

GCSE

Latin

J282/04: Verse Literature A

General Certificate of Secondary Education

Mark Scheme for June 2024

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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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.

5. Crossed Out Responses

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer spaceAward Zero '0' if:
 - anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.







8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning
	Only in case of illegibility
	Benefit of doubt (may be used, but sparingly)
	Cross to indicate something for credit not given, or to mark serious errors or omissions in translation.
	Tick (use as appropriate to show where strong points have been awarded or points are being credited in the longer answer)
	Harmful addition (use sparingly)
	Omission mark (use in translation questions or in short responses and in essays for weak points)
BP	Blank Page – use to mark Additional Writing Pages
seen	Use on an extra page or in white space to show that candidate material has been seen and considered

12. Subject Specific Marking Instructions

Further guidance on MARKING Point 5 above

We will need to exercise some discretion in the application of these instructions in order to avoid unfairness to candidates who know the text and understand the question but don't fully appreciate how to present their response. Below are some suggested guidelines.

Low-tariff comprehension questions (up to 3 marks) where numbers are provided for candidate answers:

As a general rule award up to 1 mark for each of the candidate's numbered points, disregarding any material in each that is surplus to requirements (unless it invalidates the point already made).

This approach may, however, result in unfairness to candidates as they do not necessarily appreciate what precisely constitutes a separate point. They may roll together two correct answers in point 1, perhaps leaving no valid answer for point 2. In this case use discretion to award 2 marks to the candidate's point 1. However, if point 1 is a wrong answer that mark is lost and cannot be carried forward for possible awarding in point 2.

Where numbers are not provided, use judgement to determine the correct mark for the overall answer in the usual way.

4-mark literary analysis questions:

Use discretion

either to award up to 2 marks to each of the candidate's numbered points, ignoring any supplementary material that does not contradict the point already made

or, where two valid answers are included in numbered point 1, to award up to 2 marks for each of these. However, if the first point made by the candidate is invalid, those marks are lost and cannot be awarded to any later point.

Where a candidate offers a string of points, ignoring the numbering provided, only the first **two** of these should be considered.

Our aim must be fairness to candidates without giving them carte blanche to offer a string of answers on the off-chance enough are correct.

NB

Marking point 5 above does not apply to the 8 and 10 mark level of response questions.

Question			Answer	Mark	Guidance
1	(a)		He got lost / separated / led away from (the faithful group / cohort / band / column of) his companions / friends	AO2 1	Translation of <i>agmine fido</i> not required. Require plural <i>friends</i> / <i>companions</i> Require translation of <i>seductus</i> . Accept “separated from his group.” Don’t accept “he was left by his friends” Don’t accept ‘his companions left him’ Don’t accept “he lost his friends”
1	(b)		Either He couldn’t see anybody / wasn’t expecting anybody to answer / didn’t know anyone was there / he thought he was alone / she couldn’t be seen	AO2 1	Accept other expressions of this point, e.g., “he thought he was alone” Don’t accept “he gazed around in all directions” by itself as an explanation.

Question			Answer	Mark	Guidance
2	(a)		Narcissus meant that they should meet (1) but Echo meant in a physical / sexual / romantic way / to have a relationship with him / innuendo (1)	AO3 2	Accept other similar expressions. Don’t accept “she uses it because she loves him.”
2	(b)		She left / came out of the wood / trees (1) to embrace Narcissus / throw her arms around his neck (1)	AO2 2	Don’t allow “hands” for <i>bracchia</i> .

Guidance on applying the marking grids for the 8-mark extended response

This question focuses on candidates' ability to select relevant examples of content and literary style and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

Level	Marks	Description
4	7–8	<ul style="list-style-type: none"> • very good engagement with the question • expresses a range of relevant points, with good development, drawn on a range of well selected aspects of content and features of literary style, with a good range of appropriate quotation with well thought out discussion <p>The response is logically structured, with a well-developed, coherent line of reasoning.</p>
3	5–6	<ul style="list-style-type: none"> • good engagement with the question • expresses a range of sound points, with some development, drawn on a range of relevant aspects of content and features of literary style, with a range of appropriate quotation, with sound discussion <p>The response is well structured with a clear line of reasoning.</p>
2	3–4	<ul style="list-style-type: none"> • some engagement with the question • expresses some points drawn on a limited range of aspects of content and/or features of literary style, with some appropriate quotation and some discussion <p>The response presents a line of reasoning which is mostly relevant but may lack structure.</p>
1	1–2	<ul style="list-style-type: none"> • little engagement with the question • expresses points which are of little relevance and are supported with little evidence from the set text <p>The information is communicated in an unstructured way.</p>

0=No response or no response worthy of credit.

Question			Answer	Mark	Guidance
3*			<p>Assess against the criteria in the 8-mark AO3 grid (see above).</p> <p>Points that emphasise the effect of rejection on Echo may include:</p> <ul style="list-style-type: none"> Her reaction and her emotions <i>spreta latet antris</i>: she hides herself away, covers her face in shame, lives in lonely caves <i>spreta, pudibunda</i>: emotional vocabulary used in emphatic positions <i>pudibunda protegit</i>: shows how vulnerable she feels as she hides her face ashamedly / alliteration of 'p' <i>latet, protegit, vivit</i>: tricolon how she wants to retreat and hide away from anyone's company <i>solis antris</i>: transferred epithet as the caves themselves take on her loneliness <i>repulsae</i>: emphatic position of /echoing <i>spreta</i> at the beginning <i>haeret amor crescitque dolore</i>: love clings to her and grows and gets worse, personification of <i>amor</i>, she cannot escape her sorrow How her sorrow affects her body <i>attenuant vigiles curae</i>: metaphor/personification of 'wakeless worries' which wastes away her body; <i>attenuant</i>: strong verb at start of lines emphasise physical effects 	AO3 8	<p>Candidates do not need to use technical terms for rhetorical or literary devices. It is sufficient to explain the literary effect without reference to terminology.</p> <p>For the top level, there should be very good engagement with the question, and good development of points; candidates who do not satisfy these requirements should not score in level 4 (7-8 marks) irrespective of the number of points made.</p> <p>Where candidates try to make more than one point on one individual quotation, they must show clear development of each in order to gain full credit for each.</p>

Question			Answer	Mark	Guidance
			<p><i>miserabile corpus</i>: word choice (content point) creates pity for Echo has her grief weakens her body;</p> <p><i>vigiles ... curae</i>: hyperbaton/enclosing order: her body enclosed by cares that keep her from sleep</p> <p><i>adducitque cutem macies</i>: delay of subject / position emphasises her emaciation / personification of hunger wasting away her appearance (NB. <i>do not accept hard 'c' sounds as a valid style point</i>)</p> <p><i>in aera sucus abit</i>: vivid metaphor / hyperbole / enjambment as she dries up, and totally evaporates</p> <p><i>vox manet</i>: emphatically placed at the start of the line to show that she remained only as a voice,</p> <p><i>vox, ossa</i>: repetition of <i>vox</i> and <i>ossa</i> to emphasise that this is all that is left of her</p> <p><i>ossa lapidis traxisse figuram</i>: drastic physical effect: her bones turn to stone</p> <p>• How she disappears</p> <p><i>latet silvis</i>: she continues to hide; repeated from first line</p> <p><i>videtur auditur</i>: the use of the passive shows she no longer has any agency in her life due to her grief</p> <p><i>nullo ... omnibus</i>: contrast of how she is heard by all but not seen anymore</p> <p><i>nullo in monte</i>: though a mountain Nymph, she is no longer seen on any mountain</p> <p><i>sonus est qui vivit in illa</i>: drastic effect of rejection is that sound survives in her</p>		

Question			Answer	Mark	Guidance						
4			<p>Style points <u>only</u> should be accepted.</p> <p>Answers may include:</p> <p><i>sidus</i>: metaphor / calls his eyes ‘twin stars’</p> <p><i>dignos ... crines</i>: comparison of his hair to two notably beautiful gods / hyperbole / repetition of <i>dignos</i></p> <p><i>eburnea colla</i>: metaphor / comparison to ivory to show how beautiful and smooth he is</p> <p><i>crines, genas, colla, decus oris</i>: series of words evoking physical beauty / polysyndeton / long list of his beautiful aspects</p> <p><i>in niveo ... ruborem</i>: play on contrast of red and white:</p> <p><i>candore / ruborem</i>: juxtaposition / contrast of red and white to emphasise his beauty (<i>do not accept generalised reference to colour imagery / words as a valid style point</i>)</p> <p><i>eburnea, niveo, candore</i>: tricolon build-up of words which imply ‘whiteness’</p> <p><i>cuncta</i>: emphatic position how ‘everything’ is beautiful</p> <p><i>miratur/mirabilis</i>: verbal echo emphasises how admirable he is</p>	AO3 4	<p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <p>Style points <u>only</u> should be accepted.</p> <p>Technical terms are not a requirement. An appropriate Latin reference is needed in each case but merely matching a piece of Latin with the translation provided is not sufficient to gain 2 marks (though it may merit 1).</p> <p>Candidates must indicate (by translation or in their explanation) that they know what the chosen word or phrase means and how it emphasises the beauty of Narcissus.</p> <table><tr><td>2</td><td>expresses a valid point based on a relevant 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 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> <p><i>Do not accept generic references to polysyndeton ‘et’ / ‘que’ without some reference to his cheeks, neck, face, or colour, etc.</i></p> <p>Accept other convincing points.</p>	2	expresses a valid point based on a relevant 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 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 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 aspect of literary style or reference to the Latin										
0	point is not valid, or none are drawn										

Guidance on applying the marking grids for the 5-mark set text translation

The mark scheme awards marks for the proportion of sense communicated. If a candidate has communicated the ‘gist’ of the passage (e.g. they know who has done what to whom) they will score 5, 4 or 3 marks. If they have not understood the basic overall sense, they will score a maximum of 2.

A completely correct translation with no omissions or errors will always score 5. The key judgment for a candidate who has demonstrated understanding of the overall meaning is whether they should score 5, 4 or 3. This will depend on the gravity of their errors/omissions and may depend on the number of words in the sentence to be translated or the difficulty of the Latin and is usually decided at standardisation after a judgment has been formed about the performance of candidates. The final decisions on what constitute ‘inconsequential’ and ‘more serious 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.

A word containing more than one error should be treated as a maximum of one serious error. Repeated and consequential vocabulary errors should not be penalised.

Question			Answer	Mark	Guidance	
5	(a)	(i)	<i>ille caput viridi fessum summisit in herba, lumina mors clausit domini mirantia formam. tum quoque se, postquam est inferna sede receptus, in Stygia spectabat aqua.</i> Suggested translation: He / that man lay / laid down / rested his tired / weary head on / upon / onto the green grass, death closed his eyes (still) admiring / which admired / as they admired their lord's / master's / owner's beauty.	AO2 5	5	Perfectly accurate with no errors or omissions, or one inconsequential error.
					4	Essentially correct but two inconsequential errors or one more serious error.
					3	Overall meaning clear, but more serious errors or omissions.
					2	Part correct but with overall sense lacking/unclear.
					1	No continuous sense; isolated knowledge of vocabulary only.

Question			Answer	Mark	Guidance
			<p>At that time / then too / also / even, when / after he was received in the region / abode below</p> <p>he looked / stared at / was gazing at</p> <p>himself</p> <p>in the water(s) of the Styx/river Styx/Stygian water.</p>		<p>Accept: <i>summisit</i>: accept ‘he lay his head’ as an (incorrect) past tense for lay <i>infernā sede</i>: Allow any sensible translation for this phrase, e.g., into the abode of the lower world, infernal abode, the house of shadows, resting place in the underworld / the afterlife <i>spectabat</i>: allow a range of sensible translations for this, e.g., “he was staring, he would gaze at, he looked at” (either imperfect or perfect is acceptable)</p> <p>But do not accept <i>spectabat</i> “he was admiring” = serious error</p> <p>Inconsequential errors: None.</p> <p>Serious errors: “his master” instead of “their master” se translated as “his reflection” All other omissions and errors.</p> <p>Maximum of 4 serious errors for 3 marks 5 or more serious errors equate to max 2 marks For 2 marks, at least one full phrase must be translated correctly. At least 4 words with the correct meaning for 1 mark</p>

Question			Answer	Mark	Guidance
6			no body / instead of a body (1) (just) a flower (1)	AO2 2	Accept a range of expressions that include reference to body and flower, e.g., “his body had turned into a flower” But “He turned into a flower” = 1 mark

Question			Answer	Mark	Guidance
7	(a)		Oracle of (sultry) Jupiter/Jove (1) (sacred) Tomb of Battus (1)	AO2 2	Do not accept ‘oracle’ or ‘tomb’ without any further explanation. Accept misspellings of the names, including retained genitives (e.g., tomb of Batti)
7	(b)		Any two from: the kisses should be as many as the stars (1) which see the affairs of men (1) that would be (more than) enough for Catullus (1).	AO2 2	Ignore any additional information, even if it is incorrect.

Question			Answer	Mark	Guidance
8			Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.	AO3 4	Points may be of content <u>or</u> style . An appropriate Latin reference is needed in each case. The Latin reference may be as little as a single word but must be coherent and relevant to the point being made.
			2 expresses a valid point based on a relevant aspect of content or literary style, with accurate, relevant and suitably explained reference to Latin		
			1 expresses a valid point, but is not fully supported by an appropriate aspect of content or literary style or reference to Latin		
			0 point is not valid, or none is drawn		
			Answers may include: <i>odi et amo</i> : juxtaposition / contrast / paradox / short statement how can he experience contradictory emotions simultaneously <i>quare ... requiris</i> : he rhetorically imagines the reader asking for an explanation; repeated <i>qu</i> -sound-echoes emphasises questioning/uncertainty <i>nescio</i> : emphatic position / stark statement that even he doesn't understand it himself <i>fieri sentio</i> : he can't explain it but he feels it <i>nescio... sentio</i> : the strong contrast between the head and the heart, between reason and emotion shows his confusion		

Question			Answer	Mark	Guidance
			<i>faciam/fieri</i> : change of active to passive/alliteration/polyptoton; it's something being done to him and he has no control over it <i>excrucior</i> : violent word choice / all he feels is the pain / passive voice suggests it is being done to him / he has no control		

Question			Answer	Mark	Guidance
9			Latin word: <i>saevus</i> (1) English translation: savage / cruel / fierce (1)	AO2 2	

Question			Answer	Mark	Guidance
10	(a)		Any two of: voices of men/people talking/human voices (1) hum / noise / din of the street(s) / street noises (1) bird song / bird calls (1) mob of dogs / dogs barking (1)	AO2 2	Do not accept 'noise' (<i>strepitus</i>) on its own.
10	(b)		It is night / everyone is asleep	AO2 1	Accept 'only he is awake out of all', etc. Do not accept 'he is alone'

Question			Answer	Mark	Guidance
10	(c)		<p>Any two of:</p> <p>He is alone / he is the only one awake (1)</p> <p>He dreads / is frightened of sleep and/or his bed (1)</p> <p>He is following Cupid's/Love's commands / he is in Love's power / he is a slave to Love (1)</p>	AO3 2	Credit the key points, however expressed.

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

Two Assessment Objectives are being assessed in this question – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (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(s).

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.

For example, in relation to the question ‘how far do the lovers deserve our sympathy?’ saying that Narcissus’ cruelly rejecting Echo makes him unsympathetic would be evidence of AO3; his saying that he ‘would rather die than have anything to do with her’ would be evidence of **AO2**.

10-mark grid for the extended response question

AO2 = 5 marks = Demonstrate knowledge and understanding of literature to literature

AO3 = 5 marks = Analyse, evaluate and respond

Level	Marks	Characteristics of performance
5	9–10	<ul style="list-style-type: none"> detailed knowledge and excellent understanding of the set text (AO2) well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3) <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"> good knowledge and sound understanding of the set text (AO2) a good response to the question which is supported by some well-selected examples from the set text (AO3)

		<i>The response is logically structured, with a well-developed and clear line of reasoning.</i>
3	5–6	<ul style="list-style-type: none"> • some knowledge and understanding of the set text (AO2) • a reasonable response to the question which is supported by some examples from the set text (AO3) <i>The response presents a line of reasoning which is mostly relevant and has some structure.</i>
2	3–4	<ul style="list-style-type: none"> • limited knowledge and understanding of the set text (AO2) • a limited response to the question which is occasionally supported by reference to the set text (AO3) <i>The response presents a line of reasoning but may lack structure.</i>
1	1–2	<ul style="list-style-type: none"> • very limited knowledge and understanding of the set text (AO2) • 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>

Question		Answer	Mark	Guidance
11		<p>How far do the lovers in these poems deserve our sympathy?</p> <p>Arguments (AO3) may include:</p> <p>Narcissus</p> <ul style="list-style-type: none"> • cursed as he falls in love with his own reflection not realising that it is not real • suffers the emotional pain of being unable to reach what he loves / dissolves away • he fades away to nothing and carries his obsession into the Underworld 	<p>10 made up of AO2 5 and AO3 5</p>	<p>To gain marks in AO3 candidates should deploy a range of these or other appropriate arguments in any combination depending on their individual view of the poems.</p> <p>To gain marks in AO2 candidates need to give detailed evidence from the text to support their arguments.</p> <p>Credit any relevant references even if outside the prescribed lines of Latin.</p> <p>To access levels 4 and 5 candidates must discuss at least two of the characters in the poems.</p>

Question			Answer	Mark	Guidance
			<ul style="list-style-type: none"> • details of how he fixates his reflection, the lengths he goes to embrace it, his lamentations when his attempts fail • graphic details of how he fades away elicits sympathy • <u>but</u> he rejects Echo (and other nymphs) in a cruel and arrogant way, says he would rather die than have anything to do with Echo • he is self-obsessed with no thought for others, stares at himself in the Stygian waters <p>Echo</p> <ul style="list-style-type: none"> • she has been unjustly punished by Juno for being too talkative • she just misunderstands Narcissus' intentions of meeting and is cruelly rejected / Narcissus says he would rather die • she suffers deep shame, hides herself away and turns into a bodiless echo • details of how her voice is restricted and how this came about / she has no means of expressing herself, she can't speak her own words • details of how the misunderstanding between her and Narcissus arises • details of how she behaves after her rejection and what happens to her 		

Question			Answer	Mark	Guidance
			<p>Catullus</p> <ul style="list-style-type: none"> • he has fallen desperately in love with a (married) woman and cannot help himself • when she leaves him he suffers terrible pain / tortured • his feelings are contradictory and he has no control over them • the comparisons that show how obsessive his love is / he is too needy with all his kisses • 'furtive loves' and 'crazy Catullus' are danger signs / Catullus is insatiable, he can't get enough kisses from Lesbia • expression of the torment he feels from his 'conflicting emotions' <p>Petronius</p> <ul style="list-style-type: none"> • he can't sleep at night; he is driven by a desperate need for love / on the street barefoot • He describes himself as all alone, sleepless, and powerless to follow love's commands • Love is described as a cruel god and has taken a hold of him / he is powerless • his love for '1000 women' shows how fickle he is • details of how Love drives him from his bed and makes him rush back and forth in the streets 		

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