



**GCE**

**Latin**

**H443/03: Prose Literature**

Advanced GCE

**Mark Scheme for Autumn 2021**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

Annotation	Meaning
	correct - comprehension questions and style of translation
	incorrect
	omission
	Incorrect (comprehension); major error (translation)
	Slight error
	Consequential error
	Repeated error

**Guidance on assessing set-text translation**

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved. Assessors award up to 5 marks according to the following grid:

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right
1	Little recognisable relation to meaning of the Latin

0 = no response, or no response worthy of credit

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

Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the **only** consideration. The determination of what constitutes a 'slight' or 'major' error is only necessary when it is the only error in a section; this distinction will then determine whether a mark of 5 or 4 is appropriate.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits, in the context of the passage and the section. Some errors may be regarded as 'major' if they appear in a relatively short and straightforward section, whereas in longer or more complex sections they are more likely to be a 'slight' error.

The final decisions on what constitutes 'slight' and 'major' errors will be made and communicated to assessors during the standardisation process, after full consideration of candidates' responses, and these decisions will be captured in the final mark scheme for examiners and centres.

1. **Wrong past tenses** are generally considered a 'slight' error, but other tense errors are 'major'.  
Allowance must be made for other differences of idiom between Latin and English:  
e.g. *ubi venerunt*: 'when they had come' would be correct; similarly 'when they came' for *cum venissent*.  
Note also that Perfect Participles can often be appropriately translated as Present.  
Where there are Historic Presents, the candidate should **consistently** use the Past or Present; if the candidate is inconsistent, the error should be counted once only, as a 'slight' error.  
If a candidate repeatedly makes the same error of tense, the error should be counted once only.
2. **Vocabulary errors** that are close to the right meaning are 'slight' errors; any wrong meaning that alters the sense is 'major': e.g. *amicis suasit*: 'he persuaded his friends' would be a 'slight' error; 'he spoke to his friends' would be 'major'.
3. **Omission of words** is generally a 'major' error. Omission of connectives (e.g. *sed, autem, tamen, igitur*) that do not significantly affect the sense is usually a 'slight' error. Frequently occurring omissions should be categorised at Standardisation.
4. **Errors of number** are usually 'major', but where the difference is minimal, they are 'slight': e.g. *vinis consumptis*: 'the wine having been consumed'.  
Sometimes they can be ignored altogether: e.g. *haec dixit* 'he said this'; *maximi labores* 'very great work'; *curae iraeque* 'anxiety and anger'. Each instance should be categorised at Standardisation.
5. **Errors of construction** are always "major", unless a construction has been successfully paraphrased: e.g. *promisit se celeriter adventurum esse*: 'he promised his swift arrival'.
6. **Errors of case** are always 'major', unless the containing clause has been successfully paraphrased: e.g. *tribus cum legionibus venit*: 'he brought three legions with him'.
7. **Change from active to passive** is allowable if the agent is expressed, or if the agent is omitted but the sense is not compromised.  
If the agent is omitted and the sense is compromised, it is a 'slight' error.  
e.g. *regem interfecerunt*: 'the king was killed' would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a 'slight' error should be indicated.

**Guidance on applying the marking grids for the 15-mark extended response**

This question focuses on candidates' ability to select relevant examples of content and language from the passage 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.

<b>15-mark grid for the extended response question</b>			<b>AO3 = 15 marks = Critically analyse, evaluate and respond to literature</b>
<b>Level</b>	<b>Marks</b>	<b>Characteristics of performance</b>	
<b>5</b>	<b>13–15</b>	<ul style="list-style-type: none"> <li>very good engagement with the question</li> <li>expresses a range of perceptive points, with very good development, leading to convincing conclusions, based on a range of well selected, accurate and precise examples from the passage.</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>	
<b>4</b>	<b>10–12</b>	<ul style="list-style-type: none"> <li>good engagement with the question</li> <li>expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage.</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>	
<b>3</b>	<b>7–9</b>	<ul style="list-style-type: none"> <li>some engagement with the question</li> <li>expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage.</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>	
<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>limited engagement with the question</li> <li>expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>	
<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>very limited engagement with the question</li> <li>expresses points which are of little relevance and supported with little evidence from the passage</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>	

0 = No response or no response worthy of credit.

Question			Content of answer	Marks	Guidance/ stylistic features
1	a		Antony went a long way to meet Caesar he went and returned quickly	2 (AO2)	'when he was returning from Spain' not essential
	b		Caesar chose anyone he knew was in debt / needy and recognised that person as a base / bold individual	2 (AO2)	
	c		<b>Assess against criteria in the 5-mark grid (above)</b>  <i>his igitur rebus praeclare commendatus iussus es renuntiari consul et quidem cum ipso. nihil queror de Dolabella qui tum est impulsus, inductus, elusus. qua in re quanta fuerit uterque vestrum perfidia in Dolabellam, quis ignorat?</i>	5 (AO2)	<i>Specimen translation</i>  You, therefore, being admirably recommended by these circumstances, were ordered to be appointed consul, and indeed alongside with him. I do not complain about Dolabella, who was at that time compelled, led along, and deceived. Who does not know with what great treachery both of you treated Dolabella in that business?  Repeated/consequential errors should not be penalised.
	d		Caesar persuaded / led Dolabella along to seek the consulship then transferred the consulship to himself	2 (AO2)	
	e		Dolabella inveighed / spoke out against Caesar	1 (AO2)	

Question			Content of answer	Marks	Guidance/ stylistic features
	f		<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <p>Antony is said to be shaken, pale, sweating – obviously worried by what Cicero is building up to say</p> <p>Humorous dig about Antony's previously being sick in the Minucian colonnade after too much drinking</p> <p>Another jibe about Cicero wanting to hear Antony speak to see if his lessons in oratory were successful</p> <p>Slow build-up of action – Caesar is sitting, Antony approaches, he offers the diadem</p> <p>Gasps in the forum at sight of diadem</p> <p>Antony offers it to Caesar – the people groan! – Caesar rejects it – the people applaud!</p> <p>Dramatic statement from Cicero – Antony wanted to subject himself to a king and try something the Roman people could never accept</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p><i>apparet esse commotum; sudat, pallet</i>: piling up of verbs + asyndeton</p> <p><i>ubi rhetoris sit tanta merces, ubi campus Leontinus apparet</i>: anaphora of <i>ubi</i> – Cicero presses home his jibe</p> <p><i>amictus toga purpurea, in sella aurea, coronatus</i>: tricolon description – grand scene, Caesar wearing the insignia of honours recently awarded, with loaded worded <i>coronatus</i></p> <p><i>escendis, accedis ad sellam ... diadema ostendis</i>: tricolon of actions mounts the tension</p> <p><i>gemitus toto foro</i>: groans in the forum accentuated by ellipsis of verb and assonance of 'o'</p> <p><i>unde diadema?</i>: provocative rhetorical question leads to explanation – Antony didn't just find it, he planned this</p> <p><i>cum plangore populi; ille cum plausu reiciebat</i>: alliteration of p stresses the various responses of the people</p> <p><i>idem temptares quid populus Romanus ferre et pati posset</i>: pounding p alliteration emphasises a shocking deed the Roman people could never tolerate</p>



Question			Content of answer	Marks	Guidance/ stylistic features
2	a		<p>He had received reports of the mutiny in Germany</p> <p>he had no certain news about Vitellius</p> <p>he was worried about how violence from the armies might burst out</p> <p>he did not even have confidence in the soldiers in the city</p>	3 (AO2)	Accept any <b>three</b> of these points.
	b		<p><b>Assess against criteria in the 5-mark grid (above)</b></p> <p><i>pauca praefatus de sua senectute, Pisonem Licinianum accersiri iubet, seu propria electione sive, ut quidam crediderunt, Lacone instante cui apud Rubellium Plautum exercita cum Pisone amicitia; sed callide ut ignotum fovebat, et prospera de Pisone fama consilio eius fidem addiderat.</i></p>	5 (AO2)	<p><i>Specimen translation</i></p> <p>Having first spoken a few words about his own old age, he (Galba) ordered that Piso Licinianus be summoned, either on his own choice, or, as some believed, on the insistence of Laco, who had cultivated a friendship with Piso in the house of Rubellius Plautus. But he cleverly supported Piso as if he were a stranger, and Piso's good / favourable reputation had added credibility to his advice.</p> <p>Repeated/consequential errors should not be penalised.</p> <p>Omission of <i>prae-</i> in <i>praefatus</i>: slight error</p>

Question			Content of answer	Marks	Guidance/ stylistic features
	<b>c</b>		<p>his noble family background = a positive</p> <p>his expression/ manner seemed old-fashioned/ austere</p> <p>critics found him grim/ morose/ ill-natured</p> <p>some disliked/ suspected/ were worried about his character</p> <p>but these features were exactly what appealed about him to Galba/ the man who was adopting him</p>	<p>4</p> <p>(AO2)</p>	<p>Reward <b>four</b> of these points:</p> <p><b>must</b> include the last item (Galba) + any <b>three</b> others.</p>
	<b>e</b>		<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <p>The dreadful weather (rain, thunder lightning) creates an ominous beginning</p> <p>Striking discussion about the meaning of such events – portents or merely natural phenomena? &gt; Galba proceeds nonetheless</p> <p>Galba's brief speech: he attempts to justify his announcing a successor as military custom / plays down the significance of any mutiny in the 4<sup>th</sup> and 22<sup>nd</sup> legions</p> <p>No flattery of the soldiers nor the promise of a donative – has Galba made an error of judgment?</p> <p>Reactions of soldiers: a few remarks, pleasing to hear, from the centurions – yet a gloomy silence over the rest of the soldiers suggests Galba has not been effective</p> <p>Interesting conclusion – Galba could have won over the soldiers with even a little generosity: but people were no longer up to such ancient standards</p>	<p>15</p> <p>(AO3)</p>	<p><i>Stylistic features of the language in the passage</i></p> <p><i>foedum imbris diem</i>: graphic adjective – the day is heavy or filthy with rain</p> <p><i>tonitrua et fulgura et caelestes minae ultra solitum turbaverunt</i>: tricolon of weather phenomena adds to the unusual (<i>ultra solitum</i>) nature of the day</p> <p><i>contemptorem talium ut fortuitorum</i>: striking description of Galba as a reckless despiser of such phenomena – they are merely chance events for him</p> <p><i>seu quae fato manent, quamvis significata, non vitantur</i>: Tacitus adds a fascinating alternative about where destiny is leading Galba – is it fate not chance?</p> <p><i>apud frequentem militum contionem imperatoria brevitare</i>: the crowded gathering (<i>frequentem</i> emphasised by hyperbaton) is contrasted with Galba's brief address</p> <p><i>pronuntiat ... adseverat ... addit ... respondent</i>: use of the historic present throughout makes the speech and reaction vivid</p>

Question			Content of answer	Marks	Guidance/ stylistic features
					<p><i>non ultra verba ac voces errasse</i>: alliteration of v – Galba attempts to play down any mutiny</p> <p><i>aut lenocinium addit aut pretium</i>: delay of <i>pretium</i> &gt; Galba's fatal decision not to provide a donative is emphasised</p> <p><i>per ceteros maestitia ac silentium</i>: ellipsis of any verb accentuates the 'gloomy silence' (+ hendiadys)</p> <p><i>quantulacumque parci senis liberalitate</i>: Tacitus stresses in <i>quantulacumque</i> how very little generosity might have been successful</p> <p><i>nocuit ... sumus</i>: promotion of verb highlights how Galba's old-school ways were harmful; sententia ends the scene</p>

Question			Content of answer	Marks	Guidance/ stylistic features
3	a		<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <p>Antony made an attempt to lead a colony to Capua – illegal and inappropriate behaviour</p> <p>Antony made a lucky escape from the hostile residents there</p> <p>Sarcastic reference to his splendid progress on his journey – through banquets and lots of insane drinking!</p> <p>Bad enough that the district of Campania was given up to the soldiers – now Antony divides it among drunkards and gamblers</p> <p>Fertile lands of Campania and Leontini have been lost to the republic – these lands are full of mime-actors now</p> <p>Antony gave land to his physician – Cicero sarcastically asks what he would have given if the physician healed him!</p> <p>Antony gave land to this teacher of oratory – Cicero sarcastically asks what he would have given him had he made him eloquent!</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p><i>o praeclaram illam percursionem</i>: alliteration of p to draw attention to the sarcastic reference to Antony's 'distinguished' journey</p> <p><i>illinc abieris vel potius paene non abieris</i>: repetition of <i>abieris</i> to show Antony's lucky escape – Antony is a threat and the people of Capua chased him</p> <p><i>quam nobilis est tua illa peregrinatio!</i>: sarcastic exclamation</p> <p><i>quid prandiorum apparatus, quid furiosam vinulentiam tuam proferam?</i>: rhetorical questions + anaphora of <i>quid</i>; Antony has no self-restraint (<i>furiosam</i>)</p> <p><i>tua ista detrimenta sunt, illa nostra</i>: chiasmus (<i>tua</i> – <i>ista</i> – <i>illa</i> – <i>nostra</i>) to highlight how the losses (drinking etc.) are his, but to the republic belong the financial losses in Campana about to be described.</p> <p><i>hunc tu compransoribus tuis et conlusoribus dividebas</i>: alliteration of c and con- prefix closely associates Antony with his drunkard and gambling associates</p> <p><i>mimos dico et mimas, patres conscripti, in agro Campano collocatos</i>: emphasis on all genders of mime-actors;</p> <p>omission of <i>esse</i> in the infinitive highlights Cicero's disgust</p> <p><i>medico ... quid si te ... rhetori ... quid si te</i>: balanced structure of rhetorical questions &gt; emphasis on sarcasm</p>

Question			Content of answer	Marks	Guidance/ stylistic features
	<b>b</b>		<p><b>Assess against criteria in the 5-mark grid (above)</b></p> <p><i>quaeris placeatne mihi pulvinar esse, fastigium, flaminem. mihi vero nihil istorum placet sed tu qui acta Caesaris defendis quid potes dicere cur alia defendas, alia non cures? nisi forte vis fateri te omnia quaestu tuo, non illius dignitate metiri.</i></p>	5 (AO2)	<p><i>Specimen translation</i></p> <p>You ask whether I approve of his having a sacred cushion, a temple, and a priest? I indeed approve of none of those things; but you, who defend the acts of Caesar, what can you say about why you defending some, yet disregard others? Unless, perhaps, you wish to admit that you measure everything by your own profit, and not by his honour / dignity.</p> <p>Repeated/consequential errors should not be penalised.</p>
	<b>c</b>		<p>A's grandfather was a skilled speaker [1], but Antony's approach is more 'open/bold/forward'(sarcasm) [1], because he speaks bare-chested [1] – a reference to his wearing goat skins at the <i>Lupercalia</i> [1].</p>	4 (AO2)	<p>Some reference to the <i>Lupercalia</i> is needed for the last mark.</p>
	<b>d</b>		<p>Dramatic phrase 'this day, this very day, this very point of time' implies fear/menace the senate been surrounded with a ring of armed men his supporters are listening to Cicero with swords in hand the doors of the temple [of Concord] are not open the most barbarous men of all nations, the Ityrians, armed with arrows, have been led into the forum</p>	4 (AO2)	<p>Accept any <b>four</b> of these points.</p>

Question			Content of answer	Marks	Guidance
4	a		<p>strike while the conspiracy is weak/ confined to a few while Otho is still shaky</p> <p>presented to mutineers who did not know him</p> <p>don't give him time to learn the ropes/ get used to acting like an emperor</p> <p>don't wait till he storms the forum/ seizes the Capitol</p>	4 (AO2)	Accept any <b>four</b> of these or other valid points.
	b		<p>the 'outstanding' (<i>egregius</i>) emperor with his 'brave' friends</p> <p>barred the house as for a 'siege'</p> <p>what 'splendid' help he might expect to get from the slaves</p> <p>the 'consensus' of the people may cool off (sarcastic reference back to Vinus' use of this word in his speech in 32)</p>	4 (AO2)	Accept <b>four</b> of these or other similar arguments.
	c		<p><b>Assess against criteria in the 5-mark grid (above)</b></p> <p><i>proinde intuta quae indecora; vel si cadere necesse sit, occurrendum discrimini: id Othoni invidiosius et ipsis honestum. repugnantem huic sententiae Vinium Laco minaciter invasit, stimulante Icelo privati odii pertinacia in publicum exitium. nec diutius Galba cunctatus speciosiora suadentibus accessit.</i></p>	5 (AO2)	<p><i>Specimen translation</i></p> <p>Therefore, the dishonourable action was the dangerous one; even if it was necessary to fall, they should go out to meet the danger; that would cause more hatred for Otho and be honourable to themselves. Laco attacked Vinus with threats as he was opposing this opinion, with Icelus, who persisted in his personal hatred [towards Vinus] goading him on – to the ruin of the state. And having delayed no longer, Galba agreed with those offering the more attractive/specious advice.</p> <p>Repeated/consequential errors should not be penalised.</p>

d	<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <p>Grand opening – Tacitus about to describe an event which ‘our age’ has witnessed</p> <p>Dramatic and heroic actions of Sempronius – sword drawn, he rushes to meet the soldiers seeking Piso, rebukes them</p> <p>Piso, though wounded, thus manages to escape and takes refuge in the temple of Vesta</p> <p>Lucky to have a public slave offer him a hiding-place</p> <p>Despite this, Florus and Murcus arrive, drag him out and slay him</p> <p>Macabre ending as Otho delights in gazing at his head</p> <p>Insight into Otho’s mind is fascinating: guilt over his treason towards Galba and his friendship with Vinius, but what he views as lawful delight over Piso’s murder</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p><i>insignem illa die virum Sempronium Densum aetas nostra vidit</i>: grandiose opening statement: emphatic placement of <i>insignem</i> (Sempronius is outstanding) and grand language of <i>aetas nostra</i></p> <p><i>additus ... occurrens ... exprobrans ... vertendo ... effugium dedit</i>: multitude of subordinate verbs (+ variation) provides tense build-up and leads to the dramatic success – he gave Piso a way to escape</p> <p><i>occurrens armatis et scelus exprobrans</i>: chiasmus underlines his brave actions</p> <p><i>modo manu modo voce vertendo</i>: alliteration m/v draws attention to his variation of action</p> <p><i>non ... nec ... sed</i> (lines 6–7): tricolon → anticlimax?</p> <p><i>exitium differebat, cum advenire ...</i> (lines 7–8): inverted <i>cum</i> clause + dramatic word-order → excited narrative</p> <p><i>Othonis nominatim in caedem eius ardentis</i>: graphic language of Otho burning for Piso’s slaughter</p> <p><i>Piso in foribus templi trucidatur</i>: Piso is butchered to death &gt; historic present adds vividness while juxtaposition of <i>templi</i> + <i>trucidatur</i> (+ alliteration of t) adds shock as murder is in sacred location</p> <p><i>nullam caedem ... nullum caput</i>: polyptoton of <i>nullam/um</i> &gt; nothing more pleasing to Otho</p> <p><i>caede laetari ius fasque credebat</i>: pleonasm of words for lawful jarringly contrasted with <i>caede</i> (slaughter)</p> <p><i>Pisonis ... credebat</i> (lines 15–16): abrupt additional comment → reinforces Otho’s cold/ unapologetic/ matter-of-fact appraisal of what he has just done</p>
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Question			Content of answer	Marks	Guidance
5	a		<p><b>Assess against criteria in the 15-mark grid (above).</b></p> <p><i>Relevant points from the content of the passage</i></p> <p>Psyche is in blissful ignorance</p> <p>but her sisters have been awake and agonising over her predicament: feigned interest to make Psyche think they are concerned for her</p> <p>Revelation that it is a monster not a human husband that lies next to her &gt; gory details added to play on Psyche's fears</p> <p>Evidence of the oracle recalled to substantiate their claim</p> <p>Eye-witness accounts of hunters and farmers who have seen the monster returning from the river</p> <p>Gruesome idea of the monster waiting to devour Psyche and the child in her womb to terrify her</p> <p>Pointed choice offered – take their sisterly advice or end up in the stomach of the monster?</p> <p>The sisters conclude saying that they have done their sisterly duty should she decide to ignore their advice – perhaps to make her feel guilty about possibly ignoring them</p>	15 (AO3)	<p><i>Stylistic features of the language in the passage</i></p> <p><i>felix et beata</i> (line 1): quasi-religious formula – here used sarcastically</p> <p><i>tu ... sedes incuriosa periculi tui</i>: words for 'you' frame the line to highlight the personal danger Psyche is in &gt; she is <i>incuriosa</i>, a key adjective for Apuleius</p> <p><i>pro vero comperimus</i> (line 3) + <i>scilicet</i> (line 4): exaggerated claims – and, of course, false!</p> <p><i>nos autem ... cladibus tuis misere cruciamur</i>: <i>nos</i> in stark contrast to you / Psyche stresses the sisterly concern; alliteration of <i>c</i> underlines how they are tormented by her disaster</p> <p><i>immanem colubrum multinodis voluminibus serpentem</i>: repeated words for serpent to add fear + emphatic placement of <i>immanem</i></p> <p><i>veneno noxio colla sanguinantem hiantemque ingluvie profunda</i>: chiasmus brings participles together to highlight its bloody / gaping appearance</p> <p><i>et multi coloni ... et accolae plurimi</i>: chiasmus to accentuate the multitude of witnesses to this monster</p> <p><i>devoraturum</i>: ellipsis of <i>esse</i> in the infinitive highlights this shocking action</p> <p><i>saevissimae bestiae sepeliri visceribus</i>: pictorial word order &gt; verb for being buried is inside the words for the insides of the savage beast, a gruesome image, + superlative <i>saevissimae</i></p> <p><i>quodsi ... delectant</i>: polysyndeton of all the things which may delight Psyche, but which are repugnant + tricolon of</p>



					subjects ( <i>solitudo concubitus amplexus</i> ) > attempts to persuade Psyche are amassed
	<b>b</b>		Psyche 'unknowingly' ( <i>ignara</i> ) fell in love 'of her own accord' ( <i>sponte</i> ). <i>in Amoris incidit amorem</i> : she fell in love with Love she burned with desire ( <i>cupide flagrans</i> ) for Desire ( <i>Cupidinis</i> )	3 (AO2)	Responses should bring out the apparent contradictions/ overlaps between particular Latin words: technical terms such as 'oxymoron' may be useful but are <b>not</b> essential.
	<b>c</b>		<b>Assess against criteria in the 5-mark grid (above)</b>  <i>sed dum bono tanto percita saucia mente fluctuat, lucerna illa, sive perfidia pessima sive invidia noxia sive quod tale corpus contingere et quasi basiare et ipsa gestiebat, evomuit de summa luminis sui stillam ferventis olei super umerum dei dexterum.</i>	5 (AO2)	<i>Specimen translation</i>  But while she was agitated, roused by such a great good [and] wounded in her mind, that lamp, whether because of the most wicked treachery or harmful envy or because it itself too ( <i>et</i> ) was longing to touch and (as it were) kiss such a body, spewed out a drop of burning oil from the top of its light/flame on top of the god's right shoulder.  <i>illa</i> : do not insist on 'that'  Repeated/consequential errors should not be penalised.
	<b>d</b>		it is a presumptuous/ worthless servant/assistant of love because it is burning 'the god of all fire' and 'the god of all fire = Cupid its original purpose/ the reason why it was invented was to aid love namely to allow lovers enjoy each other at night	4 (AO2)	Accept any <b>four</b> of these or other valid points.
	<b>e</b>		his trust (that she would not look upon him) had been betrayed by Psyche	1 (AO2)	Credit either of these, or other valid interpretations of <i>fidei</i> .

			his identity had been uncovered		
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**Guidance on applying the marking-grid for 20-mark Extended Response**

Two Assessment Objectives are being assessed in Questions 6, 7, and 8:

**AO2** (Demonstrate knowledge and understanding of literature);

**AO3** (Critically analyse, evaluate and respond to literature).

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text, as well as its social, historic and cultural context.

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.

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 – especially imbalanced success in meeting the assessment objectives – examiners must carefully consider which level is the best fit for the performance overall. For example, an AO2-heavy response may focus on appropriate details from the material studied but not draw many valid conclusions. This will limit the level at which the work can be assessed.


20-mark grid for the extended response question		
<b>AO2</b> = 10 marks = Demonstrate knowledge and understanding of literature <b>AO3</b> = 10 marks = Critically analyse, evaluate and respond to literature		
Level	Marks	Characteristics of performance
5	17–20	<ul style="list-style-type: none"> <li>very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>an excellent response to the question containing a wide range of relevant points, which are very well-supported by examples selected with precision from the material studied, leading to cogent conclusions (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	13–16	<ul style="list-style-type: none"> <li>detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>a good response to the question containing a range of relevant points, which are well-supported by examples from the material studied, leading to appropriate conclusions (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>

3	9–12	<ul style="list-style-type: none"> <li>• some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• a reasonable response to the question containing some relevant points, which are generally supported by examples from the material studied, leading to tenable conclusions (AO3)</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	5–8	<ul style="list-style-type: none"> <li>• a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• a limited response to the question containing some points, which may be narrow in scope, which are occasionally supported by examples from the material studied or are unsupported assertions, leading to a limited conclusion (AO3)</li> </ul> <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1–4	<ul style="list-style-type: none"> <li>• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• little or no engagement with the question and any points made are of little or no relevance (AO3)</li> </ul> <p><i>The information is communicated in an unstructured way</i></p>

0 = No response or no response worthy of credit.

Question	Content of answer	Marks	Guidance
6	<p><b>Assess against criteria in the 20-mark grid (above).</b></p> <p><i>Cicero's emotional / unreasonable side</i></p> <ul style="list-style-type: none"> <li>- Constant <i>ad hominem</i> jibes about Antony being never sober – that was why he acted illegally when announcing bad auspices at Dolabella's election (83/4); slurs about drinking in the house of Varro when the pavements were swimming in wine (105)</li> <li>- Antony is wildly accused of the civil disorder after Caesar's funeral: "It was you—you, I say—who hurled those firebrands" (91)</li> <li>- Cicero pushed for Antony's execution (87/92) – historical figures like Marcus Manlius were slain for kingly ambition &gt; Cicero driven by a desire for Antony's death</li> <li>- Bitter sarcasm when asking what he would have given his rhetoric teacher if he had made him eloquent! Antony had already given him 2,000 acres of land (101)</li> <li>- Mocks Antony's public speaking skills – says he saw him speaking naked (at the Lupercalia) (111) &gt; further sardonic humour when he says he was more open/frank than his grandfather at oratory as he spoke with open/naked chest!</li> <li>- Cicero again states with grim humour that Fulvia owes a third payment to the Republic – namely the death of Antony (113)</li> <li>- Cicero highlights that Antony is lustful, greedy, criminal – such men can have no taste for true glory (115)</li> <li>- Cicero is threatening: Antony may be protected for now by his armed men, but Cicero reckons they will not endure for long, and so Antony will not be safe (116)</li> <li>- Cicero continues with his death-wish for Antony: men will rush to murder Antony just as they disposed of Caesar (118)</li> </ul>	<p>20</p> <p>(AO2:10</p> <p>AO3:10)</p>	<p>In the time available, it is not expected that candidates will cover every aspect of <i>Philippic</i> II - certainly not in equal depth. Examiners should look for a good range of aspects - including reference to specific examples and including reference to specific examples <b>on both sides of the argument</b>. Candidates who argue exclusively on one side should be marked at a lower level.</p> <p>An AO2-heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>It is expected that those who choose to answer this question will refer to material from the sections of reading, in Latin or English, specified in Group 2: <b>78-119</b>.</p> <p>References to sections 44-50 (specified for Group 1) should also be given credit, but a completely satisfying response does not need to include any reference to these sections.</p> <p>Responses which refer <b>only</b> to sections 44-50 or make <b>no</b> reference to the sections prescribed for reading in English should be assessed at a lower level.</p>

Question	Content of answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>- Cicero ready for death so long as the Roman people are free, and people opposed to the Republic meet a suitable fate &gt; veiled and unveiled threats to Antony's life (119)</li>   <li><i>Reasoned arguments Cicero makes</i></li> <li>- the treatment of Dolabella by Caesar and Antony over the consulship is unfair (78)</li> <li>- Antony threatened to use the power of the augur to hinder future elections (80) – and in time, he did disrupt the election of Dolabella by declaring unfavourable signs: highly suspicious. Cicero exposes Antony's lack of knowledge about procedures for taking the auspices (81)</li> <li>- Antony's offering the diadem to Caesar at the Lupercalia was staged (85/86), especially since he had the incident recorded in the annals (87)</li> <li>- Antony showed promise e.g. by having a negotiation with the conspirators in the Temple of Tellus but later changed his conciliatory behaviour (89/90)</li> <li>- Antony accused of taking millions from the Temple of Ops as well as writing off his own debts – unworthy actions (93)</li> <li>- Antony accused of making up documents and legal acts in Caesar's name (100)</li> <li>- Antony's illegal setting up of a colony in Casilinum (103)</li> <li>- Antony stole statues and paintings which Caesar left to the people (109)</li> </ul>		

Question	Content of answer	Marks	Guidance
	<p><b>Assess against criteria in the 20-mark grid (above).</b></p> <p><i>Pessimistic aspects</i></p> <ul style="list-style-type: none"> <li>- World of ready bloodshed: Galba's bloody entrance into Rome (6) &gt; executions of Congonius and Petronius, thousands of unarmed soldiers murdered</li> <li>- The actual power of the principate was shared in practice between Titus Vinius and Cornelius Laco – the influence too of Galba's freedman, Icelus (13)</li> <li>- Money/donatives rule supreme - Galba seems to have a limited success announcing a successor as the centurions and tribunes responded satisfactorily, but the other soldiers were gloomy at the idea of gaining no financial reward from Galba (18)</li> <li>- Galba's poor decision-making over the delegation to Germany (19)</li> <li>- Otho begins agitation with the city, reckoning he needs to act to secure his future (21) &gt; no stability</li> <li>- Otho, one of the key statesmen, is presented negatively as effeminate and enthralled to astrologers (22)</li> <li>- Corruption/bribery: Maevius Pudens gives gifts to soldiers on guard at Otho's house (24) and likewise Otho gave out special gifts &gt; currying favour</li> <li>- No loyalty: Otho begins a plot – entrusted to his freedman Onomastus (25)</li> <li>- Aborted attempt to proclaim Otho as emperor (26) is foiled by cover of darkness and the dispersion of the soldiers who had been drinking</li> </ul>	<p>20</p> <p>(AO2:10 AO3:10)</p>	<p>In the time available, it is not expected that candidates will have covered every aspect of <i>Histories</i> I - certainly not in equal depth. Examiners should look for a good range of aspects.</p> <p>A fully successful answer may argue that there is nothing but pessimism, and this will be demonstrated with well selected evidence. Some candidates may wish to argue that there are limited aspects of hope, good management, positivity etc. Each approach can be awarded a mark in the highest level.</p> <p>Weaker answers are likely to plunge into lengthy narrative of particular scenes, either in order or at random. An AO2-heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>It is expected that those who choose to answer this question will refer to material from the sections of reading, in Latin or English, specified for Group 2: <b>17-49</b>.</p> <p>References to sections 4-7 and 12-14 (specified for Group 1) should also be given credit, but a completely satisfying response will not necessarily include any reference to these sections.</p>

Question	Content of answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>- Chaotic role of rumour – that a senator was being hurried to the camp (29)</li> <li>- Chaos in society: following Piso’s speech to the cohort on guard at palace (29-30), some of the bodyguards withdraw, but others rushed haphazardly and without a plan to their standards (31) – efforts to check the revolt meet with failure</li> <li>- As the people and slaves fill the palace, Tacitus likens it to a show in the circus or theatre (32) – they are fickle, seeking to flatter whoever the emperor is; violence is like entertainment</li> <li>- Political instability: Galba is indecisive and torn between two minds (32/33) – either secure the palace or go on the offensive against the fledgling conspiracy</li> <li>- Further role of rumour – namely that Otho has been killed (34)</li> <li>- As the soldiers put Otho on a platform “there was utter confusion, with shouts and tumult and mutual exhortation” (36)</li> <li>- When the armoury is opened, the soldiers show chaos and no attempt to distinguish themselves by rank etc. (38)</li> <li>- The soldiers’ will is supreme (46) as they e.g. choose their own prefects</li> <li>- Senators rush to vote powers to Otho in open servility (47)</li> <li>- Otho orders the soldiers to rush into the forum as Galba approaches – people were pushed aside, senators trampled on (40)</li> <li>- Pathetic, chaotic, and brutal murder of Galba – mutilation, and even uncertainty about who the killer was, and indeed what his final words were (41)</li> <li>- Savage death of Titus Vinius (42) – further uncertainty about his last words</li> </ul>		<p>Responses which refer <b>only</b> to sections 4-7 and 12-14 or make <b>no</b> reference to the sections prescribed for reading in English should be assessed at a lower level.</p>



Question	Content of answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>- Execution of Piso outside the temple of Vesta (43) – shocking delight Otho took in his murder (44) – victims’ heads displayed on poles alongside the eagles</li>   <li><i>More positive aspects</i></li> <li>- There is evidence of planning/attempts to restore order by Galba: orderly planning to secure a successor – debated whether to announce it in the senate, from the rostra, or in the camp (17)</li> <li>- Tacitus gives an ambivalent response to Galba’s old-fashioned strictness – contemporaries are not up to it, though he could have won soldiers with a small payment (18)</li> <li>- Initial response in senate seems favourable (19) – delegation selected to go to deal with reports of mutiny in Germany</li> <li>- Attempt to shore up state finances (20) by appointing body of 30 knights – yet leads to a city plagued by lawsuits</li> <li>- Otho has some positive characteristics – popular with soldiers whom he addressed by name or helped with money (23); his management of Lusitania was also good (13)</li> <li>- Noble actions of Sempronius Densus allow Piso to escape (43)</li> <li>- Otho rules that centurions’ leave of absence should be funded by the state – a practice later followed by better emperors (46)</li> <li>- Despite Vinus’ corruption and crimes, Tacitus acknowledges he governed Gallia with strictness and honesty (48)</li> <li>- Galba has many praiseworthy characteristics e.g. he governed Africa and Hither Spain well, but was able to be emperor so long as he never actually held power (49)</li> </ul>		

Question	Content of answer	Marks	Guidance
8	Assess against criteria in the 20-mark grid (above).	20 (AO2:10 AO3:10)	<p>In the time available, it is not expected that candidates will cover every aspect of the Cupid &amp; Psyche story – certainly not in equal depth. Examiners should look for a good range of aspects - including reference to specific examples.</p> <p>It is expected that most candidates will discuss a range of emotions – envy, curiosity, jealousy, desire, hate – and show how these often conflict with the dictates of reason, or instructions to be reasonably obeyed, and very good candidates will support this statement with well selected evidence. Some may wish to argue in an opposite direction and show that there is not much of a ‘head over heart’ debate at all, and that all the characters are enthralled to various types of domineering emotions. Many candidates may also explore other themes in order to show that reason/emotion is not the only theme in the story. Not all themes need to be covered in equal depth.</p> <p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p>

<p><i>Range of emotions:</i></p> <ul style="list-style-type: none"> <li>- Venus is envious of Psyche since her temples are being abandoned in favour of Psyche (iv.29)</li> <li>- Desire for revenge: Venus summons Cupid and asks him to exact revenge (iv.31)</li> <li>- Psyche explains to her mother and father that they have seen too late the blow dealt upon her by wicked envy (iv.34)</li> <li>- Psyche's curiosity: she is seduced by the attractions of the palace (v.1-2) and by entering initiates the events that follow</li> <li>- Cupid warns that it may be through her curiosity that she will bring about her ruin by flinging herself from the heights of her fortune (v.6)</li> <li>- The sisters question Psyche endlessly about the palace and its owner etc. (v.8) &gt; curiosity, envy</li> <li>- The sisters, when they see the luxurious palace, begin to nurture envy in their hearts (v.8)</li> <li>- When the sisters first leave, they are victims of envy's bile (v.9) and begin to compare their own status to Psyche's. They resolve to punish Psyche (v.10) out of envy.</li> <li>- Swollen with poison, the sisters contemplate even murder (v.11)</li> <li>- Once they see Psyche with child, possibly they believe a divine child, and that Psyche is on the way towards deity, the sisters are envious, and one would rather kill herself than tolerate Psyche's fortune (v.16)</li> <li>- The sisters make Psyche believe she is married to a monster (v.18)</li> <li>- The sisters feed Psyche's curiosity about who her husband is (v.17)</li> <li>- Psyche is "torn by countless conflicting emotions" (v.21) as she prepares to kill the husband she believes is a monster</li> <li>- Psyche examines Cupid's weapons with insatiable curiosity (v.23)</li> </ul>	<p>It is expected that those who choose to answer this question will refer to material from the sections of reading, in Latin or English, specified for Group 2: <b>IV, 28–35</b> and <b>V, 1-24</b>.</p> <p>Responses which make <b>no</b> reference to the sections prescribed for reading in English should be assessed at a lower level.</p>
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<p>- Desire: Psyche pricked her finger on Cupid's bow and falls more in love with him – inflamed with desire for Desire (v.23) she ends up giving herself away to Cupid</p> <p>- Even the lamp, in "malicious jealousy", appears to betray Psyche by dripping hot oil on Cupid (v.23)</p> <p><i>Role of reason:</i></p> <p>- the father's fear of the gods and his need to obey the divine command in the oracle of Lydian Apollo (iv.34)</p> <p>- Psyche also obeys the guidance of the voice in the palace telling her to rest (v.2), "obeying the guidance of the disembodied voice" (v.3)</p> <p>- Psyche promises to obey Cupid's instruction not to look upon her sisters when they come (v.5): yet this obedience is tested by her feelings of solitude and sadness at being bereft of human company &gt; reason + emotion conflict</p> <p>- Cupid/Desire himself is persuaded by Psyche's reason and her "seductive murmurs" (v.6) when he agrees to let her see her sisters</p> <p>- Zephyr instantly obeys Psyche's command to bring down the sisters from the mountain-top (v.7), despite the wind's reluctance to obey</p> <p>- Cupid persists in trying to reason with Psyche (she will have a child – v.11) but again warns her not to look at the sisters when they come (v.12) &gt; Psyche however uses all her words and charms to 'bewitch' Cupid and he agrees to let her see them again (v.13)</p> <p>- The sisters use all their powers of reason to convince Psyche that it is a monster she is married to (v.18) &gt; Psyche is overcome by fear and is "beyond reason".</p> <p><i>Other themes</i></p> <p>Candidates may also wish to argue that the story is all about many other themes such as:</p> <p>- Love triumphing over evil</p>	
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Question	Content of answer	Marks	Guidance
	<ul style="list-style-type: none"><li>- Warnings against curiosity</li><li>- The baleful effects of jealousy and envy</li><li>- Just good entertainment in a florid style!</li></ul>		

**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)

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