



**GCE**

**Latin**

**H043/02: Literature**

Advanced Subsidiary GCE

**Mark Scheme for June 2019**

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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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## Annotations

Annotation	Meaning
BP	Blank page
Highlight	
Off page comment	
✓	Point for which a mark is awarded
✗	Incorrect information
BOD	Benefit of doubt
▲	Omission of words or part-words
▬	Error in translation
~~~~	Slight Error
CON	Consequential error
REP	Repeated error
A	Accurate analysis of point in 'essay'
T	Text reference mentioned appropriately in essay

**Subject Specific Marking Instructions****Guidance on applying the marking grids for set text translation**

The general principle in assessing each section should be the proportion (out of 5) of sense achieved.

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Latin – the crucial consideration being the extent to which every Latin word is satisfactorily rendered in some way in the English.

The determination of what a “slight” error is only necessary when it is the only error in a translation; this distinction will then determine whether a mark of 5 or 4 is appropriate. Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed is the only consideration. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits in the context of the passage and the section.

1. Wrong past tenses are generally considered a “slight” error, but other tense errors are “major”. Note, however, that perfect participles can often be correctly translated as present. Note also that allowance must be made for differences of idiom (e.g. *ubi venerunt*. ‘when they had come’ would be correct; similarly ‘when they came’ for *cum venissent*). Where there are historic presents, the candidate should consistently use the past or present; if the candidate is inconsistent, the error should be counted once only, as a “slight” error. If a candidate repeatedly makes the same error of tense, the error should be counted once only.
2. Vocabulary errors that are close to the right meaning are “slight” errors; any wrong meaning that alters the sense is “major”. (e.g. *amicis suasit*. ‘he persuaded his friends’ would be a “slight” error; ‘he spoke to his friends’ would be “major”).
3. Omission of particles (e.g. conjunctions) that add nothing to the sense (e.g. *autem*) may be ignored; those that add little to the sense (e.g. *sed*, *tamen*, *igitur*) are “slight” errors; omission of other words is generally a “major” error. All likely omissions should be categorised at Standardisation.
4. Errors of number are usually “major”, but where the difference is minimal, they are “slight” (e.g. *vinis consumptis*: ‘the wine having been consumed’); sometimes they can be ignored altogether (e.g. *haec dixit* ‘he said this’; *maximi labores* ‘very great work’; *curae iraeque* ‘anxiety and anger’). Each instance should be categorised at Standardisation.
5. Errors of construction are always “major”, unless a construction has been successfully paraphrased (e.g. *promisit se celeriter adventurum esse*: ‘he promised a swift arrival’).

6. Errors of case are always “major”, unless the containing clause has been successfully paraphrased. (e.g. *tribus cum legionibus venit*: ‘he brought three legions with him’).
7. Change from active to passive is allowable if the agent is expressed or if the agent is omitted and the sense is not compromised. If the agent is omitted and the sense is compromised, it is a “slight” error (e.g. *regem interfecerunt*: ‘the king was killed’ would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a “slight” error should be indicated).

The final decisions on what constitutes a “slight” and “major” errors will be made and communicated to assessors via the standardisation process (after full consideration of candidates’ responses) and these decisions will be captured in the final mark scheme for examiners and centres.

<b>AO2 = 5 marks</b>		Demonstrate knowledge and understanding of literature
<b>Marks</b>	<b>Description</b>	
5	Accurate translation with one slight error allowed	
4	Mostly correct	
3	More than half right	
2	Less than half right	
1	Little recognisable relation or meaning to the Latin	
0	No response or no response worthy of credit.	

### Guidance on applying the marking grids for the 10-mark extended response question

**Two** Assessment Objectives are being assessed in extended response questions – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text as well as the social, historic and cultural context for the set text. For the highest level, candidates are expected, where relevant, to bring in knowledge and understanding from the material they have read in English.

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed.

Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

		<b>AO2 = 5 marks</b> <b>AO3 = 5 marks</b>	Demonstrate knowledge and understanding of literature Critically analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance	
5	9–10	<ul style="list-style-type: none"> <li>• detailed knowledge and excellent understand of the material studied in Latin including, where appropriate, the social, cultural and historic context <b>and</b>, where relevant, material studied in translation (AO2)</li> <li>• well-argued response to the question which is supported by a range of well-selected examples (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>	
4	7–8	<ul style="list-style-type: none"> <li>• good knowledge and sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• a good response to the question which is supported by some well-selected examples (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>	
3	5–6	<ul style="list-style-type: none"> <li>• some knowledge and understanding of the material studied including, where appropriate, the social, cultural and</li> </ul>	

		historic context (AO2) <ul style="list-style-type: none"><li>• a reasonable response to the question which is supported by some points from the set text (AO3) <i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></li></ul>
2	3–4	<ul style="list-style-type: none"><li>• limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li><li>• a limited response to the question which is occasional supported by reference to the set text (AO3) <i>The response presents a line of reasoning but may lack structure.</i></li></ul>
1	1–2	<ul style="list-style-type: none"><li>• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li><li>• a very limited response to the question with very limited reference to the set text (AO3) <i>The information is communicated in an unstructured way.</i></li></ul>
	0	<ul style="list-style-type: none"><li>• No response or no response worthy of credit.</li></ul>

Question			Answer	Mark	Guidance
1	(a)		to seek the office of quaestor/quaestorship (1)	AO2 1	
1	(b)		<p><b>Assess against criteria in the 5-mark AO2 grid (see above)</b></p> <p>aude dicere te prius ad parentem tuam venisse quam ad me. acceperam iam ante Caesaris litteras ut mihi satis fieri paterer a te: itaque ne loqui quidem sum te passus de gratia. postea sum cultus a te, tu a me observatus in petitione quaesturae.</p> <p>Suggested translation:</p> <p>Dare to say that you went to your own mother before me. I had already received beforehand Caesar's letters to the effect that I should let myself accept that there was satisfactory compensation from you; and so I allowed you to not even speak about granting you pardon. Afterwards, I was given respect by you, you were given attentions by me in canvassing for the quaestorship.</p>	AO2 5	Accept: 'I dare you to say' not 'dare I say' <i>tuam</i> : indicates mother  <i>cultus sum</i> – not cultivated  <i>de gratia</i> – not with thanks
1	(c)		Antony tried to kill him (1) and the people approved (1)	AO2 2	
1	(d)		Accept any two points and award up to two marks each. Assess against point-by-point marking grid opposite. <ul style="list-style-type: none"> <li>• <i>tua sponte ... non impulsu meo</i> - balanced phrase - it was your initiative not mine</li> <li>• chiasmus to draw attention to the contrast: <i>tua sponte ... non impulsu meo</i></li> <li>• Antony said that he wouldn't be able to compensate Cicero for the injuries he had caused him unless Antony killed Clodius himself</li> </ul>	AO3 6	2 expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin  1 expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin  0 Point is not valid, or none are drawn

		<ul style="list-style-type: none"> <li>• Antony had kept saying this <u>publicly</u> (tense, meaning and prominent position of <i>praedicebas</i>)</li> <li>• Cicero is surprised that Antony says that Milo killed Clodius because of Cicero</li> <li>• when Antony had suggested it Cicero gave him no encouragement (emphatic <i>numquam</i>)</li> </ul>								
1	(e)	He would rather that is was attributed to Antony's glory (1) than his own influence (1)	AO2 2	'gratiam' not 'thanks'						
1	(f)	Antony offered the kingship to Caesar (1) at the order of the people (1) but Caesar refused (1).	AO2 3							
1	(g)	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Repetition: <i>iam iam</i> to draw attention to what Antony is doing.</li> <li>• Alliteration of m: <i>iam iam minime miror ... otium</i> emotion by upsetting the public peace. This could represent the murmuring of the <i>populi</i></li> <li>• The contrast of <i>non modo ... sed etiam</i> ending with the metaphor <i>lucem</i>.</li> <li>• He uses the derogatory term <i>latronibus</i></li> <li>• He makes reference to L Tarquinius associated with the expulsion of kings.</li> <li>• Tries to make Caesar king with hyperbaton.</li> <li>• Antony's drunkenness.</li> <li>• Antony's proposal morally wrong <i>quod fas non est</i>.</li> <li>• he is trying to achieve what Tarquinius, Cassius, Maelius and Manlius all tried to prevent.</li> </ul>	AO2 8	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 10%;">2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </table>	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin	0	Point is not valid, or none are drawn
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin									
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin									
0	Point is not valid, or none are drawn									

1	(h)		the auspices (1) which Antony had used fraudulently (by stopping the election of Dolabella) (1)	AO2 2	
1	(i)		the murder of Caesar (1)	AO2 1	
1	(j)		<p>Cicero gives us a picture of a corrupt and amoral Antony but in doing so one has to ask whether the state of the Republic was also at fault for letting a man get away with such behaviour.</p> <p>From the passages:</p> <ul style="list-style-type: none"> <li>• The Republic is one of murder and corruption as is discussed by the death of Clodius openly in the forum.</li> </ul> <p>From the prescribed Latin:</p> <ul style="list-style-type: none"> <li>• 44: Laws such as the Lex Roscia were abused</li> <li>• 50: Institutions were abused for personal gain</li> </ul> <p>From sections in translation:</p> <ul style="list-style-type: none"> <li>• 43: Cicero exposes the corruption in the Republic with regard to land</li> <li>• 56: Antony helped his family out implies that the institutions were open to abuse and that it was not all because of Antony.</li> </ul> <p>AO3 should consider a counter argument:</p> <ul style="list-style-type: none"> <li>• 61 considers Antony's poor example before his own soldiers, which could imply some decency in the ordinary man: was there anyone there who did not feel deep anguish because he knew too late how worthless a man he had followed?</li> <li>• Caesar did refuse the regal power which could suggest his respect for the workings of the Republic.</li> <li>• In 82 there is still the vote.</li> <li>• 90 suggests the attack on Antony is personal</li> </ul>	AO2 5  AO3 5	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>

Question			Answer	Mark	Guidance
2	(a)	(i)	Germany (1)	AO2 1	
		(ii)	His legionary commanders / Cornelius Aquinus and Fabius Valens (1)	AO2 1	
2	(b)		<p>Accept any three points and award up to two marks each. Assess against point-by-point marking grid opposite.</p> <ul style="list-style-type: none"> <li>• He describes Capito with the derogatory vocabulary <i>foedum/ maculosum</i></li> <li>• Capito was greedy and had loose morals. Greed and loose morals are commonly applied by writers to revolutionaries.</li> <li>• The legionary commanders are egging on Capito</li> <li>• but as they do not get their way they turn to treacherous accusations (<i>crimen ac dolum ultro compositum</i>).</li> <li>• Galba lacked firmness</li> <li>• Galba did not like to probe too deeply into matters</li> </ul>	AO3 6	<p>Response should cover at least one point from Capito and one from Galba/the legionary commanders.</p> <p>2 expresses a valid point based on a relevant aspect of content <b>or</b> aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</p> <p>1 expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of literary style <b>or</b> reference to the Latin</p> <p>0 Point is not valid, or none are drawn</p>
2	(c)		<p>Assess against criteria in the 5-mark AO2 grid (see above)</p> <p><i>ceterum utraque caedes sinistre accepta, et inviso semel principi seu bene seu male facta parem invidiam adferebant. venalia cuncta, praepotentes liberti, servorum manus subitis avidae et tamquam apud senem festinantes, eademque novae aulae mala, aeque gravia, non aeque excusata.</i></p> <p>Anyway, both executions were ill received, and once the emperor was hated, either good or bad deeds brought him equal unpopularity. All things had a price. The (imperial) freedmen were excessively powerful, the graspings of his slaves were greedy and keen in sudden circumstances as if under an old man. The evils of the new court were the same, equally serious, but not equally tolerable.</p>	AO2 5	

2	(d)(i)		Age/youth (1) beauty (1)	AO2 2	
2	(d)(ii)		They too easily compared emperors merely by their looks. (1)	AO2 1	
2	(e)		Accept any four points and award up to two marks each. Assess against point-by-point marking grid opposite. <ul style="list-style-type: none"> <li>• He uses the graphic word <i>tibes</i>: rot</li> <li>• The loyalty of the legions is crumbling: <i>labare.....fidem</i></li> <li>• He uses the term <i>seditio</i> - emotive for the audience</li> <li>• The leaders plan to attack Otho when he is returning from dinner which might be regarded as cowardly</li> <li>• They are often drunk</li> <li>• They are behaving badly in an occupied country and are happy to desecrate it</li> <li>• The sibilance: <i>sui sanguine sobrii</i> represents the whispers of the men or disapproval.</li> </ul>	AO3 8	2 expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin 1 expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin 0 Point is not valid, or none are drawn
2	(f)		<ul style="list-style-type: none"> <li>• It was hushed up by those in the know</li> <li>• Laco played it down</li> </ul>	AO2 2	
2	(g)		<ul style="list-style-type: none"> <li>• Hostile towards experts' opinion - <i>inimicus at adversus</i></li> <li>• Against any plan, unless he had thought it up - <i>quod non ipse adferret</i></li> <li>• Knew nothing of military matters/ disregarded expert opinion - <i>ignarus militarium animorum</i></li> </ul>	AO3 4	Any two, backed up by Latin.
2	(h)		On the one hand, in Histories 1.1 Tacitus claims to be impartial about Galba, Otho and Vitellius, regarding them neither as benefactors nor as enemies. He also feels that the period taught some good lessons too and was not barren. However, one chapter later he talks about the period as being rich in disasters. There is no doubt that the year which followed the death of	AO2 5 AO3 5	An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded. Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.

		<p>Nero was turbulent and the fact that so many claimed the throne does not suggest a successful string of rulers. Four perished violently.</p> <p>Candidates may cite examples of the bad times experience by people under the emperors. In the translation passage Tacitus says that the soldiers had come to like the vices of Nero though later on he cites the squandering of 2,200 million sesterces.</p> <p>Generally, the death of Nero is welcomed. However, it drags up conflicting emotions among different members of society. Some people had been part of Nero's degrading charity- not a flattering term.</p> <p>Galba does not receive a good press - old and feeble. He is not portrayed as honourable in the eyes of the soldiers as he does not pay up the promised bounty. Tacitus uses the word miserliness.</p> <p>However Tacitus does include 'I select my troops I don't buy them' and describes this an impeccable as a public statement. His march into Rome is ruthless.</p> <p>He implies a genuine care for the state. Tacitus describes his death with certain amount of pathos.</p> <p>Otho does not have a complimentary description in 22, although Tacitus feels that astrologers are to blame and are rightly banned. He is regarded as lax in 22 and the passage. In 23 he appears to be a good general, knowing his men by name but short rations and strict discipline make the soldiers resent him. 1.26 conveys how he lacks the support of the army describes as rot.</p> <p>Even the general populace is only interested in looks. Overall Tacitus seems to have a dim view of the candidates for the throne.</p>	
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Question			Answer	Mark	Guidance
3	(a)	(i)	Pallas (1)	AO2 1	
3	(a)	(ii)	he orders the body to be lifted/carried (1)	AO2 1	
3	(b)		<ul style="list-style-type: none"> <li>• 1000 chosen men</li> <li>• To attend the last rites</li> <li>• To join/share the tears of Evander</li> <li>• To provide comfort for him/his grief</li> </ul>	AO2 3	1 for '1000 chosen men' + any <b>two</b> other points
3	(c)		<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>haud segnes alii crates et molle feretrum  arbuteis texunt virgis et vimine querno  exstructosque toros obtentu frondis inumbrant.  hic iuvenem agresti sublimem stramine ponunt:</p> <p><b>Suggested translation:</b>  Others, without lingering, interweave a soft bier of wicker-work with branches of the strawberry tree and oak twigs, and they shade the bed they have constructed with a covering of leaves. Here they place the young man high on his rustic bed.</p>	AO2 5	<p>The below are intended as examples of "slight" and more serious "major" errors; others may be identified at standardisation.</p> <ul style="list-style-type: none"> <li>• <i>haud</i> omitted = major</li> <li>• <i>virgis</i> and <i>vimine</i> both translated as 'twigs' or 'branches' = slight</li> <li>• 'beds' (<i>toros</i>) = slight; 'bier' (<i>toros</i>): allow</li> <li>• <i>exstructos</i> omitted = major</li> <li>• 'this young man' (<i>hic iuvenem</i>) = major</li> <li>• <i>sublimem</i> omitted = major</li> </ul>
3	(d)		<p>Accept any <b>four</b> points and award up to <b>two</b> marks each.  Assess against point-by-point marking grid below.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• <i>qualem ... florem</i>: the body of Pallas is likened to a flower (connotations of beauty, innocence etc)</li> <li>• <i>virgineo ... pollice</i>: reference to a maiden plucking the flower adds a tender touch; enclosing word order mirrors the sense</li> </ul>	AO3 8	<p>2 and Latin</p> <p>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant suitably explained reference to the Latin</p> <p>1 of</p> <p>expresses a valid point, but is not fully supported by an appropriate selection content or aspect of literary style or reference to the Latin</p>

		<ul style="list-style-type: none"> <li>• <i>seu mollis ... hyacinthi</i>: additional detail of two specific flowers to convey vulnerability (<i>mollis</i>) and lack of strength (<i>languentis</i>)</li> <li>• <i>neque fulgor ... forma</i>: the double negative <i>neque ... nec</i> and the alliteration of 'f' to emphasise that Pallas is still radiant and beautiful in death</li> <li>• <i>non iam</i>: emphatic position makes it clear that Pallas is no longer alive</li> <li>• <i>auroque ostroque</i>: the vivid colours (emphasised by polysyndeton, internal rhyme, elision and repetition of <i>auro</i> in line 17) contrast with the paleness of Pallas' body (<i>nivei ... Pallantis</i> in line 39)</li> <li>• <i>rigentes</i>: the stiffness of the cloaks (perhaps emphasised by the heavy spondees in line 14) mirrors the stiffness of the corpse</li> <li>• <i>ipsa ... Sidonia Dido</i>: Aeneas' choice of shroud – a treasured gift from Dido – is significant (emphasised by the delayed subject of the relative clause)</li> <li>• <i>laeta</i>: Dido's happy frame of mind contrasts with this scene of sorrow</li> </ul>		0	Point is not valid, or none are drawn
3	(e)	The grieving Latins raked out the deep ash and the mingled bones from the pyres (1) they piled a warm mound of earth on them (1).	AO2 2	<i>maerentes</i> : accept references to the Trojans also.	
3	(f)	Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.  Answers may include:  <b>Grief of Latins</b> <ul style="list-style-type: none"> <li>• emphatic position and word choice of <i>praecipuus</i> to</li> </ul>	AO3 8	Any valid answer to the question will be given due credit.  2 expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin	

		<ul style="list-style-type: none"> <li>stress the extent of the uproar</li> <li>use of <i>fragor</i> (here refers to human voices)</li> <li>superlative <i>maxima</i> for emphasis</li> <li>their grief (<i>luctus</i>) is prolonged <i>longi</i></li> <li><i>longi ... luctus</i>: enclosing word order (their grief is all-encompassing) and alliteration of 'l'</li> <li>omission of verb draws attention to the nouns</li> <li>repetition of <i>hic</i> to convey the number of those in mourning</li> <li>list of people grieving, emphasised by polysyndeton – poignant references to the mourning women and children</li> <li>additional details: <i>miseraeque</i>, <i>cara</i>, <i>maerentum</i>, <i>parentibus orbi</i></li> <li>mournful alliteration of 'm' and 'p'</li> </ul> <p><b>Their anger at Turnus</b></p> <ul style="list-style-type: none"> <li>spondaic rhythm of line 7 emphasises their anger</li> <li>emphatic position and word choice of <i>dirum</i> to stress their view of the war</li> <li>use of strong verb <i>exsecrantur</i></li> <li>juxtaposition of <i>dirum exsecrantur</i> makes their view of the war clear</li> <li><i>Turnique hymenaeos</i>: they blame the war on the marriage with Lavinia which Turnus had intended</li> <li>repetition of <i>ipsum</i> (emphasised by –que) stresses the responsibility they think he bears</li> <li><i>iubent</i>: an indication of their anger</li> <li><i>sibi poscat</i>: suggests Turnus' self-centredness</li> </ul>		<p>1 of</p> <p>0</p>	<p>expresses a valid point, but is not fully supported by an appropriate selection content or aspect of literary style or reference to the Latin</p> <p>Point is not valid, or none are drawn</p>
3	(g)	Turnus alone (1) was being called out to fight (1).	AO2 2		
3	(h)*	<b>Assess against criteria in the 10-mark grid (see above).</b>	10 made up of	An AO2 heavy response may focus on details from the set texts, but not draw many valid	

		<p><i>Arguments may include (AO3):</i></p> <p>Candidates are likely to agree with the statement, pointing out that the passage describing the Trojan funeral rites is long and elaborate (as is the detailed description of Pallas' funeral procession), whereas very few lines are given to the grief of the Latins. However, these few lines include some of Virgil's most memorable phrases to convey the pathos of the unnumbered dead and the sorrow of the living. Virgil's hatred of war transcends nationality.</p> <p>It might also be argued that Virgil shows more sympathy for Aeneas and his allied leaders than for Latinus and Turnus. However, Latinus is presented as a moderate character, who regrets being involved in the war, and Virgil shows a certain admiration for Turnus' heroism and courage. Aeneas is not always seen in a positive light, as his exploits on the battlefield in Book X demonstrate.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Candidates should include information regarding the social, cultural and historical background to the text - for example, the Roman views about what behaviour was acceptable in war and what was expected of a hero.</p> <p><b>Sympathy for Trojans</b></p> <p>Aeneas' speeches</p> <ul style="list-style-type: none"> <li>• Aeneas' speech of encouragement to his men</li> <li>• Aeneas weeps at the end of that speech when referring to Pallas</li> <li>• Aeneas' address to the body and Evander</li> <li>• Aeneas' words of farewell to Pallas</li> </ul>	<b>AO2 = 5 &amp; AO3 = 5</b>	<p>conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>
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		<ul style="list-style-type: none"><li>• Aeneas' outburst at the horrors of war</li></ul> <p>Aeneas' feelings</p> <ul style="list-style-type: none"><li>• Emphasis on Aeneas' sorrow at beginning of Book XI</li><li>• His feelings of guilt with regard to Evander</li><li>• He willingly grants a truce to the Latins for the burial of their dead</li><li>• He does not want this war against the Latins – Turnus is to blame</li></ul> <p>Pallas' body and funeral</p> <ul style="list-style-type: none"><li>• Aeneas weeps at the end of his first speech when referring to Pallas</li><li>• Description of Pallas' body, including flower simile and reference to robes made by Dido</li><li>• Detailed description of the funeral procession</li></ul> <p>Evander</p> <ul style="list-style-type: none"><li>• His grief on seeing Pallas' body</li><li>• His words to Pallas</li><li>• He envies his dead wife</li><li>• He doesn't blame the Trojans</li><li>• Pride at Pallas' bravery</li><li>• His comments about Turnus</li></ul> <p>The other Trojans/Arcadians/Etruscans</p> <ul style="list-style-type: none"><li>• Mourning of the crowd gathered around Pallas' body</li><li>• Description of Acoetes</li><li>• Aethon, the grieving war-horse</li><li>• The Arcadians join the procession</li><li>• Detailed description of funeral pyres</li></ul>		
		<b>Sympathy for Latins</b>		

		<ul style="list-style-type: none"><li>• Drances and the other Latin ambassadors are against the war</li><li>• Much shorter, but poignant description of the countless funeral pyres and the burial of the remains</li><li>• Grief in the city: mourning women and children curse the war</li></ul> <p><i>On the other hand:</i></p> <p><b>Negative view of Trojans</b></p> <ul style="list-style-type: none"><li>• Reference to human sacrifice at Pallas' funeral</li></ul> <p><b>Negative view of Latins</b></p> <ul style="list-style-type: none"><li>• Drances' hostility towards Turnus</li></ul> <p>Outside the set lines in Book XI, candidates may consider, for example:</p> <p><b>Sympathy for Trojans</b></p> <ul style="list-style-type: none"><li>• Praise for Aeneas from Diomedes (Book XI)</li><li>• The account of Pallas' death (Book X)</li></ul> <p><b>Negative view of Trojans</b></p> <ul style="list-style-type: none"><li>• Blackening of the character of the Etruscan Arruns (Book XI)</li><li>• Aeneas' savagery on the battlefield following the death of Pallas (Book X)</li></ul> <p><b>Sympathy for Latins</b></p> <ul style="list-style-type: none"><li>• The reasoned and moderate speech of Latinus (Book XI)</li><li>• The heroic figure of Camilla (Book XI)</li><li>• The death of Lausus (Book X)</li></ul> <p><b>Negative view of Latins</b></p> <ul style="list-style-type: none"><li>• The self-seeking and malicious nature of Drances</li></ul>		
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			(Book XI) <ul style="list-style-type: none"> <li>• Turnus' reply to Drances (Book XI)</li> <li>• Turnus' arrogance and impetuosity (Book X)</li> </ul>		
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Question			Answer	Mark	Guidance
4	(a)	(i)	<b>Accept any one of:</b> Ploughman/farmer (1) Innkeeper (1) Soldier (1) Sailor/s (1)	AO2 1	
4	(a)	(ii)	Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.  Answers may include: <ul style="list-style-type: none"> <li>• <i>parvula</i>: the size of the ant is emphasised</li> </ul>	AO3 8	Any valid answer to the question will be given due credit. 2 expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin 1 expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin

		<p>by the position of the adjective, its separation from <i>formica</i>, and the contrast with <i>magni ... laboris</i>. Despite its diminutive size, the ant is hardworking and achieves much.</p> <ul style="list-style-type: none"> <li>• <i>magni ... laboris</i>: enclosing word order to show how hardworking the ant is</li> <li>• <i>quodcumque potest</i>: it wants to carry as much as possible</li> <li>• <i>atque addit acervo</i>: the ant keeps adding to its pile (repeated ‘a’ sounds for emphasis); elision of <i>que</i> perhaps suggests the speed with which the ant works</li> <li>• <i>haud ignara ac non incauta futuri</i>: the ant has admirable qualities (emphasised by the double negatives) and is forward-thinking; the mostly spondaic rhythm emphasises the ant’s good sense</li> <li>• <i>non usquam prorepit</i>: the ant knows when it is time to stop collecting provisions for the winter; <i>prorepit</i>: the verb suggests cautious animal movement, implying that the ant is careful and not impulsive</li> <li>• <i>illis utitur ante/quaesitis</i>: the ant is resourceful (emphasised by enjambement); <i>utitur</i> suggests enjoyment of the provisions, as well as simply using them – a reward for such sensible behaviour</li> <li>• <i>sapiens</i>: another positive quality, emphasised by position at end of clause</li> </ul>		0	Point is not valid, or none are drawn
4	(b)	Nothing stops the man from amassing wealth (1) in order to prevent another from becoming richer (1).	AO2 2		

4	(c)	He hides it in the ground he has secretly dug up (1).	AO2 1					
4	(d)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>milia frumenti tua triverit area centum:      non tuus hoc capiet venter plus ac meus: ut, si      reticulum panis venales inter onusto      forte vehas umero, nihilo plus accipias quam      qui nil portarit.</p> <p><b>Suggested translation:</b>      Even if your threshing-floor has threshed a hundred thousand bushels of corn, your stomach will not take more than mine because of this: just as, if by chance you carry on your burdened shoulder a bag of bread while among slaves, you would receive no more than he who carried nothing.</p>	AO2 5	<p>The below are intended as examples of “slight” and more serious “major” errors; others may be identified at standardisation.</p> <ul style="list-style-type: none"> <li>• <i>tua</i> omitted = major</li> <li>• <i>hoc</i> handled incorrectly = major</li> <li>• <i>capiet</i> translated as ‘will capture’ = slight</li> <li>• <i>forte</i> omitted = major</li> </ul>				
4	(e)	<p>They look at their own faults with bleary eyes smeared with ointment (1). When it comes to considering their friends' faults, they are as sharp-sighted as eagles or serpents (1). Their friends, in turn, do exactly the same to them (1).</p>	AO2 3					
4	(f)	<p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <p>Answers may include:</p> <p><b>Physical appearance</b></p> <ul style="list-style-type: none"> <li>• <i>rideri possit</i>: his unkempt appearance is a cause of amusement to others (style point: 2)</li> </ul>	AO3 8	<p>Any valid answer to the question will be given due credit. Give credit to candidates who suggest that this might be an anonymous self-portrait of Horace.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20px; padding: 2px;">2</td> <td style="padding: 2px;">Expresses a valid point based on a relevant aspect of content <b>or</b> literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td style="width: 20px; padding: 2px;">1</td> <td style="padding: 2px;">Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of</td> </tr> </table>	2	Expresses a valid point based on a relevant aspect of content <b>or</b> literary style, with accurate, relevant and suitably explained reference to the Latin	1	Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of
2	Expresses a valid point based on a relevant aspect of content <b>or</b> literary style, with accurate, relevant and suitably explained reference to the Latin							
1	Expresses a valid point, but is not fully supported by an appropriate selection of content <b>or</b> aspect of							

						literary style <b>or</b> reference to the Latin
					0	Point is not valid, or none drawn
		<p>emphatic position of <i>rideri</i>)</p> <ul style="list-style-type: none"> <li>• <i>rusticius tonso</i>: he has an unrefined haircut (style point: emphasised by the comparative <i>rusticius</i>)</li> <li>• <i>toga defluit</i>: his toga trails on the ground</li> <li>• <i>rusticius ... toga</i>: alliteration of 't' suggests mockery</li> <li>• <i>male laxus ... haeret</i>: his sandals are too big and hardly stay on his feet (style points: enjambement perhaps suggests that his feet are not contained in his footwear; <i>male</i> may refer to both <i>laxus</i> = 'very loose' and <i>haeret</i> = 'sticks badly')</li> <li>• the mostly dactylic rhythm of lines 7–8 mimics the way he walks – not a smooth or elegant gait</li> <li>• <i>inculto ... corpore</i>: his appearance is unkempt (style point: emphasised by the emphatic position of <i>inculto</i> – also separated from <i>corpore</i>)</li> </ul> <p><b>Character</b></p> <ul style="list-style-type: none"> <li>• <i>iracundior</i>: he is somewhat hot-tempered (style point: the comparative form and emphatic position contradict the understatement (suggested by <i>paulo</i>) that he is just a little hot-tempered)</li> <li>• juxtaposition of <i>paulo</i>, <i>minus</i> downplays his faults</li> <li>• he is not suited to modern society (style points: <i>aptus acutis/naribus horum hominum</i>: assonance, alliteration and</li> </ul>				

			<p>enjambement emphasise the fact that he is looked down upon by today's smart society (<i>naribus</i> metaphor); <i>horum hominum</i>: emphasised further by elision and internal rhyme)</p> <ul style="list-style-type: none"> <li>• he does have some positive characteristics – he is a good man of great talent and a friend (style point: the tricolon and anaphora of <i>at</i> introduce some positive characteristics, all of which address the previous criticisms)</li> <li>• <i>est bonus</i>: the simplicity of this phrase makes it clear that he is a good man (despite having a temper)</li> <li>• <i>melior ... quisquam</i>: there is no one better</li> <li>• <i>tibi amicus</i>: omission of verb and brevity to emphasise that he is a good friend (despite being looked down upon by the smart set)</li> <li>• <i>ingenium ingens</i>: his great talent is emphasised by repetition of 'ingen', word choice of <i>ingens</i> and emphatic position – he has much to offer despite his sloppy outward appearance</li> <li>• the 3 elisions in line 9 add to the speed with which his good qualities are expressed (2 in one line)</li> <li>• <i>latet</i> (in enjambement) and <i>sub</i> imply that this quality is not usually apparent, as does the fact that it is surrounded by <i>inculto ... corpore</i></li> </ul>		
4	(g)		Blinded by love, he fails to notice them (1). He even finds them attractive (1).	AO2 2	
4	(h)*		<b>Assess against criteria in the 10-mark grid</b>	10	An AO2 heavy response may focus on details from the set

		<p><b>(see above).</b></p> <p><i>Answers may include (AO3):</i></p> <p>Candidates may comment on the type of humour Horace uses – gentle irony, amusing contrasts, gibes at individuals, use of language etc.</p> <p>They may also refer to the running joke of the anonymous interlocutors, which results in the paradox of presenting apparent conversations, which are recorded in writing (see end of 1.1).</p> <p><i>Supporting evidence may include (AO2):</i></p> <p>Candidates should include information regarding the social, cultural and historic background to the text - for example, details of the Roman idea of social classes and their characteristics.</p> <p><b>Examples of humour</b></p> <ul style="list-style-type: none"> <li>• opening address to Maecenas (1.1)</li> <li>• amusing examples from everyday life, such as the contrast between the big river and the little stream (1.1)</li> <li>• image of training a donkey (1.1)</li> <li>• anecdote about Ummidius (1.1)</li> <li>• self-parody in 1.3?</li> <li>• example of Balbinus and Hagna (1.3)</li> <li>• list of euphemistic names in 1.3</li> <li>• image of Horace bursting into Maecenas' study (1.3)</li> <li>• reference to boils and warts (1.3)</li> <li>• the ludicrous notion of preferring to eat</li> </ul>	<p>made up of</p> <p><b>AO2 = 5 &amp; AO3 = 5</b></p>	<p>texts, but not draw many valid conclusions. This is likely to limit the level at which this work can be rewarded.</p> <p>Examiners should credit any accurate references to material outside of the Latin prescription that a candidate brings into their answer.</p>
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		<p>peacock because of its appearance (2.2)</p> <ul style="list-style-type: none"><li>• people looking pale after eating a variety of dishes (2.2)</li><li>• being so poor that you can't afford a rope (2.2)</li></ul> <p>Outside the set lines, candidates may consider, for example:</p> <p><b>Examples of humour</b></p> <ul style="list-style-type: none"><li>• description of disgruntled Jupiter puffing out his cheeks (Horace himself describes this as amusing) (1.1)</li><li>• Horace's own point about presenting the truth with a laugh (1.1)</li><li>• image of the neighbour's goat (1.1)</li><li>• the quip about cribbing from Crispinus' works (1.1)</li><li>• description of Tigellius (1.3)</li><li>• captive audience of debtors forced to listen to Ruso's histories (1.3)</li><li>• description of a drunken friend (1.3)</li><li>• shocking language to describe Helen (1.3)</li><li>• amusing contrast between stealing a cabbage and sacred emblems (1.3)</li><li>• sneaky gibes at wordy Stoics (1.1 and 1.3)</li><li>• reference to roast seagulls (2.2)</li><li>• anecdote of Avidienus (2.2)</li></ul>	
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