

Mark Scheme for June 2011

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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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Additional Guidance**Determining the level (8 and 10 mark questions)**

Consider how well the response addresses the **first three** criteria in each level and select the level on a **best fit basis**. The top bullet point is the best initial guidance as to which level the candidate will be awarded. This must be used in conjunction with the second and third bullet points in determining the level.

Determining the mark within the level (8 and 10 mark questions)

Consider how well the response addresses **all six criteria** in the level descriptor. Consult the chart below to help decide on the mark.

How the answer meets the criteria	Mark to award within the level
Meets all the level criteria consistently	Mark at top of level
Meets the level criteria but with some slight inconsistency	Middle mark
Meets some of the level criteria but not consistently – on the borderline of this level and the one below	Mark at bottom of level

As a general guide to the 10 mark question:

For the 10 mark questions, use the numbered ticks (ticks with 1, 2 or 3). These numbers relate to the number of the bullet point in the question.

- For a bullet point from the question to be covered “in detail”, 2-3 points are sufficient, including focussed Latin quotation, translation/paraphrase and analysis to answer the question.
- Where a quotation or translation is missing, less credit is given to the candidate.
- For a bullet point to be covered “sketchily”, only one point (with Latin, translation and analysis) is required.
- Some content-based answers are acceptable, especially if well formulated. A content-based answer, rather than a style-based answer, may discuss the situation and should get credit. Examiners must bear this in mind when marking these questions as candidates’ marks will be affected if content-based answers are disregarded.
- On the basis of best fit candidates who do not quote any Latin may still be able to access level 3 but there is a limit of level 3 (8 marks) for any such response.
- Some candidates include a number of further valid ideas within what first appears to be one point, and this approach should be rewarded.
- Unsubstantiated points gain some credit, but less than points illustrated with an example.

Section A: OCR Latin Anthology for GCSE		
Question Number	Answer	Max Mark
1	<p><i>iam prope lux aderat</i>: what time is it at the start of this passage?</p> <p>C. nearly dawn</p>	[1]
2	<p><i>qua ... Ausoniae</i>: what had Caesar ordered Ovid to do?</p> <p>go into exile / leave Italy Guidance: 'leave to/for furthest borders' is incorrect as the point is that he has to go beyond them</p>	[1]
3	<p><i>nec spatium ... parandi</i>: what two things made it impossible for Ovid to prepare properly?</p> <p>no time (1) no inclination/desire (1)</p>	[2]
4	<p><i>torpuerant ... mora</i>: what had caused Ovid's heart to grow numb?</p> <p>the long (1) delay (1)</p>	[2]
5	<p>How do these lines bring out the shock and grief of Ovid and his wife?</p> <p>The points given below 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 level.</p> <p>Guidance: On the basis of best fit candidates who do not quote any Latin may still be able to access level 3, but there is a limit of level 3 (8 marks) for any such response. Examiners should also consult the Additional Guidance on page 4 of the mark scheme.</p>	[10]

	<ul style="list-style-type: none"> • his opening comparison the shock of the decision to exile Ovid makes him feel as if he has been struck by Jupiter's lightning (line1)... but he is still alive after the shock (line 2). He still has to bear the consequences of exile Augustus is likened to Jupiter in the power that he wields over Ovid assonance of -i- (line 1) & polyptoton of <i>vivit...vivae</i> (line 2) enjambement of <i>vivit</i> (line 2) such was the power of the shock, he does not fully realise that he has survived (line 2) • his reaction after he comes to his senses his daze is likened to a cloud over his mind. Exile is similar to a force of nature on Ovid (line 3) <i>tandem</i>: it takes a long time for his senses to recover (line 4) <i>extremum</i>: for the last time he addresses his friends (line 4) his friends are described as <i>maestos</i>; showing their sympathy with Ovid's fate (line 5) <i>abiturus</i>: he is on the point of departing when he performs these acts (line 5) <i>unus et alter</i>: pathos of the fact that most of his friends have abandoned him in his plight; now (<i>modo</i>) only one or two are remaining (line 6) • the behaviour of his wife her love for him remains, despite what has happened – <i>amans</i> (line 7) they are both weeping – <i>flentem flens</i> – juxtaposition (line 7) she is weeping even more passionately than he is – <i>acrius</i> (line 7) she is holding him – <i>tenebat</i> (line 7) her tears are likened to a shower of rain – <i>imbre</i> (line 8) her tears are falling (<i>cadente</i>) continuously (<i>usque</i>) (line 8) she does not deserve to be weeping in this manner (<i>indignas</i> – line 8) 	
6	<p><i>hanc ego suspiciens: to what does hanc refer?</i></p> <p>C. the moon.</p>	[1]

7	<p><i>ad hanc ... Lari:</i> where in Rome was Ovid's house situated?</p> <p>on the Capitoline Hill / the Capitol Guidance: 'in the centre of Rome' (1) mention of the Capitol should be rewarded even if extra detail makes the answer technically incorrect e.g. 'near the Capitol' (1)</p>	[1]
8	<p><i>numina vicinis habitantia sedibus:</i></p> <p>i) to whom is Ovid speaking here?</p> <p>the gods</p> <p>ii) where do they live?</p> <p>in the neighbourhood / nearby / in the vicinity</p>	[1] [1]
9	<p><i>iamque oculis numquam templa videnda meis:</i> what does he say about the temples?</p> <p>he will never (1) see them again (1)</p>	[2]
10	<p>By what English name do we more commonly know <i>urbs Quirini</i>?</p> <p>Rome</p>	[1]
11	<p><i>este salutati:</i> what does he offer to the gods he addresses?</p> <p>A. his greetings</p>	[1]

12	<p>Ovid often said '<i>vale</i>'. Translate this word.</p> <p>farewell / goodbye</p>	[1]
13	<p><i>et quasi discedens oscula summa dedi</i>: what did he give his family as if he were finally leaving?</p> <p>Kisses</p>	[1]
14	<p><i>dividor</i>: how did Ovid feel?</p> <p>D. torn apart</p>	[1]
15	<p><i>sic ... equos</i>: how was Mettus punished?</p> <p>he was tied to horses/chariots (1) which were driven / went (1) in opposite/different directions (1)</p>	[3]
16	<p>How well does Catullus describe the pleasure and pain caused by his relationship with Lesbia?</p> <p>The points given below 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 level.</p> <p>Guidance: On the basis of best fit candidates who do not quote any Latin may still be able to access level 3, but there is a limit of level 3 (8 marks) for any such response. Examiners should also consult the Additional Guidance on page 4 of the mark scheme.</p> <ul style="list-style-type: none"> • his opening advice to himself he loved her so much he instructs himself to stop being stupid and trust to the evidence of his own eyes <i>miser</i> (line 1): first word in line and in poem 	[10]

	<p><i>Catulle</i> (line 1): he addresses himself in the 3rd person as he playfully scolds himself <i>desinas</i> (line 1) & <i>ducas</i> (line 2): – more colloquial than imperative form – he is, after all, addressing himself <i>ineptire</i> (line 1): colloquialism again – last in line juxtaposition of <i>perisse perditum</i> (line 2) emphasising the loss <i>vides...ducas</i> (line 2): he needs to believe the evidence of his own eyes</p> <ul style="list-style-type: none"> • what he says about <i>candidi soles</i> (bright suns) <i>fulsere</i>: first in line 3 <i>candidi soles</i> surrounding <i>tibi</i> in line 3 just as they used to encompass Catullus' life comment on the imagery of <i>candidi soles</i> <i>amata...amabitur</i> (line 5): polyptoton emphasising the extent of Catullus' love alliteration of -m- and -n- (line 5) those days were full of <i>multa iocosa</i> (line 6) closing reiteration (<i>vere</i>) of the fact that the relationship did consist of <i>candidi soles</i>; line 8 mirrors line 3 • what he suggests about the kind of relationship they had impression given that the girl was the dominant, controlling partner and Catullus the adoring suitor <i>ventitabas</i> (line 4): repetitive action: Catullus kept on following her like a puppy <i>quo puella ducebat</i> (line 4): the girl was doing the leading; Catullus the following <i>nulla</i> in key position at end of line 5 – no girl will ever be loved as much <i>quae tu volebas nec puella nolebat</i> (line 7): litotes again suggesting the more aloof nature of the girl 	
17	<p>In this extract Horace compares Sybaris with Achilles. Tick the five true statements.</p> <p>A; C; E; F; H</p>	[5]
18	<p><i>odi et amo</i>: what two opposite emotions is Catullus experiencing?</p> <p>love (1) hate (1)</p>	[2]

19	<p><i>nescio, sed fieri sentio et excrucior</i>: write down the Latin word which shows that Catullus does not understand his emotions?</p> <p><i>nescio</i></p>	[1]				
20	<p>Write down and translate the word which tells us he is being tortured.</p> <table border="1" data-bbox="405 456 1272 528"> <tr> <td data-bbox="405 456 875 491">Latin word</td> <td data-bbox="875 456 1272 491"><i>excrucior</i></td> </tr> <tr> <td data-bbox="405 491 875 528">English translation</td> <td data-bbox="875 491 1272 528">I am tortured/tormented</td> </tr> </table>	Latin word	<i>excrucior</i>	English translation	I am tortured/tormented	[2]
Latin word	<i>excrucior</i>					
English translation	I am tortured/tormented					
	Section A Total:	[50]				

Section A: Virgil, Aeneid 2						
Question Number	Answer	Max Mark				
21	<p>Name the speaker.</p> <p>A. Aeneas</p>	[1]				
22	<p><i>in somnis</i>: what is the speaker doing when the ghost appears to him?</p> <p>sleeping / dreaming</p>	[1]				
23	<p><i>ecce, ante oculos maestissimus Hector</i>: pick out and translate the Latin adjective which describes the feelings of the ghost.</p> <table border="1" data-bbox="405 730 1252 839"> <tr> <td>Latin word</td> <td><i>maestissimus</i></td> </tr> <tr> <td>English translation</td> <td>(very) sad/sorrowful etc.</td> </tr> </table>	Latin word	<i>maestissimus</i>	English translation	(very) sad/sorrowful etc.	[2]
Latin word	<i>maestissimus</i>					
English translation	(very) sad/sorrowful etc.					
24	<p><i>largosque effundere fletus</i>: what is the ghost doing?</p> <p>D. weeping</p>	[1]				
25(a)	<p><i>aterque ... tumentes</i>: write down <u>two</u> things we are told about the physical appearance of Hector's ghost.</p> <p>bloody black with dust swollen feet feet pierced with thongs/straps any two of these</p>	[2]				

25(b)	<p>Why was Hector's ghost looking like this?</p> <p>Hector's body had been dragged (1) around the walls of Troy/of his native city (1) by Achilles/by a chariot (1)</p> <p>any two of these</p>	[2]
26	<p>What <u>two</u> things does Aeneas hear in the first line of this passage?</p> <p>shouts (of men) (blare/noise of) trumpets/instruments Guidance: 'noise' is not sufficient as it does not convey the idea of shouting</p>	[2]
27	<p>Which of the following best describes Aeneas' mood here?</p> <p>B. brave and reckless</p>	[1]
28	<p>Where has Aeneas reached at the start of this passage?</p> <p>A. Anchises' house</p>	[1]
29	<p>What has he come there to do?</p> <p>rescue (1) his father (1) to carry his father out of the city / to take his father to the mountains / to get his father to go with him (2)</p>	[2]
30	<p><i>abnegat ... pati</i>: what two things does Anchises say he is unwilling to do?</p> <p>go on living (with Troy destroyed) endure exile / leave Troy / leave his home</p>	[2]

31	<p>How is Anchises' despair brought out in these lines?</p> <p>The points given below 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 level.</p> <p>Guidance: On the basis of best fit candidates who do not quote any Latin may still be able to access level 3, but there is a limit of level 3 (8 marks) for any such response. Examiners should also consult the Additional Guidance on page 4 of the mark scheme.</p> <ul style="list-style-type: none"> <p>Anchises' opening comments about the gods and the history of Troy lines 1-2: he believes that the gods do not want him to continue living, because they have destroyed his home: <i>vitam</i>: last in line line 2: alliteration of -s-; <i>satis...superque</i>: he has already seen enough and more than enough destruction wrought on Troy; <i>una</i> framed by <i>satis...superque</i>: one destruction of Troy is enough and more than enough <i>vidimus</i> (line 3): he has seen it himself; <i>captae superavimus urbi</i> (line 3): he has survived verbally and physically in the middle of the city that has already been captured once before – word patterning reflecting the facts</p> <p>what he says about his death <i>sic o sic positum adfati...corpus</i> (line 4): emotional outburst of <i>sic o sic</i> <i>adfati</i> (line 4): funereal verb used of addressing the final words to a corpse <i>positum...corpus</i> (line 4): as if his body is already laid out on a bier for burial Anchises refers to himself as a body (<i>corpus</i>) rather than a person line 4 is mainly spondaic to reflect the grave subject matter <i>ipse manu mortem inveniam</i> (line 5): pathetic image of the old man dying fighting in battle / suggestion that he will take his own life? alliteration of -m- throughout line 5: mournful sound <i>miserebitur</i> (line 5): first in clause: he hopes that the enemy will take pity on him (by killing him) <i>facilis iactura sepulcri</i> (line 6): ellipse of verb along with the staccato clauses in lines 5-6 emphasises his growing emotion; accepting the lack of a tomb so lightly is a shocking sentiment; <i>sepulcri</i> (line 6) last in line lines 5-6 mainly dactylic as the emotion builds and he imagines the violent manner of his death</p> 	[10]
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	<ul style="list-style-type: none"> his comments about the worthlessness of his life Jupiter has already shown his hatred for Anchises by blasting him in his youth with a thunderbolt and crippling him <i>iam pridem invisus divis</i> (line 7): he has <u>for a long time now</u> been hated by the gods <i>inutilis</i> (line 7): his life has long been useless <i>annos / demoror</i> (lines 7-8): enjambement emphasising the vivid image of Anchises slowing down / delaying the passage of years before his death finally arrives / mimicking how he 'hangs on' to life <i>divum pater atque hominum rex</i> (line 8) : grandiose expression for Jupiter – emphasising his awesome power and the impossibility of altering his will – further emphasised by the juxtaposition with <i>me</i> <i>fulminis adflavit ventis</i> (line 9): powerful image of the blast of the thunderbolt increased by the repetition of -v-; <i>fulminis</i> first word in line and <i>igni</i> last – the two destructive weapons of Jupiter assonance of -o- and -u- in lines 7-9 – may suggest the wailing/sounds of grief 	
32	<p>Why is the description of the miracle that happens to Iulus (Ascanius) so vivid and memorable?</p> <p>The points given below 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 level.</p> <p>Guidance: On the basis of best fit candidates who do not quote any Latin may still be able to access level 3, but there is a limit of level 3 (8 marks) for any such response. Examiners should also consult the Additional Guidance on page 4 of the mark scheme.</p> <ul style="list-style-type: none"> the initial mood in the house and the surprise of the miracle <i>gemitu</i> juxtaposed to <i>tectum omne</i> (line 1) – groaning side by side with the whole household; elision of <i>tect(um) omne</i>: gulp of emotion? <i>replebat</i> (line 1): Creusa was filling the house with groaning; verb last in line <i>cum subitum</i> at start of line 2 brings us up short <i>dictu...mirabile</i>: exclamation – remarkable to recount <i>monstrum</i>: last word in line 2 as we are made to wait for what it is that is sudden and remarkable to relate alliteration of -m- in line 2 	[10]

	<ul style="list-style-type: none"> the details of the flame delicate and highly detailed description alliteration of -m- in line 3 convoluted word order of line 3 mirroring the twisting nature of the flame ecce first word in line 4 <i>summo de vertice</i> (line 4): bizarre that anything should be coming from the top of his head <i>visus [est]</i> (line 4): ellipse adds to the tension delay of <i>apex</i> to last word in clause (line 5) <i>tactuque innoxia</i> (line 5): the miracle flame is harmless to the touch; it is also <i>mollis</i>. personification of the flame in <i>lambere & pasci</i> alliteration of -m- in line 6 the contrast between the parents' reaction and that of Anchises striking juxtaposition of <i>pavidi trepidare metu</i> (7) historic infinitives <i>trepidare, excutere & restinguere</i> (lines 7-8) mainly dactylic line 7 <i>excutere</i> (line 8): enjambement <i>sanctos</i> (line 8): suggests it has been sent by the gods the charming image of the natural parental reaction of trying to douse the fire; juxtaposition of <i>fontibus ignes</i> (line 8) at (line 9) changes focus from the rest of the family to Anchises <i>laetus</i> at end of line 9: contrast between fear of the parents and the joy of Anchises <i>extulit</i> (line 10) enjambement for the act of worship shown by his actions of raising eyes and hands to heaven mainly spondaic line 10 for the gravity of the speech he is about to make? 	
33	<p>Briefly state what two events immediately follow Anchises' words.</p> <p>there was a crash of thunder a shooting star appeared</p>	[2]
34	<p><i>hic vero victus genitor se tollit ad auras</i>: write down the Latin word that shows us that Anchises has now been persuaded to change his mind.</p> <p><i>victus</i></p>	[1]

35	<p>Write down one thing that Anchises does in lines 1-2 in response to what he has just seen and heard.</p> <p>he stretches up to the sky / stands up he addresses the gods he adores/worships the sacred star</p>	[1]
36	<p><i>iam iam nulla mora est:</i> which of the following best translates what Anchises is saying here?</p> <p>D. Now there is no reason for delay.</p>	[1]
37	<p><i>sequor et qua ducitis adsum, di patrii:</i> write down in English one of the things which Anchises says he will now do.</p> <p>follow Aeneas / the native gods go wherever he leads him / go wherever they lead him</p>	[1]
38	<p><i>servate domum, servate nepotem:</i> what two things does Anchises ask the native gods to protect?</p> <p>his house his grandson / Iulus / Ascanius</p>	[2]
39	<p>Tick the five true statements.</p> <p>A; B; D; E; G</p>	[5]
Section B Total:		50
Paper Total:		50

Marking grid for 10 mark questions (Foundation Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> • Coverage of the points in the question; • Choice and use of evidence; • Understanding and appreciation of the set text; • Accuracy of writing; • Control of appropriate form and style; • Organisation of answer.
4	9-10	<ul style="list-style-type: none"> • All three bullet points covered, at least one in some detail; • Some accurate Latin quotation with some relevant discussion; • Sound understanding and appreciation of the set text; • Legible, fluent and technically very accurate writing; • Sustained control of appropriate form and register; • Very well structured and organised argument;
3	6-8	<ul style="list-style-type: none"> • Two bullet points covered, at least one in some detail; • Limited Latin quotation, discussion may lack detail; or candidate might not always refer to the Latin but makes relevant and accurate points; • A more limited understanding and appreciation of the set text; • Legible and generally accurate writing, conveying meaning clearly; • Limited control of appropriate form and register; • Argument is organised.
2	3-5	<ul style="list-style-type: none"> • One bullet point covered in some detail, or two or three bullet points covered sketchily; • very little or no Latin quotation or discussion contains inaccuracies and may not always be relevant; • A basic understanding and appreciation of the set text; • Legible and generally accurate writing, clarity not obscured; • Very limited control of form and register; • Argument coherent even if cumbersome or underdeveloped.

Level	Mark ranges	Characteristics of performance
1	0-2	<ul style="list-style-type: none"> • One bullet point covered sketchily, or two or three bullet points hardly covered at all; • Little or no evidence of relevance to the question or some random Latin quotation made with no relevant discussion. • Very little understanding or appreciation of the set text; • Writing may be illegible and/or contain many errors of spelling, punctuation and grammar; • Little control of form or 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.

Assessment Objectives Grid (includes QWC)

Question	AO2	Total
	50	50
Total	50	50

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