

# **Mark Scheme for June 2010**

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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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## Section A: OCR Latin Anthology for GCSE

Question Number	Answer	Max Mark
1	<p><b>What <u>two</u> things could be heard everywhere?</b>  grief (1)  groaning (1)  the sounds of a noisy funeral</p> <p style="text-align: right;">Any <b>two</b> of these.</p>	[2]
2	<p><b>In the second line Ovid compares the events inside his house to a funeral. How does he describe this funeral? Put a tick (✓) in the correct box.</b>  B – noisy</p>	[1]
3	<p><b>What mourners are mentioned in the first line?</b>  a woman / women (1)  a man / men (1)  boys (1)</p>	[3]
4	<p><b>What disaster has happened to Ovid to cause this mourning?</b>  exile</p>	[1]
5	<p><b>Write down and translate the Latin word that tells us what is filling every corner of the house.</b>  Latin word: <i>lacrimas</i> (1)  translation: tears (1)</p>	[2]
6	<p><b><i>exemplis in parvis grandibus uti</i>: what type of example is Ovid using to describe his current situation? Put a tick (✓) in the correct box.</b>  C – a weighty example</p>	[1]
7	<p><b>What famous event is Ovid referring to in these lines?</b>  the fall / capture of Troy</p>	[1]
8	<p><b>Whose voices were quiet at this time?</b>  dogs (1)  men (1)</p>	[2]
9	<p><b>Which of the following best describes the time at which this was occurring? Put a tick (✓) in the correct box.</b>  D- midnight</p>	[1]

Question Number	Answer	Max Mark
10	<p>How does Ovid make these lines so effective in expressing the grief of his wife and household at his departure? In your answer you must refer to the <u>Latin</u> and discuss Ovid's choice and position of words and any other stylistic features. Your answer should cover the following points:</p> <ul style="list-style-type: none"> <li>• the general behaviour of the household;</li> <li>• the actions of Ovid's wife;</li> <li>• the words of Ovid's wife.</li> </ul> <p>Marks are awarded for the quality of written communication in your answer.</p> <ul style="list-style-type: none"> <li>• <b>the general behaviour of the household;</b> <i>vero</i> (line 1): intensifying the noise <i>clamor gemitusque</i> (line 1): shouting and moaning alliteration of -m- (lines 1-2): the sound of mourning <i>maestae manus</i> enveloping the <i>pectora nuda</i> (line 2): chiasmic arrangement as the blows cover the chest personification of the <i>manus</i> as <i>maestae</i> (line 2)</li> <li>• <b>the actions of Ovid's wife;</b> <i>tum vero</i> (lines 1 &amp; 3): repeated in anaphora <i>coniunx umeris</i> (line 3) juxtaposed as she clings to Ovid's shoulders <i>lacrimis tristia verba meis</i> (line 4): interlocking word order mirrors mingling of words and tears</li> <li>• <b>the words of Ovid's wife.</b> short snappy clauses (lines 5-7) assonance throughout gives a breathless feel to the words (esp. lines 5-6) <i>simul ... simul</i> (line 5): she will go along with him mainly dactylic line 5 <i>te</i> first in line 6 as he is foremost in her thoughts <i>exulis exul</i> (line 6): polyptoton &amp; juxtaposition reflecting the fact that both of them will become exiles but still be together <i>et mihi ... et me</i> (line 7): her focus on the decision that she has made she will go to the ends of the earth with him (<i>ultima tellus</i> (line 7) alliteration of -t- (line 7): emphasising her words she will not weigh down his boat: pathetically describes herself as just a <i>sarcina parva</i> (line 8): small burden the <i>sarcina parva</i> is verbally in the middle of the <i>profugae rati</i> (line 8) as she hopes she will physically be positioned</li> </ul> <p>The points given above 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.</p>	[10]
11	<p><b>What does Catullus' mistress say she prefers to do?</b> marry no one else (1) other than Catullus / him (1)</p>	[2]
12	<p><b>Who was Jupiter?</b> King of the Gods</p>	[1]

Question Number	Answer	Max Mark
13	<b>To whom does se refer in line 2? Put a tick (✓) in the correct box.</b> B – Catullus' mistress	[1]
14	<b>According to Catullus, in what should the words of a mistress to her lover be written?</b> wind (1) water (1)	[2]
15	<p><b>How does Catullus express his feelings so powerfully in these lines?</b> <b>In your answer you must refer to the <u>Latin</u> and discuss Catullus' choice and position of words and any other stylistic features. Your answer should cover the following points:</b></p> <ul style="list-style-type: none"> <li>• <b>his advice to himself;</b></li> <li>• <b>his words to his mistress;</b></li> <li>• <b>the contrast of his emotions and moods.</b></li> </ul> <p><b>Marks are awarded for the quality of written communication in your answer.</b></p> <ul style="list-style-type: none"> <li>• <b>his advice to himself;</b> series of imperatives (lines 1-3) – he is telling himself what he must do; imperative last word in each of the three lines contrast between <i>illa</i> and emphatic <i>tu</i> (line 1) <i>impotens</i> (line 1) strongly derogatory – suggestive of sexual resignation as well? <i>noli</i> (line 1): prohibition at end of line polysyndeton in lines 2-3 as he lists all the things he must / must not do <i>miser</i> in line 2 mirrors <i>impotens</i> in line 1 expressing the same idea of his wretchedness unless he listens to his own self-help advice line 3: turns from what <u>not</u> to do to what <u>to</u> do: alliteration of -t-: asyndeton between the imperatives <i>perfer</i>, <i>obdura</i>: three verbs of endurance in one line line 4: <i>obdurat</i> picks up <i>obdura</i> of line 3: his self-instruction seems to have been enacted; he seems to have said <i>vale</i> for good <i>nec ... nec</i> (line 5): again for the list of things he now will not do - he seems to be over the angst of the break-up; alliteration of -t- <i>invitam</i> (line 5): apparently taking her own feelings into consideration</li> <li>• <b>his words to his mistress;</b> line 6: <i>at</i>: strongly adversative; <i>tu</i>: strongly assertive; <i>dolebis</i> isolated in clause for emphasis line 7: <i>scelestā</i>: first in line for emphasis; <i>vae te</i>: strongly aggressive exclamation lines 7-10: series of seven consecutive rhetorical questions to the girl; all with anaphora of interrogatives and asyndeton: short punchy questions relentlessly assailing her – virtually all are related to love or relationships <i>quae tibi manet vita</i> (line 7): what life (in emphatic final position) remains for you? (i.e. without me) <i>nunc...nunc</i> in parallel positions in lines 8 &amp; 9: now <b>without</b> me as opposed to then <i>cui labella mordebis</i> (line 10): the climax of the list: strongly sexual</li> </ul>	[10]

Question Number	Answer	Max Mark
	<ul style="list-style-type: none"> <li>• <b>the contrast of his emotions and moods.</b>  opening commands to himself to be strong (lines 1-3)...  ...seem to have had an effect when he appears to be responding positively to his own advice (lines 4-5), including the measured <i>vale puella</i> (line 4)...  ...but with <i>at</i> in line 6 a blaze of jealous rage and rantings emerge – seemingly uncontrollable until...  ...the final line (11) contrasts in being very calm, echoing <i>obstinata</i> (line 3) in <i>destinatus</i> and <i>obdura</i> and <i>obdurat</i> (lines 3-4) in <i>obdura</i>  The points given above 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.</li> </ul>	
16	<b>What is Lydia's connection with Sybaris?</b> girlfriend / lover	[1]
17	<b>According to Horace, what is she hurrying to do to Sybaris? Give <u>two</u> details.</b> destroy him (1) with her love / by loving him (1)	[2]
18	<b>Which sentence best sums up Sybaris' present attitude to the Campus in lines 3-4? Put a tick (✓) in the correct box.</b> B – He hates it	[1]
19	<b>State <u>one</u> aspect of the Campus that Sybaris put up with in the past.</b> dust / sun (either of these)	[1]
20	<b>Tick the <u>five</u> true statements. Put a tick (✓) in each correct box.</b> B – Sybaris is now afraid of swimming in the Tiber. C – The Tiber is yellow in colour. D – Sybaris avoids using olive oil. G – He now has no interest in practising fighting. J – He is now not at all keen on throwing the javelin.	[5]
<b>Section A Total</b>		<b>[50]</b>

## Section B: Virgil

Question Number	Answer	Max Mark
21	<b>Aeneas is described as <i>miratus</i>. What does this tell us about him? Put a tick (✓) in the correct box.</b> <b>He is:</b> B – amazed	[1]
22	<b><i>tumultu</i>: to what does this refer? Give <u>two</u> details.</b> the commotion/noise (1) ... ...of the souls on the riverbank (1)	[2]
23	<b><i>virgo</i>: name this person.</b> The Sibyl	[1]
24	<b>The priestess is described as <i>longaeva</i>. What does this tell us about her? Put a tick (✓) in the correct box.</b> <b>She is:</b> C – old	[1]
25	<b><i>deum certissima proles</i>: how was Aeneas' birth divine?</b> his mother (1) was a goddess/Venus (1)	[2]
26	<b><i>inops inhumataque turba est</i>: tick (✓) the <u>two</u> statements which describe this crowd of souls.</b> C – The souls are helpless. D – The souls are unburied.	[2]
27	<b><i>hi, quos vehit unda, sepulti</i>: why are these souls allowed to cross the river?</b> they have been buried	[1]
28	<b>Write down and translate the <u>Latin</u> word which describes the river banks (<i>ripas</i>).</b> Latin word: <i>horrendas</i> (1) translation: horrendous / horrible / horrifying / dreadful (1)	[2]
29	<b>How long do these souls have to wait before they can cross the water?</b> one hundred (1) years (1)	[2]
30	<b><i>Anchisa satus</i>: what does this tell us about Aeneas? Put a tick (✓) in the correct box.</b> D – He is Anchises' son.	[1]

Question Number	Answer	Max Mark
31	<p>What emotion does Aeneas feel for the fate of the souls? Put a tick (✓) in the correct box.</p> <p>D – pity</p>	[1]
32	<p>How does Virgil make these words of the priestess powerful and persuasive?</p> <p>In your answer you must refer to the <u>Latin</u> and discuss Virgil's choice and position of words and any other stylistic features. Your answer should cover the following points:</p> <ul style="list-style-type: none"> <li>• her argument that Aeneas is not going to cause anyone trouble in the Underworld;</li> <li>• her description of Aeneas' qualities;</li> <li>• her use of the Golden Bough.</li> </ul> <p>Marks are awarded for the quality of written communication in your answer.</p> <ul style="list-style-type: none"> <li>• her argument that Aeneas is not going to cause anyone trouble in the Underworld;</li> </ul> <p><i>nullae</i> (line1): first word in line – emphasising Aeneas carries no harm to Charon      ellipse of [<i>sunf</i>] in first clause makes her point more forceful  <i>absiste moveri</i> (line 1): imperative and parenthesis emphasises the point by interrupting main clauses  <i>nec vim</i> at start of line 2 – no violence emphasised through position  <i>licet</i> (line 2): first in clause: the operations of the Underworld can continue as normal      Aeneas is not going to stop the customary behaviour of Cerberus (lines 2-3)      he is going to be able to continue <i>aeternum latrans</i> (line 3)      he is going to be able to continue terrifying the bloodless shades – position of  <i>terreat</i> in the middle of <i>exsanguis ... umbras</i> (line 3); Cerberus will still be in the midst of the shades terrifying them      spondaic metre of line 3 emphasising the grimness of Cerberus' actions      alliteration of -t- throughout lines 1-3 driving home her points      Proserpina is going to be able to continue protecting her chastity (line 4)      repetition of <i>licet</i>: emphasising how Aeneas has no intention of changing anything (lines 2&amp;4) <li>• her description of Aeneas' qualities;</li> <p>line 5: <i>Troius</i>: his race is first in the line; he is then immediately named  <i>pietate insignis et armis</i> (line 5): famed for his devotion and feats of arms  <i>genitorem</i> (line 6): he has family feelings – he wants to see his father again  <i>imas Erebi descendit ad umbras</i> (line 6): he is brave and no coward  <i>tantae pietatis imago</i> (line 7): the sight of such great devotion: he is a good and devoted man</p> <ul style="list-style-type: none"> <li>• her use of the Golden Bough.</li> </ul> <p>if none of the above convinces you, then this branch surely will: <i>si...at</i> (lines 7-9): <i>at</i> strong adversative      dramatic positioning of <i>at ramum hunc</i> (line 8) isolated at the start of the line – the suddenness with which she produces the branch</p> </p>	[10]



Question Number	Answer	Max Mark
	<p>the parenthesis (line 8) makes us visualise the revelation of the branch repetition of <i>ramum ... ramum</i> (line 8)            enjambement and isolation for dramatic effect of <i>agnoscas</i> (line 9)            The points given above 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.</p>	
33	<p><b>What does Charon do to the souls that are already in his boat? Put a tick (✓) in the correct box.</b>            D – He throws them out of his boat.</p>	[1]
34	<p><b>Write down and translate the <u>Latin</u> word which describes Aeneas' size as he enters Charon's boat.</b>            Latin word: <i>ingentem</i> (1)            translation: huge (1)</p>	[2]
35	<p><b>Tick the five true statements about Charon's boat. Put a tick (✓) in each correct box.</b>  <b>The boat is:</b>            B – groaning            D – carrying a heavy load            F – full of holes            H – leaking            J – successful in getting to the other bank</p>	[5]
36	<p><b>How does Virgil make this description of Cerberus threatening and frightening?</b>  <b>In your answer you must refer to the <u>Latin</u> and discuss Virgil's choice and position of words and any other stylistic features.</b>  <b>Your answer should cover the following points:</b></p> <ul style="list-style-type: none"> <li>• the appearance of Cerberus;</li> <li>• the actions of the priestess;</li> <li>• the reactions of Cerberus.</li> </ul> <p><b>Marks are awarded for the quality of written communication in your answer.</b></p> <ul style="list-style-type: none"> <li>• the appearance of Cerberus;              he is <i>ingens</i> (line 1) / <i>immanis</i> (line 2): huge              line 1: he is barking (<i>latratu</i>) from three mouths (<i>trifauci</i> – last word in line)  <i>latratu ... trifauci</i> encloses <i>regna</i>: his triple barking envelops the whole kingdom (line 1)              mainly spondaic first line: his weight and size  <i>personat</i>: first word in line 2: the ringing noise of his barks  <i>adverso ... in antro</i> filled up with <i>recubans immanis</i> (line 2): his reclining bulk verbally fills the cave              powerful language in line 3: his neck (<i>colla</i>) bristles (<i>horrere</i>) with</li> </ul>	[10]

Question Number	Answer	Max Mark
	<p>snakes (<i>colubris</i> – last word)</p> <ul style="list-style-type: none"> <li> <b>the actions of the priestess;</b>  even the Sibyl has to resort to tricking him with drugged food  <i>melle soporatum ... offam</i> (line 4): contrasts with the violent portrayal of the first three lines  alliteration of -m- (line 4): soothing / drowsy feel to the line  enjambement of <i>obicit</i> (line 5): speed and fear with which she throws it to him </li> <li> <b>the reactions of Cerberus.</b>  his hunger is described as ravenous: <i>rabida</i> (line 5)  <i>tria guttura</i> (line 5): more on his three necks (cf. line 1)  <i>pandens</i> (line 5): gaping wide suggests the size of this mouths &amp; last word in line  line 5 is dactylic again emphasising his violence / speed in snatching the food  <i>corripit</i> (line 6): violent word first in line  <i>obiect(am) atqu(e) immania</i> (line 6): double elision suggesting the bite he has taken out of the <i>offam obiectam</i> &amp; speed of the effect of the drug  <i>immania terga</i> (line 6): picking up <i>immanis</i> in line 2  <i>resolvit / fusus ... ingens extenditur</i> (lines 6-7): again all suggesting the bulk of the collapsing mass  <i>ingens extenditur</i> (line 7): verbally shows him filling <i>totoque antro</i>  last line (7) is mainly spondaic: he slows down and falls asleep  The points given above 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. </li> </ul>	
37	<p><b>Write down and translate the <u>Latin</u> word which tells us about the number of souls on the river banks.</b>  Latin word: <i>innumerae</i> (1)  translation: countless (1)</p>	[2]
38	<p><b>At what time of the year does Virgil describe the bees settling on the flowers?</b>  summer (1)</p>	[1]
39	<p><b>Write down the Latin adjective which shows Aeneas' confusion at what he is seeing.</b>  <i>inscius</i></p>	[1]
40	<p><b>What <u>two</u> questions does Aeneas ask?</b>  what the rivers are [1]  who the people are (filling the banks) [1]</p>	[2]
<b>Section B Total</b>		<b>[50]</b>
<b>Paper Total</b>		<b>[50]</b>

## Assessment Objectives Grid (includes QWC)

Question	AO2	Total
	50	50
<b>Total</b>	<b>50</b>	<b>50</b>

## Marking grid for 10-mark questions (Foundation Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>Coverage of the points in the indicative mark scheme;</li> <li>Choice and use of evidence;</li> <li>Understanding and appreciation of the set text;</li> <li>Accuracy of writing;</li> <li>Control of appropriate form and style;</li> <li>Organisation and use of technical vocabulary.</li> </ul>
4	9-10	<ul style="list-style-type: none"> <li>All three bullet points covered; the points made may be basic but should be accurate;</li> <li>Some accurate Latin quotation with some relevant discussion;</li> <li>Sound understanding and appreciation of the set text;</li> <li>Legible, fluent and technically very accurate writing;</li> <li>Sustained control of appropriate form and register;</li> <li>Very well structured and organised argument; technical terms accurately and effectively used.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Two bullet points covered in some detail;</li> <li>Limited Latin quotation, discussion may lack detail; <b>or</b> candidate might not always refer to the Latin but makes relevant and accurate points;</li> <li>A more limited understanding and appreciation of the set text;</li> <li>Legible and generally accurate writing, conveying meaning clearly;</li> <li>Limited control of appropriate form and register;</li> <li>Argument is organised, some technical terms accurately used.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>One bullet point covered in some detail, <b>or</b> two or three bullet points covered at a basic level;</li> <li>Very little or no Latin quotation <b>or</b> discussion contains inaccuracies and may not always be relevant;</li> <li>A basic understanding and appreciation of the set text;</li> <li>Legible and generally accurate writing, clarity not obscured;</li> <li>Very limited control of form and register;</li> <li>Argument coherent even if cumbersome or underdeveloped, simple technical terms used appropriately.</li> </ul>
1	0-2	<ul style="list-style-type: none"> <li>One bullet point covered sketchily, <b>or</b> two or three bullet points hardly covered at all;</li> <li>Little or no evidence of relevance to the question <b>or</b> some random Latin quotation made with no relevant discussion;</li> <li>Very little understanding or appreciation of the set text;</li> <li>Writing may be illegible and/or contain many errors of spelling, punctuation and grammar;</li> <li>Little control of form or register;</li> <li>Argument difficult to discern, technical terms inaccurately used or omitted.</li> </ul>

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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