

GCSE

Latin

Unit **A404/02**: Latin Verse Literature (Higher Tier)

General Certificate of Secondary Education

Mark Scheme for June 2014

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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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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Unclear (use very rarely, possibly in case of illegibility)
	Benefit of doubt (may be used, but sparingly)
	Cross (please avoid using this)
	Extendable horizontal line (Major error in translation questions)
	Extendable horizontal wavy line (Minor error in translation questions)
	Relevance (use sparingly)
	Tick (Use as appropriate to show where marks have been awarded or points are being credited in the longer answer)
	Harmful addition (use sparingly)
	Repeated or consequential error (use sparingly)
	Omission mark (Use in translation questions and elsewhere if desired)

Question		Answer	Mark	Guidance
		Section A: OCR Latin Anthology for GCSE		
1		at night/evening/dusk	1	Accept translation of one or both phrases in lines 1-2.
2		<i>convicia ingerere</i> arguing/shouting abuse	2	Both Latin words needed for 1 mark. Accept any suitable translation of the Latin phrase. Correct Latin phrase with no or wrong translation = 1. Incorrect Latin phrase with any translation = 0
3		lines 1-2: very florid/epic/descriptive/flowing/expansive (with example) lines 3-5: snappy direct speech --> suits the crew interchange of cases in <i>pueri nautis ... pueris nautae</i> --> reflects the to-ing and fro-ing between them	4	Any two of these or other convincing comments [1 each] + supporting Latin refs [1 each]. Do not accept line ref without any Latin quoted.
4		collecting the fares harnessing the mule	2	Do not accept 'tied up' for <i>ligatur</i>
5		mosquitoes/gnats (buzzing/biting) (marsh) frogs (croaking) the boatman/one of the passengers singing in competition/about an absent girlfriend	3	Any three
6		he put the mule to graze and tied it to a stone/tethered it/tied it up	2	Do not penalise 'mules' (plural) Tying to anything other than rock/stone = 0

Question	Answer	Mark	Guidance	
7	<p><i>o qui complexus et gaudia quanta fuerunt!</i>□ <i>nil ego contulerim iucundo sanus amico.</i>□ <i>proxima Campano ponti quae villula, tectum</i> <i>praebuit et parochi quae debent ligna salemque.</i></p> <p>Omission of <i>o</i> – minor error <i>quanta</i> = ‘what great’. ‘what’, ‘such’ = minor error; omission = 0 <i>iucundo....amico</i> – accept ‘good company’, ‘pleasant companionship/friendship’ or any reasonable translation.</p> <p><i>villula</i> – lodging house/ little house. Not ‘villa’ or ‘house’ (minor error)</p>	5	<p>O what embraces there were, what great joy! There is nothing I can sensibly compare to having an agreeable companion. A lodging-house near the Campanian bridge provided us with shelter, and the local officers wood/fuel and salt as required.</p> <p>Accept any correct alternative translations to those given above.</p>	
			Content	Levels of response
			Award up to 5 marks for the whole translation according to the 5-mark marking grid.	<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>NB Consequential errors should not be penalised.</p>

Question		Answer	Mark	Guidance	
				Content	Levels of response
8		<p>Enjoyable plenty of good company - e.g. Heliodorus, Virgil, Maecenas (reward specific detail about each) taking it easy by boat][doing it all in one stint overland the refreshing spring of Feronia seeing Anxur high up on a gleaming rock hospitality at friends' villas en route seeing his home area (Apulia) again good bread (at one nameless village!) amusement at miraculous transformation of incense</p> <p>Unpleasant Forum Appi packed with sailors stingy inn-keepers terrible water - made H ill/couldn't eat sleep disturbed by mosquitos/ frogs/ noisy singing slow progress of the boat inflamed eyes kitchen nearly caught fire bad roads rain storms</p>	8	<p>Answers must be marked 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>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>Answers need to contain at least one point under each heading for level 4 (enjoyable/unpleasant).</p> <p>Allow limited use of material from Passages A1, A2, A3.</p>	<p>Level 4 7-8 Level 3 4-6 Level 2 2-3 Level 1 0-1</p>
9		<p>torn sails made of pine (from Pontus/the Black Sea) painted/decorated/ornate</p>	3	<p>Not 'daughter of a noble wood'. Do not accept reference to gods.</p>	

Question		Answer	Mark	Guidance	
10		There are no gods for it to call upon its noble origins are of no avail the sailors cannot rely on it it may become the plaything of the winds Horace warns it to 'beware' – shows his concern for it	4	Any two of these or other convincing suggestions [1 each] + relevant Latin refs. [1 each]	
11		his limbs are paralysed/ go cold he groans he holds up his hands to heaven in prayer/desperation/calls to the gods	2	Any two of these.	
12		he envies those who died under the walls of Troy/ on the plains of Troy/ in front of their parents he wishes he had died at Troy/in battle/at the hands of Diomedes wishing he had 'poured out this life' --> extreme despair he wishes he lay beside his comrades Hector and Sarpedon	2	Any two of these or other convincing points. Accept relevant stylistic points.	
13		It was a river at Troy Where many of the dead ended up.	2	Occasional candidates may answer this question fully and well without specifically mentioning Troy. In such cases 2 marks may be given if the whole answer seems to justify this.	
				Content	Levels of response
14		a gust of the North wind strikes the sail full-on and raises the waves as high as the heavens smashing the oars the prow spins round and exposes the side to the waves a mountain of water descends in a great mass men are left hanging on top of the wave or gazing at the sea bed	10	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	Level 4 9-10 Level 3 6-8 Level 2 3-5 Level 1 0-2 No valid style point = max 6 marks.

Question	Answer	Mark	Guidance
	<p>the sea swirls with sand the South wind carries three ships onto a reef the East wind drives three onto shoals and sandbanks then surrounds them with sand</p> <p>stylistic features</p> <p><i>talia iactanti</i>: word-order --> A. taken by surprise lines 2-4 (<i>velum ... latus</i>): short sentences --> rapid events <i>insequitur ... aquae mons</i>: metaphor/exaggeration fast dactyls/clashing stresses in line 4 <i>mons</i>: monosyllabic line ending <i>hi ... pendent, his ... unda aperit</i> (variation) alliteration of F in 2, 5-6 <i>tres Notus ... torquet, tres Eurus ... urget</i> (anaphora/ pathos) <i>saxa vocant Itali .. summo</i> --> adds geographical credibility <i>miserabile visu</i> (authorial interjection) <i>inliduntque vadis atque aggere cingit</i> (chiasmus) Use of historic present</p>		<p>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.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <p>No Latin = max 6 marks.</p>
	Total for Section A	50	

Question		Answer	Mark	Guidance
		Section B: Virgil, <i>Aeneid</i> 12		
15	a	<i>amens</i> mad/ out of his mind/ berserk/ panic-stricken	2	Accept adverbs as the translation. <i>amens</i> with no or wrong translation = 1; incorrect Latin word with any translation = 0
	b	his sword has just been smashed to pieces	1	or words to same effect
16		running all over the place/weaving vague circles first this way, then that way hemmed in by the Trojans with a marsh on one side and high walls/the city on the other	3	Any three of these.
17		The deer is trapped by a river or a cordon of feathers coloured red/purple (to frighten the deer) the dog advances on the deer/hunter sets the dog(s) on the deer	3	Answers may be expressed in various ways, but must include three of these. Candidates may take 'hunter' in the question to refer to the dog: only 1 mark is available for the action(s) of the dog
18		<i>vividus/Umber</i> ---> the hound is especially keen to catch its prey/a deadly breed of hunting dog sound of <i>haeret hians</i> --> the panting dog closing in repeated <i>iam iamque</i> --> the dog has virtually got hold of it polyptoton of <i>tenet..tenenti</i> ---> how close the dog is enjambement <i>similisque ... malis</i> --> excitement of biting the deer position of <i>inrepuuit</i> --> the climactic bite <i>inrepuuit</i> --->sound of dog's jaws alliteration of <i>malis morsuque</i> --> the sound of the dog's lips double elision in <i>morsuque elusus inani est</i> --> its prey slipping out of the dog's mouth	4	Any two of these, or other correct refs. to the Latin [1 each] + convincing interpretations [1 each] Valid Latin ref. with good explanation but no style point identified = 1 NB the lemma begins at <i>vividus</i> : answers outside the lemma (eg <i>fugit..refugit</i>) cannot be credited

Question		Answer	Mark	Guidance
	19	pressing on Turnus/ in hot pursuit (<i>instat</i>) brandishing/shaking his (huge) weapon which is as big as a tree addresses Turnus savagely/fiercely/cruelly	2	Any two of these.
	20	he keeps avoiding him/delaying/ putting off the duel	1	Accept full translation of line.
	21	<i>non cursu, saevis certandum est comminus armis.</i> <i>verte omnes tete in facies, et contrahe quidquid</i> <i>sive animis sive arte vales; opta ardua pennis</i> <i>astra sequi clausumque cava te condere terra.</i> <i>certandum est</i> – gerundive must be translated; good paraphrase omitting idea of must/ought = minor error <i>quidquid..vales</i> - ‘all your powers’ = minor error sive....sive – omission or mistranslation of either word = minor error in each case <i>animis</i> – ‘mind’ = minor error <i>sequi</i> - accept ‘reach’ <i>clausum</i> – this must be translated. Omission = major error	5	We must fight/it must be decided not by running but at close quarters with savage/cruel weapons. Turn yourself into every/any (possible) shape; pull together whatever strength(s)/power you have, whether in bravery/spirit or skill; aim/choose to follow the lofty stars on wings, or to hide/bury yourself imprisoned/enclosed in the hollow earth. Accept any correct alternative translations to those given above.
				Content
				Levels of response
				Award up to 5 marks for the whole translation according to the 5-mark marking grid.
				[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

Question		Answer	Mark	Guidance
				<p>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>NB Consequential errors should not be penalised.</p>
22		<p>he tosses/shakes his head</p> <p>he says that A's (angry) words don't scare him!</p> <p>he calls him fierce/arrogant (<i>ferox</i>)</p> <p>he's only scared of the gods/ if Jupiter is his enemy</p> <p>emphatic position of <i>non me</i></p> <p>anaphora in <i>non me tua fervida dicta</i>][<i>di me terrent</i></p> <p>alliteration of F and R</p> <p>suddenly slow rhythm for <i>di me terrent</i></p>	2	<p>Any two of these, or other valid points.</p> <p>Stylistic comments are not expected here, but may be credited if they arise.</p>
23	a	to act as a boundary marker/ to sort out disputes re fields	1	
	b	<p>even 12 men would hardly be able to lift it</p> <p>not even hand-picked ones</p> <p>of the sort there are nowadays.</p> <p>spondaic rhythm of line 6 --> heavy/slow to lift</p>	2	Any two of these, or other valid points.

Question	Answer	Mark	Guidance	
24	<p>he is struggling to do his best/ to get away from Aeneas the Fury (sent by Jupiter) keeps barring his path he looks at the Rutulians for help [or other credible reason] he quakes at his likely death any minute he can't see any direction in which to escape or find enough strength to attack his enemy he's lost his chariot (driven by his sister Juturna)</p>	6	<p>Any three of these, or other valid points [1 each] + appropriate Latin refs. [1 each]. The answers must answer the question "for what reasons does Turnus ..."</p>	
			Content	Levels of response
25	<p>Aeneas hesitates, softened by Turnus's appeal into showing mercy then he spots a belt - high up on Turnus's shoulder - and crucially recognises the emblems of Pallas.</p> <p>Aeneas is suddenly overwhelmed with reminders of the tragedy of Pallas goes mad with rage especially indignant that Turnus hopes to be spared while wearing the spoils of Pallas says it is Pallas who is taking revenge in person of Aeneas</p> <p>stylistic features</p> <p><i>iam iamque magis</i>: repetition + conflicting metre/word stress <i>coeperat ... cum</i>: introduces sudden change of gear enjambement throughout lines 3-7 --> Aeneas's growing rage <i>bullis + pueri</i>: emphasise Pallas's death at a young age alliteration of P and V in line 4 emphatic position of <i>victum</i> + <i>straverat</i> <i>inimicum insigne</i> : repeated <i>in-</i> rams the point home</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.</p> <p>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	Mark	Guidance	
	<p><i>oculis...hausit</i> – metaphor emphasises his shock</p> <p><i>saevi...accensus...terribilis</i> – violent language emphasises Aeneas's mental state</p> <p>doublet/chiasmus of <i>furiis accensus et terribilis ira tunc ... mihi?</i> : abrupt rhetorical question</p> <p><i>spoliis indute meorum</i> --> Aeneas takes it as a personal slight</p> <p>anaphora of Pallas's name</p> <p><i>hoc vulnere ... immolat</i>: intensified by being split + enjambed</p> <p>spitting alliteration in <i>scelerato ex sanguine sumit</i></p>			
26	<p>Points in favour of Aeneas</p> <p>rises immediately to the challenge of a duel with Turnus</p> <p>as big as a mountain</p> <p>A and T are compared to top bulls in a herd</p> <p>A doesn't allow his leg injury to hold him back</p> <p>A scores a superb direct hit on T with his spear-throw</p> <p>A's inclination is to accept T's surrender/ spare his worthy foe</p> <p>A loyally obtains vengeance for Pallas's death</p> <p>Points against</p> <p>Jupiter has already decided the outcome for Aeneas</p> <p>unfair because Turnus is fighting with the wrong sword</p> <p>T shows grit and is not put off by A's terrible challenge</p> <p>T shows initiative/pluck/strength in attacking A with a rock</p> <p>but this fine effort is sabotaged by the gods</p> <p>T submits unconditionally to A --> a great loser</p> <p>A blazes up with anger --> overrides his better judgement?</p>	8	<p>Relevant material outside the prescription may be credited</p> <p>e.g. A's first spear-throw misses T and sticks in a tree-stump.</p> <p>Venus helps A by releasing his spear from the tree-stump.</p> <p>Turnus is unfairly helped by his sister bringing his proper sword.</p> <p>It is not essential to include both sides of the argument.</p>	<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>Level 4 7–8</p> <p>Level 3 4–6</p> <p>Level 2 2–3</p> <p>Level 1 0–1</p>

Question	Answer	Mark	Guidance
	Total for Section B	50	

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.

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.

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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