



**GCSE**

**Latin (9–1)**

**Unit J282/04: Verse Literature A**

**General Certificate of Secondary Education**

**Mark Scheme for June 2018**

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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
	Unclear (use rarely, possibly in case of illegibility)
	Benefit of doubt (may be used, but sparingly)
	Cross (please avoid using this)
	Extendable horizontal line (more serious error in translation questions)
	Extendable horizontal wavy line (inconsequential error in translation questions)
	Relevance (use sparingly)
	Tick (use as appropriate to show where marks have been awarded or points are being credited in the longer answer)
	Harmful addition (use sparingly)
	Repeated or consequential error (use sparingly)
	Omission mark (use in translation questions and elsewhere if desired)
	Use to annotate blank pages
	Use on extra sheets to show that work has been seen and accounted for in the marking (where no other annotation has been used.)

Question			Answer	Mark	Guidance
1	(a)	(i)	Apple	AO2 1	Accept 'fruit'
1	(a)	(ii)	<b>Accept any one of:</b> branches curved weighed down with fruit tree can scarcely bear its burden/carry all its apples	AO2 1	
1	(b)		sheep (1) grazing/cropping the (fertile) grass (1)	AO2 2	
2	(a)		more brilliant/clearer/splendid than glass	AO2 1	'glass' must be mentioned to gain the mark. The adjective must imply clarity in some way (not 'beautiful' for example)
2	(b)		<b>Accept any two of:</b> springs were regarded as goddesses/divine sacrifices were made to springs wine and/or flowers were given as offerings animals were sacrificed the sacrifice/blood of the sacrifice was put directly into the spring	AO3 2	Accept any other plausible suggestion which can be deduced from the text.  Do not accept the horns of the kid being a form of divination ('foretelling love and battles')

Question		Answer	Marks	Guidance						
2	(c)	<p>Accept any <b>two</b> points and award up to <b>two</b> each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="471 301 1347 627"> <tr> <td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of 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 selection of content or aspect of 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>Answers may include:</p> <ul style="list-style-type: none"> <li>• <i>te ... tu</i>: repetition/polyptoton emphasises what the spring has to offer</li> <li>• <i>flagrantis ... Caniculae</i>: intense heat <ul style="list-style-type: none"> <li>-vivid vocabulary</li> <li>-juxtaposition of <i>flagrantis atrox</i></li> <li>-chiasmus – hottest time of day sandwiched inside hottest time of year</li> <li>-harsh, grating consonants</li> </ul> </li> <li>• <i>frigus amabile</i>: much-needed cold provided by the spring <ul style="list-style-type: none"> <li>-strong contrast with previous line</li> <li>-almost an oxymoron – consonants of <i>frigus</i> suggest shivering but it is <i>amabile</i> (with liquid consonants)</li> </ul> </li> <li>• <i>fessis vomere tauris</i>: relief for weary animals <ul style="list-style-type: none"> <li>-emphatic position of <i>fessis</i></li> <li>-<i>vomere</i> – they have been working hard and need relief</li> </ul> </li> <li>• <i>pecori vago</i>: wandering herd - water sources few and far between?</li> <li>• <i>fessis ... vago</i>: soft, light consonants (S, V, P) suggest weariness? relief?</li> <li>• <i>vomere ... vago</i>: V alliteration emphasises that both working and grazing animals benefit</li> </ul>	2	expresses a valid point based on a relevant aspect of content or 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 selection of content or aspect of literary style or reference to Latin	0	point is not valid, or none is drawn	AO3 4	'He addresses the stream directly'+Lat ref = 1; good expl. of how this makes the stream special is needed for the 2 <sup>nd</sup> mark.
2	expresses a valid point based on a relevant aspect of content or 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 selection of content or aspect of literary style or reference to Latin									
0	point is not valid, or none is drawn									

### 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"> <li>• very good engagement with the question</li> <li>• 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</li> </ul> <p><i>The response is logically structured, with a well-developed, coherent line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• good engagement with the question</li> <li>• 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</li> </ul> <p><i>The response is well structured with a clear line of reasoning.</i></p>
2	3–4	<ul style="list-style-type: none"> <li>• some engagement with the question</li> <li>• 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</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> <li>• little engagement with the question</li> <li>• expresses points which are of little relevance and are supported with little evidence from the set text</li> </ul> <p><i>The information is communicated in an unstructured way..</i></p>

0=No response or no response worthy of credit.

Question		Answer	Mark	Guidance
3*		<p><b>Assess against criteria in the 8-mark AO3 grid (see above)</b></p> <p>Answers may include:</p> <p><u>Country Mouse</u></p> <ul style="list-style-type: none"> <li>• <i>asper et attentus ... artum</i> – triplet of adjectives + assonance describe his character; T alliteration emphasises careful frugality</li> <li>• <i>solveret hospitiis</i> – emphatic position modifies previous impression of stinginess</li> <li>• <i>sepositi</i> – emphatic position: he digs into his stores for special occasion</li> <li>• <i>ciceris...avenae...acinum</i> – singular nouns suggest meagreness of stores</li> <li>• List of individual items suggests good husbandry</li> <li>• <i>nec ... invidit</i> – he doesn't begrudge: genuine hospitality</li> <li>• <i>semesaque lardi frusta</i> – bacon, but it is half-eaten scraps: this is the nearest he has to luxury</li> <li>• <i>cupiens varia fastidia cena vincere</i> - he really wants the TM to enjoy the meal + sandwiching of <i>fastidia</i> between <i>varia...cena</i></li> <li>• <i>vincere</i> – emphatic position, the TM's choosiness is an enemy to conquer</li> <li>• <i>cum pater..horna</i> – proud of his home and his hospitality: grand image + P alliteration (he is proud but not arrogant (<i>superbo</i>))</li> <li>• <i>palea ... horna</i> – has to use natural materials but it is this year's: he is resourceful, neat, clean</li> <li>• <i>dapis ... relinquens</i> – his generosity; friend's enjoyment more important than his own</li> </ul> <p><u>Town mouse</u></p> <ul style="list-style-type: none"> <li>• <i>semesa ... frusta</i> – emphasises why food is contemptible to the TM</li> </ul>	AO3 8	<p>To achieve level 4 there must be at least <b>one</b> valid reference to each mouse.</p> <p>No stylistic evidence (throughout answer): max level 2.</p> <p>No Latin (throughout answer): max level 2</p>

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> <li>• <i>fastidia</i> – choosiness: rudeness in not accepting what he is offered + repeated I suggests sneering/contempt</li> <li>• <i>tangentis ... dente</i>: barely touches food, emphasised by <i>singula</i> + T alliteration</li> <li>• <i>superbo</i> - his very tooth is arrogant! + emphatic position</li> </ul>		
4	(a)	midnight/the middle of the night	AO2 1	Do not accept 'night'
4	(b)	Any two of: <ul style="list-style-type: none"> <li>• couches were ivory</li> <li>• coverings were scarlet/of expensive dye</li> <li>• coverings gleamed/very bright</li> </ul>	AO2 2	Accept 'sheets'; do not accept 'clothing', 'robes', 'carpets' etc unless they are said to be on the couch(es)
4	(c)	<u>type of behaviour</u> (1) <ul style="list-style-type: none"> <li>• desire to impress</li> <li>• wastefulness</li> <li>• extravagance</li> <li>• greed/over-eating</li> </ul> <u>evidence</u> (1) <ul style="list-style-type: none"> <li>• large dinner so likely to have been many guests</li> <li>• dinner had included many dishes</li> <li>• many dishes left over</li> <li>• baskets piled high with left-overs</li> </ul>	AO3 2	Answers may be variously expressed: accept any plausible suggestions with appropriate evidence. Do not accept 'laziness', 'untidiness'  Evidence without any deduction as to type of behaviour may be accepted for 1 mark.  Do not accept evidence provided only in Latin. Do not accept evidence where it is clear that the candidate takes <i>fercula</i> to refer to crockery.

Question		Answer	Mark	Guidance										
5		<p><b>Assess against criteria in the 5-mark AO2 grid (see ...)</b></p> <p>Suggested translation:</p> <p><i>Reclining, he/that one/the (country) mouse was rejoicing in his change of fortune and playing the part of the guest, happy in the good things, when suddenly a huge banging of the door(s) shook them both off their couch(es). They (began to) run/ran in terror through the whole room, and trembled in greater alarm as soon as/when/as the lofty house resounded with Molossian dogs.</i></p> <p>Omission or mis-translation of any word is a more serious error unless otherwise indicated below.</p> <p>Accept either present or past tense throughout.</p> <p>Accept 'change of fortune and the good things' (or sim.) in lines 1-2</p> <p>Accept adverb for <i>laetum</i></p> <p>Omission of <i>cum</i> is an inconsequential error.</p> <p>Accept 'enormous', 'monstrous', 'vast' etc for <i>ingens</i>; just 'big', 'loud' etc is an inconsequential error</p> <p>Incorrect translations or omissions of the adjectives <i>laetum</i>, <i>totum</i>, <i>alta</i> are inconsequential errors.</p>	AO2 5	<table border="1"> <tr> <td>5</td><td>Perfectly accurate with no errors or omissions, or one inconsequential error.</td></tr> <tr> <td>4</td><td>Essentially correct but two inconsequential errors or one more serious error.</td></tr> <tr> <td>3</td><td>Overall meaning clear, but more serious errors or omissions.</td></tr> <tr> <td>2</td><td>Part correct but with overall sense lacking/unclear.</td></tr> <tr> <td>1</td><td>No continuous sense; isolated knowledge of vocabulary only.</td></tr> </table> <p>0 = no answer worthy of credit</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.
5	Perfectly accurate with no errors or omissions, or one inconsequential error.													
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2	Part correct but with overall sense lacking/unclear.													
1	No continuous sense; isolated knowledge of vocabulary only.													
6	(a)	Any <b>three</b> of:	AO2 3	<p>Do not accept 'is melting'</p> <p>Accept present tense here.</p>										
6	(b)	They are dancing (naked)singing and dancing	AO2 1	<p>Accept 'leading the dance/leading the chorus'.</p> <p>Do not accept 'singing' on its own</p>										

Question		Answer	Mark	Guidance						
7	(a)	Not to hope for immortality	AO2 1	Accept 'wish for'/'want' immortality Accept 'that we will die'/'we are mortal' etc						
7	(b)	<p>Accept any <b>two</b> points and award up to <b>two</b> each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="460 441 1347 817"> <tr> <td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of 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 selection of content or aspect of 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>Answers may include:</p> <ul style="list-style-type: none"> <li>• <i>frigora ... ver ... aestas</i>: 3 seasons pass in 1 line</li> <li>• <i>proterit</i>: summer 'tramples on' spring - indecent haste</li> <li>• <i>aestas interitura</i>: no sooner has summer arrived than it is about to perish</li> <li>• <i>proterit ... interitura</i>: T alliteration – like feet trampling?</li> <li>• <i>simul</i>: no passage of time between summer and autumn</li> <li>• use of <i>simul</i> &amp; <i>mox</i> stress quick passing of time</li> <li>• <i>pomifer ... mox</i>: autumn is fruitful but in no time (emphatic position of <i>mox</i>) it is gone</li> <li>• <i>pomifer ... effuderit</i>: autumn 'pours forth' fruit – happens very quickly + F alliteration</li> <li>• <i>bruma recurrit</i>: speed of winter's onset</li> <li>• <i>iners</i>: emphatic position; harks back to <i>frigora</i> - the two characteristics of winter frame the lines</li> </ul>	2	expresses a valid point based on a relevant aspect of content or 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 selection of content or aspect of literary style or reference to Latin	0	point is not valid, or none is drawn	AO3 4	Accept 'the 4 seasons pass in the space of 3/4 lines/one sentence' for 1 mark
2	expresses a valid point based on a relevant aspect of content or 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 selection of content or aspect of literary style or reference to Latin									
0	point is not valid, or none is drawn									

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> <li>• <i>bruma ...iners</i>: R alliteration: shivering sound – takes us back to <i>frigora</i> at the start</li> </ul>		
8		<p>Either <i>pulvis</i> = dust or <i>umbra</i> = shade/ghost/shadow</p> <p>Correct + incorrect trans = 1 Incorrect Latin + any translation = 0 If 2 Latin words are given the mark is 0 <b>unless</b> both words are correct.</p>	<b>AO2</b> <b>2</b>	Accept plural

### 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 '*The Roman poets make the countryside sound like a better place to live than the city: how far do you agree with this statement?*' details of the country scene and country activities in Ovid (*Sights...*) would be evidence of **AO2**, whilst concluding that these make the countryside sound a much nicer place to live (or that it is only idealised view) would be evidence of **AO3**.

#### 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"> <li>• detailed knowledge and excellent understanding of the set text (AO2)</li> <li>• well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3)</li> </ul> <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"> <li>• good knowledge and sound understanding of the set text (AO2)</li> <li>• a good response to the question which is supported by some well-selected examples from the set text (AO3)</li> </ul> <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"> <li>• some knowledge and understanding of the set text (AO2)</li> <li>• a reasonable response to the question which is supported by some examples from the set text (AO3)</li> </ul> <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"> <li>• limited knowledge and understanding of the set text (AO2)</li> <li>• a limited response to the question which is occasional supported by reference to the set text (AO3)</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> <li>• very limited knowledge and understanding of the set text (AO2)</li> <li>• a very limited response to the question with very limited reference to the set text (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		Answer	Mark	Guidance
9*		<p><b>'The Roman poets make the countryside sound like a better place to live than the city.' How far do you agree?</b></p> <p>Assess against criteria in the 10-mark essay grid.</p> <p><i>Arguments may include (AO3):</i></p> <ul style="list-style-type: none"> <li>• <b>Ovid (<i>Sights, sounds and seasons...</i>):</b> gives quite a detailed picture of beautiful country scenes and traditional country activities <b>but</b> the scenes are conventional/cliched/maybe what townspeople think of as the 'country life' <b>and</b> there is nothing unpleasant, difficult etc</li> <li>• <b>Horace (<i>A country spring</i>):</b> makes the spring sound particularly beautiful, especially on a hot day; country rituals sound attractive <b>but</b> some hint of sympathy for young animal cut off in its prime + hint at the hard work of the countryside</li> <li>• <b>Horace (<i>The town mouse...</i>):</b> country as place of safety and rustic hospitality but rough and limited diet and comforts; city provides lavish food and comfort (in which even the poorer classes get some share?) but fraught with danger.</li> <li>• <b>Martial (<i>Recipe for happiness</i>):</b> refers to an inherited farm and a country property as a retreat from specific (undesirable) city (activities. Picture is an idyllic one: prosperity without work, the 'simple life' with good health and perfect relationships.</li> <li>• <b>Horace (<i>Spring and thoughts...</i>):</b> clear changes from winter to spring more obvious in the country than in the city; sense of joy at seeing land getting back to normal. Things that seem important in the city (getting wealth, eloquence) count for nothing in the long run as no one can escape death.</li> </ul> <p><i>Possible supporting evidence from the texts (AO2):</i></p> <ul style="list-style-type: none"> <li>• <b>Ovid (<i>Sights, sounds and seasons</i>):</b> specific details of scenery, animals, human activities, the seasons, country sounds</li> </ul>	<p><b>10</b> made up of  <b>AO2 = 5</b>  <b>&amp;</b>  <b>AO3 = 5</b></p>	<p>Misattribution of texts should not be penalised as long as the reference is clear.</p>

Question		Answer	Mark	Guidance
		<ul style="list-style-type: none"> <li>• <b>Horace (<i>A country spring</i>):</b> details of the spring details of sacrifices summer heat working and non-working animals</li> <li>• <b>Horace (<i>The town mouse..</i>):</b> details of the country mouse's stores, character and way of life/experiences in the city and arrival of the dogs.</li> <li>• <b>Martial (<i>Recipe..</i>):</b> details referring to the country (lines 3–4) and to non-country activities (line 5); details about the ideal life from the rest of the poem</li> <li>• <b>Horace (<i>Spring and thoughts...</i>)</b> details of countryside from first 12 lines + refs to city activities in later part</li> </ul>		<p>The following relevant material is not printed on the Question Paper:</p> <p>Ovid (<i>sights and sounds</i>) lines 6-14      Horace (<i>a country spring</i>) lines 13–16      Horace (<i>the town mouse...</i>) lines 38-39      Martial (<i>Recipe for happiness</i>) lines 1-13      Horace (<i>Spring and thoughts....</i>) lines 19–24</p> <p>To achieve level 4 candidates must make at least one reference to material not printed on the Question Paper</p>

**Appendix A****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 a sentence (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 sense of the sentence, 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 of the sentence 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.

<b>5</b>	Perfectly accurate with no errors or omissions, or one inconsequential error.
<b>4</b>	Essentially correct but two inconsequential errors or one more serious error.
<b>3</b>	Overall meaning clear, but more serious errors or omissions.
<b>2</b>	Part correct but with overall sense lacking/unclear.
<b>1</b>	No continuous sense; isolated knowledge of vocabulary only.

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

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Facsimile: 01223 552627  
Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

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