



Oxford Cambridge and RSA

GCSE

Latin

J282/04: Verse Literature A

General Certificate of Secondary Education

Mark Scheme for June 2023

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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 space

Award 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:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - 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 good points have been awarded or points are being credited in the longer answer)
	Harmful addition (use sparingly)
	Omission mark (use in translation questions for inconsequential errors if any, or in short responses and in essays for weak points)
	Blank Page – use to mark Additional Writing Pages
	Use on an extra page or in white space to show that candidate material has been seen and considered

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):

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.

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 that 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)	<p>Either She had/was a body or She wasn't just a voice</p>	<p>AO2 1</p>	'She was only a body', 'she did not have a voice' is a harmful addition = 0
1	(b)	<p>Latin word: <i>garrula</i></p> <p>Translation: talkative/garrulous/chattering/chatterbox</p>	<p>AO2 2</p>	
1	(c)	<p>She could (only) respond / repeat / return / give back / echo / say (1)</p> <p>the most recent/last/latest/previous word(s) (1)</p>	<p>AO2 2</p>	<p>Do not accept 'newest'. Do not accept 'to send back' Do not accept 'what was said' = omission</p> <p>Require translation of 'novissima'</p>

Question		Answer	Mark	Guidance						
2	(a)	wandering / roaming (1) through the fields/lonely fields/countryside/ (1)	AO2 2	Do not accept 'hunting' or similar. Accept any sensible synonym for <i>vagantem</i> , e.g., 'running around', 'roving', etc.						
2	(b)	<p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1"> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or literary style, with accurate, relevant and suitably explained reference to Latin</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate aspect of content or literary style or reference to Latin</td> </tr> <tr> <td>0</td> <td>point is not valid, or none is drawn</td> </tr> </table> <p>Examples may include: <i>vidit et incaluit</i>: juxtaposed to show she fell in love as soon as she saw him; <i>sequitur ... sequitur</i>: repetition emphasises how strongly she is drawn to him; (Do not accept only a single reference to just 'following') <i>sequitur furtim</i>: <i>furtim</i> at end of line suggests Echo is stalking him / her obsession to sneak after him <i>vidit, incaluit, sequitur</i>: tricolon of actions suggests the strength of her obsession, that she immediately follows him;</p>	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	AO3 4	<p>Points may be of content or style. An appropriate Latin reference is needed in each case.</p> <p>Candidates must indicate (by translation or in their explanation) that they know what the chosen word or phrase means and must explain how it highlights the strength of Echo's love.</p> <p>The Latin reference may be as little as a single word but the reference must be coherent and relevant to the point being made.</p>
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									

Question		Answer	Mark	Guidance
		<p><i>flamma propiore</i>: love's flame is at her very heart / image of destructive force / comparative suggests her growing love;</p> <p><i>magis sequitur, calescit</i>: comparison as she grows more in love the more she follows, shows the power of her obsession;</p> <p><i>flamma... flammis</i>: repetition of flamma shows the burning love for Narcissus;</p> <p><i>incaluit ...flamma ... calescit</i>: fire/heat imagery shows the strength of her feelings; her love grows more intense the more she follows him; chiastic structure shows growing love;</p> <p><i>summis taedis</i>: reference to 'wedding torch'</p> <p><i>non aliter ... flammis</i>: simile compares her to a torch to show her love; image of quick-lighting sulphur catches fire very easily; fire imagery shows her passion;</p> <p><i>rapiunt ...sulphura</i>: rapid dactyls emphasise how quickly she is set on fire.</p>		

Question		Answer	Mark	Guidance
3	(a)	I / he would rather die / will die first (before she can enjoy him).	AO2 1	1 mark is given for suitable reference to <i>emoriar</i> . Do not accept “he would <i>have to die</i> ”
3	(b)	(i) Any two of: <ul style="list-style-type: none"> hid in the woods/forest covered her mouth/face with foliage/leaves/branches lived in (lonely) cave/caves 	AO2 2	‘Went into hiding / cut herself off from society’ = 1 Do not accept ‘covered herself’, i.e., require translation of <i>ora</i> .
3	(b)	(ii) Any two of: <ul style="list-style-type: none"> ashamed / embarrassed / humiliated her love persisted / in love / infatuated / her love increased / she still loved him rejected (reference to <i>spretā</i> is acceptable) / in pain (<i>dolor</i>) = hurt / full of grief 	AO2 2	Do not accept broad or generic paraphrases, e.g., ‘she felt sad’, ‘she was upset’, ‘she felt lonely’, ‘she was heartbroken’. Require answers from two separate bullet points; e.g., ‘She felt ashamed and embarrassed’ = 1 max.

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>

Question		Answer	Mark	Guidance
4*		<p>Assess against the criteria in the 8-mark AO3 grid (see above).</p> <p>Ways in which Ovid makes us feel sorry for Narcissus may include:</p> <p><i>non tulit ulterius</i>: he couldn't bear it (the unrequited love for his reflection) any longer / emphasised by repeated hard 't' sound / internal rhyme;</p> <p><i>ut cerae</i>: comparison with wax melting in a flame emphasises that he is wasting away;</p> <p><i>intabescere</i>: long-drawn-out sound of emphasises the process of melting / wasting away;</p> <p><i>matutinae pruinae</i>: comparison as he he melts away like frost in the sun / long or repeated 'u' / 'i' / 'ae' vowels mimic mournful sound;</p> <p><i>attenuatus amore</i>: alliteration shows his (self-)love which makes him thin / the hard 't's and 'a' assonance reflect harshness of what he suffers;</p> <p><i>liquitur ... igni</i>: metaphor: he is turned to liquid by the fire within; emphatic placement of <i>liquitur</i>;</p> <p><i>tecto carpitur igni</i>: consumed by a hidden fire, Narcissus is not aware of what is happening, elicits pathos from reader;</p> <p><i>neque iam color mixto candore rubori</i>: juxtaposition / contrast shows pall or no colour left in him; pale imagery / he has lost his features (reference to 'mournful sound' is weak point only);</p> <p><i>nec corpus remanet</i>: he has lost the physique that attracted Echo;</p>	<p>AO3 8</p>	<p>Both content and style points are acceptable and Latin is not needed for every point.</p> <p>There must be at least one stylistic reference and one Latin reference for an answer to reach level 3.</p> <p>For level 4 there must be at least two stylistic references and two Latin references.</p>

Question		Answer	Mark	Guidance
		<p><i>neque... nec... nec...: Ovid creates a list of all the things Narcissus has lost like his body and strength / his gradual wasting away;</i></p> <p><i>nec corpus remanet: he too has lost his body and become like Echo;</i></p> <p><i>quondam amaverat Echo: a reminder that he rejected Echo's love and now perishes from the self-love he chose instead;</i></p> <p><i>nec vigor et vires: 'v' alliteration / tautology emphasises his present weakness / loss of what he once had</i></p> <p><i>quamvis irata memorque indoluit: even Echo, although angry, still feels sorry for Narcissus, as we should;</i></p> <p><i>indoluit: emphatically placed / emjambé to show how Echo still pities him;</i></p> <p><i>puer miserabilis: Narcissus is described as a 'poor child' creates pathos (NB. require both words, reference to <i>miserabilis</i> alone is a weak point);</i></p> <p><i>eheu: repeated 'eheu' (alas) emphasises the sadness of his fate;</i></p>		

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		<p><i>quaeris quot mihi basiationes tuae, Lesbia, sint satis superque. quam magnus numerus Libyssae harenae laserpiciferis iacet Cyrenis oraclum Iovis inter aestuosi et Batti veteris sacrum sepulcrum.</i></p> <p>Suggested translation</p> <p>You ask, (my) Lesbia, how many of your kisses are/would/will be enough and more (than enough) for me. As many / as great / as large a number as the (grains of) Libyan sand that lie(s) in/at sulphur-producing Cyrene between the oracle of sultry/sweaty/over-heated Jupiter/Jove and the sacred tomb of old/ancient Battus.</p>	<p>AO2 5</p>	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.
				<p>Inconsequential errors: None.</p> <p>Serious errors: All omissions or mistranslations.</p> <p>Further Marking Guidance below:</p>	

Question		Answer	Mark	Guidance
				<p>Accept mis-spelling of proper names or unusual translations for the difficult words, e.g., <i>laserpiciferis</i> = “Lithium” or “liphium”, etc. is accepted.</p> <p>Maximum of 5 serious errors for 3 marks More than 5 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	(a)	mad/crazy	AO2 1	Accept any appropriate translation of <i>vesano</i> which indicates ‘not of sound mind’
6	(b)	<p>If (curious/inquisitive/malicious) people could count them (1)</p> <p>they might put a (bad) spell on them OR an evil tongue could bewitch them (1)</p>	AO3 2	<p>Accept any explanations that include the two key points.</p> <p><i>fascinare</i> – do not accept ‘fascinate’ but allow any plausible interpretation of the sense of the word, e.g., ‘curse’.</p> <p>Accept broad paraphrases ‘Catullus was insatiable/no amount of kisses could satisfy him’ for 1 mark.</p>

Question			Answer	Mark	Guidance
7	(a)	(i)	in bed / couch	AO2 1	
7	(a)	(ii)	Either It is the first stillness / silence / part of the night OR He was just getting to sleep (<i>dabam lumina somno</i>)	AO2 1	Insist candidates include reference to both <i>prima</i> and <i>silentia</i> .
7	(b)		Any two of <ul style="list-style-type: none"> • he grabs/holds him (by the hair) • he lifts him up (by the hair) • wakes him up / or orders/forces him to stay awake • even though he is shattered/exhausted 	AO3 2	Require answers from two separate bullet points Accept answers which take <i>lacerum</i> as an action of Amor (eg 'tears him apart') as per translation in Loeb edition Accept 'get out of bed' for <i>excitat</i> .

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	NB. An aspect of style must be identified for the full mark (though technical terms are not a requirement). An appropriate Latin reference is required 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). The Latin reference may be as little as a single word but it must be focused, coherent and relevant to the point being made. Candidates must indicate (by translation or in their explanation) that they know what the chosen word or phrase means and how it emphasises the poet's confused state. Do not accept references to polysyndeton. Do not accept references to punctuation.
		2 expresses a valid point based on a relevant aspect of 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 literary style or reference to Latin		
		0 point is not valid, or none is drawn		
		Answers may include: <i>exsilio</i> : intensive prefix / vocab choice / emphatic position shows sudden action; of jumping out of bed suggests he is not thinking straight <i>pedibus ... soluta</i> : double/balanced phrase emphasises how he rushes out without getting dressed properly <i>omne iter ... nullum iter</i> : asyndeton / balanced phrasing / brevity / repetition / antithesis emphasises that he is not sticking to a plan or getting anywhere <i>impedio... expedio</i> : two words contrast to show poet cannot make sense of his surroundings <i>nunc ... nunc</i> : repetition shows how he keeps changing his mind		

Question		Answer	Mark	Guidance
		<p><i>propero / piget / paenitet / pudor est</i>: contrast / alliterative list / tricolon of bad feelings emphasises that he can't decide what to do</p> <p><i>ire, redire</i>: antithesis reflects his constant change of mind</p> <p><i>rursumque redire</i>: alliteration to show his hesitation</p> <p><i>via media</i>: <i>media</i> in emphatic position stresses that (for all his rushing) he has got nowhere</p>		

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 these poems support the statement that love is always a miserable experience?’ saying that Narcissus experiences no happiness and eventually dies from his love of his own reflection would be evidence of **AO3**; giving details of how he tries and fails to embrace the image and beats his breast in misery would be evidence of **AO2**.

10-mark grid for the extended response question		
AO2 = 5 marks = Demonstrate knowledge and understanding of literature AO3 = 5 marks = Analyse, evaluate and respond to literature		
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) <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"> 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) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>

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 occasional supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>
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) <p><i>The information is communicated in an unstructured way.</i></p>

Question		Answer	Mark	Guidance
9*		<p>‘Love is always a miserable experience.’ How far do the poems you have read support this statement?</p> <p>Assess against the criteria in the 10-mark grid given above.</p> <p><u>Arguments (AO3) may include:</u></p> <p><u>Echo and Narcissus</u></p> <ul style="list-style-type: none"> Echo’s experience of love is very unhappy because Narcissus does not reciprocate her feelings. Narcissus also suffers from unrequited love because he mistakes his own reflection for another person. Both Echo and Narcissus pine away in misery. However, their unhappiness is caused by their love being unrequited or turned upon themselves so no reason to suppose that love is always like this. <p><u>Supporting evidence (AO2) may include:</u></p> <p>For Echo, falling in love is like catching fire; she misunderstands what Narcissus is saying and thinks he</p>	<p>10</p> <p>made up of</p> <p>AO2</p> <p>5</p> <p>+</p> <p>AO3</p> <p>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>Candidates do not need to include material from all three poets provided that they deploy an adequate range of arguments overall.</p>

Question	Answer	Mark	Guidance
	<p>is returning her love which fills her with joy; he cruelly rejects her, causing her to hide herself away in shame and misery; she pines away until only bones (and her voice) are left and her bones turn to stone.</p> <p>Narcissus rejects the love of Echo and other nymphs but falls in love with his own reflection; he cannot tear himself away from it and tries to embrace it, not understanding why it doesn't respond to him; he self-harms and wastes away but seeks his reflection even in the underworld.</p> <p><u>Catullus</u></p> <ul style="list-style-type: none"> • Catullus seems to be enjoying his relationship in 'How many kisses?' and wants more and more; he has fun showing off his knowledge and erudition to Lesbia. • There may be an undertone of fear and worry that the affair could be jinxed. • When the affair breaks up Catullus suffers terrible and long-lasting misery. <p><u>Supporting evidence may include:</u> details of how many kisses he wants and of the learned references he uses in 'How many kisses?'; calling himself 'crazy' and saying that evil tongues could bewitch the relationship suggest that he has some fear and worry.</p>		

Question	Answer	Mark	Guidance
	<p>'Conflicting emotions' shows unalloyed misery: he hates and loves at the same time, can't understand what is happening to him and calls it torture.</p> <p><u>Petronius</u></p> <ul style="list-style-type: none"> • Petronius can't sleep at night because he is driven by love to go out and seek girls • he feels shame and regret at how he is behaving • but poem can be interpreted positively by candidates, that he is in love with many girls, he excitedly leaps out of bed; etc. <p><u>Supporting evidence may include:</u> he is love's slave and loves a thousand girls; he is forced out of bed by the fierce god 'Love'; he dashes around the streets not getting anywhere but continually turning back; he dreads the night and is forced to follow the commands of love.</p>		

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