



WJEC Level 2 Certificate in

**Latin Literature
(9540/01)**

Specimen Assessment Materials

**For Teaching from 2009
For Award from 2011**

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Candidate Name	Centre Number					Candidate Number				
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PATHWAYS

LATIN LITERATURE

LEVEL 2

UNIT 9541 SPECIMEN PAPER

1 hour

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces at the top of this page.

Answer **either** Theme A **or** Theme B.

Write your answers in the spaces provided in this booklet.

INFORMATION FOR CANDIDATES

The total mark available in this paper is 50.

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

You are reminded that assessment will take into account the quality of written communication used in your answers that involve extended writing, i.e. questions 2(e) and 4 in both Theme A and Theme B.

Level 2 Latin Literature: Unit 9541 Specimen Paper

You should answer **either** on Theme A (*otium*) **or** Theme B (*Love and Marriage*).

Make sure that you have the text and vocabulary booklet provided for use in this examination.

Assessment will take into account the quality of written communication in your answer to questions worth 10 marks.

Theme A: *otium*

Answer **all** the following questions, referring to the Latin text and vocabulary provided.

1. Refer to HORACE, *The pleasures of country life*.

From **lines 1-8** (*beatus ille ... limina*), give **five** reasons why Horace thinks this man's life is happy. [5]

- (i)
- (ii)
- (iii)
- (iv)
- (v)

2. Refer to MARTIAL, *The good life*.

(a) From **lines 1-4**, write down and translate **two** phrases (of two words each) which describe the kind of life that Martial would ideally like to enjoy. [2]

.....
.....

(b) *domos potentum* (line 5): why do you think Martial dislikes these so much? [2]

.....
.....

(c) Choose any **three** of the items mentioned by Martial in line 9 and say briefly why they would be pleasant. [3]

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.....

- (c) *nullum librum esse tam malum ut non aliqua parte prodesset* (lines 7-8): what opinion did Pliny's uncle have about all kinds of books? [2]

.....
.....

- (d) *quasi alio die* (line 10): explain how this phrase helps to emphasise Pliny's point. [2]

.....
.....

- (e) From **lines 13-23** (*haec inter ... impenderetur*), give **two** examples which emphasise how passionate Pliny's uncle was about reading and writing books. [4]

.....
.....

- (f) Apart from his love of books, what else can we learn from this passage about the lifestyle of Pliny's uncle? Refer to **five** details from any part of the passage. [5]

(i)

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(ii)

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(iii)

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(iv)

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(v)

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4. 'In the passages you have studied, *otium* seems to mean very different things to different people.' How true do you think this statement is? You should support your answer by referring (in English) to details from **at least two** authors. [10]

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[Total marks 50]

Theme B : *Love and Marriage*

Answer **all** the following questions, referring to the Latin text and vocabulary provided.

1. Refer to 'Epitaph for Claudia'.

The writer of this poem seems to have regarded Claudia as a perfect wife. State **five** of the qualities for which he admired her. [5]

(i)

(ii)

(iii)

(iv)

(v)

2. Refer to CATULLUS, poem 5 (*vivamus mea Lesbia, atque amemus*).

(a) In **line 1**, what do you think Catullus means by *vivamus* ('let us live')? [1]

.....

(b) In **lines 2-3**:

(i) What does Catullus call those who disapprove of himself and Lesbia? [1]

.....

(ii) What does he suggest he and Lesbia should do about these people? [1]

.....

3. Refer to CICERO, 'Letter to his friend Atticus'.

- (a) *nihil vidi ... sororem tuam* (lines 1-2): how was Cicero's friend Atticus related to Pomponia? [1]

.....

- (b) *si fuerat offensio ... apparuit* (lines 2-4): what had Quintus and Pomponia quarrelled about? [1]

.....

- (c) Why did the family break their journey at Arcanum (line 5)? [1]

.....

- (d) *humanissime ... curaret* (lines 5-11):

- (i) how did Quintus annoy Pomponia? [2]

.....

.....

- (ii) what else does Cicero guess had annoyed her? [2]

.....

.....

- (e) Translate Quintus' remark: *en haec ego patior cotidie* (lines 11-12). [2]

.....

- (f) *itaque ... reiecit* (lines 14-16): how did Pomponia behave awkwardly during the meal? Give **two** ways. [2]

- (i)

- (ii)

Candidate Name	Centre Number					Candidate Number				
						0				



PATHWAYS

LATIN LITERATURE

LEVEL 2

UNIT 9542 SPECIMEN PAPER

1 hour

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces at the top of this page.

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

Write your answers in the spaces provided in this booklet.

INFORMATION FOR CANDIDATES

The total mark available in this paper is 50.

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

You are reminded that assessment will take into account the quality of written communication used in your answers that involve extended writing, i.e. questions 3(b) and 4 in Section A and questions 2(b) and 4 in Section B.

Level 2 Latin Literature: Unit 9542 Specimen Paper

You should answer **either** on Section A (Tacitus, *Nero et Agrippina*) **or** Section B (Virgil, *Aeneid 2*).

Make sure that you have the text and vocabulary booklet provided for use in this examination.

Assessment will take into account the quality of written communication in your answer to questions worth 10 marks.

Section A : Tacitus, *Nero et Agrippina*

Answer **all** the following questions, referring to the Latin text and vocabulary provided.

1. Refer to Section 1 (*obtulit ... pietati*) (lines 12-20).
 - (a) How had Nero first got to know Anicetus? [1]
.....
 - (b) What was his present job? [1]
.....
 - (c) What does the phrase *mutuis odiis Agrippinae invisus* (lines 13-14) tell us about his relationship with Agrippina? [2]
.....
.....
 - (d) How did he suggest that Nero could escape any suspicion about her death? Give **two** ways. [4]
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2. Refer to Section 3 (*noctem ... ducitur*).

(a) *noctem ... memorabat* (lines 1-6): Why did Agrippina have no worries about going on the boat trip? Give **three** reasons. [3]

(i)

(ii)

(iii)

(b) *cum dato signo ... sequebatur* (lines 7-10): Explain what went wrong with the original plan. [3]

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(c) How did the crew try to save the operation, **and** why did they not succeed? [4]

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(d) *verum Acerronia ... ducitur (lines 15-21)*: How does Tacitus make this scene dramatic? Make **five** points and quote the **Latin** for each. You may refer to the content and/or the style of the Latin writing. [10]

(i)

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(ii)

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(iii)

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(iv)

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(v)

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4. What impression do Agrippina's actions and words in *Nero et Agrippina* give you of the kind of woman she was? Support your answer by referring (in English) to any parts of the text. [10]

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[Total marks: 50]

Section B: Virgil, Aeneid 2, lines 13-62 and 195-267

Answer **all** the following questions, referring to the Latin text and vocabulary provided.

1. Refer to lines 13-20 (*fracti bello ... complent*).

(a) What are we told about the leaders of the Greeks in line 13?
Make **two** points. [2]

(i)

(ii)

(b) The Greeks decide to build a horse. Write down and translate the **two-word** phrase in lines 14-16 which tells us how large it is. [2]

.....

.....

(c) In line 17, what rumour are the Greeks spreading? [2]

.....

.....

(d) In lines 18-20, what are we told about the men inside the horse?
Make **three** points. [3]

(i)

(ii)

(iii)

2. Refer to lines 40-49 (*primus ibi ... ferentes*).

(a) In lines 40-42 (*primus ibi ... procul*), how do Virgil's choice of words and style of writing help to create a sense of urgency? In your answer you should give **two** examples, quoting the **Latin** text for each. [4]

(i)

(ii)

- (b) In lines 42-49, how does Laocoon try to convince the Trojans not to take the horse into Troy? You should refer to both the content and the style of writing in the **Latin** text. [10]

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3. Refer to lines 199-224 (*hic aliud ... securim*).

- (a) In lines 199-200 (*hic aliud ... pectora turbat*), what details suggest trouble to come for the Trojans? Make **two** points, quoting the **Latin** text for each. [4]

(i)

(ii)

- (b) In line 201 how had Laocoon been selected for his position as a priest of Neptune? [1]

.....

- (c) In line 202 (*sollemnes ... aras*), what is Laocoon doing? [2]

.....

Level 2 Latin Literature:	Unit 9541	Specimen Mark-Scheme
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The mark-scheme which follows is for guidance only. Examiners will also credit other valid points.

Theme A : otium

1. no worries
farms his family's ancestral farm
no debts
not a soldier
not a sailor
not involved in the law/government
doesn't rely on a patron
Any **five** of these or other valid points. [5]

2. (a) *securis diebus* + translation
tempus otiosum + translation
verae vitae + translation
Any **two** of these. [2]

- (b) 'homes of powerful people' = 1
details re patronage/*salutatio* etc = 1 **Max = [2]**

- (c) *Campus (Martius)*: a recreation area just outside the city-centre (or details)
porticus: cool/dry
(aqua) Virgo: cool shade/drinking/swimming
thermae: socialising/sport/refreshing
Any **three** of these. [3]

- (d) they can't do what they want with their lives ... and time is ticking away! [2]

- (e) repetition of *si*
and of *nec* in 5-6
sound: V in 4, S in 7
long list of attractions in 8-9
followed dramatically by *haec essent loca ... hi labores*
labores in ironic sense
nunc: marking the transition from M's wish-list to 'as things are ...'
metaphor of the sun's passing (11-13)
ominous choice of language: *pereunt et imputantur*
final rousing rhetorical Q
Using the marking-grid below, assess for a balanced range of these
or other valid points – including refs. to **Latin** text. [10]

3. (a) they both worked through the night/started early [1]
- (b) it follows Pliny's early-morning visit to Vespasian lying in the sun, going to the baths etc is what a Roman would do in the afternoon.
In lines 9-13 he is having dinner.
Any **two** of these. [2]
- (c) 'No book is so bad ... that it is not useful in part/in some way.' [2]
- (d) 'as if the day was starting all over again' (translation/paraphrase)
... suggests that he didn't waste any study time [2]
- (e) even in the baths ... he had something read to him/he dictated something on a journey ... he took with him a secretary, with book and writing tablets the secretary wore gloves ... so that cold weather did not get in the way he preferred to ride everywhere in a litter ... so that he could study [4]
- (f) he got up early
he performed government duties for Vespasian
he ate only a light lunch
old-fashioned in habits
he liked cold baths
he travelled everywhere by litter
he didn't approve of wasting any time
Any **five** of these or other valid points. [5]

4. Using the marking-grid below, assess for range of relevant examples across the text as a whole (**min. 2** authors) and a clear personal response. Credit should be given to all valid and supported personal responses. [10]

Catullus/Martial etc: reading books, writing poetry, banquets, high-maintenance girls etc.

Ovid: theatre shows, exhibitionist girls, country picnics, getting drunk, dancing etc.

In addition, credit should be given for perceptive observations, such as:

- that the passages tell us more about the attitudes and leisure pursuits of the upper classes;
- that Horace's praise of country living reflects the sentimental/unrealistic view of a town-dweller;
- that even Ovid's snapshots of ordinary people at leisure have the patronising, almost satirical tone of an upper-class observer.

[Total marks: 50]

Theme B : Love and Marriage

1. beautiful
loved her husband
bore children
charming conversation
pleasing manner
house-keeping
spinning/weaving
Any **five** of these. [5]
2. (a) (let us) live life to the full/enjoy life (or sim.) [1]
- (b) (i) stern old men [1]
(ii) regard them as worth no more than one *as*/take no notice of them [1]
- (c) the sun sets but it returns each day
our 'light'/life only comes once ...
after that it's just one long 'night'/death
contrast of renewability v. finality
juxtaposition of *lux/nox* to emphasise contrast
Accept all valid points. [3]
- (d) Catullus and Lesbia will have an infinite number of kisses
so no-one else will know the number
and be able to put a curse on them (or sim.)
Accept all valid points. [3]
- (e) *vivamus*: dramatic first word
vivamus atque amemus suggests a world apart, in which living = loving!
hissing alliteration of S in 2,
soles/nobis contrasted as first word
cum semel: sounds very final
epic style of 5-7
da mi basia mille: abrupt/matey/colloquial
whirlwind sequence of numbers in 7-9
alliteration of M in 10
conturbabimus: metaphor from accountancy (?) + in striking position
Using the marking-grid below, assess for a balanced range of these
or other valid points – including refs. to **Latin** text. [10]

3. (a) her brother/his sister [1]
 (b) money/expenditure [1]
 (c) to have lunch [1]
 (d) (i) by telling her ... to invite/look after the women [2]
 (ii) Statius had been sent ahead ... to get the meal ready [2]
 (e) See, I suffer ... this every day (or sim.) [2]
 (f) she didn't come and join the others
 she sent away the food that Quintus sent her [2]
 (g) Q : *tam mite, tam placidum* (line 1)
offensio ... non apparuit (lines 3-4)
humanissime inquit (lines 5-6)
nihil dulcius ... vultu (lines 7-8)
nihil meo fratre lenius (line 17)
 P : *illa absurde ... responderat* (lines 13-14)
nihil asperius tua sorore ... (line 17)
 Ref. to any **five** of these - must include relevant Latin [5]

4. Using the marking-grid below, assess for range of relevant examples across the text as a whole (**min. 2** authors) and a clear personal response. Credit should be given to all valid and supported responses. [10]

Candidates are likely to argue that the passages reveal more about the authors than the women they are writing about but more perceptive answers will identify such evidence as:

(Lesbia): feisty response to Catullus' curses + e.g.s (poem 8)
 I mean what I say ... I love my husband ... I've given up C (poem 83)

(to Ovid): when I send his letters back, it's because I'm fed up with receiving them.

He thinks that if he is persistent enough (+ e.g.s) I will eventually fall for him

(Calpurnia): I have to pander to my husband's vanity (+ e.g.s)

[Total marks: 50]

Marking grid for 10-mark questions

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

- appropriate/relevant choice of examples from **content** (and matching Latin quotation, where demanded)
- convincing **interpretation/ personal response** to the examples chosen
- quality of written communication (**QWC**) :
organisation of answer
appropriateness of English expression
legibility and spelling/punctuation/grammar (SPAG).

It is **not** expected that answers will be uniformly successful in each of these respects. Examiners should first assign responses to the mid-point within the level justified by the range of examples and interpretation offered, then adjust up or down for QWC.

	Mark range	Characteristics of performance
Band 4	8-10	<ul style="list-style-type: none"> ▪ good range of examples well chosen to address the question ▪ convincing/perceptive/imaginative interpretation/response to examples ▪ QWC: answer clearly organised, using fluent and appropriate expression; accurate SPAG and correct use of technical terms.
Band 3	5-7	<ul style="list-style-type: none"> ▪ several examples well chosen to address the question <ul style="list-style-type: none"> - but either limited in number - or not accompanied by precise ref. to text (Lat/Eng as appropriate) ▪ some acceptable interpretation/personal response to examples but either not very convincing or not supplied for every example ▪ QWC: coherent and mainly well expressed though with occasional lack of clarity; some SPG errors and some correct use of technical terms.
Band 2	2-4	<ul style="list-style-type: none"> ▪ few examples relevant to the question ▪ some personal response to examples - but slight or largely unconvincing ▪ limited organisation of material and communication impeded by poor expression on occasion; frequent errors in SPG and those technical terms used.
Band 1	0-1	<ul style="list-style-type: none"> ▪ little or no relevant material cited from text ▪ little or no meaningful interpretation/response to text ▪ little evidence of organisation, communication impeded by poor expression and pervasive SPG errors; no technical terms used and/or largely erroneous ▪ 0 = no relevant response.

Level 2 Latin Literature:	Unit 9542	Specimen Mark-Scheme
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The mark-scheme which follows is for guidance only. Examiners will also credit other valid points.

Section A: Tacitus, Nero et Agrippina

- | | | |
|----|--|------|
| 1. | (a) he had been Nero's tutor | [1] |
| | (b) i/c the fleet | [1] |
| | (c) he hated Agrippina ... and she hated him (or words to that effect) | [2] |
| | (d) people would put it down to the sea and the wind [2]
N could show his piety ... by erecting a temple to his mother [2] | [4] |
| 2. | (a) perfect sailing conditions/fine night/calm sea
accompanied by two friends
her faithful slave-girl lying beside her
fondly recalling how nice N had been to her

Any three of these | [3] |
| | (b) the women were protected by the couch
which took the brunt of the weight falling on them
the boat failed to collapse as planned | [3] |
| | (c) those not in the plot tried to stop those who were
they tried to rock the boat over on its side
but they did not act in unison
some actually rocked the boat in the opposite direction
allowing the women to slide down gently

Any four of these | [4] |
| | (d) Acerronia pretends to be Agrippina to distract attention from the real Ag.
she cries for help for the emperor's mother
as a result, she gets attacked even more!
Agrippina remains incognito
and, despite her injured shoulder, swims to safety
contrast: <i>Acerronia ... clamitat. Agrippina silens eoque minus agnita</i>
vivid use of the Present Tense (with e.g.s)
humorous/ironic touches, e.g. <i>quae fors obtulerat, navalibus telis</i>

Any five of these or other valid examples [1 each] + matching Latin [1] | [10] |
| 3. | (a) first they were alarmed to hear about Agrippina being in danger
... then wanted to congratulate her on her lucky escape | [2] |
| | (b) <i>hi ... hi ... alii</i>
vivid historic infinitives (with e.g.s.)
<i>moles ... proximas scaphas ... quantum ...</i> (ascending tricolon)
<i>questibus, votis, clamore</i> (tricolon)
<i>diversa rogitantium ... incerta respondentium</i> (balance)
<i>omnes ... omnis ora ... ingens multitudo</i> (emphasis)
<i>adfluere</i> (emphatic position)
<i>donec ...</i> (menacing finale) + alliteration of M

Using the marking-grid below, assess for balanced range of points, including references to Latin text. Reward all valid and supported responses. | [10] |

4. Using the marking-grid below, assess for range of relevant examples across the text as a whole and clear interpretation. Credit should be given to all valid and supported responses. [10]

e.g.

scared of Nero: fortified her body with antidotes to poison
+ preferred to travel to Baiae in her own litter rather than Nero's ship

naïve: to think that Nero, who had been so hostile to her, would arrange a treat
plucky/quick-thinking: diving (though injured) off the boat and swimming to the shore

crafty/ingenious: sending a freedman to assure Nero that all was well

desperate: after the events of the boat trip, she was prepared to kill her own son

significance of her last words: 'strike my womb'

ironic prediction of her own death: 'he can kill me, so long as he becomes emperor'

[Total mark: 50]

Section B: Virgil, Aeneid 2

1. (a) broken by war and driven back by the fates [2]
- (b) *instar montis*: as huge as a mountain [2]
- (c) it is an offering ... for their return home [2]
- (d) choice/best men
chosen by lot
in darkness
armed
warriors
Any **three** of these [3]
2. (a) position of *primus* → takes the lead
(*primus*) *ante omnes* → L. outstrips all others
double elision in 40 → impatience
ardens → importance to issue to L.
decurrit → pace
procul → no time to waste
Any **two** of these or other **Latin** e.g.s. [1] + appropriate comment [1] [4]
- (b) addresses to Trojans as poor fools (*miseri*)
refers to their trust in the Greeks as madness (*insania*)
suggests they are gullible (*creditis*)
position of *creditis*
use of rhetorical questions
reference to Greek treachery (*dolis Danaum*)
raises memories of Odysseus (*Ulixes*) - known for his tricks
suggests Greeks may be hidden inside (*inclusi lingo occultantur Achivi*)
suggests horse may be a siege engine/war machine (*machina*)
useful for spying (*inspectura domos*)
aut ... aut ... aut: emphasises range of possible dangers
covers all other options (*aliquis latet error*)
ends with his personal fear of the Greeks (*timeo Danaos*)
notes the unusual nature of an enemy giving gifts (*et dona ferentes*)

Using the marking-grid below, assess for balanced range of points, including references to **Latin** text. Reward all valid and supported points. [10]

3. (a) *maius ... multo ... magis* → situation getting worse
miseris → reference to the Trojans as wretched
 use and/or position of *tremendum* → fearful/dread
improvida → no knowledge of what to come
 passive *obicitur* → Trojans not in control
 Any **two** of these or other **Latin** e.g.s [1] + appropriate comment [1] [4]
- (b) chosen by lot [1]
- (c) sacrificing ... a bull [2]
- (d) alliteration of S in 209-210, 212 → hissing/spitting
 alliteration of L in *lambebant linguas* → focuses image on snakes' tongues
ardentes: vivid description of snakes' eyes as burning
suffecti sanguine et igni: flecked with blood and fire
sanguine et igni → precursor to blood and fire of burning Troy
 contrast of snakes' *sanguine* [(Trojans *exsanguis* → emphasises snakes' impact
 Any **three** of these or other **Latin** e.g.s. [1] + appropriate comment [1] [6]
- (e) Laocoon had been sacrificing a bull [1]
 ... now he is compared to a sacrificed bull: sacrificer becomes sacrificed [1]
 the bellowing [1] → the cries of a man who knows he is going to die [1]
 the bull being wounded [1] → L. wounded by the snakes but not yet dead [1]
 the shaking-off of the axe [1] → L's attempts to fight off snakes [1]
 Any **two** of these or other convincing points of comparison. [4]
4. Using the marking-grid below, assess for range of relevant examples across the text as a whole and clear interpretation. Credit should be given to all valid and supported responses. [10]

e.g.

beaten by a trick, when they had withstood 10 years of war and 1,000 ships
 celebration at Greeks' departure (at start of passage) contrasts with slaughter of guards (at end of passage)
 image of boys and unmarried girls accompanying horse evokes pathos
 Laocoon seen evokes pity for him and, especially, his sons
 appear to have the gods, esp. Minerva, against them
 appear to have been driven 'mad' by the gods
 Greeks too have suffered – broken by war and driven back by the fates
 Trojans could/should have listened to Cassandra

[total marks: 50]

Marking grid for 10-mark questions

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

- appropriate/relevant choice of examples from **content** (and Latin references, if applicable)
- convincing **interpretation/personal response** to the examples chosen
- quality of written communication (**QWC**) :
organisation of answer
appropriateness of English expression
legibility and spelling/punctuation/grammar (SPAG).

It is **not** expected that answers will be uniformly successful in each of these respects. Examiners should first assign responses to the mid-point within the band justified by the range of examples and interpretation offered, then adjust up or down for QWC.

	Mark range	Characteristics of performance
Band 4	8-10	<ul style="list-style-type: none"> ▪ good range of examples well chosen to address the question ▪ convincing/perceptive/imaginative interpretation/response to examples ▪ QWC: answer clearly organised/easy to follow fluent and appropriate English expression no problems re legibility + highly proficient SPAG.
Band 3	5-7	<ul style="list-style-type: none"> ▪ several examples well chosen to address the question <ul style="list-style-type: none"> - but either limited in number - or not accompanied by precise ref. to text (Lat/Eng as appropriate) ▪ some acceptable interpretation/personal response to examples but either not very convincing or not supplied for every example ▪ QWC: answer largely coherent – though may be hard to follow in places adequate English expression legible and understandable – despite several SPAG faults.
Band 2	2-4	<ul style="list-style-type: none"> ▪ few examples relevant to the question ▪ some personal response to examples – but slight or largely unconvincing ▪ QWC: answer difficult to follow vague/casual English expression difficult to read – either because writing is illegible or due to SPAG faults.
Band 1	0-1	<ul style="list-style-type: none"> ▪ little or no relevant material cited from text ▪ little or no meaningful interpretation/response to text ▪ QWC: almost impossible to understand little control of English expression writing may be illegible and/or SPAG faults make the written communication impenetrable.

ASSESSMENT GRID**SUBJECT: Latin Literature (Level 2)**

		AC1	AC2	Raw Mark Total (and UMS)	QWC (✓)
UNIT 9541					
(50%)					
Section A	Q1	5			
	Q2	4	15		✓
	Q3	16	0		
	Q4		10	50	✓
		(25)	(25)		
Section B	Q1	5			
	Q2	5	14		✓
	Q3	16	0		
	Q4		10	50	✓
		(26)	(24)		
UNIT 9542					
(50%)					
Section A	Q1	8			
	Q2	15	5		
	Q3	2	10		✓
	Q4		10	50	✓
		(25)	(25)		
Section B	Q1	9			
	Q2	5	9		✓
	Q3	12	5		
	Q4		10	50	✓
		(26)	(24)		
UNITS 9543, 9544					
(STUDY)	Task 1	10	10	50	✓
(50%)	Task 2	15	15		✓