

**GCSE**

**Latin**

Unit **A404/02**: Latin Verse Literature (Higher Tier)

General Certificate of Secondary Education

**Mark Scheme for June 2016**

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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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## 1. Annotations

Annotation	Meaning
	Unclear (use very rarely, possibly in case of illegibility)
	Benefit of doubt (may be used, but sparingly)
	Cross (please avoid using this)
	Extendable horizontal line (Major error in translation questions)
	Extendable horizontal wavy line (Minor error in translation questions)
	Relevance (use sparingly)
	Tick (Use as appropriate to show where marks have been awarded or points are being credited in the longer answer)
	Harmful addition (use sparingly)
	Repeated or consequential error (use sparingly)
	Omission mark (Use in translation questions and elsewhere if desired)
BP	Use to annotate page 23 if blank

Question		Answer	Mark	Guidance
<b>Section A: OCR Latin Anthology for GCSE</b>				
1	a	subject-matter/ a girl (1) for a long-lasting (1) love affair (1). Any 2 of these	2	Accept 'essence'
	b	telling him where/the place/the location....(1) there are lots of girls/girls are numerous/girls frequent (1)	2	Accept 'go frequently' for <i>frequens</i>
2		treading a long road/ going a long way/a long journey	1	
3	a	Any 2 of: Perseus had to bring Andromeda/his girl..... from India/from a distant country but would-be lover can stay in Rome Perseus had to kill a sea monster... ...no need for that in Rome Ovid wants to show off his mythological knowledge	2	Accept other plausible explanations.
	b	Any 2 of: reference to Paris and/or Helen P & H were from different countries/P had to travel to Greece but the lover need not leave Rome Paris/the Phrygian snatched Helen ... ...no need for violence to find girl in Rome	2	Accept other plausible explanations

Question	Answer	Mark	Guidance
4	<p><i>tot tibi tamque dabit formosas Roma puellas,  'haec habet' ut dicas 'quicquid in orbe fuit.'</i></p> <p><i>Gargara quot segetes, quot habet Methymna racemos  aequore quot pisces, fronde teguntur aves  quot caelum stellas, tot habet tua Roma puellas:</i></p> <p><i>dabit</i> – wrong tense = minor error  <i>dicas</i> taken as past tense = minor error  omission of <i>tamque</i> – minor error  <i>haec</i> = here: minor error  <i>haec habet</i> = 'here (there) is': treat as 1 minor error  <i>fuit</i> – accept present tense  <i>segetes</i> – accept ears of corn, sheaves of corn, crops,  cornfields, grain etc</p> <p><i>Gargara.....puellas</i> – accept a range of renderings for the  correlatives, provided that the essential details are  there.</p> <p><i>teguntur</i> – this word should be translated, either with the fish  or the birds</p>	5	<p>Sample translation:</p> <p><i>Rome will give you so many, such beautiful girls that you will say 'This place/city has whatever (beauty) has existed/there has been in the world'. However much corn Gargara has, however many the (bunches of) grapes in Methymna, however many fish are (hidden) in the sea, (or) birds covered by foliage/leaves, as many stars as the sky has/are in the sky, that is how many girls your Rome has</i></p> <p>Assess translation according to the level descriptors in the grid at the end of the mark-scheme.</p> <p>Consequential errors should not be penalised.</p> <p>No credit is allowed for isolated single items of vocabulary.</p>

Question		Answer	Mark	Guidance
5		<p>Likely material for comment – could be variously interpreted as fair or unfair (or a mixture):</p> <ul style="list-style-type: none"> <li>• men go hunting for girls, as for birds/ boars/ fish</li> <li>• choosing them solely for their looks</li> <li>• good for one-night stands, as well as longer relationships</li> <li>• women are attracted to the theatre/ games, as bees to a fragrant garden</li> <li>• they love to be watched and admired</li> <li>• Romulus' men pick the girl they fancy from the audience</li> <li>• the Sabine women have no choice: they flee from the burly men like frightened doves or sheep</li> <li>• young girls appeal to their mothers for protection</li> <li>• they are innocent victims ('merry booty') of rape</li> </ul>	8	<p>Assess answers using the level descriptors in the <b>8-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>The examples given here are merely indicative. Reward any other convincing points/ good examples.</p> <p>Markers should also appreciate that, because of the shortness of this text (58 lines), candidates have less flexibility/choice of material here than in Section B, Q23, but have perhaps more scope for a personal response.</p> <p>Allow <b>limited</b> use of material from Passage A1.</p>
6		<ul style="list-style-type: none"> <li>• Jupiter is a god/the king of the gods (1)</li> <li>• Lesbia says she prefers C/ this comparison is flattering to C/shows how much Lesbia claimed to love him (or other valid interpretation) (1)</li> </ul>	2	Just translation, without any interpretation = 1.
7	a	<i>cupido amanti</i> [1]: eager/ desirous/ passionate lover [1]	2	<p>If Latin words are incorrect award no marks for this question.</p> <p>Just 1 Latin word, correctly translated = 1</p>

Question		Answer	Mark	Guidance
	<b>b</b>	he says that her words/ any lover's words might as well be written on wind and water [1] as they don't mean anything/ they can't be relied on [1] Or a woman's words are changeable/unreliable (1) just like wind and water (1)	2	Just translation of lines 3-4, without any interpretation = 1
<b>8</b>	<b>a</b>	it wasn't like an ordinary person loving a girl-friend/mistress [1] but like a father's love for his sons/family/sons-in-law [1]	2	or words to the same effect
	<b>b</b>	<i>nunc te cognovi</i> – He has (now) found out what she is really like <i>impensius uror</i> – he still burns with desire even though he knows what she is like  <i>multo ... vilior et levior</i> – she is cheaper/ more fickle to him/ he feels cheated by her behaviour near-tautology of <i>vilior et levior</i>  <i>iniuria talis</i> : C feels he has suffered some kind of hurt/ she has jilted C/ perhaps returned to her husband/ another lover <i>cogit amare magis</i> – he feels forced (against his will) to love her more  <i>sed bene velle minus</i> → he feels less affection/kindness towards her (despite feeling more passion)	6	Any <b>three</b> of these, or other valid e.g.s of C's bitterness [1 each] + appropriate Latin refs. [1 each].  Latin without any interpretation or completely incorrect interpretation = 0.  A good Latin reference with a 'near-miss' interpretation can be given 1 mark
<b>9</b>		the affair is over ... so he should accept the fact/ move on/stop pining for her	2	or sim. Accept a translation of line 2 for 2 marks.

Question	Answer	Mark	Guidance
10	<p>he says that suns once/previously shone for him [1]</p> <p>he was happy/lucky/blessed by the gods/life was wonderful [1]</p>	2	<p>Just translation, without interpretation = 1</p> <p>Just interpretation, without ref. to wording of line 3 = 1</p>
11	<p><i>nunc iam</i> (line 1): sounds very logical/terse</p> <p><i>illa non vult ... tu quoque noli</i> → C trying to accept rejection/ stiffen the sinews</p> <p><i>impotens</i> – he is powerless to alter the situation</p> <p>series of peremptory instructions to self in lines 1-3</p> <p>repeated imperatives (lines 2-3) and again on line 11</p> <p>repetitious <i>obstinata ... perfer ... obdura</i> to hammer the point home</p> <p><i>vale puella</i> (+ rest of lines 4-5) → defiant : I've finished with her</p> <p><i>at tu dolebis ...</i> : C cheers himself up by throwing the blame on her</p> <p><i>scelesta</i> (line 7): insulting her</p> <p>series of rhetorical Qs (lines 6-10): hopes she will suffer more than he does/tortures himself by thinking of her future lovers</p> <p><i>at tu Catulle destinatus obdura</i> (reinforcing line 4): stick to your guns/ don't soften!</p> <p><i>requiret...rogabit</i> (tautology) + polyptoton of <i>rogabit</i> and <i>rogaberis</i></p> <p><i>invitam</i> at end of line</p> <p>word-echo/repetition of <i>destinatus obdura</i></p>	10	<p>Assess answers using the level descriptors in the <b>10-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>The examples given here are merely indicative.</p> <p>Reward valid refs.to the <b>Latin</b> + interpretation of what each indicates about C's feelings.</p> <p>Accept a range of interpretations of lines 7-11</p> <p>No style points = max 6</p> <p>No Latin = max 6</p>

Question		Answer	Mark	Guidance
		<b>Section B: Virgil, <i>Aeneid</i> 9</b>		
12	a	guarding the gate/door	1	
	b	he is (very) fierce (with his weapons) his father was called Hyrtacus he is a companion to Aeneas he comes from Mt Ida / sent by (his mother / the huntress) Ida he is quick with a spear/ arrows	3	Any <b>three</b> of these. Accept '(very) brave/bold/valiant' for <i>acerrimus</i> Do not accept 'agile' for <i>celerem</i> . Do not accept Hyrtacides/son of Hyrtacides. Accept reasonable attempt at the father's name (e.g. Hyrtax)
13	a	the most handsome man ... in Aeneas' army/ ever to wear Trojan armour	2	just 'handsome' = 1
	b	he doesn't need to shave/ he is called <i>puer</i> / he is in the first flush of youth ( <i>prima iuventa</i> )	1	
14		any <b>one</b> of: <i>amor</i> – they loved each other/there was one love between them <i>unus</i> – there was one love between them <i>pariter(que)</i> – they rushed into battle together/side by side/equally <i>communi</i> – did guard duty together/shared the gate	2	1 for Latin word (accept <i>amor unus</i> ) + 1 for explanation of how it shows their close relationship  Do not accept 'they were equal(s)'
15		the remains of a fire/a fire dying down/ [1] horses tied up/ on the grass/grazing [1]	2	Do not accept 'the allies of Messapus'

Question	Answer	Mark	Guidance
16	<p>Nisus knows when it is time to stop killing the enemy            whereas Euryalus is becoming engrossed in slaughter            Nisus is conscious that it will soon be dawn            therefore worried that they will be seen/caught by the enemy            they have carried out plenty of revenge/punishment on the enemy            they have cleared a way through the enemy lines</p>	3	<p>Any <b>three</b> of these, or other valid points/ explanations.            Latin refs. are <b>not</b> required.            Take care that the candidate is making three distinct points.</p>
17	<p>lines 1-2: use of imperfect tenses + <i>procul</i>: N and E nearly get away with it/ are only just spotted  <i>cernunt</i>: historic present  <i>prodidit</i>: emphatic position + personification of the helmet  <i>immemorem</i>: E only has himself to blame/ nemesis for his greed  <i>conclamat</i> – emphatic compound verb; historic present  <i>haud temere est visum</i>: strong double negative (or sim.)</p> <p>lines 6-7: use of direct speech            + sharp cross-questioning, in short/abrupt sentences            + alliteration of S and Q            line 6: ascending tricolon  <i>nihil illi tendere contra</i>: curt non-reply            + <i>nihil</i> in emphatic position  <i>tendere/ celerare/ fidere</i> (historic infins.): urgency/ dramatic  <i>fidere nocti</i>: striking expression – and night is an unreliable ally!  <i>obiciunt</i>: emphatic position + present tense  <i>hinc atque hinc</i>: they quickly take up positions all around</p>	10	<p>Assess answers using the level descriptors in the <b>10-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>The examples given here are merely indicative.            Reward any other convincing points relating to the dramatic qualities of the passage.</p> <p>Note that in line 1 Volcens and his men are the subject.</p> <p>No style points = max 6            No Latin = max 6</p>

Question	Answer	Mark	Guidance
	<p>elisions in 8, 9, 10 (twice): speeds up the action  <i>custode coronant</i> : alliteration</p>		
18	<p>the moon/ the goddess Luna/Diana/daughter of Latona/goddess of the groves</p>	1	<p>Do not accept 'the glory of the stars'</p>
19	<p><i>dixerat et</i> : straight into action as soon as he finishes his prayer  <i>toto conixus corpore</i> : 100% effort + emphasised by C alliteration  enjambement between 1/2 and 3/4 → non-stop action  <i>noctis diverberat umbras</i> : sensational description  alliteration of V (2,3) - the whizzing of the spear through the air  <i>ibique frangitur</i> : key moment emphasised by position/ pause in sense  alliteration of F (4) : onomatopoeic → the wood splintering  <i>transit praecordia</i> : very nasty  V alliteration of line 5, as Sulmo rolls over and spews out blood  <i>vomens calidum de pectore flumen</i> : gory detail, hyperbole of <i>flumen</i>  contrast between <i>calidum flumen</i> (= his blood) and <i>frigidus</i>  <i>frigidus</i>: emphatic position/enjambement → sudden death-throes  <i>et longis singultibus</i> : jerky rhythm for his final spasms</p>	6	<p>Any <b>three</b> of these, or other valid points [1 each] + appropriate Latin refs. [1 each].</p> <p>Latin without any interpretation or completely incorrect interpretation = 0.</p> <p>A good Latin reference with a 'near-miss' interpretation can be given 1 mark</p>

Question	Answer	Mark	Guidance
20	<p>crimson colour of the flowers like E's blood</p> <p>the flower is cut down (by the plough): so is E (by Volcens' sword</p> <p>the poppy's stem droops – E weary from the struggle</p> <p>the 'neck' of the poppies is 'weary': E's lolling neck</p> <p>the poppies cannot withstand the superior force of rain: so E is overwhelmed by his attackers</p> <p>the beauty of the flowers like E's beauty</p> <p>flower is an image of lost innocence/ fallen youth</p>	4	<p>Any <b>four</b> of these, or other valid points of comparison. Latin refs. are <b>not</b> required.</p> <p>Four distinct points are needed; two distinct may be made based on the same simile detail.</p>
21	<p>the repetition of <i>Volcentem ... Volcente</i></p> <p>emphatic repetition in <i>solum ... solo</i></p> <p>emphatic <i>solum per omnes</i></p> <p>emphatic position of <i>Volcentem</i> in line 7</p>	2	<p>Any <b>two</b> of these.</p> <p>Accept a single reference to <i>solum</i> or <i>solo</i>.</p>
22	<p><i>quem circum glomerati hostes hinc comminus atque hinc proturbant. instat non setius ac rotat ensem fulmineum, donec Rutuli clamantis in ore condidit adverso et moriens animam abstulit hosti.</i></p> <p><i>proturbant, instat, rotat</i>- accept either present or past tense</p> <p><i>quem</i> – accept this as referring to Nisus, Euryalus or Volcens</p> <p><i>in ore...adverso</i> – accept 'full/right in the face/mouth'</p>	5	<p><i>The enemy massing around him at close quarters on this side and that (tried to) force him back. Nonetheless he pressed on, whirling/ and whirls his flashing/lightning sword, until he buried it in the mouth/face of the shouting Rutulian in front of him and, dying, took the soul/life from/of his enemy.</i></p> <p>Assess translation according to the level descriptors in the grid at the end of the mark-scheme.</p> <p>Consequential errors should not be penalised.</p> <p>No credit is allowed for isolated single items of vocabulary.</p>

Question		Answer	Mark	Guidance
23		<p>The expedition is N's idea - for which he admits full responsibility.  It is a plucky and well thought-out idea, and almost succeeds.  N has to restrain E from being diverted from their purpose.  N selflessly goes back to rescue E.  Ultimately N forfeits his life in a futile attempt to save E.</p> <p>E insists on accompanying N.  He is really too young and inexperienced.  He becomes engrossed in a gratuitous killing spree.  His wearing of the shiny helmet starts a fatal chain of events.  He can't cope in the woods, and thus endangers N too.</p> <p>Bad luck:  Winds took lulus' instructions away  Volcens and his cavalry just come along unexpectedly. It is a clear night, so E's helmet is easily spotted.</p>	8	<p>Assess answers using the level descriptors in the <b>8-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Reward any other convincing points relevant to the question.</p> <p>The examples given here are merely indicative, and candidates may express different opinions about the same material.</p>
		<b>Total for Section</b>	<b>50</b>	

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

Examiners should award up to 5 marks for the whole translation, in accordance with the following:

- [5]** All of the meaning conveyed, with one minor error allowed
- [4]** Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed
- [3]** Part of the meaning conveyed, but with two or more major errors or omissions allowed
- [2]** A limited amount of the meaning conveyed
- [1]** A very limited amount of the meaning conveyed
- [0]** None of the meaning conveyed

N.B. Consequential errors should not be penalised.

**How to apply the marking-grids for 10 and 8-mark questions**

Examiners should:

- (1) focus on bullet points 1-3 to decide the appropriate Level - using the Indicative mark scheme to inform their judgement;
- (2) then consider the evidence of QWC to gauge where, within the Level, it is appropriate to fix the overall mark.

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

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>Engagement with the question;</li> <li>Selection and coverage of supporting points;</li> <li>Choice and use of evidence from the Latin text;</li> <li>Accuracy of writing;</li> <li>Control of appropriate form and register;</li> <li>Organisation of answer.</li> </ul>
4	9-10	<ul style="list-style-type: none"> <li>Good engagement with the question;</li> <li>A range of relevant points, with development;</li> <li>A good range of appropriate Latin quotation with relevant discussion;</li> <li>Legible, fluent and very accurate writing, conveying meaning clearly;</li> <li>Sustained control of appropriate form and register;</li> <li>Argument well organised.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Some engagement with the question;</li> <li>A range of relevant points, with some development;</li> <li>Some appropriate Latin quotation with some relevant discussion;</li> <li>Legible and accurate writing, conveying meaning clearly;</li> <li>Some control of appropriate form and register;</li> <li>Argument is organised.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Limited engagement with the question;</li> <li>A few relevant points;</li> <li>Limited Latin quotation with limited relevant discussion;</li> <li>Legible and generally accurate writing, conveying meaning;</li> <li>Limited control of form and register;</li> <li>Argument apparent in places, even if underdeveloped.</li> </ul>
1	0-2	<ul style="list-style-type: none"> <li>Little or no engagement with the question;</li> <li>Any points made are of little or no relevance;</li> <li>Very little or no appropriate Latin quotation or relevant discussion;</li> <li>Writing may be illegible and/or contain many errors of spelling, punctuation and grammar, and meaning may be unclear;</li> <li>Very limited control of form and register;</li> <li>Argument difficult to discern.</li> </ul>

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

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Engagement with the question;</li> <li>• Selection and coverage of supporting points;</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>• Good engagement with the question;</li> <li>• A good range of relevant points with development;</li> <li>• A good understanding and appreciation of the set text;</li> <li>• Legible, fluent and very accurate writing, conveying meaning clearly;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Argument well organised.</li> </ul>
3	4-6	<ul style="list-style-type: none"> <li>• Some engagement with the question;</li> <li>• A range of relevant points, with some development;</li> <li>• A general understanding and appreciation of the set text;</li> <li>• Legible and accurate writing, conveying meaning clearly;</li> <li>• Limited control of appropriate form and register;</li> <li>• Argument organised.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>• Limited engagement with the question;</li> <li>• A few relevant points;</li> <li>• A basic understanding and appreciation of the set text;</li> <li>• Legible and generally accurate writing, conveying meaning;</li> <li>• Very limited control of form and register;</li> <li>• Argument apparent in places, even if underdeveloped.</li> </ul>
1	0-1	<ul style="list-style-type: none"> <li>• Little or no engagement with the question;</li> <li>• Any points made are of little or no relevance;</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 and meaning may be unclear;</li> <li>• Little control of form and register;</li> <li>• Argument difficult to discern.</li> </ul>

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