

GCE

Latin

H043/02: Literature

AS Level

Mark Scheme for June 2022

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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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING IN RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.









MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed-out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed-out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question
- Award 0 marks for an attempt that earns no credit (including copying out the question)
8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. Assistant Examiners should send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following table:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning
	correct - comprehension questions and style of translation
	incorrect
	omission
	Incorrect (comprehension); major error (translation)
	Slight error
	Consequential error
	Repeated error
	Blank page

Guidance on assessing set-text translation

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved. Assessors award up to 5 marks according to the following grid:

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right
1	Little recognisable relation to meaning of the Latin

0 = no response, or no response worthy of credit

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Latin – the crucial consideration being the extent to which every Latin word is satisfactorily rendered in some way in the English.

Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the **only** consideration. The determination of what constitutes a 'slight' or 'major' error is only necessary when it is the only error in a section; this distinction will then determine whether a mark of 5 or 4 is appropriate.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits, in the context of the passage and the section. Some errors may be regarded as 'major' if they appear in a relatively short and straightforward section, whereas in longer or more complex sections they are more likely to be a 'slight' error.

The final decisions on what constitutes 'slight' and 'major' errors will be made and communicated to assessors during the standardisation process, after full consideration of candidates' responses, and these decisions will be captured in the final mark scheme for examiners and centres.

1. **Wrong past tenses** are generally considered a 'slight' error, but other tense errors are 'major'.

Allowance must be made for other differences of idiom between Latin and English:

e.g. *ubi venerunt*: 'when they had come' would be correct; similarly 'when they came' for *cum venissent*.

Note also that Perfect Participles can often be appropriately translated as Present.

Where there are Historic Presents, the candidate should **consistently** use the Past or Present; if the candidate is inconsistent, the error should be counted once only, as a 'slight' error.

If a candidate repeatedly makes the same error of tense, the error should be counted once only.

2. **Vocabulary errors** that are close to the right meaning are 'slight' errors; any wrong meaning that alters the sense is 'major': e.g. *amicis suasit*: 'he persuaded his friends' would be a 'slight' error; 'he spoke to his friends' would be 'major'.
3. **Omission of words** is generally a 'major' error. Omission of connectives (e.g. *sed*, *autem*, *tamen*, *igitur*) that do not significantly affect the sense is usually a 'slight' error. Frequently occurring omissions should be categorised at Standardisation.
4. **Errors of number** are usually 'major', but where the difference is minimal, they are 'slight': e.g. *vinis consumptis*: 'the wine having been consumed'.

Sometimes they can be ignored altogether: e.g. *haec dixit* 'he said this'; *maximi labores* 'very great work'; *curae iraeque* 'anxiety and anger'. Each instance should be categorised at Standardisation.
5. **Errors of construction** are always "major", unless a construction has been successfully paraphrased: e.g. *promisit se celeriter adventurum esse*: 'he promised his swift arrival'.
6. **Errors of case** are always 'major', unless the containing clause has been successfully paraphrased: e.g. *tribus cum legionibus venit*: 'he brought three legions with him'.
7. **Change from active to passive** is allowable if the agent is expressed, or if the agent is omitted but the sense is not compromised. If the agent is omitted and the sense is compromised, it is a 'slight' error.

e.g. *regem interfecerunt*: 'the king was killed' would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a 'slight' error should be indicated.

Guidance on applying the marking grids for the 10-mark extended response question

Two Assessment Objectives are being assessed in extended response questions – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text as well as the social, historic and cultural context for the set text. For the highest level, candidates are expected, where relevant, to bring in knowledge and understanding from the material they have read in English.

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

AO2 = 5 marks Demonstrate knowledge and understanding of literature AO3 = 5 marks Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
5	9–10	<ul style="list-style-type: none"> detailed knowledge and excellent understanding of the material studied in Latin including, where appropriate, the social, cultural and historic context and, where relevant, material studied in translation (AO2) well-argued response to the question which is supported by a range of well-selected examples (AO3) <i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i>
4	7–8	<ul style="list-style-type: none"> good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a good response to the question which is supported by some well-selected examples (AO3) <i>The response is logically structured, with a well-developed and clear line of reasoning.</i>
3	5–6	<ul style="list-style-type: none"> some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a reasonable response to the question which is supported by some points from the set text (AO3) <i>The response presents a line of reasoning which is mostly relevant and has some structure.</i>

AO2 = 5 marks Demonstrate knowledge and understanding of literature AO3 = 5 marks Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
2	3–4	<ul style="list-style-type: none"> limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a limited response to the question which is occasional supported by reference to the set text (AO3) <i>The response presents a line of reasoning but may lack structure.</i>
1	1–2	<ul style="list-style-type: none"> very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2) a very limited response to the question with very limited reference to the set text (AO3) <i>The information is communicated in an unstructured way.</i>
	0	<ul style="list-style-type: none"> No response or no response worthy of credit.

Question			Content of answer	Marks	Guidance
1	(a)		To stop people thinking that she is having a secret relationship with her son-in-law Oppianicus (1) she has openly married him to protect her reputation (1)	2 (AO2)	
	(b)		<p>Answer may include:</p> <ul style="list-style-type: none"> • <i>nullis auspicibus, nullis auctoribus</i>: not a normal wedding, reinforced by anaphora of <i>nullis</i> • <i>libidinem effrenatam et indomitam</i>: dramatic exclamations with powerful word choices show how wild Sassia is • <i>praeter hanc unam in omni vita inauditum!</i>: extreme hyperbole – her actions are unheard of • <i>illos ipsos parietes superiorum testes nuptiarum</i>: shocking reminder that Oppianicus had previously married her daughter • <i>perfregit ac prostravit omnia cupiditate ac furore</i>: powerful alliteration to show her trampling over morality • <i>vicit pudorem libido, timorem audacia, rationem amentia</i>: tricolon of paired nouns highlights her subversive behaviour 	6 (AO3)	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any three points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>
	(c)		It was a public disgrace for the good name of his family (1) and he took it all rather badly. (1) His troubles were made worse (1) by his sister's daily complaints and tears. (1)	4 (AO2)	
	(d)		He had interfered with the public records of the censors	1 (AO2)	

(e)		<p>Answers may include:</p> <ul style="list-style-type: none"> • <i>cum illo nemo iam rationem, nemo rem ullam contrahebat; nemo illum</i> etc.: relentless anaphora – no one associated with him etc. • <i>omnes aspernantur, omnes abhorrebant, omnes</i> etc.: anaphora and hyperbole – Oppianicus is object of universal contempt • <i>aliquam immanem ac perniciosam bestiam pestemque fugiebant</i>: dehumanising vocabulary – he is a beast • <i>tam audacem, tam nefarium, tam nocentem</i>: continued anaphora to stress his wicked nature • <i>numquam accusasset Habitus</i> etc.: Cluentius is a peaceful citizen and has only been brought to legal proceedings by Oppianicus' horrific deeds 	<p>8 (AO3)</p>	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>
(f)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>erat huic inimicus Oppianicus: erat: sed tamen erat vitricus: crudelis et huic infesta mater: attamen mater. postremo nihil tam remotum ab accusatione quam Cluentius, et natura, et voluntate, et instituta ratione vitae.</p> <p>Suggested translation:</p> <p><i>Oppianicus was my client's enemy: yes, he was: but he was still his father-in-law: his mother was cruel and hostile to my client: but she was still his mother. Finally, nothing was so removed from prosecution as Cluentius in his nature, in his intention, and in his established way of life.</i></p>	<p>5 (AO2)</p>	<p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <p><i>nihil</i>: accept 'no one'</p> <p><i>et natura et voluntate et instituta ratione</i>: do not insist on a translation of all the uses of <i>et</i></p>

	(g)	<p>His choice was between prosecuting Oppianicus justly and dutifully (1) or dying in a cruel and undeserved manner (1).</p> <p>His decision was to prosecute in whatever way he could (1) to avoid dying. (1)</p>	<p>4 (AO2)</p>	
	(h)*	<p>‘In <i>Pro Cluentio</i>, <i>Murder at Larinum</i>, Cicero is more interested in dramatic story-telling than tackling the charges against Cluentius’. To what extent do you agree? Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may agree that Cicero’s colourful character descriptions are indeed melodramatic, almost operatic. They will also produce evidence to show the dramatic story – as manifested in a narrative with exaggerated characterisations, plot twists, intrigue, murder, lust etc.</p> <p>However, especially in terms of an ancient Roman court, such character assassinations were customary. Moreover, the drama and theatricality are all part of Cicero’s strategy of deflecting from any charge against Cluentius – in this regard, an effective strategy.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p><i>The character of Sassia</i></p> <ul style="list-style-type: none"> • She married Aulus Aurius who had previously been married to her own daughter! • Cicero excoriates her for bringing her own son to trial <p><i>The character of Oppianicus</i></p>	<p>10 AO2 =5 + AO3 =5</p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>

		<ul style="list-style-type: none"> • He killed 3 sons to pave the way to marry Sassia • Brutal manipulation of the Sullan crisis to use proscriptions to kill his enemies in Larinum • Incredible catalogue of murders: e.g. his own wife, his brother Caius who died trying to alter his will after poisoning, Auria (the brother's wife) etc. <p><i>The character of Cluentius</i></p> <ul style="list-style-type: none"> • Portrayed as whiter than white – a peaceful, non-litigious character “by nature, intent, and the established way of his life” <p><i>‘Plot’ elements</i></p> <ul style="list-style-type: none"> • Oppianicus smudges out clauses of Dinaea's will and then orders a copy made so there are no traces • When Oppianicus kills Dinaea, who refused to see O's physician, he dramatically hires an itinerant quack who dispatches her with one draught before scarpering to the next town! • Oppianicus is dramatically chased from Larinum by Aulus Aurius, but returns to launch proscriptions in revenge • Drama in the ‘story’ of Dinaea's children – they are murdered, but then one ‘murdered’ child is found to be alive, only to be then killed by Oppianicus who bribed informers to aid him 		
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Question			Content of answer	Marks	Guidance
2	(a)		Accept one of: Fortunes changed for the empire/emperor/Tiberius (1) the emperor became more cruel / assisted cruelty in others (1)	1 (AO2)	Accept any one point
	(b)		Tacitus describes Sejanus' actions as a 'crime' (1) and says that he is aiming at 'domination' (1)	2 (AO2)	Some sort of comment is required on each of the two key words <i>facinore</i> and <i>dominationem</i> .
	(c)		Answers may include: <ul style="list-style-type: none"> • <i>non sine rumore Apicio diviti et prodigo stuprum veno dedisse</i>: includes the rumour that Sejanus was a 'rent-boy' to Apicius • <i>Tiberium variis artibus devinxit</i>: strong vocabulary shows how he enchained the emperor by his machinations • <i>quippe isdem artibus victus est</i>: repetition of <i>artibus</i> + military tone in <i>victus est</i> (also linked to the <i>intectum</i> earlier which shows Sejanus like an enemy luring his foe from out of cover) > poetic justice as Sejanus falls by his very own wiles • <i>quam deum ira in rem Romanam</i>: grandiose hyperbole + archaic genitive plural of <i>deum</i>: it was the anger of the gods which brought this man down • <i>cuius pari exitio viguit ceciditque</i>: a damning phrase: no matter how Sejanus fared, it was equally baneful for the Roman state: <i>viguit</i> and <i>cecidit</i> closely connected by <i>-que</i> 	6 (AO3)	Any valid answer to the question will be given due credit. Accept any three points and award up to two marks each as follows: 2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin. 1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin 0 Point is not valid, or no point is drawn.

(d)		<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>corpus illi laborum tolerans, animus audax; sui obtegens, in alios criminator; iuxta adulatio et superbia; palam compositus pudor, intus summa apiscendi libido, eiusque causa modo largitio et luxus, saepius industria ac vigilantia, haud minus noxiae quotiens parando regno finguntur.</p> <p>Suggested translation:</p> <p><i>He had a body tolerant of hardships, and a bold mind. He protected himself but was an accuser against others; he had flattery side by side with arrogance; publicly he had composed modesty, but internally a lust for acquiring the greatest things, and for that reason at times he had lavish generosity and luxury, but more often hard work and watchfulness, qualities no less harmful for obtaining/preparing for power when they are feigned.</i></p>	<p>5 (AO2)</p>	<p>The below are intended as examples of ‘slight’ and more serious ‘major’ errors; others may be identified at standardisation.</p> <p>Accept transposition of nouns to adjectives in the descriptions of Sejanus.</p> <p><i>summa libido</i>: accept ‘the greatest lust’</p>
(e)		<p>He had become rather careless now due to his good luck (1) Livilla’s passions too were urging him on (1) As she was demanding the marriage he had promised her (1)</p>	<p>3 (AO2)</p>	
(f)		<p>Answers may include:</p> <ul style="list-style-type: none"> • <i>benevolentia patris Augusti et mox plurimis Tiberii iudiciis</i>: begins with flattery recalling prior favours received from Augustus and Tiberius too, thus softening Tiberius up with this captatio benevolentiae • <i>plurimis ... iudiciis</i>: superlative + hyperbaton to stress the quantity of Tiberius’ favourable marks of esteem • <i>non prius ad deos quam ad principum aures</i>: hyperbolic flattery • <i>neque fulgorem honorum umquam precatum</i>: tries to disarm Tiberius and say he is not seeking honours, with graphic word choice in <i>fulgorem</i> • <i>quod pulcherrimum adeptum, ut coniunctione Caesaris dignus crederetur</i>: superlative of <i>pulcherrimum</i> and ‘c’ alliteration: he wants nothing more than a connection to the emperor 	<p>8 (AO3)</p>	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p>

		<ul style="list-style-type: none"> <i>audiverit Augustum in conlocanda filia...</i>: another reference to Augustus – there is a precedent in having a knight marry into the imperial family, so why not Sejanus too? 		0	Point is not valid, or no point is drawn.
	(g)	(i)	<p>Sejanus disingenuously says he does not wish to rid himself of the duties imposed on him (1)</p> <p>He is only protecting his family from Agrippina (1)</p> <p>He is doing this only for the sake of his children, not for himself (1)</p> <p>He is content for himself to finish rest of his life under Tiberius (1)</p>	4 (AO2)	
		(ii)	<p>Accept one of:</p> <p>She hoped to have her own children in power (1)</p> <p>She opposed the marriage of Livilla and Sejanus (1)</p>	1 (AO2)	Accept any valid alternative
	(h) *		<p>‘The whole of Rome was consumed by a lust for power.’ How far is this true of what you have read in <i>Annals</i> IV? Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>This is largely true, and candidates will produce much evidence to show this – Sejanus would stop at nothing for power, Agrippina was active as well, Tiberius to some extent. However, given Tiberius’ perhaps genuine desire for a ‘partner in empire’, he may prove to be counter-argument.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p><i>Sejanus</i></p> <ul style="list-style-type: none"> Almost a personification of the lust for power: (“in his heart the lust for possessing greatest things/power”) (4.1) Transferred the praetorian cohorts to Rome – centralisation of his power (4.2) Sycophantic ingratiation of himself with soldiers and senators (4.2) Seduced Livilla (4.3) in order to enter imperial family 	10 made up of AO2 =5 & AO3 =5	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>

		<ul style="list-style-type: none"> • Arranged for the murder of Drusus (4.8) using a eunuch • Put about rumours that Agrippina was scheming for power, and used Livia to aid his propaganda (4.12) • Wrote disingenuous letter to Tiberius trying to arrange a marriage with Livilla (4.39) • Insinuated that Tiberius should leave Rome thus increasing Sejanus' influence (4.41) <p><i>Agrippina</i></p> <p>Tried to get power for the sons of Germanicus (4.12), and argued against the marriage of Livilla and Sejanus</p> <p><i>Drusus</i></p> <p>His rather bitter 'speech' in 4.7 suggests he resented Sejanus' rise and craved some power himself</p> <p><i>Tiberius: a contradictory figure</i></p> <ul style="list-style-type: none"> • 4.8: introduced Germanicus' children to the senate – lingering desire to keep power in the imperial family? • Yet talks about restoring the republic (4.9) which suggests a lack of power hunger • Perhaps permitted the death of Drusus although Tacitus admits this is an unfounded rumour (4.10–11) • Is conscious of need to keep Sejanus in check (as he says in his reply to Sejanus' letter), yet also keen to keep him as an assistant and leaves the door open for possible future advancement (4.40) 		
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Question			Content of answer	Marks	Guidance
3	(a)		She was terrified (1) by the prospect of Turnus facing Aeneas in single combat (1)	2 (AO2)	<i>conterrita</i> : accept 'very alarmed' (Bloomsbury). <i>nova ... sorte</i> : accept a literal translation.
3	(b)		<p>Answers may include:</p> <ul style="list-style-type: none"> • direct address to Turnus • <i>per has ... oro</i>: hyperbaton conveys her distress • juxtaposition of <i>ego te</i> is suggestive of her love for Turnus, and strengthens the personal character of the appeal • enclosing word order of <i>has ... lacrimas</i> conveys her sadness • <i>per si ... animum</i>: the compressed structure suggests her distressed state of mind • <i>Amatae</i>: she refers to herself in the third person, which adds a sense of poignancy • repetition of <i>per</i> emphasises her plea • mostly dactylic rhythm of line 3 adds a sense of urgency • <i>spes tu ... miserae</i>: repetition of <i>tu</i> emphasises how important Turnus is to her; omission of <i>es</i> draws further attention to these words; the internal rhyme of <i>spes ... requies</i> links the two nouns together; both <i>senectae</i> and <i>miserae</i> invite us to feel sorry for Amata • <i>decus ... penes</i>: Amata suggests that her husband's future also depends on Turnus; omission of 'to be' again conveys her sense of urgency, as does the wholly dactylic rhythm of line 5 • <i>te penes ... recumbit</i>: repetition of <i>te</i> (compare <i>tu</i> in lines 4-5) is emphatic, as is the chiasmic word order of <i>te penes, in te</i> • <i>omnis domus inclinata recumbit</i>: imagery suggests a physical house (= the royal household) leaning dangerously, yet propped up by Turnus; <i>omnis</i> emphasises the importance of Turnus to the whole household 	6 (AO3)	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any three points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>

		<ul style="list-style-type: none"> delayed position and meaning of <i>oro</i> show how desperate she is for Turnus not to fight with Aeneas emphatic position of <i>unum</i>: this is the only thing she asks of Turnus <i>unum oro</i>: the elision and strong pause following the two words draw attention to her plea <i>desiste ... Teucris</i>: this is the central thrust of her speech, emphasised by the imperative and the simplicity of the words <i>qui te ... Turne, manent</i>: repetition of <i>manent</i>, use of pronouns <i>te ... me</i> (both second words in their lines) and <i>et</i> emphasise the fact that Turnus' fate will also be hers <i>Turne</i>: second direct appeal to Turnus future tenses <i>relinquam</i> and <i>manebo</i> (both emphatically positioned) foreshadow her death <i>invisa ... lumina</i>: she will hate her life if Turnus dies <i>nec generum ... videbo</i>: she would rather die than see Aeneas as her son-in-law 		
3	(c)	She wept (1) and blushed (1).	2 (AO2)	
3	(d)	The blush on Lavinia's pale face (1) was like Indian ivory stained red with dye (1) or white lilies turning red among roses (1).	3 (AO2)	
3	(e)	Accept any two of: Love agitated him (1) He fixed his face on Lavinia (1) He burned for arms even more (1)	2 (AO2)	
3	(f)	Aeneas and Turnus have just charged into single combat.	1 (AO2)	Accept other correct answers (e.g. Aeneas and Turnus have just thrown spears at each other). Accept answers referring to the earth seeming to re-echo the noise of battle with a groan.

3	(g)	<p>Answers may include:</p> <ul style="list-style-type: none"> • <i>duo ... tauri</i>: bulls are associated with danger and strength • <i>ingenti ... Taburno</i>: the Italian place names add a touch of reality • <i>conversis ... frontibus</i>: vivid and realistic detail of bulls using their foreheads to fight • <i>inimica in proelia</i>: both adjective and noun remind us of the hostile battle taking place • <i>incurrunt</i>: a powerful verb suggesting force and speed • <i>pavidi ... magistri</i>: the fact that these experienced herd-masters are frightened and withdrew emphasises the fearsome nature of the bulls • <i>cessere</i>: the use of the perfect tense amid the other present tenses suggests how suddenly the herd-masters withdrew • the contrast between <i>incurrunt</i> and <i>cessere</i> suggests the passivity of the herd-masters and the herd – they are merely spectators • <i>stat</i>: the use and emphatic position of the verb emphasise the isolation of the two fighting bulls • <i>pecus omne</i>: the adjective conveys the impact of the fight on the whole herd • <i>metu ... mussantque</i>: the ‘m’ alliteration suggests the lowing of the herd; <i>metu</i> reminds us of <i>pavidi</i> – both the herd and the herd-masters are afraid of the fighting bulls • the repetition of <i>quis ... quem</i> emphasises the bulls’ fight for leadership, as the heifers mutter about who will win • <i>tota armenta</i>: compare <i>pecus omne</i> • <i>multa vi</i> emphasises the violence of the fight • the slow, heavy spondees of line 8 effectively convey the struggle • <i>obnixi</i> conveys how hard they are pushing against each other • more heavy spondees in line 9 to emphasise the effort involved 	<p>8 (AO3)</p>	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>
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		<ul style="list-style-type: none"> • <i>sanguine largo</i> and <i>lavant</i> graphically convey how much blood is shed • <i>nemus omne</i>: <i>omne</i> conveys how far the sounds spread • <i>gemitu ... remugit</i>: emphasises the sound of the herd's reaction to the fight and/or the noise of the bulls fighting by means of more 'm' alliteration and the use of <i>gemitu</i> and <i>remugit</i> 		
3	(h)	Daunus was Turnus' father.	1 (AO2)	
3	(i)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>non aliter Tros Aeneas et Daunius heros concurrunt clipeis, ingens fragor aethera complet. Iuppiter ipse duas aequato examine lances sustinet et fata imponit diversa duorum, quem damnet labor et quo vergat pondere letum</p> <p>Suggested translation:</p> <p>No differently did Trojan Aeneas and the hero son of Daunus clash together with their shields, and a huge crash filled the air. Jupiter himself held up the two scale-pans, once he had balanced the tongue, and placed in them the different fates of the two men, to see whom the struggle doomed and in what direction death sank down with its weight.</p>	5 (AO2)	<p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <ul style="list-style-type: none"> • <i>ipse</i> omitted = major • <i>aequato examine</i>: accept other correct renditions of the ablative absolute • <i>fata ... diversa duorum</i> translated as 'the fates of the two different men' = major • accept translations in both the past and present tenses, but inconsistency in tenses = one slight error

3	(j)*	<p>‘Virgil shows more sympathy for Latinus and his family than for Turnus.’ How far do you agree with this statement from your study of Virgil’s <i>Aeneid</i> XII?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to agree with the statement, pointing out that much of the set text deals with the worries and sadness of Latinus and his family. This is apparent in the speeches delivered by Latinus and Amata, as well as in the description of Lavinia and the eventual suicide of Amata. Latinus comes across as a moderate character who regrets being involved in the war, while his wife is a tragic figure and his daughter an innocent victim of events.</p> <p>Candidates may also refer to the negative characterisation of Turnus, who is portrayed, particularly in the first half of the set text, as violent and angry.</p> <p>Nevertheless, candidates may refer to a few passages, which convey a more sympathetic image of Turnus: in the second half of the set text, Virgil shows a degree of admiration for Turnus’ heroism and courage, particularly when facing up to the prospect of his own death.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Sympathy for Latinus and his family</p> <ul style="list-style-type: none"> • Latinus’ response to Turnus’ opening speech is calm and thoughtful: <ul style="list-style-type: none"> • he reminds Turnus of what he already has • he offers gold and generosity 	<p>10 made up of</p> <p>AO2 = 5 & AO3 = 5</p>	<p>An AO2 heavy response may focus on details from the set texts, but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p> <p>Candidates should include information regarding the social, cultural and historical background to the text - for example, the Roman views about what behaviour was acceptable in war and what was expected of a hero.</p>
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			<ul style="list-style-type: none"> • he admits he was wrong to allow Lavinia to become betrothed to Turnus, and blames himself for the disastrous course of the war • he refers to being moved by his wife's tears • he tells Turnus to think of his father <ul style="list-style-type: none"> • Amata is described as weeping and terrified • In her speech to Turnus she begs him not to fight and hints at her own death • Lavinia also weeps after hearing her mother's words • Lavinia comes across as young, innocent and fragile – emphasised by her blushes <p>No sympathy for Turnus</p> <ul style="list-style-type: none"> • Opening lion simile suggests violence • In his first speech to Latinus he seems very confident and arrogant – he tells Latinus to draw up the marriage contract • He is unaffected by Latinus' words of reason – in fact they make him even angrier • In his second speech to Latinus he says that there is no reason to worry and that he can deliver wounds just as effectively as Aeneas • His response to Amata's speech is brief and unemotional • He makes sarcastic comments about Aeneas in the words he addresses to his spear • His words about killing Aeneas are violent and brutal • The fire metaphor suggests extreme passion and lack of control • The bull simile suggests anger and violence <p><i>On the other hand:</i></p> <p>Sympathy for Turnus</p> <ul style="list-style-type: none"> • The opening lion simile suggests bravery as well as violence 		
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		<ul style="list-style-type: none"> • His courage is apparent in both his speeches to Latinus • He does seem to love Lavinia and can't take his eyes off her following her reaction to Amata's speech • His courage is also apparent in his speech to Amata <ul style="list-style-type: none"> • he says he does not fear death • he is prepared to fight against Aeneas • He is a heroic figure as he tries on his arms ahead of the combat • His speech to Juturna: <ul style="list-style-type: none"> • his realisation that death is imminent • his courage in facing death • His sense of shame after Saces' speech • His skill when fighting against Aeneas <p>Outside of the set lines in Book XII, candidates may consider, for example:</p> <p>Sympathy for Latinus and his family</p> <ul style="list-style-type: none"> • Latinus agrees to the peace treaty • Amata's suicide • Latinus and Lavinia are distraught at the news of Amata's death <p>Sympathy/lack of sympathy for Turnus</p> <ul style="list-style-type: none"> • Juturna's love for him • References to the inequality of the single combat • Turnus' appearance: downcast eyes and wasted cheeks • Fear of Ausonians when Aeneas returns • His behaviour after Aeneas leaves the battlefield (kills many enemies, Mars simile, cruel words to Eumedes, violent killing continues when Aeneas returns, e.g. hanging the heads of Amycus and Diores from his chariot) 		
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Question			Content of answer	Marks	Guidance
4	(a)		Stop acting like a fool and regard as gone what you see has gone (1)	1 (AO2)	Both pieces of advice are required for the mark.
4	(b)		Bright suns shone for him (1) He used to come and go wherever his girl led him (1) She was loved by him as much as any woman will be loved (1) A lot of fun things happened which he wanted and which she didn't refuse (1)	4 (AO2)	Accept direct speech.
4	(c)		Catullus tells himself to be unwilling himself and to stop pursuing a girl who is not interested in him (1), and not to spend his life being miserable and to keep going with a resolute mind (1)	2 (AO2)	
4	(d)		<p>Answers may include:</p> <ul style="list-style-type: none"> the blunt imperative <i>vale</i> <i>puella</i>: use of direct address <i>Catullus</i>: he refers to himself in the third person, perhaps distancing himself from her <i>iam</i> suggests the reality of the present situation in contrast to happier times in the past <i>obdurat</i>: the use of this verb suggests that he is not going to change his mind (even if he is just trying to persuade himself) – compare <i>obdura</i> in line 11 repetition of <i>nec</i> and the two confident future indicatives <i>requirit</i> and <i>rogabit</i> indicate that he will not give her a second chance, as does the similarity in meaning of the two verbs emphatic position of <i>invitam</i> suggests that, if she is not willing, then he will not be either <i>at</i> introduces a new theme – she will be sorry when she is on her own and no other man is interested in her the simplicity of <i>tu dolebas</i> is stark and to the point <i>rogaberis</i>: use of the passive voice + <i>nulla</i> is a reminder of <i>amabitur nulla</i> – another contrast emphatic position of the colloquial <i>nulla</i> 	8 (AO3)	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any four points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>

		<ul style="list-style-type: none"> • <i>scelesta, vae tibi</i>: angry words (which also reveal Catullus' true feelings) • list of 7 short but indignant rhetorical questions (all containing a future tense and introduced by an interrogative) conveys his desire to make the girl feel regret, but also reflects his own fantasies – note the progression of the questions • the repetition of <i>nunc</i> emphasises the current sorry situation for the girl who is now without a man • <i>quem nunc amabis</i> is in direct contrast with line 5 – once she was loved more than any other girl • <i>quem basiabis ... mordebis</i>: these details make it clear that Catullus is recalling the girl's past sexual habits as well as predicting her bleak future without him • contrary to Catullus' usual practice, all lines are end-stopped, producing a staccato effect in keeping with the harsh tone 		
4	(e)	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>munus hoc mihi maximi da, Colonia, risus. quendam municipem meum de tuo volo ponte ire praecipitem in lutum per caputque pedesque, verum totius ut lacus putidaeque paludis lividissima maximeque est profunda vorago.</p> <p>Suggested translation:</p> <p>Colonia, give me this favour, one of enormous laughter. I want a fellow townsman of mine to go head first from your bridge head over heels into the mud, but only where there is the most greyish-blue and deepest abyss of the whole pool and evil-smelling marsh.</p>	<p>5 (AO2)</p> <p>The below are intended as examples of 'slight' and more serious 'major' errors; others may be identified at standardisation.</p> <ul style="list-style-type: none"> • <i>munus</i>: accept 'gift' or 'spectacle'. • <i>Colonia</i>: accept 'colony' or 'town'. • <i>meum</i> omitted = major • <i>per caputque pedesque</i>: accept a literal translation 	

4	(f)	<p>Answers may include:</p> <ul style="list-style-type: none"> the superlative <i>insulsissimus</i> (also emphatically positioned) sets the scene: the husband is so stupid that he doesn't see what his wife is doing <i>homo</i>: he is a man (<i>homo</i> is slightly disparaging), but he doesn't have the intelligence of a two-year old boy (<i>sapit ... bimuli</i>) <i>bimuli</i>: a rare diminutive form with the connotation of being weak and pathetic note the sequence: <i>homo ... pueri ... bimuli</i> (the insult becomes increasingly extreme) <i>tremula ... ulna</i>: the child is being rocked to sleep by his father - compare this image of paternal strength and protection with the weakness of the stupid husband <i>dormientis</i>: the child is asleep – compare the husband who isn't awake to what his wife is doing Catullus implies that the husband is unaware of how attractive his wife might be to others: her and beauty are emphasised by the use and repetition of <i>puella</i>, as well as <i>viridissimo ... flore</i> (another superlative) note the imagery referring to the girl (a flower, a kid, grapes), with each noun described by a hyperbolic superlative adjective <i>tenellulo ... haedo</i>: the comparative adjective <i>delicior</i> conveys the extent of her friskiness: she is friskier than a goat – goats were proverbial for their promiscuity; the goat is <i>tenellulo</i> (note the striking double diminutive) – an affectionate diminutive form, which softens the kid to being a sweet young pet <i>adservanda</i> introduces a warning –she needs to be watched over (use of gerundive) <i>diligentius</i>: the comparative emphasises how carefully she needs to be watched over <i>nigerrimis ... uvis</i>: another superlative referring to the ripest grapes (which therefore need protecting from damage or 	<p>6 (AO3)</p>	<p>Any valid answer to the question will be given due credit.</p> <p>Accept any three points and award up to two marks each as follows:</p> <p>2 Expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin.</p> <p>1 Expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</p> <p>0 Point is not valid, or no point is drawn.</p>
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		<p>theft); unlike goats, grapes do not misbehave, so the blame is thrown more overtly onto the husband</p> <ul style="list-style-type: none"> • <i>ludere</i>: erotic overtones and emphatic position • <i>sinit</i>: the husband allows his wife to do as she likes (<i>ut lubet</i>) • <i>nec pili facit uni</i>: though his wife flirts under his nose, he is not at all concerned; the idiomatic phrase <i>pili facere</i> is intensified by <i>uni</i> • <i>nec se sublevat</i>: he doesn't bother getting up – i.e. he makes no effort to stop her behaviour • the repetition of <i>nec</i> stresses what he doesn't do 		
4	(g)	The tree is an inanimate object lying in a ditch (1); the old man is similarly oblivious to what is going on around him (1)	2 (AO2)	
4	(h)	He doesn't know who he is (1) or even whether or not he exists (1)	2 (AO2)	
4	(i)*	<p>'In his poems Catullus shows love only for Lesbia and scorn for everyone else.' How far do you agree with this statement from your study of Catullus' poems?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may agree with the statement, pointing out that three of the Lesbia poems describe his happiness when the relationship is going well, and that even in the poems of disillusionment it is apparent that he still loves her. It is also true that he ridicules everyone else in the set poems, apart from Furius and Aurelius in 11 (though even here his apparent friendship with them is debatable).</p> <p>Nevertheless, candidates may also refer to the rest of the Lesbia poems in the prescription, in which Catullus is filled with disillusionment and despair when he realises that she does not</p>	<p>10 made up of</p> <p>AO2 = 5 & AO3 = 5</p>	<p>An AO2 heavy response may focus on details from the set texts, but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>

		<p>share his commitment and sense of loyalty. His love-hate relationship with Lesbia is apparent in many poems outside of the set text, as are his relationships (good and bad) with other people.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Candidates should include information regarding the social, cultural and historical background to the text - for example, Roman views about marriage and adultery.</p> <p>Love for Lesbia</p> <ul style="list-style-type: none"> • 5 and 7: happy moments of pure joy – life is too short to waste on anything less important than love, and those too old to understand should mind their own business • 107: an outburst of joy – Lesbia has come back <p>Scorn for everyone else</p> <ul style="list-style-type: none"> • Disapproving old men in 5 and 7 • 6: teasing Flavius about his girlfriend (as he won't tell Catullus about her, he must be ashamed of her) and his shameful sex life • 10: self-mocking sketch of Varus, his new girlfriend (Catullus first approves of her, but ends up insulting her when she catches him out) and Catullus himself (his attempts to impress Varus' new girlfriend are unsuccessful) • 17: description of the stupid man who turns a blind eye to his young wife's flirtatious behaviour • 40: a warning to Ravidus to stay away from Lesbia • 88 and 89: Catullus attacks Gellius for committing incest • 91: Gellius has betrayed Catullus' trust by stealing Lesbia 		
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			<p><i>On the other hand:</i></p> <p>Negative feelings about Lesbia</p> <ul style="list-style-type: none"> • 8: an expression of Catullus' inner conflict of love and anger – Lesbia has ended the relationship • 11: bitter message he asks Furius and Aurelius to deliver to Lesbia: she has destroyed his love for her through her constant unfaithfulness • 70: a poem of disillusionment as Catullus doubts his relationship with Lesbia and the words she says to him • 76: Catullus sees his love for Lesbia as a sickness which he prays to be rid of • 85: Catullus now hates Lesbia, though he cannot stop loving her at the same time • 91: Lesbia's affair with Gellius <p>Positive feelings about everyone else</p> <ul style="list-style-type: none"> • 11: friendship and loyalty of Furius and Aurelius, who are prepared to accompany him on any journey (or is Catullus mocking them – compare other poems in which they appear) <p>Outside of the set poems, candidates may consider, for example:</p> <p>Love for Lesbia</p> <ul style="list-style-type: none"> • 51: the early days of the relationship: Catullus is testing the waters by sending Lesbia a free translation of a poem by Sappho • 72: Catullus tries to convey the quality of his feelings for Lesbia 		
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			<p>Scorn for everyone else</p> <ul style="list-style-type: none"> • 5: a poem of abuse in which Catullus accuses Thallus of stealing his cloak, table napkins and handkerchiefs • 69: Catullus ridicules Rufus: his lack of success with women is because he smells <p><i>On the other hand:</i></p> <p>Negative feelings about Lesbia</p> <p>58: a poem of disillusionment addressed fittingly to Caelius Rufus (succeeded Catullus as Lesbia's lover, but was then discarded by her himself)</p> <ul style="list-style-type: none"> • 87: another poem of disillusionment in which Catullus considers with great sadness his total loyalty to Lesbia <p>Positive feelings about everyone else</p> <ul style="list-style-type: none"> • 9: Catullus welcomes his friend Veranius back home from Spain • 50: Catullus has spent an evening writing poetry with his friend Calvus 		
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