



GCSE

Latin (9–1)

Unit **J282/05**: Verse Literature B

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 unless absolutely essential)
	Extendable horizontal line (major error in translation questions)
	Extendable horizontal wavy line (minor/inconsequential error in translation questions)
	Relevance
	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 show that material on extra page(s) or in white space has been accounted for in the marking
	Must be used to indicate that a page is blank.

Question		Answer	Mark	Guidance						
1	(a)	his hair stood on end he was struck dumb/his voice stuck in his throat	AO2 2							
1	(b)	<p>Accept any two points and award up to two each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="444 409 1185 714"> <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"> • <i>ardet abire</i>: he is on fire to go – but the land is pleasant; historic present • <i>attonitus</i>: he is stunned at what he has heard • <i>tanto...imperioque</i>: over-awed by strength of message – emphasised by <i>tanto</i> and doublet • emphatic <i>heu</i>: misery/desperation • deliberative questions emphasise his uncertainty; tricolon of <i>qus</i>. • <i>furentem</i> – he knows the queen will take it badly • <i>prima exordia</i>: tautology – he doesn't even know how to begin • Stylistic devices: assonance of A (passim), alliteration of M/N (5), enjambement (5–6) [mind racing?] + some statement of effect • emphatic positioning: <i>attonitus</i>, <i>furentem</i>, <i>audeat</i> 	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	<p>NB In this question a translation is provided so there is usually no credit simply for knowing what a bit of Latin means.</p> <p>An appropriate Latin reference must be included for 2 marks.</p> <p>A valid stylistic observation (with Latin) may gain 1 mark; explanation as to how this highlights his confused feelings gains the 2nd mark.</p> <p>Accept 'rhetorical question(s)'</p>
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
2	(a)	<ul style="list-style-type: none"> fit out the fleet gather the allies/companions/men (on the shore) prepare arms 	AO2 3	<p>Note that lemma ends at <i>parent</i>. Accept 'prepare the fleet'</p> <p>Accept 'tackle', 'equipment' etc</p>
2	(b)	<p>Either: <i>taciti</i> = silent(ly) (or synonym)</p> <p>Or: <i>dissimulent</i> = (they should) conceal, cover up, disguise etc</p>	AO2 2	<p>Accept 'secretly' Accept either adjectival or adverbial word or phrase</p> <p>Credit suitable vocabulary (verbal) meaning for <i>dissimulent</i>, ignoring the specific grammatical form. Accept 'keep quiet' as this can be used transitively. Do not accept 'keep silent'.</p> <p>Right Latin word + wrong meaning = 1 Wrong Latin with any meaning = 0 If more than 1 Latin word is given, both must be correct to earn the mark.</p>

Question	Answer	Mark	Guidance						
3	<p>Accept any three points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="435 303 1185 541"> <tr> <td data-bbox="435 303 512 409">2</td><td data-bbox="512 303 1185 409">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 data-bbox="435 409 512 516">1</td><td data-bbox="512 409 1185 516">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 data-bbox="435 516 512 541">0</td><td data-bbox="512 516 1185 541">point is not valid, or none is drawn</td></tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>lacrimas</i>: appeal to Aeneas' sympathy - her tears show how deeply she is affected • <i>dextram</i>: implies trust/friendship/promises made • <i>per</i> (repeated): adds force to the appeal • <i>ego has...tuam te</i>: contrast between her tears and his promises + chiasmus • <i>mihi iam miserae</i>: she is wretched (+ alliteration) • <i>nihil...reliqui</i>: she has left herself nothing but Aeneas • <i>per...hymenaeos</i>: appeals to their marriage (using repetition and doublet) • asyndeton in line 3 adds emphasis to her appeal • <i>si bene merui</i>: she has done him favours • <i>fuit...meum</i>: refers to pleasure she has given him • <i>miserere</i>: appeal for pity • <i>domus labentis</i>: her house will collapse without him • <i>oro</i>: 'I beg' - emphatic insertion • forceful imperatives – <i>miserere, exue</i> • <i>exue mentem</i>: final plea delayed to end • Many of above features belong to formal prayers to the gods or acts of supplication – great solemnity. 	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 6	<p>A valid stylistic or content observation with Latin gains 1 mark; for the 2nd mark there must be a convincing explanation as to how this is persuasive.</p> <p>Any valid example of persuasiveness should be accepted, whether or not it is included in the list opposite.</p>
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										
4	(a)	He wasn't going to keep his flight secret He didn't (offer to) marry her	AO2 2	Accept 'he tells her not to invent things'. The lemma ends at <i>taedas</i> . There must be a reference to marriage, not merely to torches.										
4	(b)	Tending/looking after [1] (the city of) Troy [1] and the remains/remnant of his people [1]	AO2 3	'to be in Troy', 'go to Troy' = 1										
5		<p>Assess against criteria in the 5-mark translation grid (see Appendix A for full instructions)</p> <p>Suggested translation:</p> <p><i>When(ever) night covers the earth/land(s) with its damp shadows, when(ever) the fiery stars rise, the troubled image of my father Anchises rebukes/warns and terrifies me in my sleep/dream(s); my son/the boy Ascanius [rebukes/warns me too] and the injury done to his beloved head/person, whom I am cheating of the kingdom of Hesperia and the land(s)/field(s) destined for him.</i></p> <p>Omission or mistranslation of a word is a 'more serious' error unless otherwise indicated below. <i>umentibus/surgunt</i> – a slight mis-translation of these words (eg 'cool'/'appear') can be treated as an inconsequential error Do not penalise omission of <i>me</i> in line 4 In line 4 accept any reasonable attempt to articulate the repeated <i>me</i> (eg appears, occurs etc) <i>fraudo</i> – do not penalise a wrong tense here.</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 response or no response worthy of credit For 1 mark there must be at least 2 correct words (not just names).</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.
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Question		Answer	Mark	Guidance
6	(a)	The Underworld/Hades	A02 1	
	(b)	Any two of: He is like someone who only <u>thinks</u> he sees the moon (1) He sees it through clouds (1) <i>primo... mense</i> : he sees it at the beginning of the month / Dido is like a new moon / just thin sliver (1)	A03 2	Note that the lemma begins at <i>qualem</i> . Do not accept: Dido is like the moon.
	(c)	He sheds tears (1) He speaks to her sweetly/lovingly or feels love for her (1)	A02 2	

Guidance on applying the marking grids for the 8-mark extended response

This question focuses on candidates' ability to select relevant examples of content and literary style and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

Level	Marks	Description
4	7–8	<ul style="list-style-type: none"> • very good engagement with the question • expresses a range of relevant points, with good development, drawn on a range of well selected aspects of content and features of literary style, with a good range of appropriate quotation with well thought out discussion <p><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"> • good engagement with the question • expresses a range of sound points, with some development, drawn on a range of relevant aspects of content and features of literary style, with a range of appropriate quotation, with sound discussion <p><i>The response is well structured with a clear line of reasoning.</i></p>
2	3–4	<ul style="list-style-type: none"> • some engagement with the question • expresses some points drawn on a limited range of aspects of content and/or features of literary style, with some appropriate quotation and some discussion <p><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"> • little engagement with the question • expresses points which are of little relevance and are supported with little evidence from the set text <p><i>The information is communicated in an unstructured way..</i></p>
	0	No response or no response worthy of credit.

Question		Indicative content	Marks	Guidance
7*		<p>Assess against criteria in the 8-mark AO3 grid (see above)</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>talibus ... lenibat ... ciebat</i>: Aeneas speaks soothing words and weeps.....but Dido is <i>ardentem et torva tuentem</i> ie is unforgiving • <i>ardentem et torva tuentem</i>: strong language/doublet/T alliteration to emphasise her anger (not 'stuttering' etc) • <i>solo fixos oculos</i>: she won't look at Aeneas + O assonance; also <i>aversa</i> • <i>nec magis ... cautes</i>: face rigid like flint or rock on Mt Marpesus/Parian marble (statue) – striking simile showing her intransigence + S/dental alliteration • <i>corripuit</i>: striking word choice: 'she snatched herself away' • <i>inimica refugit</i>: she is his 'enemy' and 'flees (for refuge)' • <i>coniunx ... pristinus</i>: she rejects Aeneas and returns to her former husband for consolation. • <i>amorem</i> – emphatic position bringing out Sychaeus' love (as compared with Aeneas' abandonment of her) 	AO3 8	<p>Maximum Level 2 if there is no stylistic reference.</p> <p>No Latin reference: max level 2.</p> <p>NB There is no tricolon in lines 1-2: 2 participles refer to Dido.</p> <p>The repeated 's' in line 3 may only be accepted as emphasising her determination not to look at Aeneas; there is no sound effect here.</p>

Guidance on applying the marking grids for the 10-mark extended response

Two Assessment Objectives are being assessed in this question – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**. Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2. Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text(s).

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

For example, in relation to the question ‘*Aeneas was in a difficult situation but he handled it very badly*’, Aeneas’ decision to defer telling Dido, waiting for the right moment, would be evidence of **AO2**, whilst concluding that this demonstrates Aeneas’ inability to be honest and straightforward, and therefore his poor handling of the situation, 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"> • detailed knowledge and excellent understanding of the set text (AO2) • well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7–8	<ul style="list-style-type: none"> • good knowledge and sound understanding of the set text (AO2) • a good response to the question which is supported by some well-selected examples from the set text (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> • some knowledge and understanding of the set text (AO2) • a reasonable response to the question which is supported by some examples from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3–4	<ul style="list-style-type: none"> • limited knowledge and understanding of the set text (AO2) • a limited response to the question which is occasional supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> • very limited knowledge and understanding of the set text (AO2) • a very limited response to the question with very limited reference to the set text (AO3) <p><i>The information is communicated in an unstructured way.</i></p>
	0	No response or no response worthy of credit.

Question		Indicative content	Marks	Guidance
8*		<p>'Aeneas was in a difficult situation but he handled it very badly.' How far do you think this is true in the parts of the prescribed text you have studied?</p> <p>Assess against criteria in the 10-mark essay grid (see above)</p> <p>Arguments may include:</p> <p>Difficult situation</p> <ul style="list-style-type: none"> • He has allowed a (presumably) sexual affair to develop between himself and Dido, who is now passionately in love with him.... • ...but he knew all along that his destiny lay in Italy: now the gods have told him to get going. • He tries to think how to resolve the dilemma: he must prepare to leave but he knows Dido will be difficult (+ he and his men could be in danger if she turns against him?) <p>How he handles it</p> <ul style="list-style-type: none"> • He defers telling Dido, yet you can clearly not long conceal the preparation of a fleet! • She delivers a furious and emotional tirade but makes compelling accusations of duplicity. • His response to these is rational and reasonable as he answers her point by point <u>or</u> his response is cold and self-serving as he seeks to exonerate himself. • He speaks about the pressure put upon him by Jupiter, his dead father and the future of his son; he says nothing about personal feelings for Dido, except that going to Italy is not his personal choice. Is this reasonable and realistic, <u>or</u> cruelly unfeeling? • Dido makes terrible threats against him and leaves in haste. Virgil says Aeneas <u>wants</u> to say something 	10 made up of AO2=5 & AO3=5	To achieve the top level candidates should consider both the situation and his handling of it.

Question	Indicative content	Marks	Guidance
	<p>consoling but isn't quick enough (or doesn't know how): he feels deeply but returns to practicalities (similarly in the Underworld meeting).</p> <ul style="list-style-type: none"> Nearly everything he says is in his own defence; he does nothing to meet Dido's emotional needs, or acknowledge any deficiency in his own behaviour. <p>Well or badly?</p> <ul style="list-style-type: none"> Does the best he can in an impossible situation: nothing would mollify Dido or prevent her suicide. Completely lacks emotional intelligence and could at least have tried to be open, to express his own feelings and to reconcile her to the inevitable. What else could he have done: stayed in Carthage? Taken Dido with him? Offer to make return visits? Avoid getting so involved with Dido in the first place? <p>Possible supporting evidence:</p> <ul style="list-style-type: none"> Flummoxed by gods' message and can't think what to say to Dido but keen to leave He orders his men to make preparations and defers speaking to her, waiting for 'a good moment'. Dido speaks of their love and claims promises were made. Aeneas says he will never forget her but he didn't marry her and he didn't intend to leave secretly + other arguments he uses in his reply to her. When she leaves hurriedly and in great distress he can't find anything to say and doesn't pursue her. Underworld: Aeneas' feelings on seeing her and what he says 		<p>Accurate and relevant information from other parts of <i>The Aeneid</i> may be credited.</p>

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