



**GCE**

**Latin**

Unit **H043/02**: Literature

Advanced Subsidiary GCE

**Mark Scheme for June 2018**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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 2018

Question		Answer	Mark	Guidance						
1	(a)	That his praetorship would be weak and feeble (1) with Milo as consul (1) That Milo would be/become/be made consul (1) by agreement of the Roman people (1)	AO2 4							
1	(b)	He went over to/supported Milo's rivals (1) He managed their campaigns on his own/ on his shoulders (1) even if they didn't want him to (1)	AO2 3							
1	(c)	Answers may include: <ul style="list-style-type: none"> <li>strong pejorative and superlative <i>perditissimorum ad omne facinus paratissimus</i>: Clodius has no limits (emphasised by superlative and <i>omne</i>)</li> <li>contrast of superlatives <i>fortissimum inimicissimum</i> emphasise irony of the bravest man being Clodius' bitterest enemy</li> <li><i>non solum sermonibus, sed etiam suffragiis populi Romani</i>: Clodius goes against the public vote in taking action</li> <li><i>palam / aperte</i>: pair of words emphasises Cicero's disgust that Clodius openly calls for Milo's murder</li> </ul>	AO3 8	Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table border="1" data-bbox="1317 582 2038 906"> <tr> <td>2</td> <td>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</td> </tr> <tr> <td>1</td> <td>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</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 <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
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									
1	(d)	<b>Assess against criteria in the 5-mark AO2 grid (see above).</b> servos agrestes et barbaros, quibus silvas publicas depopulatus erat Etruriamque vexarat, ex Appennino deduxerat, quos videbatis. res erat minime obscura. etenim dicitabat palam consulatum Miloni eripi non posse, vitam posse.  <b>Suggested translation:</b> <i>He had led down from the Apennines rough and savage slaves, with whom he had devastated the public forests and harassed Etruria, men whom you were seeing (yourselves). The intention was not at all unclear. In fact he kept saying openly that even if the consulship could not be snatched away from Milo, his life could.</i>	AO2 5							

Question		Answer	Mark	Guidance						
1	(e)	He returned from/left Aricia (1) He diverted to his place/estate in Alba (1)	AO2 2							
1	(f)	Milo would have waited for him somewhere before he got to Alba (1) or wherever he was going to get to by/before nightfall (1)	AO2 2	Allow 'near Rome' for second point						
1	(g)	Answers may include: <ul style="list-style-type: none"> <li>contrasting pairs show Clodius' reasons for plotting to kill Milo and not vice versa (with at least one example or reference to <i>hic/illic</i>)</li> <li><i>consuetudinem illius perpetuam</i> suggests violence was a fundamental part of Clodius' character</li> </ul>	AO3 6	Accept any four points and award up to two marks each. Assess against point-by-point marking grid below. <table border="1" data-bbox="1317 480 2033 804"> <tr> <td>2</td> <td>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</td> </tr> <tr> <td>1</td> <td>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</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 <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
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									
1	(h)	<b>In the parts of the speech you have read, how effectively does Cicero condemn the actions and motivations of Clodius?</b>  <b>Assess against criteria in the 10-mark grid (see above)</b>  <i>Answers may include (AO3):</i> Candidates may argue that Clodius is seen by Cicero as a self-serving politician with a poor moral code. He did not even try to hide this.  <i>Supporting evidence may include (AO2):</i> Clodius is accused of many criminal activities such as 'plunder, arson and every type of national calamity'. He had also killed others with impunity (e.g. Marcus Papirius) Indeed he calls Clodius' death 'your salvation' Clodius avoids working with good men (such as Lucius	10 made up 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.						

Question	Answer	Mark	Guidance
	<p>Paullus), so it is unsurprising that he doesn't want to serve in office at the same time as Milo.</p> <p>According to Cicero's argument, Clodius' men launched an unprovoked attack on Milo. However, Cicero does suggest a reason for the attack, namely that he was facing a prosecution at Milo's hands under the <i>lex Plautia de vi</i>. Cicero emphasises Clodius' hatred of Milo. Cicero uses strong descriptions of Clodius, consistently referring to him as wicked.</p> <p>Any violence from Milo's side was primarily aimed at preventing Clodius' excesses.</p> <p>Milo's death would enable Clodius to rule absolutely. Clodius openly said he wanted Milo's death.</p>		

Question		Answer	Mark	Guidance						
2	(a)	Any <b>four</b> of: They resisted (1), grabbed the knees of people standing around (1), uttered the names of individuals (1); each man called upon the century/cohort/legion of which he was a member (1); they shouted that the same fate threatened everyone (1)	AO2 4							
2	(b)	<b>Assess against criteria in the 5-mark AO2 grid (see above).</b> simul probra in legatum cumulant, caelum ac deos obtestantur, nihil reliqui faciunt quo minus invidiam misericordiam metum et iras permoverent. adcurritur ab universis, et carcere effracto solvunt vincula desertoresque ac rerum capitalium damnatos sibi iam miscent.  <b>Suggested translation:</b> <i>At the same time they piled up insults against the commander, called the sky and gods to witness, and left nothing undone in order to cause ill-will, sympathy, fear and anger. There was an onrush by them all and after breaking open the prison they released chains and added to their own number deserters and people who had been condemned to death.</i>	AO2 5							
2	(c)	He was lifted onto other soldiers'/bystanders' shoulders (1) in front of Blaesus' platform (1)	AO2 2							
2	(d)	Answers may include: <ul style="list-style-type: none"> <li>as this concerns Vibulenus' (alleged) brother, the argument is personal and emotional</li> <li>he says that his brother has been murdered (strong vocabulary <i>iugulavit</i>), which is final and irreversible</li> <li>direct address to Blaesus</li> <li><i>cum osculis ... implevero</i> increases pathos (pairing/polysyndeton of <i>osculis/lacrimis</i>)</li> <li>accepts his likely fate <i>me ... iube</i></li> </ul>	AO3 8	<table border="1"> <tr> <td>2</td> <td>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</td> </tr> <tr> <td>1</td> <td>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</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 <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
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									

Question		Answer	Mark	Guidance						
				Accept any four points and award up to two marks each. Assess against point-by-point marking grid below.						
2	(e)	He had been backing Drusus (1); he had criticised their behaviour (1)								
2	(f)	<p>Answers may include:</p> <ul style="list-style-type: none"> <li>they intimidatingly gathered round him when he was trying to withdraw (<i>castra repetentem circumstant</i>)</li> <li>they kept asking (<i>rogitantes</i>)</li> <li>even Drusus' presence didn't put them off: short balanced phrase <i>simul ingruunt, saxa iaciunt</i></li> <li>they drew blood (<i>cruentus</i>)</li> <li>even Lentulus was convinced of his likely end (<i>exitii certus adkursu</i>)</li> <li>he was only saved by Drusus' men arriving (<i>multitudinis ... protectus est</i>)</li> </ul>	AO3 6	<p>Accept any three 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 <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> 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 <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
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									
2	(g)	An eclipse of the moon (1) calmed down a night that was threatening (1) and about to burst into crime (1)	AO2 3	Allow answers which refer to effects in the Latin which follows this passage, e.g. the soldiers reacted superstitiously to the eclipse (1) Drusus was able to play on their fears in his speech (1)						
2	(h)	<p><b>In the parts of the <i>Annals</i> you have read, to what extent do you have sympathy for the complaints and actions of mutinous Roman soldiers?</b></p> <p><b>Assess against criteria in the 10-mark grid (see above)</b></p> <p><i>Answers may include (AO3):</i> Candidates may well sympathise with the soldiers, as it was clearly a tough and largely thankless life. Some may feel that the soldiers do not always behave with dignity or even honesty in expressing their point, often resorting to dishonesty, intimidation or violence; however others may argue that there was no other way to convey their unhappiness with their circumstances.</p>								

Question	Answer	Mark	Guidance
	<p><i>Supporting evidence may include (AO2):</i>  Candidates may recall the speech of Percennius, in which he lists soldiers' poor pay and conditions as well as inadequate rewards following their service. Similar points are made by the soldiers to Germanicus; some candidates may recall the thrusting of his hand into their toothless mouths.  Vibulenus' speech is very passionate and emotional, but we are then told he did not even have a brother, somewhat undermining the thrust of his complaint.  The commander Lucilius dies in the mutiny, but candidates may feel unsympathetic, given his ruthless tendencies.  The soldiers make menacing gestures at the guardsmen.  Initially Drusus responds with reason and persuasion, but then executes Vibulenus, Percennius and other instigators, perhaps exhibiting the bodies, suggesting the original complaints of brutality were justified.  The German rebellions were even more numerous and on a greater scale, suggesting that they had good reason for rebelling.  The ferocity of the beatings of the commanders in these rebellions shows the anger which had built up.</p>		



Question		Answer	Mark	Guidance						
3	(a)	<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>ille os oculosque loquentis iamdudum et totum lustrabat lumine corpus. tum sic pauca refert: 'ut te, fortissime Teucrum, accipio agnoscoque lubens! ut verba parentis et vocem Anchisae magni vultumque recordor!'</p> <p><b>Suggested translation:</b> He was gazing upon his face, eyes and whole body for some time now while he was speaking. Then he replied a few things in this way: 'How gladly I receive and recognise you, strongest of the Trojans! How I remember the words of your father and the voice and expression of great Anchises!'</p>	AO2 5							
3	(b)	Priam was going to see his sister (1) in Salamis (1); he headed straight to Arcadia (1)	AO2 3							
3	(c)	<p>Answers may include:</p> <ul style="list-style-type: none"> <li>• he had a youthful enthusiasm to see these great men, conveyed by e.g. <i>prima flore</i> / repetition of <i>mirabar</i></li> <li>• He was particularly excited to meet Anchises, who stood out (<i>cunctis altior</i>)</li> <li>• he speaks of his youthful passion to address Anchises, conveyed by e.g. <i>iuvenali amore</i> / metaphorical <i>ardebat</i></li> <li>• polyptoton of <i>dextrae ... dextram</i>, with <i>coniungere</i> in the middle joining them together</li> <li>• <i>accessi</i> promoted / framing of line of <i>accessi ... duxi</i></li> <li>• pride in Anchises' <i>insignem</i> gift</li> <li>• he has since given the gift to Pallas, showing it is special</li> </ul>	AO3 8	<p>Accept any four 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 <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> 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 <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
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									
3	(d)	he was afraid / troubled / startled	AO2 1	Accept alternative valid responses						
3	(e)	Answers may include:	AO3	Accept any four points and award up to two marks each.						

Question		Answer	Mark	Guidance						
		<ul style="list-style-type: none"> <li>hyperbole of Cacus fleeing <i>ocior Euro</i></li> <li>alliteration of <i>petit pedibus</i> emphasises his alarm</li> <li>spondaic line <i>ut sese ... catenis</i></li> <li>enjambement of <i>deiecit saxum</i> and <i>pendebat</i></li> <li><i>ecce</i> adds vividness</li> <li>Hercules is <i>furens</i></li> <li>Delay of <i>Tirynthius</i>, which recalls Hercules' labours for Eurystheus</li> <li>hypermetric <i>omnemque</i></li> <li>vivid image of <i>dentibus infrendens</i> shows Hercules' frenzy</li> </ul>	8	<p>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 <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> 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 <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
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									
3	(f)	He looked over the Aventine Hill (1), he tried the rocky doorway (1), he sat down tired in the valley (1)	AO2 3							
3	(g)	Any <b>two</b> of: It was very high / sky-high to look at (1), it loomed over the ridge (1), it was high enough to provide a nesting place for birds (1)	AO2 2							
3	(h)	<p><b>In the parts of <i>Aeneid</i> VIII you have read, to what extent is there a mood of optimism and peace?</b></p> <p><b>Assess against criteria in the 10-mark grid (see above)</b></p> <p><i>Answers may include (AO3):</i> Candidates may find most of the set Latin section quite positive and optimistic, with the celebrations of past heroism and the warm welcoming of Aeneas and his men by the Arcadians. Nonetheless, in the background we know that Aeneas is there to request alliance for the approaching war, and the final words of Evander to his son suggests that he too is anxious about what the future holds. Candidates who have read further may comment that Evander is right to be concerned: not only Pallas but many more besides will fall.</p>	10 made up of 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
	<p><i>Supporting evidence may include (AO2):</i>            Book VIII starts with Turnus whipping up a frenzy in Latium, which causes sadness for Aeneas.            Otherwise, there is a relatively peaceful start for the Book, with the river god Tiber appearing to Aeneas in a dream and urging him to go to Pallanteum. The journey is also calm.            Pallas and Evander celebrate the arrival of the Trojans with fond stories of the past and the promise of reinforcements and supplies.            The story of Hercules and Cacus is a celebration of heroism, the lion skin on which Aeneas sits providing a striking similarity.            Venus is described as terrified for Aeneas, and begs Vulcan to make armour for him. The shield in particular shows the glory of future Roman leaders.            Evander sends his son Pallas with Aeneas, and begs the gods that he should see him alive once again.</p>		

Question			Answer	Mark	Guidance						
4	(a)		search for cures (1) for an unstable heart (1)	AO2 2							
4	(b)		<p><b>Assess against criteria in the 5-mark AO2 grid (see above).</b></p> <p>fortiter et ferrum saevos patiemur et ignes, sit modo libertas quae velit ira loqui. ferre per extremas gentes et ferre per undas, qua non ulla meum femina norit iter.</p> <p><b>Suggested translation:</b> I/we will endure both iron and savage fires bravely, if only I have freedom to say those things which my rage wants (to say). Bring me through furthest nations and seas, where no woman knows my route.</p>	AO2 5							
4	(c)		<p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Propertius contrasts their success with his misfortune in love; he advises them to hold on to their love as long as they can</li> <li>• his jealousy (hinted by e.g. <i>facili, tuto</i>) reinforces this advice</li> <li>• Propertius – and therefore all lovers - subject to Venus' will</li> <li>• strong vocabulary e.g. <i>amaras</i></li> <li>• short and effective clause <i>hoc, moneo, vitate malum</i></li> <li>• prominent position of <i>cura</i></li> <li>• exclamatory <i>quanto dolore...!</i></li> </ul>	AO3 8	<p>Accept any four 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 <b>or</b> 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 <b>or</b> aspect of literary style <b>or</b> 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 <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
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										
4	(d)	(i)	she was feeling embarrassed / guilty/ miserable	AO2 1							
4	(d)	(ii)	was pleased/thought it deserved (1) Ovid desired her more (as it brought out her beauty) (1)	AO2 2	Accept 'she looked sad' (1)						
4	(e)	(i)	tear her hair (1) scratch her cheeks (1)	AO2 2							
4	(e)	(ii)	she was defended (1) by her own arms/weapons/appearance (1)	AO2 2							

Question		Answer	Mark	Guidance						
		lost strength in his arms (1)								
4	(f)	<p>Answers may include:</p> <ul style="list-style-type: none"> <li>his anger (<i>saevus</i>) turns to an equally intense passion, as he begs for kisses (<i>supplex rogavi</i>)</li> <li>simile/hyperbole of <i>qualia ... lovi</i> emphasises her passionate kissing</li> <li>he feels tortured (<i>torqueor</i>) and pities himself (<i>infelix</i>); juxtaposition of these words</li> <li>this leads to jealousy of some other man (<i>alter</i>, delayed to the end of the line)</li> <li>he almost wishes her kisses were less good, but they are much better (<i>multo meliora</i>, emphasised by alliteration) than the ones he taught her</li> <li>this is enforced by use of <i>addidicisse</i> (to have learned in addition) and <i>quiddam novi</i> (something new)</li> </ul>	AO3 8	<p>Accept any four points and award up to two marks each. Assess against point-by-point marking grid.</p> <table border="1"> <tr> <td>2</td> <td>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</td> </tr> <tr> <td>1</td> <td>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</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 <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
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									
4	(g)	<p><b>To what extent do Propertius, Tibullus and Ovid differ in their approaches to love poetry?</b></p> <p><b>Assess against criteria in the 10-mark grid (see above)</b></p> <p><i>Answers may include (AO3):</i> This is quite an open question, allowing candidates to express their own opinions. However, candidates may well consider Ovid to be quite playful or (melo)dramatic; they may find Propertius and Tibullus more heartfelt in their emotions. All three are clever in their own ways.</p> <p><i>Supporting evidence may include (AO2):</i> Ovid's anger at Cupid in 1.1 is a somewhat exaggerated <i>recusatio</i>, a refusal to write epic. He asks for inspiration from his muse to write pentameter poetry instead. In 2.5, he dramatically reveals a wish to die after he sees his girl kissing another, and wonders how much practice</p>	10 made up of 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
	<p>she has had behind his back.</p> <p>Candidates may refer to other poems. For example, in 2.7-2.8, Ovid reveals a different part of his persona, in which he reveals a level of hypocrisy in cheating with another.</p> <p>Propertius uses the strong word <i>contactum</i> ('hit'/infected') in his opening sentence to describe the effects of love. He seems distressed, and unable to retain the affection of Cynthia. He advises more successful lovers to hold on to their good fortune.</p> <p>Candidates may refer to other poems. For example, he shows a different side to his persona in 1.4, where he is tempted by others.</p> <p>Tibullus appears to be a peaceful soul, desiring the idyllic lifestyle and rejecting the stresses and strains of military service. Delia does not appear until substantially into the poem, and missing her appears to be only part of the complaint he has.</p> <p>Candidates may refer to other poems. His persona often appears unhappy. For example, he is distressed at Delia's faithlessness in 1.6.</p>		

**OCR (Oxford Cambridge and RSA Examinations)**  
**The Triangle Building**  
**Shaftesbury Road**  
**Cambridge**  
**CB2 8EA**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA  
Registered Company Number: 3484466  
OCR is an exempt Charity

**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

© OCR 2018

 **Cambridge  
Assessment**

