

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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Annotations

Annotation	Meaning
	Tick for use in 4, 8 and 10 mark questions
	Major error in translation passage
	Minor error in translation passage
	Omission mark in translation passage
	Benefit of doubt (optional)

Section A : OCR Latin Anthology for GCSE

Question	Answer	Marks	Guidance
1	the Alps	1	Accept <i>Alpes</i> . Do not accept mountains without reference to the Alps.
2	his own country/Italy/his fatherland	1	
3	(a)	1	or similar
	(b)	2	1 for correct Latin word + 1 for correct English. Accept minor errors in the spelling of the Latin word.
	<i>maestissima</i> = (very) sad = in distress/in great sorrow or similar adjectival phrase		
4	towers/turrets on top of its head (cascade of) white hair hair torn bare shoulders/(upper) arms	2	Any two of these. Do not accept hair on its own, but do accept flowing hair (or similar).
5	groaned/sighed [1] spoke/asked a question [1]	2	Do not accept 'begged'.
6	Caesar's army = the army of Rome/Italy	1	
7	<i>'quo tenditis ultra? quo fertis mea signa, viri? si iure venitis, si cives, huc usque licet.' tum perculit horror membra ducis, riguere comae gressumque coercens languor in extrema tenuit vestigia ripa.</i> Literal translation: 'Where are you heading beyond this? Where are you taking my standards, men? If you come lawfully, if as citizens, you may go only as far as here.' Then shaking struck the limbs of the leader, his hair stood on end, and restraining his step, weakness held his footsteps on the very edge of the river bank.	5	Assess translation according to the level descriptors in the grid at the end of the mark scheme. Consequential errors should not be penalised. No credit is allowed for isolated single items of vocabulary. Accept 'only as far as this' / 'this far and no further' for <i>huc usque</i> . The sense of <i>licet</i> must be catered for. Accept 'trembling'/'dread'/'terror'/'horror' for <i>horror</i> .

Question	Answer	Marks	Guidance
8	a sparing/rare/frugal/thrifty worshipper of the gods	1	or similar
9	C – I used to be an expert in philosophy.	1	
10	Jupiter driving his horses/winged chariot / thunder [1] ... in a clear/cloudless sky [1]	2	Accept reference to lightning.
11	like a ship setting sail/embarking [1] ... on its return voyage [1] Horace has gone back [1] ... to his former belief in the gods [1]	4	Be prepared to give credit for answers which appear to be quite compact but convey the meaning of the Latin e.g. 'sailing back' is enough for 2 marks.
12	he is trying to increase the size of his herd [1] ... by killing the animals he already has [1]	2	Do not accept 'money'/'wealth' as this is merely rephrasing or repeating the question.
13	exaggerated <i>rem struere</i> emphatic position of <i>caeso bove</i> repetition of <i>da</i> addresses the man as <i>pessime</i> rhetorical question <i>quo ... liquescant?</i> asking how on earth the man thinks this is sensible exaggeration of <i>tot</i> grizzly vocabulary: <i>iunicum omenta</i> the bathos of summoning Mercury with just one liver: <i>fibra</i> (This is a point made in the Teacher's Notes)	4	Any two of these or other convincing points. Award 1 for valid observation + 1 for plausible interpretation as to how this emphasises the man's foolishness.
14	<i>omnes ruere</i> <i>spumare</i> <i>convulsum</i> <i>credas</i> engages the reader in the description exaggerated comparison with <i>Cyclades/montes</i> clashing <i>tanta mole</i> fire-brands and spears flying everywhere the sea turns red with blood! <i>saevit ... Mavors caelatus ferro</i> <i>tristes Dirae</i> <i>Discordia</i> revelling in it all	10	Assess answers using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band. Answers should strike a reasonable balance between content and style, and should refer to details of the text in Latin . The examples given here are merely indicative. Reward any other convincing points.

Question	Answer	Marks	Guidance
	<i>Bellona</i> with her blood-stained whip Use of historic infinitives and/or historic presents		
15	three-hundred shrines/temples or shrines all over the city/Rome	1	not just 'shrines'.
16	riding through (the walls of) Rome in a chariot making sacrifice(s) (of thanksgiving) shows/games chorus of mothers	2	Any two of these.
17	<p>Augustus: supported by everything Roman – SPQR and by proper Roman gods (Neptune, Venus, Minerva etc.) especially Apollo joins in with his bow flames shoot out of Augustus' head --> sign of godly status Julius Caesar's star appears overhead --> son of a god winds are on Augustus' side hard-working Agrippa wearing naval crown --> true Roman grit</p> <p>Antony: <i>ope barbarica</i>: Antony relies upon 'barbarian wealth' to fund his army leading a motley crew of eastern forces with his shameful Egyptian wife Cleopatra is not named, suggesting contempt waving her <i>sistrum</i> --> distinctly foreign religion of Isis supported by weird animal-headed gods (Anubis etc.) at the first sign of trouble Cleopatra hoists sail to escape Antony's forces flee snakes/river Nile shown on the shield --> premonitions of her defeat/death An alternative interpretation may be that reference to Antony's army coming from many places emphasises Augustus' achievement in defeating it.</p>	8	<p>Assess answers using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>The examples given here are merely indicative. Reward any other convincing points.</p> <p>A Level 4 answer must include details of both forces and show Augustus' forces are portrayed in a favourable light.</p>
	Total for Section A	50	

Section B : Virgil, Aeneid 2

Question	Answer	Marks	Guidance
18	night/evening/bedtime/the 12 th hour (or similar)	1	Do not accept '12 o'clock' or 'midnight' as the 12 th hour would have been about 9 or 10 p.m.
19	sleep/rest	1	Do not accept 'gift of the gods'.
20	<p><i>maestissimus</i> crying floods of tears repeated S --> unpleasant/mournful sound looking as he was, the day he was dragged behind Achilles' chariot covered in dust the marks left by the reins still visible on his feet <i>cruento</i> postponed to the end of the line Alliteration of p in <i>pulvere perque pedem</i> <i>tumentes</i> postponed to the end of the line enjambement of <i>illo Hectore</i> emphasises how much he has changed his beard filthy / his hair matted with blood Aeneas' cry of despair: <i>ei mihi</i> <i>quantum</i> ... --> nostalgic comparison with Hector in his prime ... returning with Achilles' armour (after fighting Patroclus) ... attacking the Greek ships with fire</p>	10	<p>Assess answers using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Answers should strike a reasonable balance between content and style, and should refer to details of the text in Latin.</p> <p>The examples given here are merely indicative. Reward any other convincing points.</p>
21	<p>secluded/isolated/set apart [1] hidden by trees [1]</p>	2	<p>Do not accept 'secret'. Accept 'overshadowed by trees' (given in the Craddock edition) but trees must be plural.</p>
22	the noise of battle/fighting/weapons	1	Do not accept 'shouting'/'wailing'.
23	the roof/top of the house	1	Do not accept 'battlements'.
24	<p>Aeneas is on roof ~ shepherd standing on rock fire/flood ~ Greeks pouring into the city/destruction of Troy destruction of crops/woods etc. ~ destruction of Troy both Aeneas and shepherd are <i>inscius</i> – can only hear what is going on</p>	4	<p>Any two of these pairs, or other plausible interpretations. Both aspects must be expressed for 2 – otherwise 1 only. If no specific reference is made to Aeneas in the answer – Max. 2. Be wary of answers which describe Aeneas/the shepherd 'looking down' on the scene.</p>

Question	Answer	Marks	Guidance
25	<p><i>iam Deiphobi dedit ampla ruinam Volcano superante domus, iam proximus ardet Ucalegon; Sigea igni freta lata relucet. exoritur clamorque virum clangorque tubarum.</i></p> <p>Literal translation: 'Now the spacious house of Deiphobus has crashed in ruins as Vulcan overpowered it. Now the neighbouring house of Ucalegon is on fire; the wide Sigean straits glow with fire. (Both) the shouting of men and the blaring of trumpets arise.</p>	5	<p>Assess translation according to the level descriptors in the grid at the end of the mark scheme.</p> <p>Consequential errors should not be penalised. No credit is allowed for isolated single items of vocabulary.</p> <p>Accept 'fire' for Vulcan. Accept any suitable tenses.</p>
26	to fight	1	or words to that effect.
27	<p>she clasps his feet/legs clings to/blocks the threshold holds out her son/Iulus to his father</p>	2	<p>Any two of these. Accept 'throws herself at his feet'. Do not accept answers which refer to later parts of the text e.g. Creusa tells him to defend their home first / take Iulus and her with him.</p>
28	<p>look at/consider them give them help confirm the omen they have just seen (Iulus' hair)</p>	2	Any two of these.
29	<p>he addresses him as omnipotent/almighty or similar and as father coaxing: 'if you are ever persuaded by prayer' <i>hoc tantum</i> – this is the only thing Anchises is asking for he refers to the family's piety</p>	2	<p>Any two of these. If the Latin words of address (<i>omnipotens</i> and <i>pater</i>) are not translated – Max. 1 for both points.</p>
30	<p>a sudden clap of thunder ... on the left hand side (lucky) a shooting star ... which passes right over Mount Ida (indicating escape-route)</p>	2	<p>Any two of these. Omen + detail = 2 Two omens regardless of detail = 2</p>

Question	Answer	Marks	Guidance
31	<i>victus</i> convinced/persuaded/won over	2	1 for correct Latin word + 1 for correct English or other appropriate translation – not 'conquered'/'defeated'/'overcome'. Accept minor errors in the spelling of the Latin word.
32	B – he addresses the gods C – he worships the sacred star	2	Three ticks will gain a maximum of 1 mark.
33	repeated <i>iam</i> --> he can't wait to get started now <i>nulla mora est</i> . 'there is no time to lose' elision of <i>nulla mor(a) est</i> emphasises excitement and desire to get going dactylic rhythm of line 3 emphasises the need for haste <i>sequor et qua ducitis adsum</i> : he will go wherever the gods direct repetition of <i>servate</i> and <i>vestrum/vestro</i> --> excitement three elisions in line 5 emphasise haste <i>cedo ... recuso</i> : he will no longer stubbornly refuse to come with Aeneas	4	Any two of these or other convincing points. Award 1 for valid observation + 1 for plausible interpretation.
34	Hector's ghost instructs him to abandon Troy Aeneas' own instinct is to rush into battle to support his comrades + prepared to die, if necessary + sets off to defend Priam's palace he dutifully goes (as instructed by Venus) to rescue his father he plans the orderly exit of his family and household he shows little concern for his own safety – only that of others he returns in great personal danger to search for Creusa her ghost tells him that his fate lies in a new land overseas	8	Assess answers using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band. The examples given here are merely indicative. Reward any other convincing points.
Total for Section B		50	

APPENDIX 1

Marking grid for 8-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Engagement with the question; • Selection and coverage of supporting points; • Understanding and appreciation of the set text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer.
4	7-8	<ul style="list-style-type: none"> • Good engagement with the question; • A good range of relevant points with development; • A good understanding and appreciation of the set text; • Legible, fluent and very accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised.
3	4-6	<ul style="list-style-type: none"> • Some engagement with the question; • A range of relevant points, with some development; • A general understanding and appreciation of the set text; • Legible and accurate writing, conveying meaning clearly; • Limited control of appropriate form and register; • Argument organised.
2	2-3	<ul style="list-style-type: none"> • Limited engagement with the question; • A few relevant points; • A basic understanding and appreciation of the set text; • Legible and generally accurate writing, conveying meaning; • Very limited control of form and register; • Argument apparent in places, even if underdeveloped.
1	0-1	<ul style="list-style-type: none"> • Little or no engagement with the question; • Any points made are of little or no relevance; • Very little understanding or appreciation of the set text; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear; • Little control of form and register; • Argument difficult to discern.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark

Marking grid for 10-mark questions

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Engagement with the question; • Selection and coverage of supporting points; • Choice and use of evidence from the Latin text; • Accuracy of writing; • Control of appropriate form and register; • Organisation of answer.
4	9-10	<ul style="list-style-type: none"> • Good engagement with the question; • A range of relevant points, with development; • A good range of appropriate Latin quotation with relevant discussion; • Legible, fluent and very accurate writing, conveying meaning clearly; • Sustained control of appropriate form and register; • Argument well organised.
3	6-8	<ul style="list-style-type: none"> • Some engagement with the question; • A range of relevant points, with some development; • Some appropriate Latin quotation with some relevant discussion; • Legible and accurate writing, conveying meaning clearly; • Some control of appropriate form and register; • Argument is organised.
2	3-5	<ul style="list-style-type: none"> • Limited engagement with the question; • A few relevant points; • Limited Latin quotation with limited relevant discussion; • Legible and generally accurate writing, conveying meaning; • Limited control of form and register; • Argument apparent in places, even if underdeveloped.
1	0-2	<ul style="list-style-type: none"> • Little or no engagement with the question; • Any points made are of little or no relevance; • Very little or no appropriate Latin quotation or relevant discussion; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear; • Very limited control of form and register; • Argument difficult to discern.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

Marking Grid for set text questions**Marking grid for set text translation 5-mark questions (Higher Tier)**

[5] All of the meaning conveyed, with one minor error allowed

[4] Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed

[3] Part of the meaning conveyed, but with two or more major errors or omissions allowed

[2] A limited amount of the meaning conveyed

[1] A very limited amount of the meaning conveyed

[0] None of the meaning conveyed

N.B. Consequential errors should not be penalised.

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