

Mark Scheme for June 2013

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

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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| Annotation | Meaning |
|---|--|
|  | Unclear |
|  | Benefit of doubt |
|  | Incorrect |
|  | Major error in translation questions |
|  | Minor error in translation questions |
|  | Relevance |
|  | Use as appropriate to show where marks have been awarded or points are being credited in the longer answer |
|  | Harmful addition |
|  | Repeated or consequential error |
|  | Omission mark (use in translation questions and as appropriate) |

SECTION A – OCR Latin Anthology for GCSE

| Question | Answer | Marks | Guidance |
|----------|--|-------|--|
| 1 | (new) armour/weapons | 1 | Answer needs to be plural but 2 items of armour (eg shield and sword) may be accepted accept <i>natumque</i> |
| 2 | <i>natum</i> | 1 | |
| 3 | he is in a remote valley far away separated by a (freezing cold) river | 2 | Any two of these. “alone” is not acceptable for <i>secretum</i> |
| 4 | <p>'<i>en perfecta mei promissa coniugis arte munera. ne mox aut Laurentes, nate, superbos aut acrem dubites in proelia poscere Turnum.</i>' <i>dixit, et amplexus nati Cytherea petivit.</i></p> <p>A literal translation would be:</p> <p>'Look/Lo/Behold/Here is/are the gift(s) finished/completed/made by the promised skill of my husband. From now on/Soon do not/you need not hesitate, my son, to call/challenge to battle either the proud Laurentines or fierce/violent Turnus. She spoke/finished speaking/With these words Cytherea/Venus sought her son's embrace(s).'</p> <p>Other translations may be acceptable.</p> <p><i>promissa</i> – must be taken with <i>arte</i> (minor error if taken with anything else) [NB It was Vulcan who promised, not Venus]</p> <p><i>Laurentes, Cytherea</i> – accept reasonable mis-spellings; omission of 'the' <i>Laurentines</i> is ok but their name must be plural <i>Turnus</i> not <i>Turnum</i> (minor error)</p> <p>Omission or mis-translation of <i>mox</i> or of first <i>aut</i> – minor error Do not penalise <i>ne</i> taken as introducing a purpose clause (e.g. 'so that you may not hesitate ...')</p> | 5 | <p>Content</p> <p>Award up to 5 marks for the whole translation according to the 5-mark marking grid.</p> <p>Annotations must be used to show major errors, minor errors and omissions.</p> <p>Levels of response</p> <p>[5] All of the meaning conveyed, with one minor error allowed</p> <p>[4] Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed</p> <p>[3] Part of the meaning conveyed, but with two or more major errors or omissions allowed</p> <p>[2] A limited amount of the meaning conveyed</p> <p>[1] A very limited amount of the meaning conveyed</p> <p>[0] None of the meaning conveyed</p> <p>N.B. Consequential errors should not be penalised.</p> |
| | | | No credit is allowed for isolated single items of vocabulary |

| Question | Answer | Marks | Guidance |
|----------|--|-------|---|
| 5 | Vulcan | 1 | or Hephaestus |
| 6 | under an (oak) tree | 1 | or 'in front of him' |
| 7 | he can't get enough of them his eyes move over every item he is amazed/wondering at them he feels/turns/tests them in his hands/arms | 2 | Any two of these. |
| 8 | it has a frightening crest/plume it shoots out flames | 2 | Must refer to crest/plume. 'Frightening' on its own not sufficient. |
| 9 | cloud is dark cloud blazes with the rays of the sun cloud shines a long way a bigger farm/field + (bigger) flock/sheepfold | 2 | Any one of these + what it tells us about the breastplate. |
| 10 | | 2 | Accept 'big'. |
| 11 | <i>extis</i> – <i>ferto</i> derogatory reference to sacrifice <i>iam...ovile/iam dabitur</i>his words make him sound rapacious/ desperate / impatient(or sim.) Repetition of <i>iam</i> Repetition of <i>crescit</i> Personification of the coin (<i>deceptus/exspes/suspiret</i>) Alliteration of <i>donec deceptus</i> emphasises the coin's disappointment | 4 | Any two of these or other convincing suggestions. Note that this question allows for either content or style answers. 1 for Latin ref. 1 for appropriate interpretation. |
| 12 | he brings down the mighty + exalts the humble | 2 | Accept literal translation |
| 13 | <i>rapax</i> : Fortune is grasping/greedy; emphatic position <i>gaudet</i> : Fortune enjoys messing up people's lives enjambement/position of <i>sustulit</i> emphasises Fortune's dramatic removal of the crown Personification of Fortuna (with appropriate Lat ref + meaning) contrast between <i>hinc... hic</i> <i>cum stridore acuto</i> : all accompanied by a piercing shriek/whirring of wings; onomatopoeia/sound effect | 4 | Any two of these, or other correct Latin refs [1 each] + convincing interpretations [1 each] |

| Question | Answer | Marks | Guidance | Levels of response |
|----------|--|--------|---|--|
| 14 | (a) do not go any further/stop (at the river Rubicon) (b) Trembling/shaking/dread/terror seized his limbs [not 'horror'] his hair stood on end he felt faint/weak/numb (or sim.). A variety of answers will appear: there needs to be something to convey the idea of <i>languor</i> . | 1 2 | or sim. Any two of these. | Level 4 9–10 Level 3 6–8 Level 2 3–5 Level 1 0–2 |
| 15 | gods Caesar appeals to gods associated with the founding and guardianship of Rome or with his own family; these may be expected to listen to him as he claims to be fighting for Rome. Reference may be made to any of the following but some connection must be made with the idea of persuasiveness. Merely citing a god/gods is not in itself creditworthy. <i>Tonans</i> (Jupiter the Thunderer) --> cosmic importance <i>qui moenia prospicis urbis</i> --> looks over the city from his temple on the Capitol <i>Phrygiique penates gentis Iuleae</i> --> the ancestral gods of his clan <i>rapti secreta Quirini</i> : Romulus - first king/founder of Rome/became a god at his death <i>Alba</i> : first capital + site of worship of J before Rome existed <i>Vestales foci</i> : Vesta = goddess of the hearth/home/family <i>summique o numinis instar</i> : Roma described as 'image of supreme divinity' <i>te/tuus/tibi</i> --> personification of Roma Some general points, such as the sheer length of the list of gods with their names and attributes as a form of flattery, are acceptable. Caesar's situation - expect comment on some of: <i>fave coeptis</i> : he humbly asks for support (in retrospect!) <i>non te furialibus armis persequor</i> : Rome is not his enemy <i>victor terraque marique</i> : a winner/dominant already <i>ubique tuus ... miles</i> : he is only fighting for the good of Rome <i>ille erit nocens, qui ... hostem</i> : blames Pompey (?) for the war | 10 | Content The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded. Answers must be marked 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. Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage. Suggested points included here. Candidates are not restricted to these. | No valid style point = max 6 marks. No Latin = max 6 marks. |

| Question | Answer | Marks | Guidance |
|----------|--|-------|----------|
| | <p>stylistic features underlining Caesar's message</p> <p>alliteration of M (<i>magnae ... moenia</i>) ... and of T (<i>Tarpeia ... Tonans</i>) <i>rapti secreta Quirini</i>: hints at his mysterious transfiguration o – emphatically placed <i>Roma</i> – emphatic position/enjambement <i>fave coeptis</i> – appeal short and to the point <i>furialibus armis</i> – use of vivid adjective to emphasise that he has no vengeful intentions <i>en ... Caesar</i> – exclamation draws attention to himself <i>liceat modo nunc quoque</i> --> subtly modifies <i>tuus ... miles</i> anaphora of <i>ille</i>: accusing/loathing position of <i>hostem</i> Word choice: many possible examples but there must be something in the candidate's answer beyond the mere citing of the word/phrase to indicate that they consider this a significant choice of phraseology</p> | | |

| Question | Answer | Marks | Guidance | Levels of response |
|----------|---|-------|---|--|
| 16 | <p>To gain level 4 at least two authors must be referred to and there must be some material outside the passages printed on the paper.</p> <p>Relevant material may include:</p> <p>Lucan: Caesar's extensive address to the gods associated with Roman history; his desire for the support of the gods for his enterprise.</p> <p>Persius: mockery of traditional religious practices and the exaggerated expectations that accompany them; failure of gods to reward sacrifices.</p> <p>Horace: an infrequent worshipper of the gods but thunder in a clear sky apparently makes him re-think his sceptical philosophy; recognises Jupiter/Fortuna as the element of chance in human life. (His words may or may not be taken at face value.)</p> <p>Virgil: gods are presented as crucial players in the battle of Actium: array of true, Roman gods supporting Augustus; 'monstrous' Egyptian gods no match; Apollo with his bow decides the battle. Venus presents Aeneas with divine armour.</p> <p>All the material admits of a variety of interpretations and any plausible interpretations should be given credit. Discussion of relevant material can be credited even when it is not strictly possible (as with Virgil and Lucan) to deduce anything about their own personal beliefs.</p> | 8 | <p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the marks scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them with reference to the texts they have read.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> | Level 4 7–8 Level 3 4–6 Level 2 2–3 Level 1 0–1 |

| Question | Answer | Marks | Guidance |
|----------|---|-------|---|
| 17 | they are huge they come from opposite/different sides of the world | 2 | or sim ref to size (not 'great' on its own) A complete translation or paraphrase of <i>cernere ferro</i> may be accepted for 1 mark. |
| 18 | they have to clear a space/clear the battlefield | 1 | |
| 19 | they run forward they throw their spears (from long range) | 2 | |
| 20 (a) | god of war | 1 | |
| (b) | they start fighting/commence battle | 1 | or sim. |
| 21 | the fight makes the ground reverberate rumbling in protest at the fight taking place reflects the intensity of the fighting | 1 | or other convincing interpretation/phrasing |
| 22 (a) | they are both scoring ... repeated hits or <i>congeminant</i> explained as --> double/twin hits | 2 | also accept accurate translation partial answers = 1 (e.g. they are both using swords) |
| (b) | they both have a mixture of luck and bravery (not 'virtue') | 2 | also accept straight translation partial answers = 1 (e.g. both are brave/have some luck) |

| Question | Answer | Marks | Content | Guidance | Levels of response |
|----------|--|-------|---|--|--------------------|
| 23 | <p>A + T are compared to bulls --> fierce animals/fighters both bulls and men are fighting a duel for ultimate supremacy of the herd/people herdsman retreat in fear/Aeneas and Turnus left to it herd/people watching anxiously concerned to see who emerges as top bull/leader in Italy close fighting: bulls' horns ~ men's shields lots of blood everywhere lots of noise echoing around the area</p> <p>stylistic features alliteration of C (lines 2-3) --> exciting cut and thrust of battle delayed position of <i>tauri</i> --> increases suspense prominent position of <i>pavidī</i> + enjambement of 2/3 --> the frightening effect of the contest assonance of MU (lines 4/8): onomatopoeic repeated question <i>quis/quem</i> --> anxiety for their future very slow line 6 --> conveys struggling alliteration of V/M (line 6): emphasises the goriness of the battle enjambement of 7/8 --> brutal attack leading to lots of blood <i>Tros Aeneas et Daunius heros</i> --> high stakes/(?) pathos for T onomatopoeia of C (line 10) --> clashing sound of the shields</p> | 10 | <p>The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded.</p> <p>Answers must be marked 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>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage. Suggested points included here. Candidates are not restricted to these.</p> | <p>Level 4 9–10 Level 3 6–8 Level 2 3–5 Level 1 0–2</p> <p>No valid style point = max 6 marks.</p> <p>No Latin = max 6 marks.</p> | |

| Question | Answer | Marks | Guidance |
|----------|---|-------|---|
| 24 | he didn't have his own sword the sword he was using smashed to pieces | 2 | or sim. 'disarmed' on its own is not acceptable |
| 25 | <i>Aeneas mortem contra praesensque minatur exitium, si quisquam adeat, ferretque trementes excisurum urbem minitans et saucius instat. quinque orbes explent cursu totidemque retexunt huc illuc</i> A literal translation would be: 'Aeneas on the other hand threatens/ed death and immediate destruction if anyone/to anyone who approaches/might/may approach, and he terrifies the trembling (bystanders) threatening to destroy the city and (though) wounded he presses on. Five circuits/circles they complete in their running/at speed and unravel the same number hither and thither/unweave as many this way and that.' Other translations may be acceptable. Accept either past or present tense or a mixture of the two. Omission of <i>contra</i> – minor error Re-phrasing of first sentence so as to omit <i>–que</i> or <i>et</i> may be accepted | 5 | Levels of response [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 NB consequential errors should not be penalised |
| 26 | not just an athletic/sporting event/ for sporting prize or for trivial prizes/rewards but for the life/lifeblood of Turnus | 3 | No credit is allowed for isolated single items of vocabulary or similar information conveyed in other wording. Also consider stylistic points eg alliteration of 'l' (line 7). One mark for each valid point. |

| Question | Answer | Marks | Guidance |
|----------|--|-------|---|
| 27 | <p>onomatopoeia of <i>stridens</i> alliteration/assonance in <i>incidit ictus ingens</i> spondaic opening to 2nd line historic present enjambement between lines 1+2, 3+4 emphatic position of <i>ingens</i> - also <i>consurgunt</i> assonance/onomatopoeia in <i>gemitu Rutuli totusque remugit</i> noise echoed by the hills/woods --> nature sympathising</p> | 4 | Any two of these, or other relevant Latin quotations + convincing interpretations [1 each] |
| 28 | <p>he raises his eyes towards Aeneas (accept 'stretches out') he holds out his (right) hand (not 'hands' or 'left hand')</p> | 2 | Not 'he is a humble suppliant' (not an action). |
| 29 | <p>he admits defeat straight away he says he is not going to beg for mercy he begs him (<i>oro</i>) he asks Aeneas to have respect for his aged father by reminding Aeneas of his own father he asks to be returned (living or dead) to his people he has already suffered the shame of having to admit defeat/the Ausonians have seen him defeated Aeneas can marry Lavinia</p> | 4 | Any four of these or other convincing points (in English). No Latin required here - nor is it acceptable on its own. |

| Question | Answer | Marks | Guidance | |
|----------|---|-------|---|---|
| | | | Content | Levels of response |
| 30 | <p>Features which help to sustain interest include:</p> <ul style="list-style-type: none"> • the build-up of the two champions • use of similes - bulls, the hunting dogs, the dream, etc. • Jupiter's scales --> the eventual outcome (dramatic irony) and make us sorry for the underdog (?) • A is handicapped by an arrow-wound, T by wrong sword • the chase round the walls --> overtones of the Iliad • Turnus' final attempt to attack A using a gigantic rock • the reactions of the spectators - sometimes noisy, sometimes silent and worried for their own future. • T's appeal + A's ambiguity re how to respond • = a cliff-hanger, nearly giving the Aeneid a happy ending! • and right at the end, A acts in an unpredictable/debatable way. • some answers may argue that the outcome is too predictable: • Jupiter has made a deal with Juno to let A win • has sent a Fury to stop Turnus in his tracks (<i>dea dira</i>, 914) • and the future history of Italy is known anyway | 8 | <p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the marks scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> | <p>Level 4 7-8</p> <p>Level 3 4-6</p> <p>Level 2 2-3</p> <p>Level 1 0-1</p> |

Marking grid for 8-mark questions

| Level | Mark ranges | Characteristics of performance |
|-------|-------------|---|
| 4 | 7-8 | <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. 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. |

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 partially accurate writing, mostly 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, with meaning unclear; • Very limited control of form and register; • Argument difficult to discern. |

A404/02

Mark Scheme

June 2013

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.

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