

Classics: Latin

Advanced Subsidiary GCE

Unit **F362**: Latin Verse and Prose Literature

Mark Scheme for June 2011

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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 Prose Literature			
Question Number	Question and Answer	Marks	AO
1 (a)	<p>In lines (<i>quam diu ... audacia</i>), identify and translate two of the Latin words or phrases which Cicero uses to show that Catiline's behaviour is extreme.</p> <p><i>quam diu?</i> How long? <i>quem ad finem?</i> To what limit? His madness <i>furor</i> His unbridled daring/audacity <i>effrenata audacia</i> 1 mark for each Latin expression and 1 for each translation</p>	[4]	[1]
1 (b)	<p>From lines 3-7 (<i>nihilne temoverunt?</i>), give four of the ways in which Cicero says the Romans have reacted to the threat posed by Catiline.</p> <ul style="list-style-type: none"> • The night time guard on the Palatine hill • The watchmen in the city • The people's fear/fearfulness • All good/patriotic men are coming together in agreement • The Senate is meeting in a very well fortified venue • The (fearful) looks and expressions <p>Any four of the above; 1 mark for each.</p>	[4]	[1]
1 (c)	<p>Translate lines 7-11 (<i>patere ... arbitraris</i>). <u>Please write your translation on alternate lines.</u></p> <p>The passage above has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a total out of 15, to be written in the right-hand margin.</p> <p>[5] Correct translation (as agreed at Standardisation), with one minor error allowed. [4] One serious error or two minor errors, otherwise the meaning is conveyed [3] Most of the meaning conveyed, but several errors. [2] Half the meaning conveyed, the rest seriously flawed [1] A minority of meaning conveyed [0] No elements of meaning conveyed; no relation to the Latin at all</p> <p>1. patere ... vides Do you not sense/feel/realise that your plans are laid wide open?</p> <p>Do you not see that your plot/conspiracy is held fettered by the knowledge of all these people/men?</p>		

	<p>2. quid proxima ... convocaveris</p> <p>What you did last night, what you did the night before, where you were/have been, who you (have) gathered/summoned/called together</p> <p>3. quid consilii ... arbitraris</p> <p>What plans you (have) made; which of us do you think does not know (of this)?</p> <p><i>If candidates prefer to put the final sentence into its more normal English order, with the main clause first, marking may be done thus, with the same number of Latin words in each division as in the original scheme.</i></p> <p>2. Quem nostrum ... arbitraris and quid proxima ... egeris</p> <p>Which of us do you think does not know what you did last night, what you did the night before?</p> <p>3. Ubi ... ceperis</p> <p>Where you were/have been, who you gathered/summoned/called together, what plans you made.</p>	[15]	[1]
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Question Number	Question and Answer	Marks	AO
1 (d)	<p>In lines 11-16 (<i>o tempora ... vitemus</i>), how does Cicero's language convey his outrage that Catiline has dared to appear in the Senate?</p> <p>You should refer to <u>both</u> the content <u>and</u> the style of the Latin and support your answer with <u>three</u> examples from the Latin text.</p> <p>Emotive and pithy exclamation <i>o tempora, o mores!</i> Statement of the outrageous situation that Catiline still lives despite official knowledge of his treachery/criminality <i>senatus haec intellegit consul videt: hic tamen vivit.</i></p> <p>Outrage extended by the rhetorical question and continuation <i>vivit? immo vero</i> (key word choice).</p> <p>Tricolon crescendo of outrageous actions by Catiline that continue his scheming <i>etiam in senatum venit</i> <i>fit publici consilii particeps</i> (word choice suggests especial outrage) <i>notat et designat</i> (doubling of verbs for effect) <i>oculis ad caedem unum quemque nostrum</i> (key word choices).</p>		

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	<p>Final statement either sarcastic in tone about senators' reaction to this or a shocked indication of the risk they are running from Catiline <i>nos autem, fortes viri, satis facere rei publicae videmur, si istius</i> (pejorative word) <i>furorem ac tela vitemus</i> (powerful word choices).</p> <p>1 mark for Latin expression, 1 for discussion up to max 6. Max 4 if only one of content or style discussed. Mistranslation/misunderstanding of the Latin negates mark for reference.</p>	[6]	[2]
1 (e)	<p>Lines (<i>in qua ... afuit</i>): how does Cicero's language make these lines a powerful attack on Catiline? You should refer to <u>both</u> the content <u>and</u> the style of the Latin and support your answer with <u>four</u> examples from the Latin text.</p> <p>Points of Content:</p> <ul style="list-style-type: none"> • Cicero says there is not a single person in Rome who does not either fear or hate him (i.e. he has no place in the city), apart from his band of conspirators who are only 'ruined men'. • He says that Catiline's life is branded with every kind of family scandal, • that his reputation has been shaped by every kind of deplorable episode, • that every kind of lust has shone in his eyes, • every kind of crime has stained his hands, • every kind of shameful deed has fouled every part of his body. <p>Style points which stress these content points: Use of the pointed rhetorical question is widespread:</p> <ul style="list-style-type: none"> • <i>quae nota est?</i> • <i>quod ...in fama?</i> • <i>quae libido afuit?</i> <p>Pejorative word choices:</p> <ul style="list-style-type: none"> • <i>istam coniurationem perditorum hominum</i> • <i>metuat, oderit</i> • <i>nota domesticae turpitudinis</i> • <i>inusta vitae tuae</i> • <i>privatarum rerum dedecus</i> • <i>libido, facinus, flagitium</i> <p>Anaphora of:</p> <ul style="list-style-type: none"> • <i>nemo qui non</i> • <i>quae, quod, quod</i> <p>Tricolon crescentia of:</p> <ul style="list-style-type: none"> • <i>libido, facinus, flagitium</i> • <i>ab oculis, a manibus, a toto corpore</i> 		

Question Number	Question and Answer	Marks	AO
	<p>1 mark for selection of Latin expression, 1 for discussion, up to maximum of 8 marks. Maximum of 6 marks if only one of content or style discussed. Mistranslation/misunderstanding of the Latin negates mark for reference.</p>	[8]	[2]
<p>1 (f)</p>	<p>In lines (<i>cui ... cumulasti?</i>), what bad things does Cicero allege that Catiline has done? Make <u>three</u> points.</p> <p>Three of:</p> <p>He has enticed young men</p> <ul style="list-style-type: none"> - into corruption; - into daring acts of violence; - into sexual depravity. <p>He has killed his first wife (to clear his house for a second one).</p> <p>He has killed his son (to make his new wife more willing to marry him).</p> <p>He has committed an 'unbelievable' crime (murder of his son)</p> <p>1 mark for each point made</p>	[3]	[1]
<p>1 (g)</p>	<p>'A brutal demolition of Catiline.' What is there in the parts of the speech you have studied that supports this view of 'In Catilinam I'?</p> <p>You may make limited use of the passage printed on this question paper.</p> <p>Marks are awarded for the quality of written communication in your answer.</p> <p>Level Descriptors</p> <p>[9-10]Comprehensive answer covering most or all of the points in the mark scheme; Highly perceptive response with detailed reference to the rest of the prescription;</p>		

Question Number	Question and Answer	Marks	AO
	<p>Argument incisive, very well structured and developed;</p> <p>Technical terms accurately and effectively used;</p> <p>Sustained control of appropriate form and register;</p> <p>Legible, fluent and technically very accurate writing.</p> <p>[6-8] Answer covering some of the points of the mark scheme; Perceptive response with some reference to the rest of the prescription; Argument well structured and developed; technical terms accurately and effectively used; Good control of appropriate form and register; Legible and technically accurate writing, conveying meaning well.</p> <p>[4-5] A few valid points but some significant omissions; Limited reference to the rest of the prescription; Argument coherent if cumbersome or under-developed; Some technical terms accurately used; Basically sound control of appropriate form and register; Legible and generally accurate writing, conveying meaning clearly.</p> <p>[2-3] Limited response; Little or no meaningful reference to the rest of the prescription; Argument coherent even if very cumbersome or under-developed; Simple technical terms used appropriately; Basic control of appropriate form and register; Legible and generally accurate writing; clarity not obscured.</p> <p>[0-1] Work in this band may meet some of the criteria for the band above, but on balance falls below the standard defined for the higher band; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher band.</p> <p>Question Specific points: These points of reference from the speech might well be covered:</p> <ul style="list-style-type: none"> • Cicero attacks Catiline for his madness and audacity with reference appropriate here to the first passage on the question paper. • He attacks Catiline for the nature of his private life and alleged misdeeds in the second passage. 		

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	<ul style="list-style-type: none"> • References to the two passages might include mention of some rhetorical features. • Cicero forcefully taunts Catiline with just how alone and friendless Catiline is in the Senate. • Cicero likens Catiline to some of the ‘villains’ of Roman history. • Cicero disdainfully ruins all Catiline’s concealed plans by revealing to the Senate in detail what his intelligence system has told him of the plans and of Catiline’s clandestine meetings. • Cicero disdainfully stresses that he himself has survived Catiline’s attacks on him – he is more wakeful for the defence of the Republic than Catiline was for its destruction. • Cicero calls on the gods who protect Rome to do so now, as Catiline is their enemy. • Cicero uses the personified <i>patria</i> to add emotional impact to his call to Catiline to leave Rome. • Cicero also <ul style="list-style-type: none"> ○ makes a damning comparison to himself as a hypothetical hated slave master who would leave home if hated as much as Catiline is. ○ stresses that everyone does hate Catiline ○ stresses that Catiline has a deserved guilty conscience about his plans ○ and therefore has no place in the community of Rome any longer. • Cicero uses effective pejorative language to describe Catiline and his followers. 	[10]	[2]

	<p>And now with the war's delay/as the war dragged on, she knew/had come to know/ had got to know the names of the heroes also, (and also) their weapons, and their horses and their clothing/uniforms and their Cydonean quivers.</p> <p>3. noverat ... sat est</p> <p>she knew above the others/the rest the face of the general who was Europa's son, more even than it was enough/sufficient to know/even beyond what was enough (for her) to know.</p>	<p>[15]</p>	<p>[1]</p>
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Question Number	Question and Answer	Marks	AO
2 (c)	<p>In lines 11-18 (<i>hac iudice ...sagittis</i>), how does Ovid's language convey Scylla's intense feelings for Minos?</p> <p>You should refer to both the content and the style of the Latin and support your answer with four examples from the Latin text.</p> <p>A visually well described list is given of the appearance of Minos in his armour and Scylla's reaction to each individual aspect, and this is enlivened by the stylistic approach to each element,</p> <p><i>caput abdiderat cristata casside pennis</i> word choices suggest visual detail noticed by Scylla</p> <p><i>formosus</i> key word choice</p> <p><i>seu seu</i> Scylla 'fancied' him no matter what piece of armour she focussed on at that moment</p> <p><i>aere fulgentem clipeum</i> visual detail and enjambment stresses <i>fulgentem</i></p> <p>chiasmus of <i>sumpserat clipeum clipeum sumpsisse</i></p> <p><i>decebat</i> important word choice and key place at end of line</p> <p><i>torserat</i> key word and key place for the effort that suggests his physique, along with <i>adductis lacertis</i></p> <p><i>laudabat</i> key word choice at key place in line</p> <p><i>iunctam cum viribus</i> skill and physique emphasised together</p> <p><i>imposito ... arcus</i> visual details direct attention to Minos' toxophily and reflect moments from the 'Iliad'.</p> <p><i>sic Phoebum sumptis iurabat stare sagittis</i> <i>iurabat</i> a key word for her emotions reference to Apollo a key point line is heavily spondaic and sibilant (as she swoons/whispers her thoughts to herself?).</p> <p>1 mark for selection of Latin expression, 1 for discussion, up to maximum of 8 marks. Maximum of 6 marks if only one of content or style discussed. Mistranslation/misunderstanding of the Latin negates mark for reference.</p>	[8]	[2]

Question Number	Question and Answer	Marks	AO
2 (d)	<p>In lines 1-6 (<i>quo...congesta est</i>), how does Ovid's language convey Scylla's attitude to Minos as he leaves?</p> <p>You should refer to both the content and the style of the Latin and support your answer with four examples from the Latin text.</p> <p>Rhetorical question and its repetition suggest her disbelief at his leaving. <i>quo fugis?</i></p> <p>She cannot believe that he would leave the person responsible for his success, neatly expressed in <i>meritorum auctore relicta</i> perhaps pleading sound in the assonance of o here She points out next that she has preferred him to her fatherland and father (and yet he still goes despite this) <i>patriae praelate meae, praelate parenti</i> with the alliteration of p, r and t and anaphora of <i>praelate</i> and emotive word choice in <i>patriae .. patri</i></p> <p><i>immitis</i> key pejorative word choice</p> <p>She then thinks of how her part in his success is a criminal act as well as a service to him, as she cannot think he is not moved by this</p> <p><i>et ... et</i> emphasises this paradox neatly word choice <i>scelus meritum</i> Final passionate rhetorical question completes the plea for him to be moved she cannot believe that what she has done for him <i>munera nostra</i> her love for him <i>noster amor</i> nor the notion that her hopes are closely tied to him <i>quod ... est</i> have no effect on him at all. In this are some style points anaphora of <i>nec</i> alliteration of 't' and 's' perhaps as she hisses her anger at him tricolon crescens in <i>munera, amor, omnis spes</i> intertwining word order in <i>spes omnis in unum te me congesta est</i> reflects the close ties of her hopes to him.</p> <p>1 mark for selection of Latin expression, 1 for discussion, up to maximum of 8 marks. Maximum of 6 marks if only one of content or style discussed. Mistranslation/misunderstanding of the Latin negates mark for reference.</p>	[8]	[2]

Question Number	Question and Answer	Marks	AO
2 (e)	<p>In lines 6-11 (<i>nam ... pateret</i>), what reasons does Scylla give to show that everywhere is closed to her apart from Crete?</p> <p>Make <u>three</u> points.</p> <p>Any three of:</p> <ul style="list-style-type: none"> • She cannot return to her homeland, because it lies defeated. • And even if it did not, her treachery has rendered it closed to her. • She cannot turn to her father, because she has made a gift of him to his enemy Minos. • Her fellow citizens deservedly hate her. • She cannot go to her neighbours' lands because they fear the precedent for betrayal she represents. • She has closed off the rest of the world, so only Crete is left. 	[3]	[1]
2 (f)	<p>In the parts of the poem you have studied, how does Ovid keep the readers' interest? You may make limited use of the passages printed on this question paper.</p> <p><u>Marks are awarded for the quality of written communication in your answer.</u></p> <p>Level Descriptors</p> <p>[9-10] Comprehensive answer covering most or all of the points in the mark scheme; Highly perceptive response with detailed reference to the rest of the prescription; Argument incisive, very well structured and developed; Technical terms accurately and effectively used; Sustained control of appropriate form and register; Legible, fluent and technically very accurate writing.</p> <p>[6-8] Answer covering some of the points of the mark scheme; Perceptive response with some reference to the rest of the prescription; Argument well structured and developed; technical terms accurately and effectively used; Good control of appropriate form and register; Legible and technically accurate writing, conveying meaning well.</p> <p>[4-5] A few valid points but some significant omissions; Limited reference to the rest of the prescription; Argument coherent if cumbersome or under-developed; Some technical terms accurately used; Basically sound control of appropriate form and</p>		

Question Number	Question and Answer	Marks	AO
	<p>register; Legible and generally accurate writing, conveying meaning clearly.</p> <p>[2-3] Limited response Little or no meaningful reference to the rest of the prescription; Argument coherent even if very cumbersome or under-developed; Simple technical terms used appropriately; Basic control of appropriate form and register; Legible and generally accurate writing; clarity not obscured.</p> <p>[0-1] Work in this band may meet some of the criteria for the band above, but on balance falls below the standard defined for the higher band; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher band.</p> <p>Question Specific points:</p> <ul style="list-style-type: none"> • Interesting and intriguing links between the stories <ul style="list-style-type: none"> ○ Scylla and Minos, Minos and the Minotaur, the labyrinth built for the Minotaur, the labyrinth built by Daedalus, Daedalus held by Minos because of his design skill, the story of Daedalus' and Icarus' escape. • Interesting scene setting and descriptive writing <ul style="list-style-type: none"> ○ description of the tower from which Scylla sees Minos ○ description of Minos' departure for Crete ○ likening of the labyrinth to the Maeander ○ detailed description of the making of the wings by Daedalus ○ attractive description of Icarus' childishness ○ the descriptions of those who saw Daedalus and Icarus fly • The evocation of a range of emotions <ul style="list-style-type: none"> ○ Scylla's developing passion for Minos ○ her thinking out of whether and how to betray Megara to him ○ his response to her treachery ○ her response to his departure ○ Daedalus' concern for Icarus ○ his instructions to Icarus ○ the simile of the bird and fledgling ○ Daedalus' grief at the loss of Icarus • Examples of skilful use of rhetoric <ul style="list-style-type: none"> ○ speeches of Scylla and Minos ○ Daedalus' expression of grief at Icarus' fall 	<p>[10]</p>	<p>[2]</p>

Assessment Grid

	AO1	AO2
Section A	26	24
Section B	24	26
Total	50	50

Paper Total Marks 100**Specification Grid**

2009	Cicero <i>In Catilinam</i> 1 16-18	Ovid <i>Metamorphoses</i> 8 49-80
2010	Cicero <i>In Catilinam</i> 1 8-10	Ovid <i>Metamorphoses</i> 8 195-235
2011	Cicero <i>In Catilinam</i> 1 1-2; 13-14	Ovid <i>Metamorphoses</i> 8 14-32;108-118

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