

**GCSE**

**Latin**

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

General Certificate of Secondary Education

**Mark Scheme for June 2016**

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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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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## Annotations

Annotation	Meaning
	Unclear (use very rarely, possibly in case of illegibility)
	Benefit of doubt (may be used, but sparingly)
	Cross (please avoid using this)
	Extendable horizontal line (Major error in translation questions)
	Extendable horizontal wavy line (Minor error in translation questions)
	Relevance (use sparingly)
	Tick (Use as appropriate to show where marks have been awarded or points are being credited in the longer answer)
	Harmful addition (use sparingly)
	Repeated or consequential error (use sparingly)
	Omission mark (Use in translation questions and elsewhere if desired)

## Section A: OCR Latin Anthology for GCSE

Question		Answer	Mark	Guidance
1	a	D: stags	1	
	b	nets/ a net	1	
2	a	(in) a valley	1	Accept 'valleys'
	b	<i>frendens</i> : gnashing (its teeth)	2	
3	a	hooks	1	
	b	which water(s) contain ... many fish	2	Accept 'where' or reference to location for 1 <sup>st</sup> mark
4		in which place/ where ... girls are numerous/ found frequently	2	' <i>frequens</i> ', however translated, must refer to the girls, not the would-be lover.
5		contrast between cognates: <i>spectatum</i> [( <i>ut spectentur veniunt</i> repeated back-to-back to suggest double motive chiastic word-order → they come equally for both reasons emphatic position of <i>ipsae</i> → the girls are proud of themselves	4	Any <b>two</b> of these, or other valid points [1 each] + appropriate Latin refs. [1 each].  Latin without any interpretation = 0.  Good interpretation of how a comment is striking may be awarded 1 mark even if the point is not strictly stylistic.

Question		Answer	Mark	Guidance
6		<b>B + C + E + G + J</b>	5	If more than 5 boxes ticked, deduct 1 from total for each surplus tick.
7	a	she says she wants/prefers to marry nobody but Catullus ... not even Jupiter	2	
	b	Jupiter is the king of the gods/ the most powerful god/ a god a famously prolific lover To emphasise how much she loves Catullus	1	Any <b>one</b> of these.  Accept 'a god' regardless of any incorrect attribution e.g. 'god of love'
	c	to emphasise that if she can't have C she won't marry anyone	1	or sim. explanation: just 'for emphasis' = 0.
8	a	they are only fit to be written ... on wind or water	2	Accept just one of 'wind or water'
	b	he doesn't believe her/ they mean nothing/ don't last/women change their minds	1	or sim.
9		she told Catullus he was her <b>only</b> lover	1	or any other wording which brings out the force of <i>solum</i>
10		it wasn't like how ordinary people ... love their girl-friend but like a father's love ... for his son(s) (and sons-in-law)	4	Accept 'he loved not only as a girlfriend'/'she wasn't just a girlfriend to him' for 2.  Do not accept just 'friend' for <i>amica</i>

Question		Answer	Mark	Guidance
11		she has left C/ found another lover/ returned to her husband/she has more than one lover	1	Any <b>one</b> of these, or other convincing suggestions.
12		<p><i>nunc te cognovi</i> → he has learnt the hard way, from experience</p> <p><i>impensius uror</i> → he is burning (with passion, or anger?) for her</p> <p><i>multo ... vilior et levior</i> → but he feels cheated/ let down by her behaviour</p> <p><i>iniuria talis cogit</i> : C feels 'compelled' to react to some 'injury'</p> <p><i>amare magis sed bene velle minus</i>: conflicting emotions/ a strange paradox → feels more passion, but less affection</p>	4	<p>Any <b>two</b> of these, or other valid points [1 each] + appropriate Latin refs. [1 each].</p> <p>Latin without any interpretation = 0.</p>
13	a	he has broken up with his girlfriend/ she has left him	1	or sim. Do not accept 'to show he was miserable'.
	b	he should regard what has perished ... as gone/destroyed for ever	2	or words to the same effect
14		he felt happy/ lucky/ blessed by the gods/ life was wonderful	1	or words to the same effect

Question	Answer	Mark	Guidance
15	<p><i>nunc iam</i> (line 9): sounds very logical/terse</p> <p><i>illa non vult ... tu quoque noli</i> → C trying to accept rejection/ stiffen the sinews</p> <p>series of peremptory instructions to self in lines 9-11</p> <p>repetitious <i>obstinata ... perfer ... obdura</i> to hammer the point home</p> <p><i>vale puella</i> (+ rest of lines 12-13) → defiant : I've finished with her</p> <p><i>at tu dolebis ...</i> : C cheers himself up by throwing the blame on her</p> <p><i>scelesta</i> (line 15): insulting her</p> <p>series of rhetorical Qs (lines 14-18) → hopes she will suffer more than he does</p>	10	<p>Assess answers using the level descriptors in the <b>10-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Reward valid refs.to the <b>Latin</b> + interpretation of what each \indicates about C's feelings.</p> <p>The examples given here are merely indicative. Reward any other convincing points relevant to the question.</p> <p>No valid style point = max 6 No correct Latin ref = max 6</p>
	<b>Total for Section A</b>	<b>50</b>	

Section B: Virgil, *Aeneid* 9

Question		Answer	Mark	Guidance
16	a	the enemy camp	1	
	b	C : ditches	1	
	c	because it is dark/night/ shadows	1	Accept 'the enemy are asleep'
17		some killing	1	Do not accept 'attack the enemy'
18	a	they are asleep sprawled all over the place drunk their chariots are tilted up on end equipment/ weapons left lying around	3	Any <b>three</b> of these.
	b	they are harmless/ defenceless/ not expecting to be attacked to suggest that N and E are creating unnecessary trouble N and E could simply have gone past without starting a fight	1	Any <b>one</b> of these, or any other convincing interpretation.
19	a	Nisus	1	
	b	because Nisus is the elder of the two/is the leader/has more battle experience/it is his plan	1	



Question		Answer	Mark	Guidance
20		<p>emphatic <i>tu</i>: telling Euryalus what <b>he</b> has to do</p> <p><i>audendum</i> – morale-raising/'pumping up' his companion for action</p> <p>omission of <i>est</i> with <i>audendum</i></p> <p><i>nunc ipsa vocat res</i>: stirring call to action</p> <p>lots of brief sentences (with eg.s)</p> <p>lots of monosyllables/disyllables suggests military terseness</p> <p>'ordering' verb forms: <i>audendum, custodi et consule</i></p>	4	<p>Any <b>two</b> of these or other convincing suggestions [1 each] + relevant <b>Latin</b> refs. [1 each].</p> <p>Do not accept 'Euryalus name used in the vocative'.</p>
21	a	the Latin city/ the Latins' city/ Laurentum/the enemy city	1	
	b	they are waiting ... lined up ... on the plain(s)	2	Any <b>two</b> of these. Do not accept 'delayed' for <i>moratur</i>
22		to bring response(s)/ a message ... to (king) Turnus	2	
23		<p>300</p> <p>(all) carrying shields</p> <p>under the command of Volcens</p>	2	Any <b>two</b> of these.

Question		Answer	Mark	Guidance
24		<p>lines 1-2: use of imperfect tenses</p> <p><i>procul</i> → N and E nearly get away with it/ are only just spotted</p> <p><i>cernunt</i> : historic present</p> <p><i>prodidit</i> : emphatic position + personification of the helmet</p> <p><i>immemorem</i> : E only has himself to blame/ nemesis for his greed</p> <p><i>conclamat</i> – dramatic moment: historic present/emphatic position/forceful compound verb</p> <p><i>haud temere est visum</i> : stark language → dramatic turning-point</p> <p>lines 6-7: use of direct speech</p> <p>+ sharp cross-questioning, in short/abrupt sentences</p> <p>+ ascending tricolon in line 6</p> <p>+ alliteration of S and Q</p> <p><i>nihil illi tendere contra</i>: curt non-reply</p> <p>+ <i>nihil</i> in emphatic position</p> <p><i>tendere/ celerare/ fidere</i> (historic infins.) → urgency/ dramatic</p> <p><i>fidere nocti</i> : striking expression – and night is an unreliable ally!</p> <p><i>obiciunt</i> : emphatic position + present tense</p> <p><i>hinc atque hinc</i> : they quickly scan all around</p> <p>elisions in 8, 9, 10 (twice) → speedy action (?)</p> <p><i>custode coronant</i> : alliteration</p>	10	<p>Assess answers using the level descriptors in the <b>10-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>The examples given here are merely indicative. Reward any other convincing points relevant to the question.</p> <p>No valid style point = max 6</p> <p>No correct Latin ref = max 6</p>
25	a	<b>B</b> : the moon	1	
	b	to direct his spear(s) / javelin(s)/weapon(s)	1	Do not accept 'arrows'.

Question		Answer	Mark	Guidance
26		<p><i>conixus</i> [1]- straining/ struggling [1]</p> <p><i>toto (corpore)</i> – whole/ he used his whole body/put his whole weight into it</p>	2	Also accept: <i>toto</i> – he puts his whole weight into the throw
27		<p>enjambement between 2/3 and 4/5 → non-stop action</p> <p><i>noctis diverberat umbras</i> : imaginative description</p> <p>alliteration of V/S (1) – the whizzing of the spear through the air</p> <p><i>ibique frangitur</i> : nasty + emphasised by position/ pause in sense</p> <p>alliteration of F (3) : onomatopoeic → the wood splintering</p> <p><i>transit praecordia</i> : gruesome graphic detail</p> <p><i>volvitur...vomens calidum de pectore flumen</i> : gory detail; V alliteration</p> <p>contrast between <i>calidum flumen</i> (= his blood) and <i>frigidus</i></p> <p><i>frigidus</i>: emphatic position/enjambement → sudden death-throes</p>	4	<p>Any <b>two</b> of these, or other valid points [1 each] + appropriate Latin refs. [1 each].</p> <p>Latin without any interpretation = 0.</p>
28		<b>B + D + F + H + I</b>	5	If more than 5 boxes ticked deduct 1 mark for each surplus tick.

Question		Answer	Mark	Guidance
29	a	crimson colour of the flowers ~ E's blood the flower is cut down ~ E cut down by V's sword the flower wilts (languescit) – dying like E	2	Any <b>two</b> of these equations per section, or other valid points of comparison. Latin refs. are <b>not</b> required.
	b	the poppy's stem droops ~ E's lolling neck the 'neck' of the poppies is 'weary' ~ E weary from the struggle the poppies cannot withstand the rain ~ E and his attackers poppies are red – E's blood	2	
	a/b	the beauty of the flowers ~ E's beauty/ lost innocence		
30		Nisus stabs V in the mouth, as he is trying to shout for help in the process N is killed by V's men his dying body then collapses over the body of Euryalus	2	Any <b>two</b> of these or other valid points.
		<b>Total for Section B</b>	<b>50</b>	

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

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>Engagement with the question;</li> <li>Selection and coverage of supporting points;</li> <li>Choice and use of evidence from the Latin text;</li> <li>Accuracy of writing;</li> <li>Control of appropriate form and register;</li> <li>Organisation of answer.</li> </ul>
4	9-10	<ul style="list-style-type: none"> <li>Some engagement with the question;</li> <li>A range of relevant points;</li> <li>Some appropriate Latin quotation with some discussion;</li> <li>Legible and accurate writing, conveying meaning clearly;</li> <li>Sustained control of appropriate form and register;</li> <li>Argument well organised.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Fairly limited engagement with the question;</li> <li>Some relevant points;</li> <li>Limited appropriate Latin quotation with limited discussion;</li> <li>Legible and generally accurate writing, conveying meaning;</li> <li>Some control of appropriate form and register;</li> <li>Argument is organised.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Very limited engagement with the question;</li> <li>Few relevant points;</li> <li>Very little or no appropriate Latin quotation with very limited discussion;</li> <li>Legible and partially accurate writing, mostly conveying meaning;</li> <li>Limited control of form and register;</li> <li>Argument apparent in places, even if underdeveloped.</li> </ul>
1	0-2	<ul style="list-style-type: none"> <li>Little or no engagement with the question;</li> <li>Any points made are of little or no relevance;</li> <li>No appropriate Latin quotation or discussion;</li> <li>Writing may be illegible and/or contain many errors of spelling, punctuation and grammar, with meaning unclear;</li> <li>Very limited control of form and register;</li> <li>Argument difficult to discern.</li> </ul>

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

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