

## **GCSE**

## **Latin**

Unit **A404/01**: Latin Verse Literature (Foundation Tier)

General Certificate of Secondary Education

## **Mark Scheme for June 2017**

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 2017

## Annotations

Annotation	Meaning
	Benefit of doubt
	Incorrect point – comprehension questions only
	Harmful addition: additional information or alternative incorrect version
	Major error in translation
	Minor error in translation
	Repeated or consequential error
	Correct point – comprehension questions only (except for isolated knowledge of vocabulary in Qu 9)
	Omission mark
<b>Highlight</b>	Work seen and considered which does not harm the response
<b>BP</b>	Blank page (only to be used when there is no writing on the page)

Question	Answer	Mark	Guidance
	<b>Section A: OCR Latin Anthology for GCSE</b>		
1	curved/ semi-circular/ D-shaped	1	or sim. Do <b>not</b> accept round or oval.
2	there will be plenty of women there/ lots of women to choose from/ he will find everything he wishes/ he will be spoilt for choice.	1	or sim.
3	an amorous/ passionate relationship/ someone to love a fun relationship/ someone to play with a one-night stand/ someone to touch once a lasting relationship/ someone to hold (onto)	2	Any <b>two</b> of these. Accept literal translations including 'something' for <i>quod</i> .
4	<b>a</b> A: ants	1	more than one box ticked = 0
	<b>b</b> going to and fro/ back and forth/ along the column and back	1	or sim.
	<b>c</b> they are in a mass/ crowded together/ in a (long) column	1	Accept any clear reference to <i>frequens</i> or ( <i>longum</i> ) <i>agmen</i> : quotation of Latin <b>not</b> essential but may be accepted
	<b>d</b> grain/ food/dinner	1	
5	<i>saltusque suos ... nactae</i> : the women search for men, as bees search for their favourite glades/ fragrant pastures/ nectar <i>apes ... volant</i> : the women flit from one pleasure/ man to another <i>sic ruit ... ludos</i> : the women rush to/ make a 'bee line' for the theatre, as bees rush to their favourite flowers etc.	4	Any <b>two</b> of these, or other plausible points: 1 for each detail explaining what the description suggests about the women + 1 for matching Latin reference. Latin ref without explanation = 0

6		rough/uncouth tune/rhythm played by flute-player performed on flattened ground instead of a stage unsophisticated kind of dance spontaneous/ unorganised applause	2	Any <b>two</b> of the these, or other plausible suggestions.
7		Romulus	1	Accept slight mis-spelling
8	a	(Sabine) women/girls	1	
	b	they had no wives/ were single; they needed women to increase the population	1	or sim.
9		<p><b>Men</b></p> <ul style="list-style-type: none"> <li>• <i>protinus exsiliunt</i> : they jump up suddenly – the women don't expect it ... emphasised by terse phrase + historic present + dactylic rhythm/ short syllables → quick, energetic action</li> <li>• <i>clamore</i> : intimidating shouts show what they intend to do</li> <li>• juxtaposition of <i>virginibus</i> and <i>cupidas</i> at start of line – shows they are sexual predators</li> <li>• <i>iniciunt manus</i> : historic present → violent action</li> <li>• comparisons with eagles pursuing doves + wolves descending on sheepfold → the women stand no chance against them</li> <li>• <i>visos ... lupos</i> : 'wolf' words surround the 'lamb' words – reflecting the helplessness of the women</li> </ul>	10	<p><b>Content</b></p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>The points given here are indicative and give question specific guidance. Any other acceptable points must be rewarded.</p>

		<ul style="list-style-type: none"> <li>• <i>sine lege ruentes</i> : rushing without restraint – the women have no chance against them</li> </ul>		
		<p><b>Women</b></p> <ul style="list-style-type: none"> <li>• <i>virginibus</i> at start of line emphasises their youth, innocence and vulnerability</li> <li>• they are like doves and lambs</li> <li>• terror emphasised by <i>timidissima turba</i> (superlative/alliteration), draining of colour from face, repetition of <i>timuere/ timor/ timoris</i></li> <li>• differing reactions emphasised by <i>unus ... non una, pars...pars, alter...altera, haec...illa</i></li> <li>• contrast between the women shocked into immobility (<i>sine mente sedet, silet, stupet, manet</i>) and those who respond (<i>laniat, vocat, queritur, fugit</i>) – but all action ineffective</li> <li>• chiasitic arrangements of last 4 lines emphasise opposing reactions, but one and the same terror</li> <li>• <i>haec queritur...fugit</i> : 4 v. short clauses → confusion of scene</li> </ul>		<p><b>Marking</b></p> <p>Answers should be marked using the level descriptors in the 10-mark Marking Grid at the end of the Mark Scheme, taking into account QWC when placing the answer within the band.</p> <p><i>Levels of Response</i></p> <p>Level 4 9–10  Level 3 6–8  Level 2 3–5  Level 1 0–2</p> <p>No ref. to Latin: max 6  No stylistic points: max 6</p>
10		He is equal to/like (1) a god (1)	2	Accept 'gods'. Accept 'godlike' for 2 marks  Do not accept 'looks like a god'
11	a	opposite/facing Lesbia	1	
	b	watching/looking at (her) [1] + listening (to her) [1]	2	

	<b>c</b>	<i>ridentem</i> : smiling/laughing	2	Accept slight mis-spelling.
<b>12</b>		no voice is left in his mouth/ he can't speak his tongue is numb a flame steals through his limbs/ his limbs are on fire his ears ring darkness covers his eyes/ he can't see	3	Any <b>three</b> of these.  Do not accept 'he can't hear'. Do not accept 'his eyes have closed'
<b>13</b>		leisure/ free time/ peace/idleness	1	
<b>14</b>		to emphasise the trouble it causes/ to show that it is a big problem (for him)	1	Accept any reasonable explanation
<b>15</b>		It has destroyed (1) kings and/or (rich) cities (1)	2	
<b>16</b>		<i>odi et amo</i> : conflicting feelings/ two words of opposite meaning at start of line <i>quare ... requiris</i> : questioning words suggest uncertainty <i>nescio</i> : one-word response → he really doesn't know how to explain conflicting feelings/emphatic placing <i>excrucior</i> : striking verb at end showing the pain he is in shifts from active to passive ( <i>odi ... /excrucior; faciam/fieri</i> ) → confusion and uncertainty	4	Any <b>two</b> of these, or other valid points: 1 for how it shows his confused feelings + 1 for appropriate Latin reference.  Latin ref + no explanation = 0

17	A, D, F, H, I	5	Deduct 1 for each box ticked in excess of 5.
	<b>Total for Section A</b>	<b>50</b>	
	<b>Section B: Virgil, <i>Aeneid</i> 1</b>		
18	to look out over the sea/to look for his men	1	Do not accept 'to see a whole view/to get a better look' or sim
19	they were still missing/ hadn't reached land/ were lost in the storm/they had been tossed by the wind	1	
20	his shield/his weapons were fixed to the stern/the ship <b>or</b> it had a high stern	1	Accept 'his weapons are in the stern'
21	there was no ship in sight/ he couldn't see any ship	1	
22	three stags [1] wandering (along the shore) [1] followed by the whole herd/line of deer [1] (line of deer) feeding [1] along the valley [1]	3	Any <b>three</b> of these or other distinct details.
23	<i>constitit</i> : emphatic position: he stopped dead <i>manu</i> : he doesn't speak but reaches out his hand <i>celeres</i> : highlights flight of the arrows to kill the deer <i>corripuit</i> : emphatic position + enjambement focus on seizure of the weapons	4	Any <b>two</b> of these, or other valid points: 1 for how it makes the lines dramatic + 1 for matching Latin reference.  Latin ref + no explanation = 0  Accept 'separation (hyperbaton/enclosing device) of

		striking verbal echo of <i>constitit</i> and <i>corripuit</i> : emphasises quick and decisive action C alliteration : clipped consonants suggest decisive action/no time wasted		<i>fidus...Achates</i> for 1 mark Do not accept 'polysyndeton' as a stylistic point.
24		<b>C, D, E, G, J</b>	5	Deduct 1 from total for each box ticked in excess of 5.
25	a	Jupiter/ Jove	1	Accept slight mis-spelling.
	b	he is troubled/ care-worn/ pondering various problems	1	Accept the pronoun 'she' here.
26		she is sad/ sadder/ rather/ quite sad her shining eyes are full of tears/ she is crying	2	Any <b>two</b> of these.
27		<i>o (qui)</i> : solemn form of address to gain his attention <i>res ...terres</i> : flattery – refers to his everlasting power/power to terrify with lightning <i>meus Aeneas</i> – emphasises her concern, Aeneas is 'family' <i>quid..quid</i> (doubling of) question expresses surprise/impossible to think what they have done to deserve this fate emphatic position of <i>tantum</i> : how can they have committed <b>such a great</b> crime? <i>tot funera passis</i> : appeal for pity: so many have died <i>cunctus...clauditur orbis</i> : exaggeration: the <b>whole world</b> is closed to them <i>cunctus.....orbis</i> framing the line : emphasises the meaning	4	Any <b>two</b> of these, or other valid points: 1 each for explanation of how her appeal is persuasive + 1 each for matching Latin refs. Latin ref with no explanation = 0  Both content-based and stylistic points may be accepted as long as they address the question.

28	Venus is Aeneas' mother/ he is her son.	1	
29	so that the Carthaginians/Dido [1] ... will accept/ be hospitable to the Trojans [1] so that Dido is aware of Fate [1] so that Dido does not bar the Trojans from the kingdom/the Trojans are not barred from the kingdom [1]	2	Any <b>two</b> of these points.
30	<i>novae</i> = new	2	Correct Latin word with wrong translation (or v.v.) = 1 Accept slight mis-spelling. Do not accept 'newly'
31	on wings/ he flew	1	
32	the Carthaginians put aside [1] ... their fierce feelings [1] the queen/Dido has/receives [1] ... a peaceful mind/ kindly intentions [1] ... towards the Trojans [1]	4	Any <b>four</b> of these details. Accept a wide range of expression of the same ideas.
33	<b>Aeneas's excited reaction</b> <ul style="list-style-type: none"> <li>• assonance of A/sibilance (lines 1–2) : feeling of anticipation/emphasis on height and impressive sight of city</li> <li>• <i>miratur</i> : historic present + anaphora + emphatic positioning → astonishment/ suggests something exciting is happening</li> <li>• contrast between <i>molem</i> and <i>magalia</i> + alliteration</li> <li>• <i>portas....viarum</i> : list of what strikes Aeneas; appeal to both sight and hearing; S alliteration gives emphasis;</li> </ul>	10	<b>Content</b> Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.  The points given here are indicative and give question specific guidance. Any other acceptable points must be rewarded.  <b>Marking</b>

		<p>onomatopoeic effect of consonant clusters</p> <p><b>the excitement of the Carthaginians, building their new city</b></p> <ul style="list-style-type: none"> <li>• <i>instant ardentis</i> : pounding rhythm suggests hard work + they work eagerly, not like slaves</li> <li>• <i>pars</i> etc : listing of different groups gives sense of many activities going on at once + balancing of <i>hic...hic, alii...alii</i></li> <li>• <i>iura...senatum</i> : not just buildings going up but a whole society being established</li> <li>• <i>portus effodiunt, alta..fundamenta, immanes ... excidunt</i> : astonishing feats of engineering, effortful verbs</li> <li>• <i>scaeni ... futuris</i> : all aiming towards the exciting future use of the city</li> </ul>		<p>Answers should be marked using the level descriptors in the 10-mark Marking Grid at the end of the Mark Scheme, taking into account QWC when placing the answer within the band.</p> <p><i>Levels of Response</i></p> <p>Level 4 9–10 Level 3 6–8 Level 2 3–5 Level 1 0–2</p> <p>No ref. to Latin: max 6 No stylistic points: max 6</p>
34		B (bees)	1	more than 1 box ticked = 0
35		(early/the start of) summer	1	
36		they are building their city [1] ... he has no city/ home [1]	2	Accept a wide range of expression of the same ideas.
37	a	He is mingling with the crowd/ walking about in Carthage	1	
	b	He is shrouded in mist/ invisible/ no one can see him	1	
		<b>Total for Section</b>	<b>50</b>	

**Marking grid for 10-mark questions (Foundation Tier)**

Level	Mark ranges	Characteristics of performance
		Engagement with the question; Selection and coverage of supporting points; Choice and use of evidence from the Latin text; Accuracy of writing; Control of appropriate form and register; Organisation of answer.
4	9-10	Some engagement with the question; A range of relevant points; Some appropriate Latin quotation with some discussion; Legible and accurate writing, conveying meaning clearly; Sustained control of appropriate form and register; Argument well organised.
3	6-8	Fairly limited engagement with the question; Some relevant points; Limited appropriate Latin quotation with limited discussion; Legible and generally accurate writing, conveying meaning; Some control of appropriate form and register; Argument is organised.
2	3-5	Very limited engagement with the question; Few relevant points; Very little or no appropriate Latin quotation with very limited discussion; Legible and partially accurate writing, mostly conveying meaning; Limited control of form and register; Argument apparent in places, even if underdeveloped.
1	0-2	Little or no engagement with the question; Any points made are of little or no relevance; No appropriate Latin quotation or discussion; Writing may be illegible and/or contain many errors of spelling, punctuation and grammar, with meaning unclear; Very limited control of form and register; Argument difficult to discern.

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

**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 2017

