

# **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 using the marking grids (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 using the marking grids (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.

<b>How the answer meets the criteria</b>	<b>Mark to award within the level</b>
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 (6 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><b>What is the time at the start of this passage?</b></p> <p>nearly dawn            Guidance: 'nearly/almost (day)light' (1)            'before dawn' (1)            'dawn' (1)</p>	[1]
2	<p><b>To whom does Caesar refer?</b></p> <p>A. Augustus            Guidance: No marks given if more than one box ticked.</p>	[1]
3	<p><b>What had Caesar ordered Ovid to do?</b></p> <p>go into exile/leave Italy (for good)            Guidance: 'leave <b>to/for</b> furthest borders' is incorrect as the point is that he has to go <b>beyond</b> them</p>	[1]
4	<p><b>Why was Ovid's daughter not with him at this time?</b></p> <p>she was overseas/in Libya            Guidance: 'she was far away' (1) There must be some reference to being distant.</p>	[1]
5	<p><b>What was the result of her absence?</b></p> <p>she was unaware (1)            of Ovid's fate (1)            Guidance: Vague answers such as 'it wasn't possible to speak to her' deserve no credit as there must be some reference to the <b>Latin</b>.</p>	[2]

Question Number	Answer	Max Mark
6	<p><b>Translate Passage A3.</b></p> <p>Use the marking grid at the end of the mark scheme.  <b>Be aware that candidates will have been taught using the OCR Anthology</b>  A very literal translation would be:  I say/said, 'Deities/gods/powers inhabiting the neighbouring homes/temples/seats, and temples which never again/now/no longer/will be seen/must never be seen/now are never to be seen by my eyes, and gods which must be left behind, whom the high city of Quirinus holds/possesses/who belong to the high city of Quirinus, be greeted by me/farewell from me for all time.'</p> <p>Passives may be translated as actives as long as the sense of all words is translated ie an agent will normally be required.  Give credit for synonyms. Where the translation contains an additional word or phrase which does not appear in the Latin and which changes/adds to the meaning of the translation, this should be counted as a minor error.</p> <p>Do not accept:  'having' instead of 'inhabiting' for <i>habitantia</i>  A translation which does not include some sense of necessity in <i>reliquendi</i>  confusion of subject and object in <i>quos ... Quirini</i>  omission of <i>mihi</i>, although this is a minor error if <i>este salutati</i> is translated idiomatically as 'farewell'.</p>	[5]
7	<p><b><i>hac prece adoravi superos ego</i>: what did Ovid do?</b></p> <p>he prayed/he worshipped with a prayer</p>	[1]
8	<p><b>Write down and translate the Latin noun for what was hindering (<i>impediente</i>) his wife's words.</b></p> <p>Latin word <i>singultu</i>  translation sobbing/weeping/crying etc.  Guidance: no/wrong Latin + correct English = 1 (or vice versa)</p>	[2]

Question Number	Answer	Max Mark
9	<p><b>With what does Ovid compare his utter confusion in the first line?</b></p> <p>It was as though he had left behind (1) his limbs (1).  As though he had lost (1) his limbs (1)  Guidance: Limbs must be plural.</p>	[2]
10	<p><b><i>sic doluit Mettus ... equos:</i></b></p> <p><b>(a) How was Mettus punished?</b>  He was tied to horses (1) which were driven in opposite directions (1).  Torn apart by horses (2)  Guidance: Accept 'chariots' instead of 'horses'</p> <p><b>(b) Why was he punished?</b>  he was a traitor</p>	<p>[2]</p> <p>[1]</p>

Question Number	Answer	Max Mark
11	<p><b>How does Catullus make these lines so effective in expressing his feelings of rejection and bitterness towards his former girlfriend?</b></p> <p>The points given below are <b>indicative</b> 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 (6 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"> <li>• <b>his advice to himself</b>  <i>nunc iam illa non vult</i> (line 1): stark opening statement of rejection  <i>impotens</i> (line 1): he is helpless to do anything about the situation  <i>noli</i> (line 1): imperative at end of line: he orders himself to stop wanting her  <i>nec...nec</i> (line 2): repetition of what he must not continue doing  <i>nec quae fugit sectare</i> (line 2) this is a hunt Catullus is not going to win; <i>miser vive</i> (line 2) implies his current wretchedness  tricolon of prohibitions (1-2): everything he must not do; followed by two imperatives (line 3) saying what he should instead be doing: five imperative forms in succession  <i>obstinata...perfer, obdura</i> (line 3): all words of endurance reinforcing each other  <i>obdura</i> (line 3): isolated at the end of the line  short, staccato clauses throughout emphasise his anger and passion</li> <li>• <b>his statement of how he will now behave towards the girl and its consequences for her;</b>  <i>vale</i> – first word (line 4): <i>puella</i> (line 4): she remains nameless  Catullus refers to himself in the third person as a distancing device  <i>obdurat</i> (line 4): emphasising <i>obdura</i> in the previous line  <i>nec...nec</i> (line 5): repetition emphasising what he will no longer do; <i>invitam</i> placed at end of line, emphasising her unwillingness for the relationship to continue  <i>tu dolebis</i> (line 6): aggressive verbal assault; <i>rogaberis</i>: picks up <i>rogabit</i> in line 5 – Catullus will take the active decisions from now on; she will be passively left out to dry; <i>nulla</i> significantly placed last in line</li> </ul>	[10]

Question Number	Answer	Max Mark
11 cont'd	<ul style="list-style-type: none"> <li>• <b>his closing questions and final decision</b>  <i>scelesta, vae te</i> (line 7): strong condemnatory language  series of rhetorical questions as he drives home his verbal assault (lines 7-10)  short questions emphasise the effect  <i>quae tibi manet vita?</i> (line 7): suggesting her whole life is over now Catullus has gone  <i>bella</i> (line 8): last word in line: no one will think her beautiful any more  increasing sexual edge (crescendo) to the questions, culminating in <i>cui labella mordebis?</i> (line 10)  line 11 (<i>at tu</i>) shifts focus suddenly back to Catullus: <i>obdura</i> picks up <i>obdura</i> and <i>obdurat</i> of lines 3-4, <i>destinatus</i> echoes <i>obstinata</i> (line 3) to conclude with the opening theme of his need for endurance</li> </ul>	
12	<p><b>Which of the following best catches the sense of the first line?</b></p> <p>D. over-excitement</p> <p>Guidance: No marks given if more than one box ticked.</p>	[1]
13	<p><b>Write down two things that Catullus says have been destroyed by <i>otium</i>.</b></p> <p>kings (1)  cities (1)</p>	[2]
14	<p><b>How does Horace bring out his annoyance with the couple's behaviour in these lines?</b></p> <p>The points given below are <b>indicative</b> 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 (6 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"> <li>• <b>his opening words to Lydia</b>  she is named first word in the poem</li> </ul>	[10]

Question Number	Answer	Max Mark
14 cont'd	<p><i>dic</i> (line 1): imperative; <i>per omnes...deos</i> (lines 1-2): invocation to all the Gods; <i>vere</i> (line 2): truthfully: he wants the whole truth from her and demands that all the Gods witness the fact</p> <p><i>properes</i> (line 2): she is in a hurry to destroy Sybaris</p> <p>juxtaposition of <i>properes amando</i> (line 2): her method of hurrying him to destruction is her love (last word in line)</p> <p><i>perdere</i> (line 3): enjambement of <i>perdere</i> to emphasise the key idea</p> <ul style="list-style-type: none"> <li> <p><b>the extensive references to athletic and military activities</b></p> <p>Horace lists all the physical activities that a young man like Sybaris should be engaging in – but, as it is, he is wasting the opportunities of his youth dallying with Lydia</p> <p><i>oderit</i> (line 4): first word in line – he now hates the Campus (where he should love to be)</p> <p><i>patiens pulveris atque solis</i> (line 4): he was once able to endure the heat and sun of the Campus</p> <p><i>aequales</i> (line 6): he should be engaging in military exercises with his peers</p> <p><i>Gallica nec lupatis/temperet ora frenis</i> (lines 6-7): very powerful image</p> <p>hyperbole of <i>olivum/sanguine viperino/cautius vitat</i> (lines 8-10): he avoids olive oil (for wrestling) with more caution than vipers' blood: <i>sanguine viperino</i> filling the whole of line 9</p> <p>vivid image of his <i>livida...armis/bracchia</i> (lines 10-11)</p> <p>his prowess at the discus and javelin (<i>saepe...trans finem...expedito</i> (lines 11-12)) is going to waste</p> </li> <li> <p><b>the questions he asks Lydia</b></p> <p>repetition of <i>cur</i> as he hammers home his attack</p> <p><i>neque...nec</i> (lines 5-6) emphasising all the things he is no longer participating in</p> <p><i>timet...Tiberim tangere</i> (line 8): alliteration of aggressive -t-</p> <p>enjambement of <i>bracchia</i> (line 11): what is it that is described as <i>livida</i>?</p> <p>anaphora of <i>saepe</i> (lines 11-12) to emphasise the talents that are being wasted</p> </li> </ul>	

Question Number	Answer	Max Mark
15	<p><b>How do the poems that you have read for this examination demonstrate the power of love? In your answer you may refer to the passages printed in this question paper, but you should also refer to other poems you have read.</b></p> <p>Guidance: Candidates can access the full range of marks if they refer to at least two passages not printed on the question paper. 'Other poems' may include other parts of the poems printed on the question paper.</p> <p>No Latin is required. Credit may be given for correct reference to Latin but full marks can be obtained without any Latin. The points given below are <b>indicative</b> and offer question specific guidance. Any other acceptable points must be rewarded. 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 level. Examiners should also consult the Additional Guidance on page 4 of the mark scheme.</p> <p><b><u>Ovid</u></b>  the behaviour of Ovid's wife at his imminent departure; her final decision to accompany him  the grief of his household  the effect of exile on Ovid</p> <p><b><u>Catullus</u></b>  101: he has travelled <i>multas per gentes et multa per aequora</i> to reach his brother's grave  his grief for his brother and his final farewell  8: his bitterness towards the girl who has rejected him and his desperate attempts to convince himself to be strong  51: his jealousy towards the man looking at Lesbia; the physical effects of Lesbia on Catullus  85: <i>odi et amo.../...excruor</i>: the tortuous and inexplicable effect of love on Catullus</p> <p><b><u>Sulpicia</u></b>  her delight in her love; her lack of concern for her reputation and abandonment in her actions</p> <p><b><u>Horace</u></b>  Lydia's love towards Sybaris is making him refrain from those activities natural to young men; he is crazed by his love and cannot think about anything but her</p>	[8]

Question Number	Answer	Max Mark
15 cont'd	Horace's own fondness/love for Sybaris which prompts the poem and the concluding hope that Sybaris will eventually, like Achilles, get over this unmanly behaviour and assume his proper masculine role in society	
	<b>Section A Total:</b>	<b>[50]</b>

Section B: Virgil, Aeneid 2		
Question Number	Answer	Max Mark
16	<p><b>Write down one thing that seems to be happening to Troy in lines 1-2.</b></p> <p>it seems to be falling into the fires/it seems to be being turned upside down</p>	[1]
17	<p><b>Pick out two details from the simile in lines 3-8 and explain how they relate to the destruction of Troy, or help us understand it better.</b></p> <p>(ancient) mountain ash ~ (ancient) city of Troy  farmers ~ Greeks/soldiers (allow Gods)  the agricultural tools ~ the weapons of the Greeks  frequent blows ~ the ferocity of the Greek attack  the farmers vie with each other to cut down the tree ~ the Greeks are competing to be the first to topple Troy  the tree is always threatening to fall ~ Troy is on the point of collapse  the destruction caused by the tree's fall is huge ~ the result of Troy's destruction will be massive for its inhabitants (and Aeneas)  the groaning of the tree ~ the lamentation of the Trojans  Both sides of the equation are needed for full credit. Maximum <b>two</b> for discussion solely of the fall of the tree <b>or</b> of the fall of Troy.</p>	[4]
18	<p><b><i>descendo</i>: where is Aeneas coming down from?</b></p> <p>the roof (of the palace)</p>	[1]
19	<p><b>Give one thing that happens because a god is guiding him.</b></p> <p>the weapons of the enemy give way/the flames recede  Guidance: Accept 'He goes through the flames/enemy' or similar.</p>	[1]
20	<p><b>Where has Aeneas reached at the start of this passage?</b></p> <p>his father's house/Anchises' house  Guidance: 'his house/a house' = 0 (mention must be made of Anchises/Aeneas' father)  Accept 'family seat' or similar</p>	[1]

Question Number	Answer	Max Mark
21	<p><b>How does Aeneas want to help his father?</b></p> <p>he wants to carry him out of the city/into the mountains/take him to safety Guidance: 'take him away' is too vague.</p>	[1]
22	<p><b>What two things is his father unwilling to do?</b></p> <p>continue living (with Troy destroyed) (1) endure exile (1)</p>	[2]
23	<p><b>How is Anchises' despair brought out in these lines?</b></p> <p>The points given below are <b>indicative</b> 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 (6 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"> <li>• <b>Anchises' opening comments about the gods and the history of Troy</b> 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</li> <li>• <b>his attitude towards his death</b> <i>sic o sic positum adfati...corpus</i> (line 4): emotional outburst of <i>sic o sic 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</li> </ul>	[10]

Question Number	Answer	Max Mark
23 cont'd	<p>line 4 is mainly spondaic to reflect the grave subject matter</p> <p><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?</p> <p>alliteration of -m- throughout line 5: mournful sound</p> <p><i>miserebitur</i> (line 5): first in clause: he hopes that the enemy will take pity on him (by killing him)</p> <p><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</p> <p>lines 5-6 mainly dactylic as the emotion builds and he imagines the violent manner of his death</p> <ul style="list-style-type: none"> <li> <p><b>his comments about the worthlessness of his life</b></p> <p>Jupiter has already shown his hatred for Anchises by blasting him in his youth with a thunderbolt and crippling him</p> <p><i>iam pridem invisus divis</i> (line 7): he has <u>for a long time now</u> been hated by the gods</p> <p><i>inutilis</i> (line 7): his life has long been useless</p> <p><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</p> <p><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></p> <p><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</p> <p>assonance of -o- and -u- in lines 7-9 – may suggest the wailing/sounds of grief</p> </li> </ul>	

Question Number	Answer	Max Mark
24	<p><b>Translate Passage B5.</b></p> <p>Use the marking grid at the end of the mark scheme.</p> <p>A literal translation would be:            '(You), (household) slaves, pay attention to/turn your minds to/listen to what I (will) say. There is for those leaving the city a mound and an ancient temple of deserted Ceres, and nearby is an ancient cypress (tree) preserved for many years by/through the piety/religious observance of our fathers/ancestors.</p> <p>Give credit for synonyms. Where the translation contains an additional word or phrase which does not appear in the Latin and which changes/adds to the meaning of the translation, this should be counted as a minor error.</p> <p>Guidance: 'As you leave/when you leave' translates <i>egressis</i> well.  <i>desertae</i> accept 'forsaken', 'abandoned' or 'lonely'. It is possible to take <i>desertae</i> as a transferred epithet, so 'ancient, deserted temple of Ceres' is acceptable.  <i>religione</i> allow 'religion'.  <i>servata</i> allow 'saved'.</p>	[5]
25	<p><b><i>ausus</i>: why does Aeneas have to pluck up courage to fill the streets with his shouting?</b></p> <p>the Greeks might hear him/the streets are full of enemy soldiers            Guidance: there must be some indication of the nature of the danger; 'it was dangerous' is not sufficient.</p>	[1]
26	<p><b>Write down and translate the Latin adjective from lines 1-2 which describes Aeneas' emotion at this point.</b></p> <p>Latin adjective <i>maestus</i>            English translation sad/miserable/wretched etc. or the equivalent adverb            Guidance: no/wrong Latin + correct English = 1 (or vice versa).</p>	[2]

Question Number	Answer	Max Mark
27	<p><b>Give two details about the ghost of Creusa.</b></p> <p>the ghost is unhappy/unlucky (1) the ghost is bigger than Creusa was in real life (1)</p>	[2]
28	<p><b>Give one way in which Aeneas' reactions show how amazed he is.</b></p> <p>his hair stood on end/his voice stuck in his throat/he couldn't speak</p>	[1]
29	<p><b>How do these lines emphasise Creusa's continuing love and concern for Aeneas' welfare?</b></p> <p>The points given below are <b>indicative</b> 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 (6 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"> <li>• <b>Creusa's opening words to Aeneas</b> <p>line 1: she tells him to stop grieving <i>insano...dolori</i> (line 1): she refers to his grief as mad <i>iuvat indulgere</i> (line 1): she suggests he is taking pleasure in indulging in his grief <i>tantum</i> (line 1): his grieving is too much line 1 mainly spondaic to emphasise the gravity of her words <i>o dulcis coniunx</i> (line 2): delayed until the end of the question; emotional use of the interjection <i>o</i>; <i>dulcis</i> shows her affection</p> </li> <li>• <b>her comments about the gods and divine law</b> <p><i>sine numine divum</i> (line 2): everything that has happened to Creusa has been sanctioned by the divine will of the gods enjambement of <i>eveniunt</i> (line 3) emphasising that what is happening is the will of the gods <i>Creusam</i>: she refers to herself in the third person: making her seem less immediate and emphasising that she is</p> </li> </ul>	[10]

Question Number	Answer	Max Mark
29 cont'd	<p>no longer the mortal that Aeneas knew and loved</p> <p><i>fas</i> (line 4): enjambement of this strong word: it is not <u>permitted by divine law</u> for her to go with Aeneas; ellipse of [esf] makes the message more striking</p> <p><i>superi regnator Olympi</i> (line 4): grandiose description of Jupiter to emphasise the power of his decrees</p> <ul style="list-style-type: none"> <li> <p><b>the information she provides about Aeneas' future</b></p> <p>In lines 5-9 she tells Aeneas what he must now do. She provides him with vital instructions for his mission at the point where Aeneas is utterly grief-stricken and bewildered</p> <p>line 5 starts with the negative aspects of his journey: she gets this out of the way first: <i>longa...exsilia et vastum...aequor</i>: emphasis on the length and breadth of the journey that awaits him; double elision and generally dactylic line as she hurries over these details</p> <p><i>venies</i> (line 6): the future tense indicates that he <b>will</b> reach Hesperia</p> <p>lines 6-7: she immediately paints a positive, attractive picture of Hesperia; he will find a Lydian Tiber – in other words a river that traces its descent to his own part of the world. It is referred to as <i>Thybris</i>, using the Greek name that would also be familiar to Aeneas</p> <p><i>arva/inter opima</i> (lines 6-7): splendid fields</p> <p><i>leni...agmine</i> (line 7): the Tiber has a gentle flow</p> <p>line 7 is mainly dactylic reflecting the flow of the river</p> <p><i>Thybris</i> last in line 7 for emphasis</p> <p><i>res laetae</i> (line 8): happy circumstances</p> <p>lines 8-9: he will find a new kingdom and a royal wife</p> <p>polysyndeton of <i>-que et</i> and tricolon: both emphasise the multiplicity of happy events that await him in Italy</p> <p>line 8 is spondaic – she wants him to dwell on the happy future that awaits him</p> <p>line 9: she concludes with the same theme with which she began her speech: stop grieving!</p> <p><i>dilectae...Creusae</i> (line 9): your beloved Creusa: acknowledgement of <u>his</u> undying love for her. <i>Creusae</i> last in line.</p> <p>Everything Creusa says emphasises that Aeneas is free to move on without guilt</p> </li> </ul>	

Question Number	Answer	Max Mark
30	<p><b>What details in Virgil’s portrayal of the fall of Troy strike you as particularly tragic?</b></p> <p><b>In your answer you may refer to the passages printed in this question paper, but you should also refer to other parts of <i>Aeneid 2</i> you have read.</b></p> <p>No Latin is required. Credit may be given for correct reference to Latin but full marks can be obtained without any Latin. The points given below are <b>indicative</b> and offer question specific guidance. Any other acceptable points must be rewarded. 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 level. Examiners should also consult the Additional Guidance on page 4 of the mark scheme.</p> <p>the ghost of Hector and its mangled appearance; Aeneas’ reaction</p> <p>the subsequent picture of destruction that Aeneas sees from the roof of his house and of Priam’s palace</p> <p>the impression from the simile (304-8) that the Greeks are like an irresistible force of nature that cannot be withstood. Just as the flames or torrent destroy the positive works of man and beast, so the Greeks destroy the city of Troy which is the result of the labours of man in creating a flourishing, wealthy city</p> <p>the description of named individuals’ properties burning</p> <p>Anchises’ initial desire to die in Troy; his words about the uselessness of his life and the hatred the gods bear towards him</p> <p>Creusa’s presentation of Ascanius to Aeneas and pleas that he protect their house</p> <p>Aeneas’ despair at losing Creusa</p> <p>the poignant words of Creusa’s ghost to her husband</p> <p>Aeneas’ vain attempts to embrace the ghost as it disappears into thin air</p>	[8]
	<b>Section B Total:</b>	<b>50</b>
	<b>Paper Total:</b>	<b>50</b>

## Marking grid for 10 mark questions (Higher Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Coverage of the points in the question;</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 of answer.</li> </ul>
4	9-10	<ul style="list-style-type: none"> <li>• All three bullet points covered, at least two in detail;</li> <li>• A good range of accurate Latin quotation with developed discussion of this;</li> <li>• Detailed 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.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Two or three bullet points covered, at least one in detail;</li> <li>• Some accurate Latin quotation with relevant discussion;</li> <li>• A general 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.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• One bullet point covered in detail, <b>or</b> two or three bullet points covered sketchily;</li> <li>• Limited Latin quotation which might not be discussed in detail;</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</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>• Very little or no Latin quotation and/or no discussion of evidence;</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.</li></ul>
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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.

## Marking grid for 8 mark questions (Higher Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Choice and use of evidence;</li> <li>• Engagement with the question;</li> <li>• Understanding and appreciation of the set text;</li> <li>• Accuracy of writing;</li> <li>• Control of appropriate form and register;</li> <li>• Organisation of answer.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• A good range of well-chosen points covered in detail;</li> <li>• Answer well-directed at the question;</li> <li>• Detailed 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.</li> </ul>
3	4-6	<ul style="list-style-type: none"> <li>• An adequate range of relevant points;</li> <li>• Answers slightly less focused on the question;</li> <li>• A general 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.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>• Few relevant points;</li> <li>• Limited engagement with the question;</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.</li> </ul>

1	0-1	<ul style="list-style-type: none"> <li>• One or two points made, which may be irrelevant;</li> <li>• Little or no engagement with the question;</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.</li> </ul>
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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. 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.

#### Marking grid for set text translation 5 mark questions (Higher Tier)

**[5]** Perfectly accurate

**[4]** Overall sense correct; up to 2 minor errors (eg tense, number) or a single major error or omission

**[3]** Overall sense correct, with several serious errors or omissions

**[2]** Parts correct; a few correct phrases but overall sense lacking or unclear

**[1]** Isolated knowledge of vocabulary only

**[0]** Totally incorrect or omitted.

NB Consequential errors should not be penalised.

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