

## **Classics: Latin**

Advanced GCE **F362**

Unit L2: Latin Verse and Prose Literature

### **Mark Scheme for June 2010**

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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## Section A: Prescribed Prose Literature

Question		Mark	AO
(a)	<p><b>In lines 1-3 (<i>recognosce ... rei publicae</i>), what comparison and contrast does Cicero draw between himself and Catiline?</b></p> <p>Cicero says that he himself was much more keenly wakeful for the safety of the republic than Catiline was for its destruction</p>	[4]	1
(b)	<p><b>How does Cicero's language make lines 3-7 (<i>dico ... negas</i>) a strong attack on Catiline and his co-conspirators?</b></p> <p>You should make reference to <b>both</b> the content <b>and</b> the style of the Latin and support your answer with <b>two</b> examples from the Latin text.</p> <p>Promotion of <i>dico</i> stresses Cicero's certainty.</p> <p>Cicero describes the fellow conspirators of Catiline as allies sharing the same madness and criminality/recklessness  <i>eiusdem amentiae</i>  <i>scelerisque socios</i>  Strong word choice and doubling of words adds force. Sibilance effective sign of anger</p> <p>Then apparent direct dialogue with Catiline drives attack home with two short, pithy rhetorical questions and an equally pithy assurance of refutation of a possible denial.  <i>num negare audes?</i>  <i>quid taces?</i>  <i>convincam si negas</i></p> <p>1 mark for quotation of Latin 1 for discussion up to 6:  Maximum 4 if only content/style discussed.  Misunderstanding/mistranslation of the Latin negates the mark for the Latin phrase.</p>	[4]	2
(c)	<p><b>In lines 7-8 (<i>video ... fuerunt</i>), how does Cicero counter any possible denial by Catiline of what Cicero has said about him?</b></p> <p>Any three of:  Cicero says he can see here in the Senate some people who were with Catiline at Laeca's house/ that night  So he has witnesses.</p>	[3]	1

Question		Mark	AO
(d)	<p><b>In lines 8-13 (<i>O di ... cogitent</i>), how does Cicero's language convey his outrage at the presence of the conspirators in the senate? You should refer to both the content and style of the Latin and support your answer with four examples from the Latin text.</b></p> <p>Emotional pleading address to the gods  <i>O di immortales</i>  Tricolon crescens of pithy rhetorical questions also forcefully conveys to the listening senate the outrage that the plotters should be present with them  <i>ubinam gentium sumus?</i>  <i>in qua urbe vivimus?</i>  <i>quam rem publicam habemus?</i></p> <p>Cicero then goes on to emphasise the sanctity of the senate which the plotters outrageously wish to destroy along with the city and world,  <i>hic hic</i> anaphora stresses that the plotters are outrageously there.  <i>in nostro numero</i> suggests the outrage that they are part of the senate and makes point personal to Cicero's hearers.  <i>Patres conscripti</i> direct address to senators by their formal name stresses the personal nature of the threat from the plotters.  <i>in hoc orbis terrae sanctissimo gravissimoque consilio</i> double superlatives and powerful word choice.  tricolon crescens of things the plotters wish to destroy with anaphora of <i>de</i>  <i>de nostro omnium interitu,</i>  <i>de huius urbis</i>  <i>de orbis terrarum exitio</i></p> <p>1 mark for quotation of Latin 1 for discussion up to 8:  Maximum 6 if only content/style discussed.</p>	[8]	2
(e)	<p><b>Translate lines 15-21 (<i>fuisti ...viverem</i>).</b>  <b>Please write your translation on alternate lines.</b></p> <p>The passage above has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a total out of 15, to be written in the right-hand margin. Ring the total.</p> <p><b>[5]</b> Correct translation (as agreed at standardisation) with one minor error allowed.</p> <p><b>[4]</b> One serious error or two minor errors, otherwise the meaning is conveyed.</p> <p><b>[3]</b> Most of the meaning conveyed, but several errors.</p> <p><b>[2]</b> Half the meaning conveyed, the rest seriously flawed</p> <p><b>[1]</b> A minority of meaning conveyed.</p>	[15]	1

Question		Mark	AO
	<p><b>[0]</b> No elements of meaning conveyed; no relation to the Latin at all.</p> <p><i>fuisti ... placeret</i> <b>[5]</b>  <i>delegisti ... incendia</i> <b>[5]</b>  <i>confirmasti ... viverem</i> <b>[5]</b></p> <p>So/therefore you were at Laeca's house that night,</p> <p>Catiline/Catilina. You shared out the parts/sections of Italy, you decided where it pleased you that each one should set out/go to,</p> <p><b>[5]</b></p> <p>you chose the people whom you would/to leave in Rome, whom you would/to take with you, you marked out (the) parts of the city for burning/fires/arson attacks, <b>[5]</b></p> <p>you confirmed that you yourself would already leave/leave by then, you said that you still/even now had a small (amount/period of) delay/hold-up, because/in that I was alive/not yet dead. <b>[5]</b></p>		
(f)	<p><b>In lines 23-28 (<i>haec ... praedixeram</i>), according to Cicero, how did he prove himself cleverer than Catiline?</b></p> <p>Make <b>three</b> points and support your answer with reference to the Latin text.</p> <p>Cicero found out all Catiline's plans even before Catiline's meeting ended.  <i>haec ... comperi</i></p> <p>He strengthened security at his house  <i>domum ... firmavi</i></p> <p>He shut out the people Catiline had sent to kill him under the pretence of salutation  <i>exclusi ....miseras</i></p> <p>He had already foreseen and let important people know that they would be coming.  <i>cum... praedixeram</i></p>	<b>[6]</b>	1

Question		Mark	AO
(g)	<p><b>What picture does Cicero give of the nature and extent of the crisis facing Rome?</b></p> <p>You may make limited use of the passage on the question paper.  <b>Marks are awarded for the quality of written communication in your answer.</b></p> <p>Answers must be marked using the level descriptors below.  The following points are indicative and offer question- specific guidance.</p> <p>Cicero begins by describing the current state of security in Rome in a great rhetorical torrent against Catiline being still alive and even having the effrontery to enter the senate house.  He stresses in this that Rome has to take heavy defensive measures due to Catiline's madness and ambition:-</p> <ul style="list-style-type: none"> <li>Night time guard on the Palatine</li> <li>City patrolled</li> <li>People panicking</li> <li>All loyal citizens rallying</li> <li>Senate meeting under siege</li> </ul> <p>Situation is parallel to the great civil/constitutional crises of the past: Cicero lists and discusses them to add appropriate weight to this point:</p> <ul style="list-style-type: none"> <li>Gracchi</li> <li>Saturninus</li> </ul> <p>Armed enemies of the state are encamped in Etruria with a planned attack on Praeneste</p> <p>Cicero knows all Catiline's plans so their full extent is revealed and he dramatically lays them open to the senate now:</p> <ul style="list-style-type: none"> <li>kill the consuls and other enemies of the plot</li> <li>burn the city</li> <li>free the slaves</li> </ul> <p>Situation is so bad that the consul is urging Catiline to leave Rome. So Cicero conjures up a personified Rome, a potential powerful appeal to patriotism of his hearers, who says she has suffered enough so he must go.</p> <p>Cicero makes an appeal to the gods: Catiline is hostile to the gods, who alone are stopping him.</p> <p>Cicero energetically depicts and focuses on the cunning and ingenuity of Catiline in his planning of the coup:</p> <p>Catiline has cunningly taken advantage of the leniency and patience of Rome and her constitution and so worked behind their backs to threaten destruction.</p> <p>Action is therefore needed from the consul and senate NOW.</p> <p>Even Catiline's execution would not be enough; would leave around in Rome plotters which include some senators.</p> <p>A focus on the effectiveness in conveying the message, not just a re-telling of the message, is needed for the highest marks.</p> <p><b>Level Descriptors</b>  <b>[9-10]</b> Comprehensive answer covering most or all of the points in the mark scheme; highly perceptive response with detailed reference to the rest of the prescription;  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.</p>	[10]	2

Question		Mark	AO
	<p><b>[6-8]</b> Answer covering some of the points of the mark scheme; perceptive response with some reference to the rest of the prescription; 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.</p> <p><b>[4-5]</b> A few valid points but some significant omissions; limited reference to the rest of the prescription; argument coherent if cumbersome or under-developed; some technical terms accurately used; basically sound control of appropriate form and register; legible and generally accurate writing, conveying meaning clearly.</p> <p><b>[2-3]</b> Limited response; little or no meaningful reference to the rest of the prescription; argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; basic control of appropriate form and register; legible and generally accurate writing; clarity not obscured.</p> <p><b>[0-1]</b> Work in this band may meet some of the criteria for the band above, but on balance falls below the standard defined for the higher band; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher band.</p>		

## Section B: Prescribed Verse Literature

Question		Mark	AO
(a)	<p><b>In lines 1-6 (<i>puer ... opus</i>), how does Ovid suggest the childlike nature of Icarus?</b></p> <p>Make <b>two</b> points and support your answer with reference to the Latin.</p> <p>He did not know he was handling things that would endanger him.</p> <p><i>ignarus ... pericla</i></p> <p>He was laughing and trying to catch the feathers that blew away in the wind.</p> <p><i>ore ... pluma</i></p> <p>With his pranks he was getting in the way of his father's work.</p> <p><i>lusu ... opus.</i></p>	[4]	1
(b)	<p><b>Translate lines 6-11 (<i>postquam ... adurat</i>).</b></p> <p><b>Please write your translation on alternate lines.</b></p> <p>The passage above has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a total out of 15, to be written in the right-hand margin. Ring the total.</p> <p><b>[5]</b> Correct translation (as agreed at standardisation) with one minor error allowed.</p> <p><b>[4]</b> One serious error or two minor errors, otherwise the meaning is conveyed.</p> <p><b>[3]</b> Most of the meaning conveyed, but several errors.</p> <p><b>[2]</b> Half the meaning conveyed, the rest seriously flawed.</p> <p><b>[1]</b> A minority of meaning conveyed.</p> <p><b>[0]</b> No elements of meaning conveyed; no relation to the Latin at all.</p> <p><i>postquam ... aura</i> [5]  <i>instruit ... moneo</i> [5]  <i>ne ... adurat</i> [5]</p> <p>After/When the final piece of handiwork/finishing touches had</p> <p>been placed on what had been begun/his project/work the</p> <p>craftsman/artist himself balanced his body on (the) two wings</p>	[15]	1



Question		Mark	AO
	<p>and hung poised on the beaten air/the air he had set moving</p> <p>[5].</p> <p>He also taught/equipped his son and said, 'I warn you, Icarus, to fly in a middle course, [5]</p> <p>in case/in order that .... not, if you go too low the water/seawater/seaspray/wave of the sea weighs down your wings; if you go too high, the fire may burn them. [5]</p>		
(c)	<p><b>lines 16-22 (<i>inter ... alas</i>), how does Ovid convey Daedalus' anxiety and concern for Icarus?</b></p> <p>You should make reference to <b>both</b> the content <b>and</b> the style of the Latin and support your answer with <b>four</b> examples from the Latin text.</p> <p><i>inter opus monitusque</i> Daedalus' old cheeks dampened with tears as he worked and warned ( so fearful of what might happen to Icarus).</p> <p><i>genae maduere seniles</i> with the emotive adjective <i>seniles</i> at the end of the line.</p> <p><i>patriae tremuere manus</i> (key word at start of line) and his fatherly hands trembled.</p> <p><i>dedit oscula nato</i> Daedalus kisses Icarus.</p> <p>Daedalus flies in front <i>ante volat</i>.</p> <p>and fears for his companion <i>comitique timet</i>.</p> <p>Simile of the bird and the fledgling conveys Daedalus' concern for Icarus.</p> <p><i>ab alto ... nido</i> visual detail</p> <p><i>teneram prolem</i> key word choice.</p> <p><i>et movet ipse suas et nati respicit alas</i> he keeps a careful/anxious eye on Icarus' wings alongside using his own.</p> <p>1 mark for appropriate Latin quotation, 1 for discussion up to maximum of 8. Max 6 if style/content not discussed.</p> <p>Misunderstanding/mistranslation of the Latin negates the mark for the Latin phrase</p>	[8]	2

Question		Mark	AO
(d)	<p><b>In lines 29-32 (<i>cum ... iter</i>), how does Icarus bring about his own downfall?</b></p> <p>3 of:            He starts to be daring in flying            He leaves his leader/guide.            He is captivated by desire for the sky.            He flies too high.</p>	[3]	1
(e)	<p><b>In lines 31-41 (<i>rapidi ... sepulti</i>), how does Ovid make the reader feel pity for Icarus and Daedalus ?</b></p> <p>You should make reference to <b>both</b> the content <b>and</b> the style of the Latin and support your answer with <b>five</b> examples from the Latin text.</p> <p>Focus placed on destruction of the wings  <i>rapidi solis</i> key word choice and separated for emphasis  <i>mollit</i> ironic meaning and in key place in line            Repetition of <i>ceras cerae</i>, tense of <i>tabuerant</i> suggests it had happened before he realised ( so quickly) also short phrases            Caesura gives meaningful pause            Failure to maintain flight stressed in three poignant phrases close together  <i>nudos quatit ille lacertos</i> –visual detail  <i>remigio carens</i>  <i>non ullas percipit auras non ullas</i> key word choice            Icarus poignantly described as calling for his father as he drowns            Daedalus neatly, memorably described as his unhappy father and father no more <i>pater infelix nec iam pater</i>            Use of direct speech adds emotional impact with repetition of the name <i>Icare</i> and <i>dixit</i> then the imperfect <i>dicebat</i> to suggest he went on calling him. Then follows the pause at the <i>caesura</i> after the despairing/poignant questions.  <i>ubi es? qua te regione requiram?</i>            After the pause, the brief suggestive image of spying the feathers on the water, a hint at the death  <i>pennas aspexit in undis</i>            The cursing of his skills that have brought this death about  <i>devovitque suas artes</i> spondaic start to line too.            Key words <i>sepulchro</i> and <i>sepulti</i> at consecutive line ends focus on death and burial.            enjambement of <i>condidit</i> and strong pause after it might suggest finality            Something touching in Ovid's reminder that the Icarian sea and Icaria take their name from Icarus.</p> <p>1 mark for appropriate Latin quotation, 1 for discussion up to maximum of 8. Max 6 if style/content not discussed.            Misunderstanding/mistranslation of the Latin negates the mark for the Latin phrase</p>	[10]	2

Question		Mark	AO
(f)	<p><b>From the story of Scylla and Minos, illustrate Ovid's skill in depicting human emotions.</b></p> <p><b>Marks are awarded for the quality of written communication in your answer.</b></p> <p>Answers must be marked using the level descriptors below.</p> <p><b>Level Descriptors</b></p> <p><b>[9-10]</b> Comprehensive answer covering most or all of the points in the mark scheme; highly perceptive response with detailed reference to the rest of the prescription; 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.</p> <p><b>[6-8]</b> Answer covering some of the points of the mark scheme; perceptive response with some reference to the rest of the prescription; 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.</p> <p><b>[4-5]</b> A few valid points but some significant omissions; limited reference to the rest of the prescription; argument coherent if cumbersome or under-developed; some technical terms accurately used; basically sound control of appropriate form and register; legible and generally accurate writing, conveying meaning clearly.</p> <p><b>[2-3]</b> Limited response; little or no meaningful reference to the rest of the prescription; argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; basic control of appropriate form and register; legible and generally accurate writing; clarity not obscured.</p> <p><b>[0-1]</b> Work in this band may meet some of the criteria for the band above, but on balance falls below the standard defined for the higher band; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher band.</p> <p>The following points are indicative and offer question- specific guidance on points which might be discussed.</p> <p>Emotions covered should include:-</p> <p>Scylla's strong passion for Minos, perhaps to the point of obsession with him, revealed in Ovid's detailed and well chosen descriptions of her actions and thoughts:</p> <ul style="list-style-type: none"> <li>• her contemplating Minos in a place reminiscent of happy times before war</li> <li>• excessive concentration on Minos in battle</li> </ul>	[10]	2

Question		Mark	AO
	<ul style="list-style-type: none"> <li>• fantasising about his helmet, shield, spear, javelin, reins</li> <li>• reaction to his face and appearance in purple robes on white horse</li> <li>• Use of the direct speech taking us straight to her feelings:</li> <li>• two sided nature of her thinking, should she grieve or rejoice</li> <li>• imagined address to Minos' mother</li> <li>• fantasising about flying through the air to his camp</li> </ul> <p>Her being torn between love for her father &amp; homeland and Minos, again expressed in direct speech to herself, with clear 'arguments' suggested on both sides and final victory of passion.</p> <p>Minos' horror when he sees what she has done:</p> <ul style="list-style-type: none"> <li>• calls down the gods' condemnation on her</li> <li>• wants her banished from lands and seas</li> <li>• he certainly will not let her into Crete</li> </ul> <p>Scylla's (excessive?) anger and passion when she is rejected and Minos sails away:</p> <ul style="list-style-type: none"> <li>• rhetorical questions to him as he goes</li> <li>• statement of his cruelty to her</li> <li>• more rhetorical questions on what is going to happen to her now after she has both betrayed her homeland and been spurned by her imagined lover</li> <li>• statements about Minos and statements about Nisus and her own city are intermixed as her emotions are in turmoil.</li> <li>• anger at his not taking her to Crete expressed in passionate attacks on his parentage and Pasiphae preferring the bull to him as a partner</li> <li>• use of the third person and second person intermixed in referring to Minos suggest turmoil in her mind/possible madness breaking in.</li> <li>• she leaps into the water and clings to the ship in desperation then loses it in terror when attacked by her metamorphosed father.</li> </ul> <p>Highest marks are likely to be gained by those who see these points as examples of skill on Ovid's part in imagining emotions and how they might best be conveyed.</p>		

**Assessment Grid**

	AO1	AO2
Section A	26	24
Section B	24	26
Total	50	50

**Paper Total Marks 100****Specification Grid**

2009	Cicero <i>In Catilinam</i> 1 16–18	Ovid <i>Metamorphoses</i> 8 49–80
2010	Cicero <i>In Catilinam</i> 1 8–10	Ovid <i>Metamorphoses</i> 8 195–235

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