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Introduction

These exemplar answers have been chosen from the summer 2018 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but do illustrate how the mark scheme has been applied.

Please always refer to the specification https://www.ocr.org.uk/Images/220702-specification-accredited-gcse-latin-j282.pdf for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2018 Examiners’ report or Report to Centres available from Interchange https://interchange.ocr.org.uk/ Home.mvc/Index

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2019. Until then, they are available on OCR Interchange (school exams officers will have a login for this and are able to set up teachers with specific logins – see the following link for further information http://www.ocr.org.uk/administration/support-and-tools/interchange/managing-user-accounts/).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.
Question 1 (b)

Read the passage and answer the questions.

at vero Aeneas aspectu obmutuit amens,  
arrectaeque horrore comae et vox faucibus haesit.  
ardet abire fuga dulcesque relinquire terras,  
attonitus tanto monitu imperioque deorum.  
heu quid agat? quo nunc reginam ambire furentem  
audeat adfatu? quae prima exordia sumat?  

Virgil, Aeneid 4, lines 279–284

(b) 

ardet abire fuga dulcesque relinquire terras,  
attonitus tanto monitu imperioque deorum.  
heu quid agat? quo nunc reginam ambire furentem  
audeat adfatu? quae prima exordia sumat?

Translation:
He is on fire to depart in flight and to leave the pleasant land, thunderstruck by such a great warning and command from the gods. Alas, what is he to do? With what form of address should he dare to get round the frenzied queen? What opening words is he to use?

Virgil, Aeneid 4, lines 281–284

How does Virgil emphasise Aeneas’ confused feelings on hearing the message? You should make two points and refer to the Latin.  

Exemplar 1  

4 marks

- The use of the word 'heu' or 'alas' demonstrates everything and is lost.  
- He asks the reader, 'sweet or pleasant land,' showing that he does really like 'Carmagn' demonstrating his reasoning as he wishes to leave the queen while liking it there.
Examiner commentary

The first point takes a relevant Latin reference (a single word can be sufficient), shows its meaning and gives a good explanation of how it suggests Aeneas’ confusion. The additional reference to the ‘rhetorical question’ is not needed for the 2 marks here. The second point again gives a sound explanation of his confusion with Latin reference(s) and indication of the meaning.

Exemplar 2 3 marks

The use of the wording ‘fuga, dulcesque, relungue...’ meaning ‘in flight and to leave the sweet...’ places it g’sweet’ between the words meaning to leave highlights that Aeneas is confused about what to do.

The wording ‘in flight and to leave the sweet’ is highlighted in the original text.

Examiner commentary

In the first point the candidate clearly knows what observation s/he wants to make and comes close to making it but the fact that we are not told what is dulces/sweet means that the point is not fully made, so the mark is 1 rather than 2.

The second point selects the stylistic device of rhetorical questions, with good Latin examples, and explains how they emphasise confusion; the candidate does not need to translate the questions here as it is the stylistic device that is being commented on.
Exemplar Candidate Work

Exemplar 3

2 marks

- It says he was showed by the monitory imperioque deorum!

- He has two contrasting thoughts. He wants to leave "audet abire flaga" but he doesn’t know what to do about it.

Examiner commentary

The first point does little more than match Latin to the translation provided (which would generally not be sufficient for a mark) but it is a full and well-selected example so earns a mark in this instance; explanation of how it emphasises confusion is needed for the second.

The second point makes a fair observation with Latin reference but it is incomplete as the contrasting thought (the land is sweet) is not given.
Question 3

Read the passage and answer the question.

per ego has lacrimas dextramque tuam te
(quando aliud mihi iam miseræ nihil ipsa reliqui),
per conubia nostra, per inceptos hymnæos,
si bene quid de te merui, fuit aut tibi quicquam
dulce meum, miserere domus labentis et istam,
oro, si quis adhuc precibus locus, exue mentem.

Virgil, *Aeneid* 4, lines 314–319

How does Dido make her appeal to Aeneas particularly persuasive in these lines? Make three points, each referring to the Latin.

Exemplar 1 6 marks

- **This use of the locution of *per has lacrimis...* (by these tears... by our tears...) to emphasize her desperation for him to stay, since it is appealing to him pity, love and honor**.
- **Virgil emphatically puts just (1 leg) which is a powerful verb and accentuates the desperation for him to stay, since it is more forceful than ‘I ask’ these making the appeal more persuasive**.
- **The use of the repeated imperatives ‘miser’ (ask or have pity) and ‘conservæ’ (set aside), both of which are prompted to the line that of their phrases. This is very forceful and demanding emphasizing her desire for him to stay**.

*This therefore makes her appeal very persuasive.*
Examiner commentary

There is a big range of points that can be made in answer to this question and each point is judged on its merits. The points may be ones of content or style but each needs a Latin reference, evidence that the candidate understands it and an explanation of how it makes the appeal persuasive.

This candidate makes three very clear points, which amply fulfil the requirements; in the first and third points, a slightly less full explanation would still have gained the mark. In the third point, the mis-spelling of miserere is disregarded as it does not affect the point made. The candidate knows the meaning and grammar of the word, which many others took to be a form of the adjective miser.

Exemplar 2

5 marks

- Dido repeats ‘per’ by in an anaphora.
- Three, to reinforce each point in her
tricolon. By separating these three points,
she uses a logical, ordered structure that
tries to persuade Aeneas to stay.
- Dido uses what she thinks is her most
powerful argument, their wedding ‘covenant’
and ‘hymenaeos’ - marriage vows, to appeal to
Aeneas’ duty and loyalty to his supposed wife.
(However this is ineffective as only she thinks they’re
married."

Examiner commentary

In the first point, the candidate selects a valid point of style with Latin reference. The word per is translated but the explanation fails to show how the word is being used in this context and why, therefore, it is a persuasive device. The mark here is 1.

The second and third points are sound and fully meet the requirements of the question. The rather specific interpretation of dulce meum is a justifiable one.
Examiner commentary

This answer makes three specific and accurate references to the content of the passage and explains adequately in each case how it is persuasive. Only in the first example is there any Latin, so this point gains 2 whereas the others gain 1 each.
Question 5

Read the passage and answer the question.

me patris Anchisae, quotiens uementibus umbris
nox operit terras, quotiens astra ignea surgunt,
admonet in somnis et turbida terret imago;
me puer Ascanius capitisque injuria cari,
quem regno Hesperiae fraudo et fatalibus arvis.

Virgil, Aeneid 4, lines 351–355

Translate this passage into English. [5]

Exemplar 1

5 marks

Examiner commentary

This is a flawless translation of a demanding passage with every word correctly accounted for. The words ‘is warning me’ in line 5 are not in the Latin text but are a fully acceptable means of bringing the free-floating ‘puer Ascanius’ into the sentence structure: examiners accepted a wide variety of methods of doing this, including an entirely literal translation.
Exemplar 2

4 marks

Whenever night covers the land in dark shadows, whenever the fiery stars rise, he troubled images of my father Anchises infant me in my sleep and terrified me: the boy Ascanius and the unjust done to his kinsman whom even I cherished, 

There are several more serious errors and omissions here, especially in the last two lines of text. However, the translation conveys the overall sense pretty well and therefore scores 3. The incorrect use of Ascanius for Anchises is ignored but would not here affect the mark even if treated as an error.

Examiner commentary

In this translation, the only error is the omission of cari. Omission of a word counts as a more serious error (unless otherwise stated in the mark scheme), so the mark here is 4. The candidate’s version of the final line clearly and fully conveys the sense of the Latin; the English expression here is slightly garbled and not grammatically accurate but this does not incur any penalty.

Exemplar 3

3 marks

Whenever night falls over these lands, with its moist shadows, whenever the fiery stars rise, the horrified ghost of my father Anchises Ascanius appears to me in my dreams and scores me in my sleep; My boy Ascanius! I capture and, which I retain from the kingdom of Hesperius

There are several more serious errors and omissions here, especially in the last two lines of text. However, the translation conveys the overall sense pretty well and therefore scores 3. The incorrect use of Ascanius for Anchises is ignored but would not here affect the mark even if treated as an error.

Examiner commentary
Question 7

Read the passage and answer the question.

talibus Aeneas ardentem et torva tuentem
lenibat dictis animum lacrimasque ciebat.
illa solo fixos oculos aversa tenebat
nec magis incepto vultum sermone movetur
quam si dura silex aut stet Marpesia cautes.
tandem corripuit sese atque inimica refugit
in nemus umbriferum, coniunx ubi pristinus illi
respondet curis aequatque Sychaeus amorem.

Virgil, Aeneid 6, lines 467–474

How does Virgil emphasise that Dido has not forgiven Aeneas?

In your answer you may wish to consider:

• how Dido’s reactions are described
• what she finally does.

You must refer to the Latin and discuss a range of stylistic features such as choice, sound and position of words.

Exemplar 1

Dido shows by her actions that Aeneas has not redeemed himself in her eyes.

She is very angry, “torva tuentem” glaring fiercely, the harsh “t” sounds give the alliteration noise on an extra edge as the sounds speaks for her. It is almost as if we can hear the wrath burning in her eyes.

She is still hurt, as she cannot bear to look at him, “solo fixos oculos” aversa tenebat, having stared at him and not giving him what he wants.
She is like a statue, sti dura silex... siti, flint.
... she is as if she were set as hard. This almost simile suggests Dido is standing inhumanly still,
so she does not feel things the way she did when she is
she was alone... towards Aeneas... devoid of pity...

It takes her effort to leave... tandem conjicit
the vivid imagery means... see... at last... she... tore herself away... We can see she
is struggling with her emotions... she is feeling very
conflicted... but she leaves without saying a word...
to Aeneas... so she is not forgiving him...

She is still an enemy of his... inimica, refuge;
hostile... she fled back... she runs away... from him,
not sympathetic for him... she is caring for her own
as she opposes him... needs, which want her to leave... it must hurt him to...

For this... but she does it anyway... so he is not... forgiven.

To drive the stake home... Sycamora... her old husband
loves her... et quotque amores... and returns equally.
her love... which is placed at the end of the sentence
to remind us... and Aeneas knows... she loved him more
than he did her... so he does not deserve her
forgiveness.

Virgil uses sounds... vivid imagery... word placement
and more to explain... Dido's complicated emotions
and how Aeneas is not redeemed... himself... only...
hurt them both... by sending to the... Underworld.
Examiner commentary

This is an excellent answer, which shows thorough understanding of the text and uses a very good technique for answering this type of question: it selects a series of examples from the Latin text with explanation of their meaning and how they relate to the question. Several have additional development in the form of stylistic observation or fuller discussion of how Dido’s lack of forgiveness is displayed.

torva tuentem is related to the question both by its meaning and by its alliteration; the alliterative effect is explained in an unusual way but credit can be given to this as a personal interpretation and response. In 'solo fixos oculos', however, the basic point is sound but the stylistic point is unconvincing.

'tandem corripuit': the point here is developed by a discussion of Dido’s feelings at this point (though there is also a glancing reference to imagery – a point of style); again, a personal interpretation is always acceptable, provided it does not conflict with what the text actually says.

There are two further examples, both of which are well developed, either in interpretative discussion or stylistic points or both.

At least four well developed points would be needed to access marks in level 4 and this answer clearly exceeds that minimum. Answers to this question are assessed on the overall quality of the answer on the basis of the Marking Grid and not simply on a count of points.

Exemplar 2

The translation... positioning of the word 'Henepat' (meaning ‘held’) highlights the fact that Dido does not move her eyes. The use of this word at the end of the line creates a pause between until the next line, demonstrating the monotony... of Dido through... the reading: pause created while reading...

The use of the simile 'quam si durum silex aut sit marpesia eanes' (as if she was hard, flint or marpesian rock) emphasises the fact that she has not forgiven... as she... as even deserving a human response. It also shows her... hatred towards... she wants to...
Examiner commentary

This candidate makes four points but they are not all equally strong or well developed.

The positioning of *tenebat* is accepted as valid but it is not well related to the question and is quite a weak point in comparison to what could be said about the rest of the line. The handling of the simile and of *refugit* is sound in both cases and shows development but the observation of M sounds is not well enough targeted at the question to gain credit. The *amorem* reference is a good, developed point.

This is a good answer containing a number of sound points but as some of the points do not bear clearly enough on the idea of forgiveness or have limited development, it is a Level 3 rather than a Level 4 answer.
In this extract, Dido [diːdəʊ] turns away from Aeneas, showing that she doesn't want to even look at him. She also flees from him. The use of the verb “repuget” shows how much she doesn't want to be near him.

When Aeneas speaks to her, her expression doesn't change. Virgil uses a simile to show how unaffected she is by his words. “Si dur a silex aut sit Muspesia cantes.”

Her not forgiving Aeneas is also shown by Virgil’s description of Sychaeus. Dido flees to him “repuget” implying he is a place of refuge for her, unlike Aeneas. Sychaeus is called Dido’s husband which shows a contrast to Aeneas. Saying he did not enter the fort and Dido was not married which is what she desperately used to get him to stay. Sychaeus also responded to Dido’s suffering “respondet” implying that Aeneas didn't. He also returns her love.
Examiner commentary

This response makes a number of sound content points and relates them to the question; it includes some Latin and some stylistic features (simile, vocabulary choice). The first paragraph contains three basic, though relevant and accurate, points ('turns away...', 'flees from him...', 'expression doesn’t change...'); they are basic, however, and little developed. The force of the simile is mentioned but not what it is that Dido is being compared to. The following paragraph discusses quite well the significance of her returning to her husband Sychaeus: this constitutes a well developed point.

There is enough accurate and targeted material to put the answer in level three but, given how basic several of the points are it scores the lower of the two marks in that level.
Exemplar Candidate Work

Question 8

‘Aeneas was in a difficult situation but he handled it very badly.’ How far do you think this is true in the parts of Aeneid 4 and 6 that you have studied?

In your answer you may refer to the passages printed in this question paper, but you should also refer to other parts of the prescribed text that you have read.

Exemplar 1

Virgil explains to us how Aeneas deals with his situation, which is complicated and has many parts to it.

To begin with, Aeneas panics. His mind is racing, he is shocked at having just seen a god, he hurries his mind in all sorts of directions. He has to make a quick decision, which explains how it was not a particularly good one.

In addition to this, Dido goes a little too far. Virgil described her raging throughout the city like a Maenad, a crazed follower of Bacchus, which seems illogical as Aeneas has not yet explained his reasons for going, she has not heard him out.

Dido also does not give him a chance to explain himself as she launches straight into her speech, accusing him of being her husband and he cannot leave her lest he dishonour their bond. This is not Aeneas’s fault as she is accusing him of very many things, not all of which he has done. However, Aeneas is not exactly tactful he says, if it were his choice he would go back to Troy, as opposed to staying with Dido, which is not going to diffuse the situation at all so he was not really thinking this through.
Examiner commentary

Throughout this answer, there is specific and accurate textual detail, which either illustrates a point being made or forms the basis for a conclusion that is drawn.

The first four paragraphs give evidence of the difficult situation Aeneas was put in by the gods’ sudden message and Dido’s behaviour; here the relevance of the information given to the question could have been made a bit clearer. When the answer focuses on what Aeneas says to Dido (‘However Aeneas is not exactly tactful.’), there is a series of very sound points bearing on his handling of the situation. They are all fully supported by textual evidence and the short conclusion brings the whole argument together.

There is plenty of material covering both Assessment Objectives to justify putting this answer in Level 4.
When Aeneas was commanded by the gods to go and found Italy, he was told that his true wife was there and he would be able to live happily ever after with her. Unfortunately for Aeneas, he lost sight of this promise, falling in love with Dido, after they had a vision of events which would lead to perpetual misery for both of them. If Aeneas had kept his eye on the target and not settled in Carthage, many of these things would not have happened, sparing everyone a lot of angst.

However it could be argued that such a situation was inevitable, as Dido is forced into this situation by one of the gods themselves, and could not avoid falling in love with Aeneas; hence Aeneas was always going to have to deal with Dido, and would almost inevitably have fallen in love.

Forthwith, finding himself in such a situation, Aeneas knew that the future fair by being more honest to Dido concerning his destiny to make for Italy (fulce amors haec futura est) rather than leaving it to the last minute when Jupiter himself gets involved.
Examiner commentary

This relatively short answer follows a rather unusual line in focusing on Aeneas' allowing the relationship with Dido to develop in the first place. This is an acceptable, though not very wide-ranging, line of argument supported, again acceptably, by material from the wider Aeneid rather than the specified Latin section.

The first paragraph makes a valid argument and supports it with general reference to the prophecies and commands Aeneas had received from the gods. The same is true of the second paragraph which introduces the manipulation of both Dido and Aeneas by 'one of the gods'. The supporting evidence is not detailed but does show general understanding of the background to the story.

The third point follows on, arguing reasonably that Aeneas should have been clearer with Dido throughout. This leads to Aeneas' specific duplicity in ordering his men to conceal the preparations they were making.

The final argument, that Aeneas put duty before love, is potentially a good one but is left undeveloped.

The arguments are sound but limited in range and supported by textual information of a generalised rather than specific nature. On the basis of these considerations and the relative slightness of the response as a whole, it is assessed at the lower mark in Level 4.
In some ways I do believe this statement is true as Aeneas talks of his father and son in the Aeneid 4 in an attempt to make himself sound as though he is trying to be a dutiful son and father but he does not think to be dutiful or even to be kind to her which ends up making Dido commit suicide.

Furthermore, in Aeneas the Aeneid 6, Aeneas tries to say he was not to blame when he encountered Dido in the underworld which ended up with her grieving back to her former husband Sycorax. Aeneas does not accept responsibility for her death and so handled it badly.

Although Aeneas denies her plea in Aeneid 4 he did plan on telling her about his wish to leave but at a time which was best for her and so his intentions were pure and since she found out because of rumours he had no way of controlling what she knew. This means that Aeneas handled it well since...
Examiner commentary

This response displays some knowledge, both general and specific, of the set text and deploys a small number of reasonable, though superficial arguments.

In the first paragraph, the point is undeveloped and not supported by any specific reference to the text (apart from a mention of Dido’s suicide). In the second paragraph the textual references do not justify the claim that Aeneas handled the situation badly or show in what way he was responsible for Dido’s death.

The third paragraph is both better argued and better supported by evidence, indeed it is the only paragraph which really bears directly on the question and is supported by relevant evidence.

The response scores 5 in total but it was felt that the answers did better under the AO2 assessment objective than the AO3 assessment objective due to the limited level of argumentation.
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