

**GCE**

**Classics: Latin**

Unit **F363**: Latin Verse

Advanced GCE

**Mark Scheme for June 2016**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2016

## Annotations and abbreviations

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

## Section A: Unprepared translation and comprehension

Question	Indicative Content	Mark	Guidance												
1(a)	invited the gods (1) to a feast/festival/party (1)	[2]													
1(b)	rustic (1) <i>or</i> divinities of the countryside (1)	[1]													
1(c)	no-one (had) called/summoned/asked him (1)	[1]													
1(d)	it was not allowed (1) and it was a long story (1)	[2]													
1(e)	<ul style="list-style-type: none"> <li>use of historic present, representing action as immediate/happening in front of our eyes</li> <li>varied scene – <i>hi ... hi ... hos</i> (polyptoton/anaphora/asyndeton), highlighting the variety of activities which the guests are participating in</li> <li>fatigue after the party - sleepy alliteration of <i>mollī gramine membra levat</i></li> <li>contrast - some asleep (<i>hoc somnus habet</i>), some playing games (<i>ludunt</i>)</li> <li>energetic dancing suggested by rapid-moving, heavily dactylic or dynamic line (line 10) (see scansion in 1(f) below)</li> <li>alliteration of <i>pede pulsat humum</i>, reflecting in the sound of the chosen words the noise of the stamping feet</li> <li>use of adjectives to evoke light/colour and texture (<i>opacae, molli, viridem</i>)</li> <li>personification of sleep – <i>somnus habet</i> – suggesting that the guests have been taken over by something else</li> </ul>	[6]	<p>Three points required: for each point, 1 mark for relevant reference to the Latin and 1 for appropriate comment.</p> <p>Appropriate comment means showing how the stylistic feature impacts on our understanding, i.e. more than saying 'he uses polyptoton in ..... and this makes it vivid'.</p>												
1(f)	<p>– –   – –   – v v   – –   – v v   – x hi ludunt, hos somnus habet ; pars bracchia nectit</p> <p>– v v   – v v   –    – v v   – v v   x et viridem celeri ter pede pulsat humum</p>	[4]	<p>Caesuras not required. OK to mark final syllable as anceps (x) even if the quantity is obvious.</p> <table border="1"> <thead> <tr> <th>Feet correct</th> <th>0-1</th> <th>2-4</th> <th>5-7</th> <th>8-10</th> <th>11-12</th> </tr> </thead> <tbody> <tr> <td>Mark</td> <td>0</td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> </tr> </tbody> </table>	Feet correct	0-1	2-4	5-7	8-10	11-12	Mark	0	1	2	3	4
Feet correct	0-1	2-4	5-7	8-10	11-12										
Mark	0	1	2	3	4										

Question	Indicative Content	Mark	Guidance
1(g)	<p>Vesta</p> <ul style="list-style-type: none"> <li>• she is lying still</li> <li>• free from care/anxiety/without any cares</li> <li>• seeking peaceful rest</li> <li>• head resting on the grass</li> </ul> <p>Priapus nymphs</p> <ul style="list-style-type: none"> <li>• searching eagerly for goddesses and</li> <li>• wandering around/going to and fro</li> </ul>		<p>Two points required about each of Vesta and Priapus. No Latin required.</p>

1(h)	Indicative translation	Marks	Guidance	Levels of response
(i)	<i>aspicit et Vestam: dubium est nymphamne putaret</i> He saw Vesta too: it is unclear whether he thought she was a nymph ...	4	The passage has been divided into 7 sections, each worth 4 marks.	[4] All or almost all of the meaning conveyed (as agreed at Standardisation)
(ii)	<i>an sciret Vestam; scisse sed ipse negat.</i> ... or whether he knew it was Vesta; but he himself says that he did not know.	4	Underline all errors (even if 4 marks given).  Guidance on acceptable alternatives will be given separately as part of the standardisation process.	[3] Most of the meaning conveyed  [2] Half the meaning conveyed; the rest seriously flawed
(iii)	<i>spem capit obscenam, furtimque accedere temptat,</i> He took a disgraceful hope and tried to go up to her secretly,	4	Consequential errors should not be penalised.	[1] Very little meaning conveyed, or isolated words known
(iv)	<i>et fert suspensos corde micante gradus.</i> and bore his light steps with beating heart.	4	In addition, award up to 2 marks for fluency of translation and attempts to improve on the literal. Place a ✓ beside each specific improvement being credited:	[0] No elements of meaning conveyed; no relation to Latin at all
(v)	<i>forte senex, quo vectus erat, Silenus asellum liquerat ad ripas lene sonantis aquae;</i> By chance, the old man Silenus had left the donkey on which he had travelled by the banks of a gently-sounding water.	4		Marks for English:  [2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation
(vi)	<i>ibat ut inciperet longi deus Hellesponti, intempestivo cum rudit ille sono.</i> The god of the long Hellespont was just going to begin when the donkey brayed with an untimely sound.	4	0-1 improvements = 0 mark 2 improvements = 1 mark 3 or more improvements = 2	[1] Occasional improvements on a literal translation
(vii)	<i>terrata voce gravi surgit dea; convolat omnis turba, per infestas effugit ille manus.</i> The goddess, terrified by the heavy voice, got up; the whole crowd rushed together; Priapus fled through hostile hands.	4		[0] No or very little improvement on a literal translation

## Section B: Prescribed Literature

Question	Answer	Marks	Guidance																					
			Content	Levels of Response																				
2a (Virgil)	<p>Good answers may begin with a brief introduction to set the scene – e.g. in the passage Aeneas meets his dead father Anchises in the underworld.</p> <p>All answers must <u>briefly</u> identify the emotional content before discussing literary features.</p> <p>Anchises: proud of his family and what they will achieve (1-5), overjoyed to see Aeneas (6-16).</p> <p>Aeneas: keen for his father to know that it was the vision of his father which has kept him going (17-18), overcome by love for his father (19-20), sadness that he cannot touch Anchises (22-24).</p> <p>Expression of emotion</p> <ul style="list-style-type: none"> <li>• Lines 1-5, in which Anchises casts his eyes over the souls of those yet to be born, delay the moment when he sees Aeneas. His love for his family and pride in what they will achieve is expressed by the adjective <i>caros</i> and the polysyndeton of <i>fataque fortunasque virum moresque manusque</i>.</li> <li>• Lines 6-7: his response on seeing Aeneas is to eagerly hold out his hands (<i>alacris palmas utrasque tetendit</i>).</li> <li>• Line 8: <i>effusaeque genis lacrimae et vox excidit ore</i> - tears pour from his eyes/down his cheeks (depending on how <i>genis</i> is taken); <i>effusae</i> is emphasised by position and words come tumbling out (vivid choice of <i>excidit</i>).</li> <li>• Lines 9-10: the initial rhetorical question (as if he can hardly believe it is true) dwells on how long he has been waiting for him (<i>venisti tandem</i>), Aeneas' <i>pietas</i>, and the harshness of his journey. Like a parent, he has been worried for his son.</li> </ul>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> <li>• cover the whole of the printed passage (though there is perhaps less to say in lines 1-5)</li> <li>• cover a range of points (e.g. sound, choice and position of words)</li> <li>• focus on the question (a mere list of rhetorical features will not be enough, e.g. the exclamations in lines 14-16 need to be related to Anchises' emotions of joy and relief.</li> <li>• Answers must be marked using the levels descriptors and a mark given for each assessment objective.</li> </ul>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <table border="0"> <tr><td>Level 5</td><td>9-10</td></tr> <tr><td>Level 4</td><td>6-8</td></tr> <tr><td>Level 3</td><td>4-5</td></tr> <tr><td>Level 2</td><td>2-3</td></tr> <tr><td>Level 1</td><td>0-1</td></tr> </table> <p><b>AO2 = 15</b></p> <table border="0"> <tr><td>Level 5</td><td>13-15</td></tr> <tr><td>Level 4</td><td>9-12</td></tr> <tr><td>Level 3</td><td>6-8</td></tr> <tr><td>Level 2</td><td>3-5</td></tr> <tr><td>Level 1</td><td>0-2</td></tr> </table>	Level 5	9-10	Level 4	6-8	Level 3	4-5	Level 2	2-3	Level 1	0-1	Level 5	13-15	Level 4	9-12	Level 3	6-8	Level 2	3-5	Level 1	0-2
Level 5	9-10																							
Level 4	6-8																							
Level 3	4-5																							
Level 2	2-3																							
Level 1	0-1																							
Level 5	13-15																							
Level 4	9-12																							
Level 3	6-8																							
Level 2	3-5																							
Level 1	0-2																							

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<ul style="list-style-type: none"> <li>• Line 10-11: he relishes the thought of being able to see Aeneas and talk with him (<i>datur ora tueri, nate, tua et notas audire et reddere voces?</i>).</li> <li>• Lines 14-16: excited exclamations, expressing his delight at seeing Aeneas and relief that he has overcome dangers (<i>quibus iactatum periculis ... quam metui</i>). The juxtaposition of <i>ego te</i> reinforces that they are now united and the father-son relationship is emphasised by the repetition of the vocative <i>nate</i> ('my son').</li> <li>• Lines 17-20: in his reply Aeneas tells of the sorry visions he has had of his father (<i>tua tristis imago</i>) - the repetition of the pronominal forms <i>tua me ... tua</i> emphasise his love for Anchises. By asking him to take his hand (<i>da iungere dextram</i>) and not withdraw from his embrace (<i>teque amplexu ne subtrahe nostro</i>), is Aeneas anxious that he will be unable to embrace him (as he was unable to embrace Dido)? The emotional intensity is heightened with anaphora of <i>da</i>, the tender use of the vocative <i>genitor</i>, and the separation of <i>te ... nostro</i>.</li> <li>• Line 21: tears are emphasised by the phrase <i>largo fletu</i> and the poetic word <i>rigabat</i>.</li> <li>• Lines 22-24: in a painfully moving moment, Aeneas tries to embrace Anchises but fails: the sadness is expressed by the anaphora of <i>ter</i>, the choice of <i>effugit</i>, the simple double simile as Anchises' soul is described as like the winds or sleep, and the alliteration of t, c, m, l and v.</li> <li>• Candidates may refer to the stress on the loneliness of Aeneas here (e.g. lines 22-24 are the same words used of the withdrawal of Creusa's ghost in Book 2).</li> </ul>			

Question	Answer	Marks	Guidance	
			Content	Levels of Response
<p><b>2b (Virgil)</b></p>	<p>Lengthy discussion of the passage is not required and examiners should beware of unnecessary analysis of literary features. But there should be a clear identification of the passage and explanation of the historical background - Aeneas sees the soul of the future Marcellus, who was to die in his 20th year in 23BC.</p> <p>Likely references to the rest of Book 6:</p> <p>Lines 77-97: the Sibyl allusively foretells the events of the second half of the poem. There will be fighting against Turnus and Juno will continue to oppose him, but help will come from Evander and the city of Pallanteum.</p> <p>Lines 156-235: Aeneas learns that he must expiate the pollution incurred by the death of Misenu. 'In a sense he represents a sacrifice for the success of the mission; but more especially his unexpected fate conveys the feeling of the imminence of death in life, and the very elaborate description of the funeral rites reinforces this feeling' (RD Williams).</p> <p>Lines 264-294: Aeneas' first sight of the underworld includes the various shapes of personified forms of suffering, and various monstrous creatures from mythology.</p> <p>295-336: the picture of ghosts waiting in vain to cross the Styx.</p> <p>337-383: Aeneas meets the ghost of his helmsman Palinurus and hears the story of his death. Though Palinurus begs for his body to be buried, the Sibyl explains that it is not allowed.</p> <p>426-493: Aeneas sees the souls of infants, the unjustly condemned, suicides and those who have died from unhappy love. Among the latter is Dido, whom Aeneas</p>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> <li>• show relevant knowledge of the printed passage</li> <li>• cover the whole of Aeneid 6, not just the passages set for study in Latin</li> <li>• focus on the key words of the question ('triumph', 'sorrow')</li> </ul> <p>There is no clear answer to the question - some may argue that Book 6 is the most optimistic and patriotic part of the whole poem, others that we are constantly reminded of the frailty of human life. But good answers will express a view one way or the other.</p> <p>When discussing the rest of the book, entirely one-dimensional answers are likely to be superficial.</p> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective. Responses in levels 4 and 5 should identify a number of the key moments in the book and reach a clear conclusion to the title of the question.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p><b>AO2 = 15</b></p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<p>addresses with deep affection. It is in vain as she withdraws from him without a word.</p> <p>477-547: Aeneas meets the ghosts of Trojan friends who welcome him with joy, but he also meets his comrade Deiphobus. Aeneas feel guilty that he had not been able to pay the final rites to Deiphobus' dead body.</p> <p>548-627: the Sibyl explains to Aeneas the fate of those being punished in Tartarus.</p> <p>637-678: as a dramatic contrast to what Aeneas has seen so far, he sees reaches Elysium, place of idyllic light and joy.</p> <p>703-751: Aeneas sees the gathering of ghosts about to be born. 'It expresses a picture of hope after death., of virtue rewarded; it offers something of an explanation for the unexplained suffering of this life.' (Williams).</p> <p>752-853: the pageant of Roman heroes is one of the most triumphant and optimistic passages in the whole poem, especially when the spotlight is focused on individuals like Romulus, Augustus, Brutus, Caesar and Pompey. Though even here there are moments of pathos (Brutus' killing of his sons, Anchises' emotive appeal to Pompey and Caesar). The pageant reaches a climax with the celebration of Rome's mission to establish peace by taming the proud and establish a civilised way of life.</p> <p>854-892: coming at the end of Anchises' triumphant celebration of future Roman greatness, the reference to the tragic death of Marcellus is all the more poignant ('its position immediately following the trumpet notes of joyful pride in 851-3 presents the equipoise between triumph and disaster which the <i>Aeneid</i> so constantly explores.' (Williams)</p>			

Question	Answer	Marks	Guidance	
			Content	Levels of Response
<b>3a (Catullus)</b>	<p>Good answers may begin by the summarising one of the main themes of the poem - Catullus feels that his own good behaviour has been poorly rewarded. This leads to feelings of bitterness (towards the gods as well as his lover?) and despair that he is ever going to be free of the pain his love has caused.</p> <p>1-5: The poem begins with a list of what Catullus feels are the faithful qualities he has shown, emphasised by the anaphora of <i>nec ... nec ...</i>, the double negatives <i>nec ... nullo</i>, and words suggesting faithfulness (<i>benefacta, pium, sanctam, fidem</i>).</p> <p>In line 5 it becomes clear that his only pleasure in later life may be to console himself that he has been faithful. The word order of line 6, which juxtaposes <i>gaudia</i> with <i>ingrato</i>, emphasises his bitter comment on the joylessness of his love for Lesbia.</p> <p>7-9: the thought is developed in the two lines (7-8) which state Catullus' noble actions and words (polyptoton of <i>dicere ... facere ... dicta ... facta</i>), and the line (8) in which all these things have 'been worthless' (<i>perierunt</i>) because they were invested in such an 'ungrateful' mind - <i>ingratae</i> picks up <i>ingrato</i> from line 6. Candidates may comment on the financial connotations of <i>credita</i> and <i>perierunt</i>.</p> <p>10-12: the language here contains echoes of previous poems. Candidates may refer to the <i>excrucior</i> of poem 85 (set in the prescription) and poem 8 (not set). The use of self-addressed rhetorical questions (<i>quare ... quin</i>) vividly shows Catullus' inner turmoil and the language suggests physical pain (<i>excrucies</i>). The bitter tone is emphasised by the hissing sibilance of line 12 (<i>et dīs invitīs desinīs esse miser</i>).</p>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> <li>cover the whole of the poem</li> <li>focus on the question</li> </ul> <p>The poem lends itself to an analysis of the feelings described but comments should also draw out literary features, as required by the wording of the question.</p> <p>Answer which concentrate on literary features without focusing on the emotions listed in the question ('bitterness', 'pain', 'despair') are, however, likely to score less highly.</p> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p><b>AO2 = 15</b></p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<p>13-16: here Catullus tries to convince himself that his feelings can be overcome - his determination is expressed by the repetition of <i>haec ... hoc ... hoc</i> but at the same time he doubts whether it is possible (anaphora of <i>difficile</i> and the balance of <i>sive id non pote sive pote</i>).</p> <p>17-22: <i>si vestrum est misereri</i> suggests that Catullus is no longer sure that the gods can help and line 18 equates his situation with someone at the very point of death (<i>extremam ... opem, iam ipsa in morte</i>).</p> <p>Lines 19-22 are a vivid description of the physical pain his infatuation still causes - it is a 'pernicious disease' (<i>pestem perniciemque</i> is a memorable pleonasm), it 'creeps' into his limbs (<i>subrepens</i> suggests the unseen way in which it steals up on him unawares) like 'numbness' (<i>torpor</i>) and has forcefully 'driven out' (<i>expulit</i> - strong word) 'every last pleasure' (<i>omni</i> acts as a transferred epithet and <i>laetitias</i> is emphasised by its final position).</p> <p>23-24: a bitter aside about the impossibility of Lesbia becoming pure, in contrast to his own behaviour - <i>pium</i> (2), <i>puriter</i> (19).</p> <p>25-26: the use of <i>valere</i> and <i>morbum</i> (emphasised by position) portray his feelings as an illness (picking up <i>pestem perniciemque</i> in line 20). <i>taetrum</i> is a striking word to describe <i>morbum</i>.</p> <p>The last line, with its exclamatory <i>o di</i>, has a desperate tone - he is hoping that his own faithfulness (<i>pium, puriter, pietate</i>) will be enough to rescue him. This restates one of the central themes of the poem - he is bitter that his own <i>pietas</i> has not been properly rewarded. In short, he has been hard done by and his thoughts at the end of the poem have come back to where he started.</p>			

Question	Answer	Marks	Guidance	
			Content	Levels of Response
<p><b>3b</b> <b>(Catullus)</b></p>	<p>Lengthy discussion of the Sirmio poem is not required and examiners should beware of unnecessary analysis of literary features. But candidates should demonstrate clear knowledge of the meaning of the poem (AO1) and joyful tone (AO2).</p> <p>Likely comments on the poem:</p> <ul style="list-style-type: none"> <li>the warm personification of Sirmio (<i>insularumque ocelle ... quam te libenter quamque laetus in viso</i>);</li> <li>the feelings of relief to return from a long journey to a home one has missed (<i>o quid solutis est beatius curis, cum ... fessi venimus larem ad nostrum, desideratoque acquiescimus lecto?</i>)</li> <li>the invitation for Sirmio to join him in his happiness to be home (<i>salve, o venusta Sirmio, atque ero gaude gaudente</i>) and the waters of the lake to join in the laughter filling the household (<i>vosque, o Lydiae lacus undae, ridete quidquid est domi cachinnorum</i>).</li> </ul> <p>On the rest of the poems, candidates may split their discussion into two halves (joy/laughter, sadness/tears). It will not be sufficient simply to refer to individual poems - candidates should show briefly in what ways the poems fit the words of the title.</p> <p><b>‘Joy and laughter’</b></p> <p>39: light-hearted mockery of Egnatius with his white teeth, culminating in the shocking suggestion about how he maintains such a high level of dental hygiene.</p> <p>45: this poem can be taken as a delightful picture of reciprocal love between Acme and Septimius; features of the language (e.g. enclosing word order) and structure (balanced stanzas) reflect the harmony of the couple’s relationship.</p>	[25]	<p>Look for answers which:</p> <ul style="list-style-type: none"> <li>show relevant knowledge of the printed passage</li> <li>cover a number of other poems in the prescription</li> <li>focus on the question</li> </ul> <p>Good answers should attempt to reach a yes/no conclusion about the wording of the title - ‘more laughter than tears?’ There is, of course, no right answer - plenty can be said to support either point of view.</p> <p>Answers must be marked using the levels descriptors and a mark given for each assessment objective.</p>	<p>Please see Appendix 1 for full marking grids with level descriptors.</p> <p>Summary:</p> <p><b>AO1 = 10</b></p> <p>Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1</p> <p><b>AO2 = 15</b></p> <p>Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<p>John Godwin comments that ‘this is perhaps the one and only example of fulfilled love in the poems of Catullus’, though Assessors should be aware that other readings of the poem (see Quinn) suggest that Cupid’s approval of Acme and Septimus may be more ambiguous than first appears.</p> <p>46: the joy of Spring - Catullus eagerly prepares to travel to Asia (<i>iam laeti studio pedes vigescunt</i>). Warmth of friendship (<i>o dulces comitum valet coetus</i>).</p> <p>50: the joy of poetry - Catullus tells of a day of writing verse with Calvus ‘among laughter and wine’. He has enjoyed it so much that he has been unable to sleep and wants it to be repeated.</p> <p>84: a witty poem at Arrius’ expense about the growing practice of aspirating vowels, ending with a funny joke (<i>iam non Ionios esse sed Hionios</i>).</p> <p><b>‘Sadness and tears’</b></p> <p>51: this poem, based on an original by Sappho, is hard to categorise, but vividly explores the pleasure of love and the physical sensations it causes.</p> <p>76: candidates may justifiably refer to this poem, but should avoid lengthy reference to it, as they will have covered it in their answer to the previous question.</p> <p>85: a remarkable statement of the contradictory sensations of love and hate (<i>odi et amo</i>).</p> <p>65, 101: both poems deal with the loss of a brother. 65 suggests that the joy of poetry can be a relief from loss; 101 is a moving variation on an elegy to the dead.</p>			

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<p>72, 75, 77, 87, 92, 109 all explore the feelings of passion, doubt and rejection. 72, 75 and 92 all pick up the theme of 85 - Catullus likes Lesbia less but wants her more. 77 is a bitter attack on Rufus, who seems to have stolen Catullus' mistress. 87, picking up one of the themes of 76, implies bitterness that Catullus has deserved better. 109 implies that a lover's promises are not to be believed but will end in pain.</p> <p>64: a good answer will probably include reference to this poem. The prescribed sections cover the effect on Ariadne of Theseus' abandonment (including the Bacchant simile), her feelings of betrayal (<i>sicine me patriis avecta, perfide, ab aris, / perfide, deserto liquisti in litore, Theseu?</i>), her lament (<i>nulla fugae ratio, nulla spes: omnia muta, / omnia sunt deserta, ostentant omnia letum</i>) and her final curse.</p>			

## APPENDIX 1

AO1		
	Max mark and mark ranges	Characteristics of performance
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	10	Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.
Level 5	9 - 10	Specific factual knowledge, selected with care; Fully relevant to the question; Well supported with evidence and reference where required; Strong awareness of context as appropriate.
Level 4	6 - 8	Generally well-chosen factual knowledge; Relevant to the question; Usually supported with evidence and reference where required; Awareness of context as appropriate.
Level 3	4 - 5	Some factual knowledge, not always well chosen; At least partially relevant to the question; Some supporting evidence and reference where required; Limited awareness of context.
Level 2	2 - 3	Restricted selection of factual knowledge, possibly including some inaccurate detail; Little evidence of relevance to the question; Occasional use of appropriate supporting evidence; Context occasionally or very superficially indicated.
Level 1	0 - 1	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

AO2		
	Max mark and mark ranges	Characteristics of performance
(a) Analyse, evaluate and respond to classical sources		
(b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	15	Analysis; Evaluation and response; Organisation and use of technical vocabulary; Control of appropriate form and style; Accuracy of writing.
Level 5	13 - 15	Perceptive, well supported analysis leading to convincing conclusions; Very well balanced evaluation based on clear engagement with sources/task; 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.
Level 4	9 - 12	Careful and thorough analysis leading to generally sound conclusions; Balanced evaluation based on clear engagement with sources/task; 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.
Level 3	6 - 8	Attempts at analysis leading to some tenable conclusions; Limited evaluation but some evidence of engagement with sources/task; Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; Limited control of appropriate form and register; Legible and generally accurate writing, conveying meaning clearly.
Level 2	3 - 5	Occasional evidence of analysis gesturing towards acceptable conclusions; Very limited evaluation or evidence of engagement with topic/task; Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; Very limited control of appropriate form and register; Legible and generally accurate writing, clarity not obscured.
Level 1	0 - 2	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

**OCR (Oxford Cambridge and RSA Examinations)**  
1 Hills Road  
Cambridge  
CB1 2EU

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; 1 Hills Road, Cambridge, CB1 2EU  
Registered Company Number: 3484466  
OCR is an exempt Charity

**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

© OCR 2016

