



GCSE MARKING SCHEME

SUMMER 2025

LATIN - COMPONENT 2
C990U20-1

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EDUQAS GCSE LATIN

SUMMER 2025 MARK-SCHEME

COMPONENT 2: LATIN LITERATURE AND SOURCES

General 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 all point-marked questions, write the mark awarded for each sub-question in the right-hand margin. Write the total for each whole question in the box at the end of the question.
- Evaluative questions (i.e. the 16-mark questions in this component) are marked using band descriptors. For these questions, follow the instructions given on the final page of this mark-scheme, above the assessment grid.

Theme A: Romans in the countryside

				AO2	AO3
1.	(a)	(i)	rough / wild uncouth	2	
		(ii)	he (never) spoke to people he (never) lived in the town	2	
	(b)		That those who live a country life (1) are not accustomed to commit such crimes in (their sober lifestyle) (1) Credit answers that show understanding of the sentiment.		2

			AO2	AO3
1.	(c)	Any three of the following, or other convincing examples: award 1 for each valid feature identified in the Latin + 1 for plausible interpretation of its effect. Balanced phrases <i>in urbe ... ex luxuria ... ex avaritia ...</i> leading listeners through a logical argument. Repetition of key words – <i>luxuries ... ex luxuria ... avaritia ... ex avaritia ...</i> focusing on the negative words Cicero is associating with the city. <i>inde omnia scelera ac maleficia gignuntur</i> - short clause stating a clear conclusion to the earlier point <i>inde omnia scelera ac maleficia gignuntur</i> - with harsh c and g sounds Use of two words meaning much the same thing – <i>scelera ac maleficia</i> to reinforce the idea of bad behaviour in the city. Use of asyndeton in his list of good qualities to be found in a country life – <i>parsimoniae, diligentiae, iustitiae</i> allowing the list to flow quickly and drawing attention to these qualities. Direct address to the prosecution and reminder of what had been said – <i>vita ... haec rustica quam tu agrestem vocas</i> – reminding the audience of what had been said, to make his final point more dramatic. <i>magistra est</i> - elision at end of phrase to draw attention to the benefit of country living.		6
Total marks for Question 1: [12]				

			AO2	AO3
2.	(a)	Picture 4: shows one man guiding his oxen as he ploughs the field, he carries a stick in one hand to keep his oxen focused and with the other he guides the plough through the earth which will likely be hard and dry, so difficult for the oxen to drag it through the earth. Another man is sowing seed by hand. There is little shade in the picture so this will be physically demanding for men and animals. Picture 5: Three men in loincloths are treading the grapes in a trough in a shed-like building covered by a tiled roof. They look cheerful but it must be tiring work. Other men (or boys) are climbing the vines with sticks to knock the bunches of grapes down or using them to draw branches nearer to them. Beneath the trees is a wagon containing harvest grapes ready for treading. One man is trying to make his oxen move forward by using the whip, the other is pulling on reins(?) to make them move closer to the building where they will be off-loaded. The wagon is piled high so heavy for the oxen to pull. There is a lot of standing around in the hot sun for the animals while the grapes are being harvested. Trying to make oxen move, or stop, climbing vines, balancing and harvesting the fruit and then treading the grapes for a long period would all have been physically demanding work. However: being outside in the country might well be healthier than living in a crowded city. Responses should show understanding of the physical demands such work made on the people and animals doing it and should also be credited if they have drawn a counter argument from the pictures. Max. 3 points if only one source used.	4	
	(b)	(i) Reward any three of: Being far from business/worries (1) Ploughing his ancestral fields (1) with his own oxen (1) Being free from (all) debt (1) (ii) each morning a <i>cliens</i>/client would visit his <i>patronus</i>/patron (1) to either receive help or offer support in some respect (1) /discuss business (1) <i>salutatio</i> only = 1 mark if no explanation is given. An account of what happens at a <i>salutatio</i> which includes reference to <i>cliens</i> and <i>patronus</i> (Latin not needed) would gain both marks as long as understanding of the purpose is shown.	3	
			2	

			AO2	AO3
(c)	(i)	<i>libet</i> as the first word – it is pleasant to Repetition of <i>modo ... modo</i> – now ... now ... - a variety of places to relax, (<i>iacere</i>): beneath an ancient ilex tree / or on lush grass. Promotion of <i>labuntur</i> (slips) – to emphasise the calm way the water passes between the riverbanks. Choice of <i>queruntur</i> – the birds chattering in the trees – typical rural idyll. Juxtaposition of <i>obstrepunt</i> (roar/gurgle) with <i>manantibus</i> (trickle/flow) to represent the sound of splashing water from the springs / fountains, (a water supply vital in a hot climate). <i>somnos ... leves</i> framing the last line – sleep ... light/sweet. Calm ending to the poem. Credit 1 mark for any valid reference to the text and 1 for plausible response.		4
	(ii)	Beautiful countryside in Horace and the pictures – babbling streams/birds etc. and trees/vines/birds in the pictures. People ploughing -working hard (<i>exercet</i>). People in the pictures are not at war/on the sea etc. Credit any plausible answer that shows there is understanding of the work done by the farmers/slaves etc. which is hard but can also be satisfying.		2
Total marks for Question 2: [15]				

				AO2	AO3
3.	(a)		<i>'refugeram'</i> (I had fled) (1) suggests urgency (1), getting away from e.g. the city/work? (1) ad arbitrium meum - (1) according to my own choice / wishes (1) Credit any two of the above or similar. Answers should indicate understanding of the need for a quieter life or similar.		2
	(b)	(i)	There are so many petitions (1) and complaints (1) (on all sides) from the countryfolk/his tenants (1). Credit understanding.	3	
		(ii)	He says that he is even more reluctant (1) to read the petitions (1) than his own work (1), and he is not keen to read his own work (1) Three of the above or similar.	3	
Total marks for Question 3: [8]					

			AO2	AO3
4.	(a)	Any three of the following, or other convincing examples: award 1 for each valid feature identified in the Latin + 1 for plausible interpretation of its effect. <i>primus</i> first place in line to reinforce that the old man was early to harvest fruit and later to gather honey. vere ... autumnno ... hiems ... aestatem (spring, autumn, winter, summer) - all the seasons of the year are mentioned suggesting all year-round work. Choice of <i>tristis</i> (gloomy) to describe winter – unpleasant working conditions. Promotion of <i>rumperet</i> (breaking) to describe how winter was so cold it cracked rocks, and pairing with <i>frenaret</i> (holding back) to show how thick the ice was that it held back the streams. <i>etiamnum</i> (still) to reinforce the idea that the old man went out even in the bitter cold to do his work. <i>ille ... iam tondebat</i> – that man was already cutting he was not put off by the cold but continued to do his work. Harsh sounds of <i>increpitans</i> (scolding) to demonstrate his annoyance at summer being late and the warm winds holding back – he wants to get on with his work. He was not only cultivating plants, but his bees were productive – <i>apibus fetis</i> and <i>examine multo</i>. <i>primus</i> (reinforced by the earlier <i>idem</i>) first again to reinforce how he was always first and working hard. <i>spumantia ... mella</i> – foaming honey...separated for dramatic effect – and showing that once again the old man's hard work had paid off. Credit any of the above or other convincing points.		6
	(b)	He had (a lot of) trees/limes and pines (1) which are described as <i>uberrima</i> (very abundant) (1)His trees produced fruit for each blossom (1). He still has trees fruiting into the autumn suggesting his good husbandry (1). Credit any three of the above or similar.	3	
			Total marks for Question 4: [9]	

			AO2	AO3
5.		'The countryside was nothing but a place of leisure for the inhabitants of Italy.' To what extent do you agree? Using the marking-grid for 16-mark questions, assess: (for AO2) the range/accuracy of relevant examples cited from the material available – reference to min. 4 texts/pictures needed to achieve band 4; (for AO3) discussion of the extent to which the wealthy were sheltered from, or deliberately ignored/idealised the hard work that went into supplying their needs in the villa. Credit should be given to all valid and supported opinions. Relevant information or examples (in addition to the min. 4) from outside our selection should also be given credit. Latin quotation is not required and should not be given special credit. Some likely ways in which the sources and texts might be applied to the question: Horace, The pleasures of country living Horace views country life as being separate from the stresses of city life which include being in debt, military service and the need to cultivate important friends and patrons. He sees the simplicity (of a wealthy man in the country) as the ideal. But is this real country living? He is happy to relax in the lush grass etc. but he does not have to maintain it or cultivate it, his 'reality' is a constructed one. Horace, The changing face of the countryside Horace looks fearfully at the way that the countryside is being taken over by the villas of the wealthy who destroy real, working countryside e.g., the Lucrine Lake being overshadowed by huge man-made pools and the flowers which are overshadowing the olive groves 'once productive' for the farmer. He looks back to the simpler times of Romulus and Cato (described as 'unshorn' – ie not attending to personal grooming as city folk did) who acted as the 'standards/norm' of the Roman people and focused on the countryside being a productive place rather than a place entirely for leisure. This could be linked with the wall-painting in Livia's villa shown in Picture 2 which is an idealised image of the country. This can also link with Picture 1: a lavish country villa used by a wealthy Roman as a break from city life in Rome; candidates could relate this to Horace, The changing face of the countryside, where he laments the fashion for large villas and an idealised version of country life.	8	8

			AO2	AO3
		Pliny, The burdens of an estate owner Unlike Horace, Pliny complains he is unable to get away from work as he is plagued with petitions and complaints by his tenants etc.. He does not seem to care that their problems need to be resolved by him as the <i>dominus</i>, though he does attempt a joke about not wanting to read his own writings either. He comments that he makes the effort to behave like the <i>paterfamilias</i> of his estate – though this seems performative only and he rides around to be seen, but comments that he only does it for the sake of riding. Pliny, A day's hunting Pliny boasts about his successful hunting trip and how conducive to his writing the countryside was though we do not see the whole story i.e., the work that went into raising the boar and organising the hunt. This is a city-dweller's view of country pastimes. This can be linked with Picture 6: a boar hunt, a leisure activity for the wealthy landowner, but much of the preparation done by others. Virgil, A self-sufficient small farm Virgil clearly demonstrates the hard graft that goes into living on your own small farm. The old man must constantly work his sparse land in order to live. Ovid, A rustic festival A joyful event but a lot of work has gone into it from the local people who cultivate and grow the produce as well as preparing it for the festival. Picture 3, 4 & 5: the activities that kept a villa supplied. A mosaic from Carthage, North Africa, depicting the hard work that had to happen to keep the owners of the villa in luxury and the images seem to show quite jolly slaves(?) treading grapes etc.. Livy, Cincinnatus summoned from the plough Despite holding high office Cincinnatus is still to be found working on the land when the envoys arrive. Before he can hear their message he wipes off the dust and sweat, showing that he has been working, and his wife fetches his toga from their cottage (<i>tugurium</i>) rather than a fancy villa.		
			Total marks for Question 5: [16]	

Total marks for Paper: 60 [AO2=30; AO3=30]

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:

For AO2

- range of **appropriate/relevant** examples to address the question
- quality of **knowledge and understanding** of the material

For AO3

- convincing **interpretation** of the evidence
- **argumentation**/ making links/ drawing conclusions in response to the question

The mark scheme for these evaluative questions includes a wide range of indicative content. However, it is not expected that learners will include all this content in order to achieve the highest band. To achieve Band 4 for AO2 it is necessary for a response to refer to **min. 4 texts/pictures**.

It is not expected that responses will be uniformly successful in all aspects. It is possible (in fact common) for learners to achieve marks in different bands for AO2 and AO3 for responses to evaluative questions.

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 one or other aspect.

Decide on **separate** marks for AO2 and AO3: write these just to the left of the right-hand margin and place the total in the box in the margin.

Band	Mark Range	AO2: Characteristics of Performance	AO3: Characteristics of Performance
4	7-8	- shows excellent knowledge of the material available. - an impressive range of examples to address the question.	- thoroughly convincing/perceptive/imaginative interpretation. - systematically draws relevant conclusions from the evidence.
3	5-6	- shows sound knowledge of the material available. - a good range of examples to address the question.	- generally convincing/perceptive/imaginative interpretation. - generally draws relevant conclusions from the evidence.
2	3-4	- shows some knowledge of the material available. - several appropriate examples to address the question but may be limited in number or not always accurate.	- some attempts at interpretation of examples, but either not all convincing or not offered for some examples. - makes some links/draws some relevant conclusions from the evidence.
1	1-2	- shows a little knowledge of the material available. - a small number of examples relevant to the question.	- slight or generally unconvincing interpretation of examples. - some attempt to relate the question to the evidence.
	0	no relevant response.	no meaningful attempt to link the question to the material.

Theme B: Love and Marriage

			AO2	AO3
1.	(a)	(i)	Wretched foolish / a fool Accept 'poor' as a synonym of 'wretched'.	1
		(ii)	Stop being foolish Accept the affair is over (or similar)	2
	(b)		Any three of the following, or other convincing examples: award 1 for each valid feature identified in the Latin + 1 for plausible interpretation of its effect. Repetition of <i>fulsere ... candidi tibi soles</i> to reinforce the sadness he feels now the light has gone from his world. Emphatic position of <i>fulsere</i> reminding himself of happy, shining days. but with one different word – <i>quondam</i> (once) the first time, and <i>vere</i> (truly) the second – emphasising the change of circumstance now the affair is over. Use of <i>ventitabas</i> in the frequentative to show how the action was repeated often. Repetition of <i>cum ventitabas ... cum ... fiebant</i> to emphasise what the situation once was. <i>amata</i> at beginning of line to show how much she was loved. <i>amabitur nulla</i> – repetition of <i>amo</i>, but with <i>nulla</i> in final emphatic position to emphasise that no girl will ever be loved as much. <i>ibi illa</i> etc short syllables to represent Catullus' former happiness. <i>multa cum iocosa</i> – central placement of <i>cum</i> to draw attention to the words framing it as he remembers happier times. <i>volebas ... nec nolebat</i> – litotes, emphasising how they used to want the same things. <i>non vult ... noli</i> – both negatives paralleling the positives from two lines earlier showing the breakdown of the relationship. <i>volebas ... nolebat</i> – contrasting verbs to highlight what he wanted and what she did not object to. Choice of <i>impotens</i> – showing how Catullus is powerless to save the relationship that once was happy.	6

			AO2	AO3
	(c)	(i)	Not to chase after her (i.e. try to get her back) Not to be sad To be strong He will not look for her / ask for her i.e. show any interest in her against her will Three of the above or similar.	3
		(ii)	No one will ask her out	1
	(d)		Ovid tells the lover not to give up/ keep on at her. Catullus tells himself to forget the girl/stop chasing her.	2
	(e)		Obstinate bullocks – grow used to the plough over time. Iron ring – constant use wears it away. There should be some brief acknowledgement of how the bullocks/ring change over time.	2
			Total marks for Question 1: [17]	

				AO2	AO3
2.	(a)	(i)	The bedroom jutted out over the lake (1) Must say room / bedroom not window and must show that the bedroom / room protruded.	1	
		(ii)	A woman and her husband (1) had jumped from (the room) and died (1).	2	
		(iii)	The husband was rotting away with ulcers (and would die) The husband was terminally ill.	1	
	(b)		Any three of the following, or other convincing examples: award 1 for each valid feature identified in the Latin + 1 for plausible interpretation of its effect. Choice of <i>exegit</i> – the wife insisted that she be able to inspect her husband’s body. <i>fidelius</i> – (comparative) she said that her assessment of the situation would be more faithful/truthful about whether he could be cured. <i>vidit desperavit hortata est</i> – three verbs in quick succession showing her rapid action and therefore determination. Pliny’s use of a short, dramatic clauses – <i>comes ipsa mortis</i> - to show how quickly she acted. <i>dux ...exemplum ... necessitas</i> – three nouns in quick succession and of increasing intensity – leader ... model ... compulsion - to show how she took on the role of the husband in the relationship. et exemplum et necessitas ... polysyndeton to reinforce the wife’s actions. <i>... ligavit abiecit in lacum</i> – very brief and efficient description of what she did, lacking in emotion, but full of practicality. Two verbs together, showing action / choice of vocabulary in lacum at the end of the phrase for emphasis.		6
Total marks for Question 2: [10]					

			AO2	AO3
3.		Picture shows Penelope – who was an example of loyalty/fidelity by waiting for Odysseus for (20) years. She is sitting at a loom/ is weaving - she tricked the suitors by saying she would marry one of them when she had finished her weaving, but she unpicked it every night / weaving was a typical wifely activity. The suitors in the foreground - still hoping to win her but she remains faithfully at her loom. Odysseus' bow and quiver of arrows is behind her on the wall – she said that she would marry the suitor who could string the bow. Only Odysseus could do that. The ship seen through the window represents some of Odysseus' adventures: sirens, Circe – showing that she was right to believe him still alive. The figure at the back coming through the door may be Odysseus himself, suggesting that Penelope's faithfulness and patience is about to be rewarded. Award marks for reference to some aspect of Penelope's story which is represented in the picture and an explanation.	2	2
			Total marks for Question 3: [4]	

			AO2	AO3
4.	(a)	Repetition of <i>nihil ... nihil</i> makes this a strong opening as it is a forceful, double negative. Repetition of <i>tam mite ... tam placidum</i> also draws attention to the degree gentleness with which he claims his brother treated his wife. Use of <i>meus frater ... sororem tuam</i> rather than names, adding a degree of familial closeness (i.e. Cicero's brother and Atticus' sister) / effective word order drawing attention to the words. Any two of above or similar Accept relevant examples that address the question. Latin not required if adequate translation given.		2
	(b)	Pomponia's resentment over (household) accounts.	1	
	(c)	(i) Call the women (in to lunch/ the meal) (ii) I myself am the guest/hostess here (iii) Statius had been sent ahead to organise meals etc. (1) (as lady of the household) she felt undermined (1). Credit plausible answers that refer to the presence of Statius and her status as lady of the household.	1 1	2
	(d)	(i) Pomponia had responded unreasonably / harshly (1) in her words / expression (1) She wouldn't eat (1) with the rest of them (1) Award marks for understanding as long as the meaning is retained. (ii) He sent his wife some food. (iii) To emphasise the kindness/patience of his brother (1) and the bad temper of his sister-in-law (1) Should include reference to both Quintus and Pomponia. (iv) There were many more examples (of such behaviour) Cicero does not give ... but could have! Do not credit Latin. See rubric at the beginning of the paper.	2 1 1	2
			Total marks for Question 4: [13]	

			AO2	AO3
5.		Using the marking-grid for 16-mark questions, assess: (for AO2) the range/accuracy of relevant examples cited from the material available – reference to min. 4 texts/pictures needed to achieve band 4; (for AO3) discussion of the extent to which being faithful played a part in Roman marriages in comparison to love. Credit should be given to all valid and supported opinions. Relevant information or examples (in addition to the min. 4) from outside our selection should also be given credit. Latin quotation is not required and should not be given special credit. The question might be taken as getting at the purpose of Roman marriage, certainly for the upper classes. Was it supposed to be a love- match? Or was it purely for the perpetuation of the family and their land/wealth? Was the fidelity required on both sides? Some likely ways in which the sources and texts might be applied to the question: Anon: epitaph to Claudia Epitaph on tomb erected by the widowed husband which lists the key behaviours expected of a good wife. We cannot know what her view was or how she felt about her marriage. He says she loved him but does not say he loved her, but her duty and fidelity seem without question. Cicero, A family matter There is clearly tension between Cicero's brother and sister-in-law, but we are told that after Pomponia's refusal to play her part in the lunch party, Quintus remained calm and was kind enough to send her food. It seems as if at least one side of the couple was trying to sustain the marriage. There is no suggestion of infidelity but there does not seem to be much love on her side at least. Martial, The power of love We can see this as an example of a good Roman wife, who behaves in a suitable fashion for the most part but is more outgoing on a trip to Baiae. Her fidelity is certainly in question, but could it be because there was little love within the marriage?	8	8

			AO2	AO3
		Pliny, To Calpurnia Hispulla, his wife's aunt. Pliny is clearly grateful to Calpurnia for bringing up his wife in the way she did. He says she loves him, (an indication of her faithfulness) and he lists all the activities she does that prove her love, including setting his poetry to music out of love for him, and loving him not for himself but for his reputation, which might seem materialistic to us? Although he does not explicitly say that he loves her, the final part of the letter does say 'WE thank you' suggesting some partnership and fidelity does not seem in question. Pliny, Faithful unto death Is this love on the woman's part or ultra-loyalty to her husband? Either way for Pliny this is ideal behaviour in a wife, though the husband's illness may have stemmed from infidelity. So, being faithful is more important for the woman than the man. Catullus, Poem 5, 8, 70 and 85 and Martial, An enigma These poems all deal with love (or passion) outside marriage, though in 70, we could work out that perhaps Lesbia was not in a love-filled marriage and that she searched outside marriage for love, or for excitement. We know nothing about Lesbia's husband, but her fidelity is certainly in question. Martial's epigram would seem to suggest an affair outside marriage as well. Seneca, Changing morals Seneca appears to be putting the blame for declining morals on women who marry and divorce with great regularity. Is fidelity only for women? Picture 6, showing a drinking party with women who, from their dress, are not married women partying with men, by which we can see that infidelity by men was viewed differently. Picture 4, a bridal procession, which appeared on a jar that was an element of grave goods and may recall the dead woman's own wedding recalling key rituals including the orange veil (<i>flammeum</i>) which symbolised the bride's fidelity to her husband. Picture 5: Penelope and the suitors, shows the ideal wife, Penelope, who waited faithfully for her husband, Odysseus, for 20 years until he returned from Troy. The gaudily dressed gentlemen in the foreground are the suitors whom she consistently rejected.		
			Total marks for Question 5: [16]	

Total marks for paper: 60 [AO2=30; AO3=30]

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