *They spread a rumour ... armed soldiers*: what was their purpose in spreading this rumour? [1]

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2

2. Refer to **lines 20-29** (*primus ... ferentes*).

(a) Which is the best translation of *Laocoon ardens summa decurrit ab arce* (**line 21**)?

Tick in the box next to your chosen answer. [1]

- (A) Laocoon was on fire and ran up to the top of the city.
- (B) Laocoon quickly ran down from the top of the arch.
- (C) Laocoon, blazing with anger, ran down from the top of the city.
- (D) Laocoon angrily ran to the top of the arch.

(b) In **lines 23-24** (*aut ulla ... Ulixes*) explain why Laocoon particularly mentions Ulixes in his warning to the Trojans? [1]

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(c) In **lines 25-29** (*aut hoc ... ferentes*), what warnings does Laocoon give to the Trojans of the harm that the horse might do? Make **three** points. [3]

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3. Refer to **lines 41-49** (*ecce ... ora*).

(a) From **lines 41-43** (*ecce ... tendunt*), write down the **Latin** word which tells us that there were two snakes. [1]

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(b) In **lines 41-49** (*ecce ... ora*), how does Virgil create a menacing image of the snakes?
You should refer to the content **and** to features such as the choice and arrangement of the **Latin** words. [8]

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4. Refer to **lines 63-71** (*at gemini ... conclamant*).

(a) In **lines 63-65** (*at gemini ... teguntur*):

(i) where do the snakes go? [1]

.....

(ii) why should the snakes' behaviour here have alerted the Trojans? [2]

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(b) In **lines 66-69** (*tum vero ... hastam*):

(i) what do the people now think was the reason for Laocoon's death? [2]

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(ii) write down **two Latin** words which emphasise their criticism of what Laocoon did **and** explain your choices. [2]

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(c) *ducendum ... conclamant* (**lines 70-71**):

(i) where do the people want the horse to be taken? [1]

.....

(ii) why do you think they want it to be taken there? [1]

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9

5. Refer to **Section D, lines 4-9** (*Just like a shepherd ... top of a rock*).

What makes this simile appropriate to Aeneas' situation? [3]

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**GCSE
LATIN
COMPONENT 3A
LATIN LITERATURE (NARRATIVES)
RESOURCE BOOKLET
SAMPLE ASSESSMENT MATERIALS**



Contents	Pages
Section A: Tacitus, <i>Nero and Agrippina</i>	84-88
Section B: Virgil, <i>Aeneid 2</i>	89-92

This is the official WJEC Resource Booklet
for use in the GCSE examination in Latin.

Tacitus, Nero and Agrippina (Annals XIV, 3-10).

Thanks to Agrippina's second marriage to the elderly Claudius, it was her son Nero - rather than the emperor's own son Britannicus - who inherited the throne in AD 54. Aged only 17, Nero was initially very much under the influence of his mother, who collaborated with his former tutor Seneca and the commander of the Praetorian Guard, Burrus. As he became older and more confident, however, he began to resent Agrippina's interference, especially her objection to his growing attachment to Poppaea, who was both much older than him and already married to the provincial governor Otho.

1

So Nero avoided private meetings with his mother and, when she went away to her gardens or the country, he praised her for taking a rest. But in the end he came to the conclusion that she was just too much trouble and decided to kill her. He sought advice only on the question whether it should be by poison, by someone stabbing her or by some other violent means. At first the idea of poisoning her appealed to him. But if the poison were given to her during one of the emperor's banquets people would hardly regard it as an accident, seeing as Britannicus had recently died in similar circumstances. And getting her servants to give her the poison seemed unlikely to succeed as, no stranger to crime herself, she was always watching out for plots against her and had strengthened her body by taking antidotes as a precaution. On the other hand, no-one could work out how to put her to the sword without anyone noticing. What was more, Nero was afraid of what would happen if he asked someone to do this awful crime and they rejected his orders. The freedman Anicetus came up with a clever plan; he was in charge of the fleet at Misenum, had been Nero's childhood tutor, and he and Agrippina hated each other equally. For this reason he explained that a ship could be built, designed in such a way that part of it would collapse far out at sea and throw Agrippina overboard unawares. Nothing was so capable of accidents as the sea and, if she were done away with by a shipwreck, who would be so unreasonable as to regard as a crime something caused by the winds and the waves? Then the emperor could dedicate a temple and altars and other such things to his dead mother, to demonstrate his piety.

2

His ingenuity appealed to Nero, and the precise timing helped too, since he was at Baiae to celebrate the festival of Minerva. He enticed his mother there, saying over and over again, that a parent's bad temper must be endured and her irritability soothed; in this way he tried to encourage a rumour of their reconciliation, and hoped that Agrippina would accept it with the usual tendency of women to believe good news. When she arrived at the shore (for she was travelling from Antium), he met her with outstretched hands and an embrace and he took her to Bauli – the name of a villa which stands on the promontory between Misenum and the bay of Baiae and is lapped by the waters of the bay. Standing there amongst other boats was a particularly ornate vessel, apparently also provided as a kind gesture to his mother. She had then been invited to a banquet, so that darkness could be used to conceal the crime. It is generally agreed that she was approached by an informer and that, when Agrippina heard tell of a plot, she could not decide whether to believe it and so travelled to Baiae by sedan-chair. There, flattery calmed her fear: she was received in a friendly fashion and given the place of honour. Nero at one movement behaved with youthful affection and at another became serious, as if he were sharing important confidences with her. Then, talking about all sorts of things, he drew out the banquet for a long time, and followed Agrippina as she left, hanging rather too closely on her eyes and breast, either to round off the deception or because the last sight of his mother, who was soon to die, was catching at his wild heart.

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noctem sideribus inlustrem et placido mari quietam quasi ad convincendum scelus dii praebuere. nec multum erat progressa navis, duobus familiaribus Agrippinam comitantibus ex quibus Crepereius Gallus haud procul gubernaculis adstabat, Acerronia super pedes cubitantis dominae reclinis paenitentiam filii per gaudium memorabat, cum dato signo ruere tectum multo plumbo grave. pressus Crepereius et statim exanimatus est. Agrippina et Acerronia eminentibus lecti parietibus ac forte validioribus quam ut oneri cederent protectae sunt. nec dissolutio navis sequebatur, turbatis omnibus et quod plerique ignari etiam conscios impediabant. deinde visum remigibus, qui conscii erant, unum in latus inclinare atque ita navem submergere; sed neque ipsis erat promptus in rem subitam consensus, et alii contra nitentes dedere facultatem lenioris in mare iactus. verum Acerronia, dum se Agrippinam esse imprudenter clamitat utque subveniretur matri principis, contis et remis et, quae fors obtulerat, navalibus telis conficitur. Agrippina silens eoque minus agnita (unum tamen vulnus umero excepit) nando, deinde occursum lenunciorum in Lucrinum lacum vecta, ad villam suam ducitur.

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illic reputabat ideo se fallacibus litteris invitata et honore praecipuo habitam; navem prope litus non ventis actam, non saxis impulsam, summa sui parte velut terrestre machinamentum concidisse. observans etiam Acerroniae necem, simul suum vulnus adspiciens, solum insidiarum remedium esse putavit, si non intellegere videretur. igitur misit libertum Agerinum qui nuntiaret filio se benignitate deum et fortuna eius evasisse gravem casum; orare ut quamvis periculo matris exterritus visendi curam differret; sibi ad praesens quiete opus esse. atque interim securitate simulata medicamina vulnere et fomenta corpori adhibet; iubet testamentum Acerroniae requiri bonaque obsignari – id tantum non per simulationem.

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5

at Neroni nuntios patrati facinoris opperienti adfertur Agrippinam evasisse ictu levi sauciam. tum ille pavore exanimis et adfirmans iam iamque adfore matrem ultionis properam, sive servos armaret vel militem accenderet, sive ad senatum et populum pervaderet, naufragium et vulnus et interfectos amicos obiciens. quod contra subsidium sibi, nisi quid Burrus et Seneca expromerent? quos statim accivit. longum utriusque silentium; timebant ne inriti dissuaderent, an eo descensum esse credebant ut nisi praeveniretur Agrippina pereundum Neroni esset. post Seneca respexit Burrum ac sciscitatus est num militi caedes imperanda esset. ille respondit praetorianos toti Caesarum domui obstrictos memoresque Germanici nihil atrox adversus progeniem eius ausuros. perpetraret Anicetus promissa. qui nihil cunctatus poscit summam sceleris. ad eam vocem Nero profitetur illo die sibi dari imperium auctoremque tanti muneris esse libertum; iret prope duceretque homines promptissimos ad iussa. ipse, ubi audivit nuntium Agerinum venisse, scaenam criminis ultro parat. gladium, dum Agerinus mandata perfert, abicit inter pedes eius; tum quasi deprehensum in vincla inici iubet, ut confingeret matrem exitium principis molitam et pudore deprehensi sceleris sua sponte mortem sumpsisse.

6

interim vulgato Agrippinae periculo, omnes, ut quisque acceperat, decurrere ad litus. hi moles, hi proximas scaphas scandere; alii quantum corpus sinebat vadere in mare; alii manus protendere; questibus, votis, clamore hominum diversa rogitantium aut incerta respondentium omnis ora compleri; adfluere ingens multitudo cum luminibus, atque ubi incolumem esse Agrippinam pervulgatum est, ad gratandum sese expedire, donec aspectu armati et minitantis agminis disiecti sunt. Anicetus villam statione circumdat, refractaque ianua obvios servorum abripit, donec ad fores cubiculi veniret; ibi pauci adstabant, ceteris terrore inrumpentium exterritis. cubiculo modicum lumen inerat et ancillarum una, magis ac magis anxia Agrippina quod nemo a filio venisset ac ne Agerinus quidem. abeunte dehinc ancilla Agrippina 'tu quoque me deseris' prolocuta est. tum respicit Anicetum trierarcho Herculeio et Obarito centurione classario comitatum. circumstant lectum percussores et prior trierarchus fusti caput eius adflixit. iam Agrippina centurioni ferrum dstringenti protendens uterum, 'ventrem feri' exclamavit multisque vulneribus confecta est.

7

cremata est eadem nocte convivali lecto et exequiis vilibus; neque dum Nero rerum potiebatur congesta aut clausa est humus. accenso rogo libertus eius cognomento Mnester se ferro transegit, incertum caritate in patronam an metu exitii. hunc fore sui finem multos ante annos crediderat Agrippina contempseratque. nam ei consulenti super Nerone responderunt Chaldaei illum imperaturum matremque occisurum; atque illa 'occidat' inquit, 'dum imperet'.

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8

But the magnitude of the crime was only clear to Nero when it had been committed. For the rest of the night he remained sometimes stock still in silence but more often leaping out of bed in fear and, out of his mind with worry, waiting for the dawn which would bring his death. At Burrus' suggestion the centurions and tribunes flattered him, giving him hope; they grasped his hand and congratulated him because he had evaded his mother's crime, a danger which no one could have foreseen. His friends went to the temples, as did the people of the nearby Campanian towns and made their joy clear with sacrifices and deputations.

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Nero himself grieved in a different manner, as though he were upset that he was still alive and mourning the death of his parent. However the look of the countryside is not able to be changed as easily as the faces of men; and the terrible sight of that sea and the shores kept appearing before him (there were those who believed that the sound of a trumpet could be heard from the high hills around and wailing from his mother's grave).

15

Virgil, *Aeneid* 2 (lines 13-56 and 199-317)

Aeneas, who has survived the defeat and destruction of Troy, recalls the terrible events before he was forced to flee from the city.

A

They had been broken by war and spurned by the fates, but now after so many years had slipped by, the Greek leaders turned to the divine skill of Athene and built a horse the size of a mountain, weaving its ribs from cut lengths of silver-fir wood. They spread a rumour, pretending it was an offering for their return home, and then they drew lots and in secret the chosen men shut themselves up in it, out of sight, hidden by its sides, filling the great chambers deep inside its belly with armed soldiers.

est in conspectu Tenedos, notissima fama insula, dives opum Priami dum regna manebant, nunc tantum sinus et statio male fida carinis: huc se provecti deserto in litore condunt; nos abiisse rati et vento petiisse Mycenae.	5
ergo omnis longo solvit se Teucra luctu; panduntur portae, iuvat ire et Dorica castra desertosque videre locos litusque relictum: hic Dolopum manus, hic saevus tendebat Achilles; classibus hic locus, hic acie certare solebant.	10
pars stupet innuptae donum exitiale Minervae et molem mirantur equi; primusque Thymoetes duci intra muros hortatur et arce locari, sive dolo seu iam Troiae sic fata ferebant. at Capys, et quorum melior sententia menti, aut pelago Danaum insidias suspectaque dona praecipitare iubent subiectisque urere flammis, aut terebrare cavas uteri et temptare latebras. scinditur incertum studia in contraria vulgus.	15
primus ibi ante omnes magna comitante caterva Laocoon ardens summa decurrit ab arce, et procul 'o miseri, quae tanta insania, cives? creditis avectos hostes? aut ulla putatis dona carere dolis Danaum? sic notus Ulixes?	20
aut hoc inclusi ligno occultantur Achivi, aut haec in nostros fabricata est machina muros, inspectura domos venturaque desuper urbi, aut aliquis latet error; equo ne credite, Teucra. quidquid id est, timeo Danaos et dona ferentes.'	25
sic fatus validis ingentem viribus hastam in latus inque feri curvam compagibus alvum contorsit. stetit illa tremens, uteroque recusso insonuere cavae gemitumque dedere cavernae. et, si fata deum, si mens non laeva fuisset, impulerat ferro Argolicas foedare latebras,	30
Troiaque nunc staret, Priamisque arx alta maneres.	35

Despite Laocoon's advice, however, the Trojans could not resist taking the horse into the city.

hic aliud maius miseris multoque tremendum obicitur magis atque improvida pectora turbat. Laocoon, ductus Neptuno sorte sacerdos, sollemnes taurum ingentem mactabat ad aras.	40
ecce autem gemini a Tenedo tranquilla per alta (horresco referens) immensis orbibus angues incumbunt pelago pariterque ad litora tendunt; pectora quorum inter fluctus arrecta iubaeque sanguineae superant undas, pars cetera pontum	45
pone legit sinuatque immensa volumine terga. fit sonitus spumante salo; iamque arva tenebant ardentesque oculos suffecti sanguine et igni sibila lambebant linguis vibrantibus ora.	
diffugimus visu exsanguis. illi agmine certo	50
Laocoonta petunt; et primum parva duorum corpora natorum serpens amplexus uterque implicat et miseros morsu depascitur artus; post ipsum auxilio subeuntem ac tela ferentem	55
corripiunt spirisque ligant ingentibus; et iam bis medium amplexi, bis collo squamea circum terga dati superant capite et cervicibus altis. ille simul manibus tendit divellere nodos perfusus sanie vittas atroque veneno,	60
clamores simul horrendos ad sidera tollit: qualis mugitus, fugit cum saucius aram taurus et incertam excussit cervice securim. at gemini lapsu delubra ad summa dracones effugiunt saevaeque petunt Tritonidis arcem, sub pedibusque deae clipeique sub orbe teguntur.	65
tum vero tremefacta novus per pectora cunctis insinuat pavor, et scelus expendisse merentem Laocoonta ferunt, sacrum qui cuspide robur laeserit et tergo sceleratam intorserit hastam. ducendum ad sedes simulacrum orandaque divae numina conclamant.	70
dividimus muros et moenia pandimus urbis. accingunt omnes operi pedibusque rotarum subiciunt lapsus, et stuppea vincula collo intendunt; scandit fatalis machina muros	75
feta armis. pueri circum innuptaeque puellae sacra canunt funemque manu contingere gaudent; illa subit mediaeque minans inlabitur urbi. o patria, o divum domus Ilium et incluta bello moenia Dardanidum! quater ipso in limine portae	80
substitit atque utero sonitum quater arma dedere; instamus tamen immemores caecique furore et monstrum infelix sacrata sistimus arce. tunc etiam fatis aperit Cassandra futuris ora dei iussu non umquam credita Teucris.	85
nos delubra deum miseri, quibus ultimus esset ille dies, festa velamus fronde per urbem.	

B

Meanwhile the heavens were turning and Night rushed from the Ocean rolling up in its great shadow the earth, the sky and the tricks of the Greeks; the Trojans were lying around the fortifications, silent, and sleep embraced their tired limbs. And now the Greek army, with its ships drawn up in battle lines, was sailing from Tenedos through the friendly silence of the moon and heading for the shore they knew well, when the king's ship shone forth a beacon of flame, and Sinon, protected by the unfair fates of the gods, secretly loosed pine bolts and the Greeks, enclosed inside the belly of the horse. 5

The horse, now opened up, released them to the fresh air and joyfully they emerged from the hollow wood – the leaders Thessandrus and Sthenelus and dreadful Ulysses slipping down the rope which they had lowered; Acamas, and Thoas and Neoptolemus, grandson of Peleus; Machaon, who emerged first, and Menelaus and Epeos himself who had constructed the deceitful object. They invaded a city buried in drunken sleep; the guards were slaughtered; they opened the gates, letting in all their comrades, and joined together with the ranks of their fellow-conspirators. 10 15

C

During the night, Aeneas imagines that he sees the ghost of the dead Trojan prince, Hector.

I myself seemed to weep and to address the man and to pour forth sad words: 'O glory of the Trojans, O most trusted of the sons of Teucer, what has held you back from returning to us? From what land have you come, Hector, you who have been long expected? We are worn out and we look to you after the deaths of many of your own and after all sorts of trials for your people and your city! What has caused your bright face to be so unworthily disfigured? What wounds do I see?' 5

He said nothing and did not delay in answering my empty questions, but dragging a great groan from the very bottom of his heart he said: 'Flee, son of the goddess, snatch yourself away from these flames! The enemy has control of the walls and Troy is rushing down from her high summit. Enough has been given to your country and to Priam: if Troy could have been protected then my hand would have done so. Troy now entrusts her sacred things and her household gods to you; take them with you as companions in your destiny, seek a great city for them when you have wandered for a long time over the sea.' Thus he spoke and with his own hands he carried out mighty Vesta from her innermost sanctuary and her sacred head-dress and the eternal flame. 10 15

D

Meanwhile the citadel was taken over by grief. Although my father Anchises' house was set apart behind trees, the noise and the horror of battle was becoming clearer and clearer. I shook off sleep, climbed up to the highest part of the roof and stood there with my ears pricked. Just like a shepherd, when fire carried by a raging South Wind falls upon the corn, or when a fast-flowing current in a mountain stream flattens the fields, flattens the growing corn and the hard work of the oxen and drags down the forests in its wake; and the shepherd, taking in the noise without understanding, stands dumfounded on the top of a rock. It was then that the truth became clear to me; the treacheries of the Greeks were laid bare. The mighty house of Deiphobus fell into ruin as Vulcan overcame it, soon the next-door house, that of Ucalegon, was also burning and the broad strait of Sigeum reflected the fire. The clamour of men and the blare of trumpets rose up. Madly I took up my weapons: there was no sense in fighting, but my spirits were burning to gather together a band of men for war and to dash to the citadel with my companions. Frenzy and anger drove me on, and it seemed a noble thing to die in combat.

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MARK SCHEME

COMPONENT 3A: LATIN LITERATURE (Narratives)

Marking instructions for Component 3A

- Credit should be given for answers which address the question, however cryptically expressed.
- For questions that are objective or are points-based, there might well be alternative answers worthy of reward.
- For evaluative questions which are marked using band descriptors (i.e. the 12 mark questions in this component) please follow the instructions above the table.
- Decide on separate marks for AO2 and AO3, write them to the left of the right hand margin and place the total in the box in the margin.
- The mark scheme for these evaluative questions contains indicative content. It is not necessary for learners to include all this content in order to achieve the highest band.
- It is possible (and in fact common) for learners to achieve marks in different bands for AO2 and AO3, for responses to evaluative questions.

Section A: Tacitus, *Nero and Agrippina*

				AO2	AO3
1.		Any three of the following, or other valid points: Nero: (enticed her to Baiae) by appearing to suggest that relations could be improved [1] greeted her warmly [1] gave her a boat [1] flattered her with the place of honour [1] (at times) showed her affection [1] (at times) spoke seriously to her [1] paid her special attention as she left [1]	[3]	3	

Total marks for question 1: [3]

				AO2	AO3
2.(a)	(i)	he was crushed [1] when the roof collapsed [1] weighted with lead [1]	[3]	3	
	(ii)	they were protected by the sides of their couch [1] which sustained the weight [1]	[2]	2	
(b)		Acerronia had pretended to be Agrippina [1] either to save herself, or to distract attention from Agrippina [1] Agrippina would see that this had not saved her [1] she was killed even more readily [1]	[4]	2	2

Total marks for question 2: [9]

				AO2	AO3
3.(a)	(i)	she pretended to have no suspicion of the plot	[1]	1	
	(ii)	Any two of the following, or other valid comments: she was frightened that Nero would try something nastier [1] hoping he might calm down and not pursue her [1] to give herself breathing space to form a plan [1]	[2]		2

Total marks for question 3: [3]

			AO2	AO3
4.(a)		<p>Each valid point re content which makes the description of Nero's state of mind vivid = 1</p> <p>Each valid style observation = 1 (+1 if accompanied by comment on the content)</p> <p>In order to get full marks, candidates must refer to both content and style. If they do not refer to either content or style the maximum mark is 6.</p> <p>Content Nero waits tensely for news that the deed has been accomplished panic-stricken when news arrives that Agrippina has escaped/anxiously expects her to arrive at any moment to get revenge worried that she might arm the slaves - or start an army mutiny or that she might reveal the whole story to the senate and people panic: what help is there? relief: perhaps Seneca and Burrus can come up with something</p> <p>Stylistic features <i>at Neroni ... opperienti adfertur</i>: emphatic position of Nero's name followed by events in order of time/building up tension <i>levi</i>: no doubt the messenger thinks Nero will be relieved by this! <i>pavore exanimis</i>: striking phrase <i>iam iamque adfore matrem</i> (anaphora + word-order) --> builds up tension <i>ultionis properam</i>: striking condensed phrase <i>sive ... sive ...</i> : the worries multiply in Nero's feverish mind <i>populum pervaderet</i> (alliteration) --> Nero nervous <i>nafragium et ... et ...</i> : she will have plenty of evidence to prove his guilt <i>quod ... sibi</i>: rhetorical question + in virtual speech + omission of esse --> panic <i>quos statim accivit</i> : brisk action --> Nero optimistic of finding a way out <i>longum utriusque silentium</i> (brusque, no verb) --> alarming lack of response</p> <p>Credit should be given equally to other valid responses.</p>	[8]	8
(b)	(i)	he should get one of his Praetorians to kill Agrippina [1]	[1]	1
	(ii)	they were all loyal to the imperial (Germanicus') family / would not kill any of them [1]	[1]	1
(c)		B – Let Anicetus carry out his promises	[1]	1

Total marks for question 4: [11]

				AO2	AO3
5.		There is the pretence of mourning but also the terrible reminder of what he has done.	[2]		2

Total marks for question 5: [2]

				AO2	AO3
6.		<p>Using the marking grid on the following page, assess for range of relevant examples across the text as a whole + clear interpretations. Credit should be given to all valid and supported responses: for/against/some of each. Latin quotation is not required.</p> <p>Indicative content</p> <p>Obvious similarities: devious/unscrupulous + examples (plenty available for both!) quick-thinking/initiative (e.g. Agrippina. slips off the boat, Nero plants sword on Agerinus) hungry for power (e.g. Agrippina ignores the astrologers' warning, Nero obviously so) thrive on popularity (e.g. Agrippina's support in §6; Nero's concern about his image in §1)</p> <p>Possible differences: Agrippina generally portrayed as Nero's victim Nero panics easily (e.g. in 8) Agrippina calmly plots reprisals/accepts her fate which she has known for many years.</p>	[12]	6	6

Total marks for question 6: [12]

Total marks for Component 3A (AO2: 20 marks; AO3: 20 marks): [40]

Assessment of 12-mark questions

These questions should **not** be assessed on a point-by-point basis. Rather, examiners should use the grid below to assess the extent to which responses broadly meet the following requirements:

- appropriate/relevant choice of examples from **content**
- convincing **interpretation** of the examples chosen
- **argumentation**/ linkage between examples/ drawing reasoned conclusions

It is **not** expected that answers will be uniformly successful in all aspects. Examiners should first establish which Band for each AO is most appropriate to the response as a whole, then adjust up/down within the Band to reflect particular strength/weakness in any one respect. The separate figures awarded for each AO should be displayed on the script, then added together to give the total mark for the question.

	AO2: Characteristics of performance	AO3: Characteristics of performance
Band 3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • shows thorough knowledge of the material available • examples are extensive, well selected and fully integrated into the argument 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • thoroughly convincing/ perceptive/ imaginative interpretation • generally draws conclusions from the evidence
Band 2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • shows some sound knowledge of the material available • a range of relevant examples to support the argument, but either limited in number or not always precise 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • some convincing/ perceptive/ imaginative interpretation • makes some links/ draws some conclusions from the evidence
Band 1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • shows slight or generally inaccurate knowledge of the material available • a small range of examples, not always relevant to the question 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • slight or generally unconvincing interpretation of examples • a limited attempt to make links/ draws some conclusions from the evidence
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • no relevant response 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • no meaningful attempt to link the question to the material

Section B: Virgil, *Aeneid* 2

			AO2	AO3
1.(a)		Athena = goddess of skill / art / crafts / building / woodwork etc.	[1]	1
(b)		Any one of the following, or other plausible suggestions: to make the Trojans think that the war is over / the Greeks have gone away to lure the Trojans out of their city	[1]	1

Total marks for question 1: [2]

			AO2	AO3
2.(a)		C : Laocoon, blazing with anger, ran down from the top of the city.	[1]	1
(b)		Ulixes (Ulysses) was famous for trickery such as this	[1]	1
(c)		Any three of the following, or other valid points there are probably Greeks hiding inside it is a siege engine, come to destroy the city it will tower over the city and spy on their homes never accept anything as a gift from Greeks	[3]	3

Total marks for question 2: [3]

			AO2	AO3
3.(a)		<i>gemini</i>	[1]	1
(b)		Each valid point re content which makes the snakes seem menacing = 1 Each valid style observation = 1 (+1 if accompanied by comment on the content) Minimum one content example. + one style example required for full marks. e.g. their chests rear up (<i>pectora arrecta</i> - dramatic phrase) <i>iubae sanguineae</i> (44-45) ... <i>suffecti sanguine</i> (48): everything about them is bloody alliteration of S (with e.g.) → the hissing/ spitting of snakes <i>ardentes</i> : vivid description of snakes' eyes as burning flecked with blood and fire (<i>suffecti sanguine et igni</i> : dramatic phrase) alliteration of L in 49 → highlights the unpleasantness of snakes' tongues Credit should be given equally to other valid responses.	[8]	8

Total marks for question 3: [9]

			AO2	AO3	
4.(a)	(i)	Minerva's shrine / statue / feet / shield	[1]	1	
	(ii)	Minerva is on the Greek side in the war / she sent the snakes this ought to suggest that this means something harmful / some kind of threat	[2]	1	1
(b)	(i)	Any two of the following, or other valid points. It was a punishment he must have annoyed Minerva / the gods by thrusting his spear into the horse	[2]	2	
	(ii)	<i>scelus</i> : what Laocoon did was a crime <i>merentem</i> : he deserved to be punished <i>sceleratam</i> : using his evil / wicked spear (or take as transferred epithet referring to Laocoon himself)	[2]	2	
(c)	(i)	to the citadel / Minerva's shrine	[1]	1	
	(ii)	to make amends to the goddess (or similar idea)	[1]		1

Total mark for question 4: [9]

			AO2	AO3	
5.		Any three of the following, or other valid points of correspondence shepherd on rock ~ Aeneas on roof / 'set apart' from the fighting turmoil in the natural world ~ the city of Troy being overwhelmed fire started by the wind → the burning of the city the shepherd can only hear it from a distance ~ Aeneas stands 'with ears pricked'	[3]		3

Total mark for question 5: [3]

		AO2	AO3
6.	<p>Using the marking-grid on the following page, assess for range of relevant examples across the text as a whole + clear interpretations.</p> <p>Credit should be given to all valid and supported responses: for /against / some of each. Latin quotation is not required.</p> <p>Indicative content</p> <p>celebration at the Greeks' departure → dramatic irony the horrific intervention of the snakes + pity for Laocoon and his sons the gods (esp. Athena) seem to be deliberately causing the Trojans' mad frenzy image of unmarried girls and boys accompanying the horse → pathos Cassandra's prophesies – doomed to be ignored Aeneas' admirable efforts + his exclamations as he looks back at the mistakes they made dream of Hector further → that Troy's time was limited + the gods were against them but the Greeks have suffered too – 'broken by war and driven back by the fates'</p>	[12]	6 6

Total marks for question 6: [12]

Total marks for Component 3A (AO2: 20 marks; AO3: 20 marks): [40]

Assessment of 12-mark questions

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	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • no relevant response 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • no meaningful attempt to link the question to the material

Candidate Name	Centre Number				Candidate Number			
					0			



GCSE
LATIN
COMPONENT 3B
ROMAN CIVILISATION
SAMPLE ASSESSMENT MATERIALS
1 hour



For Examiner's use only		
Topic 1 or 2	Maximum Mark	Mark Awarded
	40	

INSTRUCTIONS TO CANDIDATES

- Use black ink or ball-point pen.
- Write your name, centre number and candidate number in the spaces at the top of this page.
- You should answer **either** Topic 1 (Daily Life in a Roman Town) **or** Topic 2 (the Roman Army).
- Write your answers in the spaces provided. If you need more space for any answer, you can continue at the end of this question paper. Please remember to include the question number(s).

INFORMATION FOR CANDIDATES

The total mark available for this paper is **40**.

The number of marks is given in brackets at the end of each question or part-question.

Answer either Topic 1 or Topic 2.

Topic 1: Daily Life in a Roman Town

Answer all questions.

1. Study this poem where the poet Martial is describing the daily routine in Rome.

The first and second hours wear out clients;
the third keeps hoarse lawyers busy;
Rome continues in her various labours to the end of the fifth hour.
The sixth will be the siesta for the weary, the seventh will be the end of work.

- (a) Where would the event of the first and second hours normally have taken place? Tick (✓) the correct box.

in a temple

in the Forum

in a house

[1]

- (b) Martial mentions that work finishes at the seventh hour (early afternoon). To what extent would the rest of the day have been relaxing for a Roman citizen? Give reasons for your answer. [4]

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2. Study this picture of a street in a Roman town.



(a) (i) Why would the stones marked **A** have been needed to cross the street? [1]

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(ii) Why are there gaps between the stones? [1]

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(iii) In what ways is this street typical of streets in a Roman town? [2]

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(b) How difficult was it for people in a Roman town to obtain water? [2]

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3. Study this inscription from a Roman tombstone:

To the spirits of the departed
and to Titus Flavius Homerus,
a well-deserving ex-master, Titus
Flavius Hyacinthus erected this tomb.

(a) How do we know that Titus Flavius Hyacinthus used to be a slave? [1]

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(b) To what extent would a slave's life have improved once he or she had been set free? [4]

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- (c) Who do you think generally had an easier life - a slave in a town house or a slave working in the town's public buildings? Give reasons for your answer.

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4. 'The forum reveals everything there is to know about life in a Roman town.'
To what extent do you agree with this view? [12]

In your answer you should:

- present a balanced and logical argument
- support your argument with evidence of different aspects of life in a Roman town
- write in continuous prose without bullet points.

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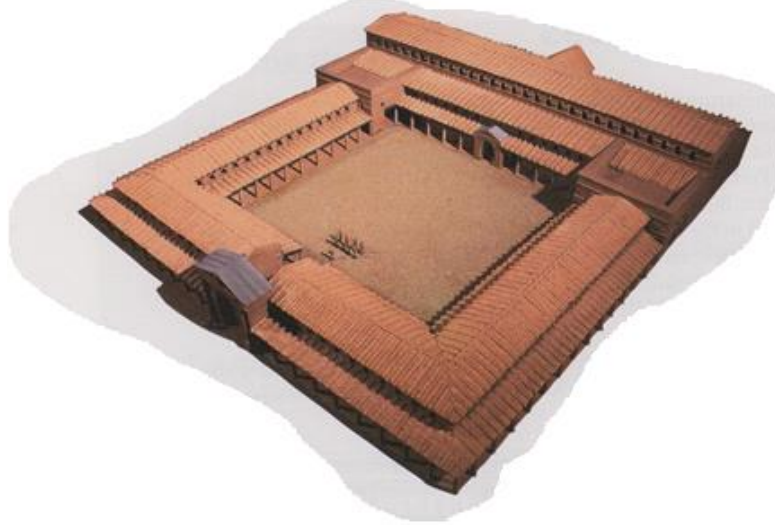
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Topic 2: The Roman Army

Do not answer this topic if you have answered Topic 1.

Answer all questions.

1. Study this reconstruction of a headquarters building (*principia*) in a Roman fortress.



- (a) How was the design of this building suitable for its purposes? [4]

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- (b) Give **three** features of a Roman fortress which you think an ordinary Roman soldier would have appreciated. [3]

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2. Study this tombstone of an auxiliary soldier.



RUFUS SITA EQVES CHO VI
 TRACUM ANN XL STIP XXII
 HEREDES EXS TEST CURAVE[RUNT]
 H[IC] S[ITUS] E[ST]
 RUFUS SITA EQVES CHO VI
 TRACUM ANN XL STIP XXII
 HEREDES EXS TEST CURAVE[RUNT]
 H[IC] S[ITUS] E[ST]

(a) How old was Rufus Sita when he died? Tick (✓) the correct box. [1]

40

45

50

(b) What information is given by STIP XXII? [2]

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(c) If Rufus Sita had seen his tombstone, why do you think he would have been pleased to see how he was portrayed? [2]

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(d) Give **two** ways in which the tombstone of a modern soldier would be similar to this Roman tombstone. [2]

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3. Study this passage where Vegetius gives advice on choosing suitable recruits to the Roman army.

A young soldier should have alert eyes and should hold his head upright. The recruit should be broad-chested with powerful shoulders and brawny arms. His fingers should be long rather than short. He should not be pot-bellied or have a fat bottom. His calves and feet should not be flabby: instead they should be made entirely of tough sinew.

- (a) Give **four** things Vegetius thinks should be present in a good soldier **and** say why each would have been useful. [4]

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- (b) Soldiers often had experience of a trade before joining the army. Give **two** trades which officers would have found useful in their recruits. [2]

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4. What would have attracted a young man to join the Roman army? [12]
 In your answer you should:
- present a balanced and logical argument
 - support your argument with evidence of different aspects of life in the Roman army
 - write in continuous prose without bullet points.

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MARK SCHEME

COMPONENT 3B: ROMAN CIVILISATION

Marking instructions for Component 3B

- Credit should be given for answers which address the question, however cryptically expressed.
- For questions that are objective or are points-based, there might well be alternative answers worthy of reward.
- For evaluative questions which are marked using band descriptors (i.e. the 12 mark questions in this component) please follow the instructions above the table.
- Decide on separate marks for AO2 and AO3, write them to the left of the right hand margin and place the total in the box in the margin.
- The mark scheme for these evaluative questions contains indicative content. It is not necessary for learners to include all this content in order to achieve the highest band.
- It is possible (and in fact common) for learners to achieve marks in different bands for AO2 and AO3, for responses to evaluative questions.

Daily life in a Roman town

			A02	A03
1.(a)		House	[1]	1
(b)		<p>Very relaxing – could visit the baths (1) relax in <i>caldarium</i>/massage/socialising with friends/<i>cena</i> (1) at 4.00pm/relaxing with family & friends/entertainment after dinner/external entertainment (theatre, amphitheatre, chariots)</p> <p>Candidates are likely to say that the rest of the day was relaxing but accept opposite argument if supported. Many ‘working-class’ Romans would not have enjoyed that leisure.</p> <p>Candidates must include a comment on the degree of relaxation to gain AO3 marks.</p>	[4]	2 2

Total marks for question 1: [5]

			AO2	AO3
2.(a)	(i)	Any one of: streets were dirty/wet/pavements high	[1]	1
	(ii)	to allow wheeled traffic through	[1]	1
	(iii)	Straight (1) paved with large, flat stones (1) high pavement (1) shops/houses along the side (1) Accept two valid answers	[2]	2
(b)		Public fountains in the streets but still had to be carried to houses/flats (1) rainwater from <i>impluvium</i> (1) rich might have water piped to the house (1) difficult for those in upper floors of <i>insulae</i> Candidates must include a comment on the level of difficulty to gain the AO3 mark.	[2]	1 1
(c)		Roman town houses typically had: Small, high windows – for security and temperature control Garden within the house – peaceful and private Usually one storey – space not at a premium for many/construction easier Often had shops either side of the front door – useful source of rental income Hole in atrium roof – source of light for a central room No bathroom – most seemed content with the convenience of the <i>thermae</i> Basic kitchen, no oven – cooking done by slaves so gadgetry/sophistication not a priority Bedrooms off main room – dictated by single-storey nature Two dining rooms – reflection of the warm climate and the enclosed garden Prominent central position of the <i>tablinum</i> – reflecting business nature of some houses Candidates must give reasons for the design features to gain the AO3 marks.	[8]	4 4

Total marks for question 2: [14]

			AO2	AO3
3.(a)	Refers to ex-master (1) Titus Flavius Hyacinthus has taken two of previous master's names (1)	[1]	1	
	Accept any one valid answer			
(b)	<p>Better off Was his own boss Could own property Could now marry Ex-master might set him up in business Might be invited to dinner Could vote Could have a paid job Might become very rich (like the Vettii) Could become a priest Could become a secretary/messenger/town clerk/town crier for the town council Could join the army Female slave could marry her ex-master</p> <p>But still obligated to ex-master Might still have to work for his master for fixed number of days Would become his master's client Might have to attend <i>salutatio</i> for little reward Do boring tasks for ex-master</p> <p>Still restricted Could not stand in elections Could not become an army officer Might be looked down on/seen as a second class citizen Given inferior food/wine at dinner party</p> <p>Candidates will need to comment on the degree of improvement to gain full AO3 marks.</p>	[4]	2	2
(c)	<p>House slaves generally had an easier life with lighter jobs such as cooking, cleaning, working as a secretary/accountant. However they might have been subjected to irregular hours and a range of demands. Their living quarters would usually have been better.</p> <p>Public slaves carried out a range of usually physically demanding jobs in the baths and in the maintenance of public buildings and streets. However some had bureaucratic jobs in the town's administration.</p> <p>Look for evaluative comments to award the AO3 marks</p>	[4]	2	2

Total marks for question 3: [9]

			AO2	AO3
4.	<p>Allocate marks using grid for 12-mark questions on the following page</p> <p>Indicative content</p> <p>The forum provides evidence for Religion (examples of temples) Shopping – stalls set up in open space Use of colonnades for shade and appearance Commerce – weights & measures table Eumachia building in Pompeii Basilica – commercial centre and lawcourt Senate House in Roman forum Municipal offices – local government Comitia (voting hall) Graffiti refers to problems with neighbours Care for pedestrians – bollards prevent wheeled traffic Honouring distinguished citizens - statues</p> <p>The forum does not provide evidence for Layout of the town Size of the town Presence of walls, gates and defences Presence of harbour or river for trade Where people lived - houses and flats Entertainment/leisure – amphitheatre, theatre, circus, baths What citizens did for a living (apart from food sellers) Bakeries, <i>thermopolia</i>, fulleries etc. Some temples not in forum (e.g. Isis in Pompeii)</p> <p>Allocate marks using grid for 12-mark questions</p>	[12]	6	6

Total marks for question 4: [12]

Total marks for Component 3B (AO2: 20 marks; AO3: 20 marks): [40]

Assessment of 12-mark questions

These questions should **not** be assessed on a point-by-point basis. Rather, examiners should use the grid below to assess the extent to which responses broadly meet the following requirements:

- appropriate/relevant choice of examples from **content**
- convincing **interpretation** of the examples chosen
- **argumentation**/ linkage between examples/ drawing reasoned conclusions

It is **not** expected that answers will be uniformly successful in all aspects. Examiners should first establish which Band for each AO is most appropriate to the response as a whole, then adjust up/down within the Band to reflect particular strength/weakness in any one respect. The separate figures awarded for each AO should be displayed on the script, then added together to give the total mark for the question.

	AO2: Characteristics of performance	AO3: Characteristics of performance
Band 3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • shows thorough knowledge of the material available • examples are extensive, well selected and fully integrated into the argument 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • thoroughly convincing/ perceptive/ imaginative interpretation • generally draws conclusions from the evidence
Band 2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • shows some sound knowledge of the material available • a range of relevant examples to support the argument, but either limited in number or not always precise 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • some convincing/ perceptive/ imaginative interpretation • makes some links/ draws some conclusions from the evidence
Band 1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • shows slight or generally inaccurate knowledge of the material available • a small range of examples, not always relevant to the question 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • slight or generally unconvincing interpretation of examples • a limited attempt to make links/ draws some conclusions from the evidence
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • no relevant response 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • no meaningful attempt to link the question to the material

The Roman Army

		A02	A03	
1.(a)	<p>Allow one mark for each design feature, up to a maximum of 2. Candidates must give reasons for the appropriateness of the design features to gain AO3 marks.</p> <p>The large open space allowed gatherings of all the fortress' troops. Its overall size reflected its significance as a focal point for administration at the centre of the fortress. The colonnades allowed meetings/administrative work in the shade. The high-roofed building (<i>basilica</i>) provided an impressive venue for greeting visitors and administering military justice. As soldiers entered the wing facing the main entrance, they came to the <i>sacellum</i> – housing the legionary standard and a reminder of their mission.</p> <p>Accept any other valid features.</p>	[4]	2	2
(b)	<p>Any three of:</p> <p>Baths Hospital Granaries Defensive walls Amphitheatre Latrines</p> <p>Accept other valid responses.</p>	[3]	3	

Total marks for question 1: [7]

		A02	A03	
2. (a)	40 years old	[1]	1	
(b)	Length of service (1) 22 years (1)	[2]	2	
(c)	<p>Accept two of:</p> <p>Shown killing the enemy – suggests bravery Shown as victorious Size and detail of tombstone suggests wealth Suggests he is loyal to Rome – patriotic</p> <p>Accept any other valid answers based on the picture.</p>	[2]		2
(d)	<p>Accept two of:</p> <p>Gives his name Gives his unit Gives his rank</p> <p>Accept any other valid answers.</p>	[2]		2

Total marks for question 2: [7]

		AO2	AO3
3. (a)	<p>Accept four of</p> <p>Alert eyes – to spot enemy, be an effective guard Upright head, broad-chested, powerful shoulders - strong to endure training, route marches, fighting the enemy Brawny arms – strength, effective swordsman, able to do heavy building work Sinewy calves/feet – lower leg strength for marching, training</p> <p>Candidates must give reasons to gain the marks.</p>	[4]	4
(b)	<p>Accept two of:</p> <p>Smiths Carpenters Butchers/hunters Engineers/architects Accountants/clerks Doctors Builders/masons</p> <p>Accept any other valid answers.</p>	[2]	2
(c)	<p>First class training</p> <p>Swimming and running – led to physical fitness Carrying heavy packs - made them strong Trained - to use weapons properly</p> <p>Equipment</p> <p>Short, sharp sword - for thrusting Dagger - for stabbing at close quarters Protected by metal breastplate/<i>lorica segmentata</i> - enabled them to move freely Large curved shield - designed to give good protection Could be used to attack – metal boss Helmet - protected head, neck and cheeks Huge siege engines/ballista/onager - for battles</p> <p>Other factors</p> <p>Excellent chain of command and leadership Centurions promoted within the ranks – had the respect of their men Discipline Superior battle tactics</p> <p>Candidates must identify distinct factors to gain AO3 marks.</p>	[8]	4

Total marks for question 3: [14]

		AO2	AO3	
4.	<p>Allocate marks using grid for 12-mark questions on the following page.</p> <p>Indictative content</p> <p>Advantages</p> <p>Status and respect Sense of patriotism, fighting for Rome Employment for life Good pay Good living conditions Good medical care if ill/wounded Camaraderie with other soldiers Food and other necessities provided Exciting life Chance to see the world Could be promoted to centurion Received a pension & plot of land on retirement</p> <p>Disadvantages</p> <p>Had to sign up for 25 years, so big commitment Training was tough (route marches/carrying heavy packs) Some officers were brutal and soldiers were beaten Had to pay for clothing and weapons Had to contribute to pension Away from home and family Extremes of weather in the empire Couldn't officially marry/raise family Might be seriously injured or killed Boring work when not fighting – cleaning, repairing weapons etc.</p>	[12]	6	6

Total marks for question 4: [12]

Total marks for Component 3B (AO2: 20 marks; AO3: 20 marks): [40]

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	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • no relevant response 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • no meaningful attempt to link the question to the material