

**Classics: Latin**

Advanced GCE

Unit **F363**: Latin Verse

**Mark Scheme for June 2012**

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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The following annotations should be used:

<b>Script annotation</b>	<b>Explanation</b>
✓	Valid point (set text)
✓✓	Excellent point (set text), perhaps not envisaged by the MS
(✓)	Dubious point (set text)
?	Meaning/point unclear (set text)
✓	valid point (comprehension)
continuous underlining	Translation error
dotted underlining	correct but over-literal translation
✓	Particularly stylish/fluent translation
^	Omission

On the set text questions, a brief comment is required beneath the answer to justify the AO marks given, e.g. 'AO1 L4 good knowledge of text but some expected points missing, AO2 L5 highly perceptive response'.

## Section A: Prescribed Literature

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1a (Virgil)	<p>Power and effects of the storm</p> <ul style="list-style-type: none"> <li>line 1: <i>stridens</i> (howling) - vivid word</li> <li>line 2: <i>fluctusque ad sidera tollit</i> - hyperbole</li> <li>line 3: <i>franguntur</i> - prominent position, maintains alliteration of 'f' (<i>ferit ... fluctusque ... franguntur</i>)</li> <li>line 4: <i>praeruptus aquae mons</i> - a run of dactyls is followed by the distorted rhythm of the line end with clash of ictus and accent; the unusual monosyllabic final word gives emphasis to <i>mons</i></li> <li><i>cumulo ... praeruptus ... mons</i>: three words to suggest the enormous size of the waters (in a mass ... sheer ... mountain)</li> <li>line 5: vivid picture of the rise and fall of the waves (<i>hi ... his ...</i>)</li> <li><i>hi summo in fluctu pendent</i>: spondees and elision suggest sad plight of sailors</li> <li>line 6: <i>furit</i> - further alliteration and emphatic position</li> <li>line 7: alliteration of 't', vivid verb <i>torquet</i></li> <li>personification of winds (<i>Notus ... Eurus</i>)</li> <li><i>miserabile visu</i> - emphasises the tragic scene</li> <li>line 11: vivid picture of ships being struck onto the shallows and surrounded by a heap of sand</li> <li>lines 12-14: suspense leading to climax of <i>in puppim ferit</i> with strong pause after</li> <li><i>excutitur</i> - prominent position of verb</li> <li>lines 15-16: powerful description of the force of the storm, emphasised by the choice and position of <i>torquet</i> (whirls), the choice of <i>vorat</i> (devours) and the 'r' sounds (<i>torquet agens circum et rapidus vorat aequore vertex</i>)</li> </ul>	[25]	<p>Examiners should regard sequential and thematic answers as equally valid.</p> <p>Look for answers which:</p> <ul style="list-style-type: none"> <li>cover the whole of the printed passage</li> <li>cover a range of points (e.g. sound, choice and position of words)</li> <li>focus on the question (i.e. answers which select evidence from the text that shows the power and effects of the storm)</li> </ul> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p><b>AO2 = 15</b></p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

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	<ul style="list-style-type: none"> <li>• lines 17-18: vivid picture of the destruction caused, emphasised by the spondees of line 17 to contrast with the rushing dactyls of line 16, assonance of 'a' (<i>apparent rari nantes ... vasto</i>), conflict of ictus and accent, contrast between the scattered sailors and the vast ocean (<i>rari ... vasto</i>) and list of scattered remains in line 18 (<i>arma ... tabulae ... gaza</i>)</li> <li>• lines 19-20: <i>iam ... iam ... et qua ... et qua</i> suggest widespread effect of the storm on the ships</li> <li>• <i>vicit hiems</i>: simple phrase to state the storm's victory, emphasised by enjambed position</li> </ul> <p>Thematic answers may also refer to:</p> <ul style="list-style-type: none"> <li>• the accumulation of words for water (<i>fluctus, undis, aquae, fluctu, aestus, fluctibus, mari, pontus, fluctus, aequore, vertex, gurgite, undas, imbrem</i>)</li> <li>• words to describe the height and depth of the waves (<i>ad sidera, praeruptus, mons, summo, dehiscens, torquet, a vertice, vertex, gurgite</i>)</li> <li>• vivid verbs to describe the force of the storm and the damage to the ships (<i>stridens, ferit, franguntur, torquet, urget, inlidit, ferit, torquet, vorat</i>).</li> </ul>			

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1b	<p><b>Characterisation of Jupiter in this passage</b></p> <ul style="list-style-type: none"> <li><i>subridens</i> (smiling) - vivid word to describe Jupiter's response to Venus' speech (a good answer may briefly give the context here); a smile to put her at her ease</li> <li>lines 1-3: majestic description of Jupiter as the 'father of gods and men' with a face that 'clears the sky and calms storm' followed by the touching description of the tender kiss on his daughter's lips (emphasised by the diminutive <i>oscula</i>)</li> <li><i>parce metu</i>: Jupiter quickly puts Venus at her ease ('spare your fear')</li> <li><i>promissa</i>: perhaps subtle echo of Venus' earlier accusatory <i>pollicitus</i> ('you <u>promised!</u>')</li> <li><i>neque me sententia vertit</i> - reassuring response to Venus' earlier <i>quae te sententia vertit?</i> - he has not changed his mind</li> </ul> <p><b>The characterisation of the gods in the rest of Book I</b></p> <p><b>Juno</b> - the 'unforgetting anger of wild Juno' is mentioned as early as line 4 and quickly developed. Virgil mentions her fears of a new Troy and bitterness at the judgement of Paris, before her wounded soliloquy ('is there no one left who worships the godhead of Juno?'). Austin describes her as 'implacable, seething with jealousy and frustration, the ultimate cause of all the Trojan suffering'. Good candidates may explore the relationship between Juno and Venus in Book I.</p> <p><b>Aeolus</b> is vividly described: he forgets that he is under Jupiter's orders not Juno's and is all too easily persuaded by Juno's scheming offer of the beautiful nymph Deiopea.</p>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> <li>cover the whole of Aeneid I, not just the passages set for study in Latin</li> <li>attempt to focus on the question ('characterised with much skill'), i.e. good answers should not just relate or describe what the gods do and say in the book (though they may gain plenty of credit for this under AO1) but should attempt to show how cleverly they are characterised by Virgil (AO2)</li> </ul> <p>Some answers may draw a contrast with Homer's portrayal of the gods. Lengthy comparisons should not be highly rewarded, but it may be appropriate to state briefly how Virgil's gods, fully concerned and involved with the fortunes of the Trojans, are perhaps more serious beings than Homer's, and, unlike Homer's, largely without frivolity. Answers must be marked using the levels descriptors and a mark given for each assessment objective.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <table border="0"> <tr><td>Level 5</td><td>9-10</td></tr> <tr><td>Level 4</td><td>6-8</td></tr> <tr><td>Level 3</td><td>4-5</td></tr> <tr><td>Level 2</td><td>2-3</td></tr> <tr><td>Level 1</td><td>0-1</td></tr> </table> <p><b>AO2 = 15</b></p> <table border="0"> <tr><td>Level 5</td><td>13-15</td></tr> <tr><td>Level 4</td><td>9-12</td></tr> <tr><td>Level 3</td><td>6-8</td></tr> <tr><td>Level 2</td><td>3-5</td></tr> <tr><td>Level 1</td><td>0-2</td></tr> </table>	Level 5	9-10	Level 4	6-8	Level 3	4-5	Level 2	2-3	Level 1	0-1	Level 5	13-15	Level 4	9-12	Level 3	6-8	Level 2	3-5	Level 1	0-2
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	<p><b>Neptune</b> is also acutely observed: he is angered by Juno's cunning on realising that Aeolus had created the storm, but quick to seize a chance of outwitting her and keen to reassert his authority over a minor deity ('Aeolus is not the one who has jurisdiction over the sea or holds the trident that knows no pity. That is my responsibility ...').</p> <p><b>Venus'</b> speech to Jupiter is a masterpiece of spirited rhetoric made with the persuasive approach of a daughter to a father - e.g. eyes brimming with tears, flattery of Jupiter, sense of injustice ('you <u>promised</u>'), the example of Antenor, the indignant rhetorical questions ('is this our reward for piety?') etc.</p> <p>In the lines following the printed passage, <b>Jupiter's</b> reply is no less masterful - he reassures Venus by outlining the future success of Aeneas and Iulus, the foundation of Rome, the eventual power of the Romans ('I have given them an empire without end'), the defeat of the Greeks, the birth of Julius Caesar/Augustus and the closure of the Gates of War.</p> <p>After her father-daughter scene with Jupiter, <b>Venus'</b> touching mother-son meeting with Aeneas is also acutely described. She creates a pitiful picture of Dido and interrupts Aeneas' tale of woe with calm authority, before finally revealing herself in mysterious and tantalising fashion ('as she walked away he knew she was truly a goddess').</p> <p>The final picture of <b>Venus</b> is of her scheming to send Cupid to inflame the passion of Dido ('for Venus was afraid of the treacherous house of Carthage and the double-tongued people of Tyre').</p>			

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	<p><b>Alternative approach to the question</b></p> <p>If candidates have taken the question to mean ‘how does Virgil characterise the gods as being skilful?’ their answer should be credited as an entirely reasonable interpretation of the question. On the printed passage, they are likely to cover much of the same ground as outlined above, and from the rest of Book 1 the following key moments:</p> <ul style="list-style-type: none"> <li>• the storm</li> <li>• Venus’ speech to Jupiter and his reply</li> <li>• Venus’ meeting with Aeneas</li> <li>• Venus’ use of Cupid to inflame Dido</li> </ul> <p><b>Juno</b> schemes to keep Aeneas away from Latium, e.g. by tempting Aeolus with the offer of Deiopea to create the storm</p> <p><b>Neptune</b> is quick to recognise the cunning of Juno and act to quell the storm.</p> <p><b>Venus</b> uses all her daughterly wiles (‘her shining eyes brimming with tears’) and skills of persuasion (‘is this our reward to piety and obedience?’) in her speech to Jupiter.</p> <p><b>Jupiter</b> skilfully reassures Venus by outlining the future success of Aeneas and Iulus, the foundation of Rome, the eventual power of the Romans (‘I have given them an empire without end’), the defeat of the Greeks, the birth of Julius Caesar/Augustus and the closure of the Gates of War.</p> <p>In her meeting with Aeneas, <b>Venus</b>, maintaining her disguise, prepares Aeneas for his journey into Carthage and reassures him. She finally sends Cupid to Dido in place of Ascanius (‘Venus meanwhile was turning over new schemes in her mind ... to inflame the heart of the queen’).</p>		<p>For answers interpreting the question in this way, look for the following:</p> <p>AO1: detailed recall of the key moments of the book outlined opposite.</p> <p>AO2: evaluation about what is ‘skilful’ in what the gods say and do, and analysis of motives (especially Juno and Venus).</p>	

Question	Answer	Marks	Guidance	
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2a (Catullus)	<p>Lines 1-12: worship of Cybele</p> <ul style="list-style-type: none"> <li>vivid verbs to describe sound - <i>ululat ... remugit ... recrepant</i></li> <li>verbs emphasised by alliteration of 'l' (<i>linguis tredidantibus ululat</i>), 'm' (<i>tympanum remugit</i>) and 'c' (<i>cava cymbala recrepant</i>)</li> <li>speed of the journey emphasised by <i>citus</i> and the alliterative <i>properante pede</i>, as well as the rapid galliambic metre.</li> <li>speed further emphasised by succession of words and phrases: <i>furibunda</i> (frenzied), <i>anhelans</i> (breathless), <i>animam agens</i> (gasping)</li> <li>line 7: simile likens Attis to a heifer avoiding the yoke (ironic as he is actually submitting himself to a yoke)</li> <li>line 8: adjectives framing the line give further suggestion of speed (<i>rapidae ... properipedem</i>) with alliteration of 'r' and 'p'</li> <li>contrast as the worshippers arrive exhausted (<i>lassulae</i>)</li> <li><i>lassulae</i> is a sympathetic diminutive and brings the line to a weary halt (it breaks the run of lines ending with a rattle of short syllables)</li> <li>effective description of the effect of sleep: juxtaposition of <i>nimio e labore</i> with <i>somnum</i>, soft alliteration and assonance of <i>labante languore oculos sopor operit</i>, and juxtaposition of <i>in quiete molli</i> with <i>ravidus furor</i>.</li> </ul> <p>Good answers may point out that the galliambic metre, with its preponderance of short syllables, gives particular pace to the description.</p> <p>(cont.)</p>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> <li>cover the whole of the printed passage</li> <li>cover a range of points (e.g. sound, choice and position of words)</li> <li>focus on the question ('worship of Cybele' ... 'return from madness to sanity')</li> </ul> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p><b>AO2 = 15</b></p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

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	<p>Lines 13-21: return from madness to sanity</p> <ul style="list-style-type: none"> <li>• line 13: the rising of the sun - symbolic of Attis' return to sanity?</li> <li>• after developed description of the sunrise in lines 12-14, Sleep's desertion of Attis is sudden (<i>fugiens citus abiit</i>)</li> <li>• line 18 neatly repeats the words and ideas of line 12 with stress on <i>quiete</i> and <i>rabie</i></li> <li>• Attis' self-realisation is described with a series of words to suggest his now-clear state of mind: <i>pectore ... mente ... animo</i></li> </ul>			

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2b (Catullus)	<p><b>Poem 11</b></p> <ul style="list-style-type: none"> <li>The emotion of lines 4-7 is hate - Furius and Aurelius are to pass on <i>non bona dicta</i> to Lesbia: 'let her live and thrive with her adulterers, whom she holds in her embrace three hundred at a time'</li> <li>Lines 7-8 are bitter: she loves none of them truly (cf. poem 70) the phrase <i>ilia rumpens</i> ('rupturing their loins') is graphically physical and memorable, emphasised by <i>identidem</i> (time and again)</li> <li>Lines 9-12: the emotion here may be one of regret - Catullus' love for Lesbia is described like a flower (innocent, fragile, vulnerable) on the edge of a meadow, cut by the passing plough; the tender image is unexpected after the brutality of <i>ilia rumpens</i>, but still suggests the casual indifference of Lesbia (the plough has barely touched the flower)</li> </ul> <p><b>Other poems</b></p> <p>Answers may deal sequentially with the prescribed poems (e.g. as below) or group them by theme (e.g. love, friendship, sadness, regret). Most answers are likely to focus on the Lesbia poems but the best may cover human emotions of the rest of the prescription.</p> <p>Poems likely to be covered (not an exhaustive list):</p> <ul style="list-style-type: none"> <li>Poem 2 (<i>passer, deliciae meae puellae</i>) suggests Catullus' tender longing for Lesbia.</li> <li>Poem 3 (<i>lugete, o Veneres Cupidinesque</i>) is ostensibly a sad lament for the death of the sparrow but perhaps mock-tragic - the real emotion may be the tenderness towards Lesbia expressed in the last two lines ('her little eyes are swollen and red with weeping')</li> </ul>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> <li>cover a wide range of the poems in the prescription and shows some detailed knowledge of their content (e.g. quotation in English or Latin)</li> <li>attempt to focus on the question ('at his best when expressing human emotions')</li> </ul> <p>It is possible to argue that Catullus is first and foremost a <u>poet</u> - the best of his poems dealing with human emotion are at the same time consciously <u>literary</u> creations (e.g. Poems 3, 4, 7, 11, 63). Answers which argue persuasively that Catullus is at his best in other respects (e.g. Hellenistic reworkings, metrical <i>tours de force</i> like 63, conversational poems like 10 or 12, should be rewarded as appropriate).</p> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <table> <tr><td>Level 5</td><td>9-10</td></tr> <tr><td>Level 4</td><td>6-8</td></tr> <tr><td>Level 3</td><td>4-5</td></tr> <tr><td>Level 2</td><td>2-3</td></tr> <tr><td>Level 1</td><td>0-1</td></tr> </table> <p><b>AO2 = 15</b></p> <table> <tr><td>Level 5</td><td>13-15</td></tr> <tr><td>Level 4</td><td>9-12</td></tr> <tr><td>Level 3</td><td>6-8</td></tr> <tr><td>Level 2</td><td>3-5</td></tr> <tr><td>Level 1</td><td>0-2</td></tr> </table>	Level 5	9-10	Level 4	6-8	Level 3	4-5	Level 2	2-3	Level 1	0-1	Level 5	13-15	Level 4	9-12	Level 3	6-8	Level 2	3-5	Level 1	0-2
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	<ul style="list-style-type: none"> <li>Poem 4 (<i>phaselus ille</i>): perhaps a mere literary exercise but also an affectionate/nostalgic celebration of an old friend (cf. Poem 9)</li> <li>Poem 8 (<i>miser Catulle, desinas ineptire</i>) deals with conflicting emotions - nostalgia at past happy days ('truly suns shone brightly for you'), present humiliation ('now she does no longer wants them') and bitterness towards Lesbia for the future ('what life remains for you? who will you go to now?'), all expressed with the objectivity of a third person observer</li> <li>Poem 9 (<i>Verani, omnibus e meis amicis</i>): a charming poem evoking warm feeling of friendship towards Veranius (cf. Poem 4)</li> <li>Poem 12 (<i>Marrucine Asini</i>): gentle anger at the napkin-lifter Asinius and warm friendship towards Veranius and Fabullus</li> <li>Poem 63 (<i>Attis</i>): vivid description of ecstatic worship (limited use of the passage printed as part of 2(a) allowed) but bitter regret and anguish on realising what he has done (e.g. soliloquy in lines 50-73)</li> <li>Poem 70 (<i>nulli se dicit mulier mea nubere quam mihi</i>): sceptical tone - what a woman says to her lover 'should be written in wind and running water', i.e. is likely to be swept away.</li> </ul>		<p>Poem 4 is certainly relevant to this question, but do not expect it to be mentioned. Candidates who go beyond the Lesbia poems are more likely to refer to poems of friendship (e.g. poem 9).</p>	

Question	Indicative Content	Marks	Guidance																												
3(a)(i)	drew their swords (1) marched through the Etruscan battle line (1)	[2]																													
3(a)(ii)	they fought strongly, it was a strong attack (1)	[1]	Do not accept a literal translation if the phrase has been misunderstood (e.g. 'with a strong Mars'), but do accept the idea that Mars himself was present in the battle or on the side of the Fabii.																												
3(b)(i)	lions (1)	[1]																													
3(b)(ii)	<ul style="list-style-type: none"> <li>comparison with lions stresses force of the attack by the Fabii</li> <li>the flocks are scattered like the enemy</li> <li>scattered flocks are weak/vulnerable</li> <li>open fields might suggest the exposed site of the battle site</li> </ul>	[2]	Any two points. No need for any Latin.																												
3(c)	<ul style="list-style-type: none"> <li>emphatic position of <i>diffugiunt</i> at start of line</li> <li>use of <i>inhonesta</i> (dishonourable) to describe their wounds emphasises that they were in flight</li> <li>vivid description of the earth 'red' (<i>rubet</i>) with Etruscan blood</li> <li><i>sic iterum ... sic saepe</i> stresses how often they fell</li> <li>use of historic present (<i>diffugiunt, accipiunt, rubet</i>)</li> </ul>	[4]	Two points required: for each point, allot one mark for relevant reference to the Latin and one for appropriate comment. Consider giving one mark only if the candidate has misunderstood the meaning (e.g. ' <i>inhonesta tergo</i> - their backs were dishonourable').																												
3(d)	they were not able (1) to win in open battle (1)	[2]	allow 'they were not able (1) to win a clear victory (1)'																												
3(e)	it was surrounded by hills (1) and a wood ideal for hiding in (1)	[2]	Look for sense of <i>occulere</i> . Reference to woods not enough without idea of hiding. No need for wild beasts.																												
3(f)	<p>- v v   - -   - -   - v v   - v v   - x in medio paucos armenta que rara relinquunt,</p> <p>- v v   - -   -    - v v   - v v   x cetera virgultis abdita turba latet.</p> <table border="1"> <tr> <td>Feet correct</td> <td>12</td> <td>11</td> <td>10</td> <td>9</td> <td>8</td> <td>7</td> <td>6</td> <td>5</td> <td>4</td> <td>3</td> <td>2</td> <td>1</td> <td>0</td> </tr> <tr> <td>Mark</td> <td>4</td> <td>4</td> <td>3</td> <td>3</td> <td>3</td> <td>2</td> <td>2</td> <td>2</td> <td>1</td> <td>1</td> <td>1</td> <td>0</td> <td>0</td> </tr> </table>	Feet correct	12	11	10	9	8	7	6	5	4	3	2	1	0	Mark	4	4	3	3	3	2	2	2	1	1	1	0	0		Allow an anceps (x) for final syllable of <i>relinquunt</i> even though long but do not allow the final syllable of <i>relinquunt</i> to be marked short.
Feet correct	12	11	10	9	8	7	6	5	4	3	2	1	0																		
Mark	4	4	3	3	3	2	2	2	1	1	1	0	0																		
3(g)	they left a few men and cattle (1) the rest hid in the woods (1)	[2]	Allow 'cattle' without 'scattered' but do not allow 'rare cattle' or 'few cattle'																												

Question	Indicative translation	Marks	Guidance	Levels of response
3(h)		[30]		
1	<i>ecce velut <u>torrens undis pluvialibus auctus</u></i> Look, just as a <u>flood swollen</u> by <u>rain water</u> ,	4	The passage above has been divided into 7 sections, each worth 4 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a subtotal out of 28, add marks for fluency of translation to give a total out of 30. Write the total in the right-hand margin. Ring the total.  NB Consequential errors should not be penalised.  Words likely to give an opportunity for style marks are underlined.	[4] All or almost all of the meaning conveyed (as agreed at Standardisation)
2	<i>aut nive, quae Zephyro <u>victa tepente fluit</u>,</i> or snow, which flows <u>when melted</u> by the warm west wind,	4		[3] Most of the meaning conveyed
3	<i>per sata perque vias fertur nec, <u>ut ante solebat,</u></i> <i>riparum clausas <u>marginē finit aquas:</u></i> is carried through crops and paths and does not keep its waters confined within the <u>boundary</u> of its banks <u>as it used to before:</u>	4		[2] Half the meaning conveyed, the rest seriously flawed
4	<i>sic Fabii vallem <u>latis discursibus implent</u>,</i> just so the Fabii filled the valley <u>by rushing far and wide</u> ,	4		[1] Very little meaning conveyed, or isolated words known
5	<i><u>quodque vident, sternunt, nec metus alter inest.</u></i> and <u>whatever</u> they saw they laid low, <u>and they had no other fear.</u>	4		[0] No elements of meaning conveyed, no relation to Latin at all.
6	<i><u>fraude perit virtus: in apertos undique campos</u></i> <i><u>prosiliunt hostes et latus omne tenent.</u></i> <u>courage perishes by deceit:</u> from all sides onto the open plain the enemy leapt forward and held every side.	4		Marks for English:  [2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation
7	<i><u>una dies Fabios ad bellum miserat omnes: ad bellum missos perdidit una dies.</u></i> <u>One day</u> had sent all the Fabii into war: those sent into war were destroyed by <u>one day.</u>	4		[1] Occasional improvements on a literal translation  [0] No or very little improvement on a literal translation

## APPENDIX 1

<b>AO1:</b>		
<b>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</b>	<b>Max mark and mark ranges</b>	<b>Characteristics of performance</b>
	10	Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.
Level 5	9 – 10	Specific factual knowledge, selected with care; Fully relevant to the question; Well supported with evidence and reference where required; Strong awareness of context as appropriate.
Level 4	6 – 8	Generally well chosen factual knowledge; Relevant to the question; Usually supported with evidence and reference where required; Awareness of context as appropriate.
Level 3	4 – 5	Some factual knowledge, not always well chosen; At least partially relevant to the question; Some supporting evidence and reference where required; Limited awareness of context.
Level 2	2 – 3	Restricted selection of factual knowledge, possibly including some inaccurate detail; Little evidence of relevance to the question; Occasional use of appropriate supporting evidence; Context occasionally or very superficially indicated.
Level 1	0 – 1	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

<b>AO2:</b>		
<b>(a) Analyse, evaluate and respond to classical sources</b>	<b>Max mark and mark ranges</b>	<b>Characteristics of performance</b>
<b>(b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</b>	15	Analysis; Evaluation and response; Organisation and use of technical vocabulary; Control of appropriate form and style; Accuracy of writing.
Level 5	13 – 15	Perceptive, well supported analysis leading to convincing conclusions; Very well balanced evaluation based on clear engagement with sources/task; Argument incisive, very well structured and developed; technical terms accurately and effectively used; Sustained control of appropriate form and register; Legible, fluent and technically very accurate writing.
Level 4	9 – 12	Careful and thorough analysis leading to generally sound conclusions; Balanced evaluation based on clear engagement with sources/task; Argument well structured and developed; technical terms accurately and effectively used; Good control of appropriate form and register; Legible and technically accurate writing, conveying meaning well.
Level 3	6 – 8	Attempts at analysis leading to some tenable conclusions; Limited evaluation but some evidence of engagement with sources/task; Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; Limited control of appropriate form and register; Legible and generally accurate writing, conveying meaning clearly.
Level 2	3 – 5	Occasional evidence of analysis gesturing towards acceptable conclusions; Very limited evaluation or evidence of engagement with topic/task; Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; Very limited control of appropriate form and register; Legible and generally accurate writing, clarity not obscured.
Level 1	0 – 2	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

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