

**Classics: Latin**

Advanced Subsidiary GCE

Unit **F362**: Latin Verse and Prose Literature

**Mark Scheme for June 2012**

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**Annotations**

<b>Annotation</b>	<b>Meaning</b>
single underline	one error (serious if errors are differentiated)
single squiggly line	one minor error
caret	word or phrase omitted
?	handwriting illegible
double underline	two (serious) errors
√	point for which a mark is awarded
T	text point (10-mark question)
A	analysis point (10-mark question)

## MARK SCHEME

## Section A Prescribed Prose Literature

## Question 1

Question	Indicative Content	Mark	Guidance
1a	It is: old and noble (1) a town in Pamphylia (1) very full or the town which was most full (1) of excellent statues.(1)	any 3 of	
1b	<i>non dico....hoc dico.....</i>  <i>hoc</i> used as a pointer to the point that is coming,  promotion of <i>nullum</i> gives it emphasis,  parallelism of <i>nullum reliquisse, omnia ... exportata esse</i> and earlier <i>hoc ... illud</i> contrasts with this too.  <i>ex fanis, ex locis publicis, palam, spectantibus omnibus</i> All these are effective word choices in a crescendo pattern with anaphora of <i>ex</i> and asyndeton.  <i>evecta exportataque</i> word doubling adds emphasis.	6	1 mark for each reference in Latin, 1 for discussion.  Maximum of 4 marks if only one of style or content discussed.  Mistranslation/misunderstanding of the Latin negates the mark for the reference.

Question	Indicative Content	Mark	Guidance
1c	<p>atque etiam... audistis [5]</p> <p>id quod ... dicebant [5]</p> <p>sustulit ... videatur [5]</p> <p><i>atque etiam ...audistis</i> And also/even that lyre player of Aspendus, about which you have often heard</p> <p><i>id quod ... dicebant</i> that which/what is proverbial/a proverb/in a/the proverb for Greek people/men, which they used to say 'sang/played everything on the inside',</p> <p><i>sustulit ... videatur</i> he removed/took away/stole and placed/put in the innermost parts of his own house, so that he might seem/in order to seem to have beaten that very one/statue/lyre player /himself by his own artistry.</p> <p>And he even carried off that harp-player of Aspendus, of whom you have often heard the saying, which is a proverb among the Greeks, who used to say that he could sing everything within himself, and put him in the inmost part of his own house, so as to appear to have surpassed the statue itself in trickery.</p>	<p>The passage has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a total out of 15, to be written in the right-hand margin.</p>	<p><b>[5]</b> Perfectly accurate (as agreed at Standardisation) with one minor error.</p> <p><b>[4]</b> One serious error or two minor errors, otherwise the meaning is conveyed</p> <p><b>[3]</b> Most of the meaning conveyed, but several errors</p> <p><b>[2]</b> Half the meaning conveyed, the rest seriously flawed</p> <p><b>[1]</b> A minority of meaning conveyed.</p> <p><b>[0]</b> No elements of meaning conveyed; no relation to the Latin at all.</p> <p>This translation may have been used by many centres and is judged acceptable.</p>

Question	Indicative Content	Mark	Guidance
1d	<p>Verres ignored the antiquity and sanctity of the shrine at Perga. This emphasised by word choice and two superlatives <i>antiquissimum sanctissimum</i>.</p> <p>He despoiled not just the place but the goddess herself <i>ex ipsa Diana</i>. He took all the gold that the statue possessed <i>quod habebat auri</i>.</p> <p>There is a concentration of other key word choices to stress this irreligious aspect of Verres' actions: <i>nudatum</i> stripped naked, <i>spoliatum</i> despoiled, <i>detractum</i> pulled down <i>ablatum</i> stolen.</p> <p>Cicero uses the pejorative word <i>malum</i> to describe Verres.</p> <p>He uses an exclamation/rhetorical question <i>quae est .....!/?</i></p> <p>Key word choices for the behaviour of Verres and doubling of the words for effect: <i>audacia amentia</i>.</p>	8	<p>1 mark for each reference in Latin, 1 for discussion.</p> <p>Maximum of 6 marks if only one of style or content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference</p>
1e	<p>Any <b>two</b> of: They are the most dutiful towards all Roman citizens, extremely tranquil and peace loving, adapted to the relaxed lifestyle of the Greeks, rather than to any violence or disruption, that is truer of them than of any others of their race.</p>	2	1 mark for each point made.

Question	Indicative Content	Mark	Guidance
1f	<p>Any 3 of the following might be chosen and translated:</p> <p><i>iste</i>  <i>efflagitasset</i>            persistently pestered (for the job)  <i>magis ad quaestum suum quam ad rei publicae tempus adcommodatum</i>            better suited for his personal profit than for the needs of the state  <i>depoposcisset</i>            had demanded for himself  <i>cum magna calamitate</i>  <i>et prope pernicie civitatis</i>            with a major disaster            and the near destruction of the community  <i>ut suae libidines flagitiosae facere admonebant</i>            as his most shameful lusts were urging him to do  <i>comitibus, nequitissimis turpissimisque hominibus</i>            his staff, men of the most depraved and loathsome character  <i>ecqua virgo sit aut mulier digna quam ob rem ipse commoraretur</i>            whether there was any woman or girl on whose account he himself might stay around.</p>	6	<p>1 mark for Latin reference 1 for discussion.</p> <p>Translation note:            translation rather than comment is required.</p>

Question	Indicative Content	Mark	Guidance
1g	<p>Candidates may well discuss some or all of the following, <u>but need to make a judgement on effectiveness</u>:</p> <p>Things Cicero says that Verres did:</p> <ul style="list-style-type: none"> <li>• art thefts</li> <li>• disrespect for the gods by stealing sacred artworks</li> <li>• attacks on the friends of Rome and harming the good name of Rome</li> <li>• negative comparison with earlier generals and officials (and he was only a quaestor, so had ideas above his station?)</li> <li>• covering up of art thefts and corrupt paperwork</li> <li>• crude unethical political calculations about law courts</li> <li>• the widespread nature of his misdemeanours, especially Cicero's discussion of only the main points out of many, so that he can come to the real meat of his case in Sicily</li> <li>• his attitude to women especially young girls as sex objects</li> <li>• details of the Lampsacum story to support this point.</li> </ul> <p>The way Cicero expresses his judgement and shapes his narrative and oratory:</p> <ul style="list-style-type: none"> <li>• examples from the passages may be referred to here</li> <li>• good discussion is possible from the Lampsacum story, especially concerning characterisation and emotional impact on the jury.</li> </ul>	10	



Question	Indicative Content	Mark	Guidance
2a	<p>Any <b>two</b> of:            [He has come]            to talk to the girl <i>ut loquerer tecum</i>            and sit with her <i>tecumque sederem</i>            so that she will not fail to know the love she inspires in him  <i>ne tibi non notus, quem facis, esset amor.</i></p>	4	One mark for quotation of Latin, one for meaning.
2b	<p>Content points which might be made:</p> <p>Ovid says that both he and the girl are keenly watching what pleases them most, and feasting their eyes on that;            she is watching the horses, and he is watching her.</p> <p>To compliment her judgement, he says that whichever driver is her favourite is really lucky then he goes on to flatter her and say how he would show his enthusiasm for her if he were here favourite charioteer. (And he is envious of that favourite.)</p> <p>He asks whether it was that favourite's good fortune to be an object of concern to her, and goes on to say that if this were <i>his</i> good fortune, he would do all he could to win the prize and impress her.            But just the sight of her during the race would make him stop and let the reins go slack, i.e. he would be stunned by her beauty/affection into throwing the race away.</p> <p>Style points which support these content points:</p> <ul style="list-style-type: none"> <li>• careful patterning of <i>tu cursus spectas, ego te</i></li> <li>• the possibly inviting iussive subjunctives of <i>spectemus</i> and <i>pascat</i></li> <li>• repetition of <i>uterque</i></li> </ul>		<p>1mark for each reference in Latin, 1 for discussion.</p> <p>Maximum of 6 marks if only one of style or content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference.</p>

Question	Indicative Content	Mark	Guidance
	<ul style="list-style-type: none"> <li>• <i>oculos pascat</i> key phrase choice</li> <li>• exclamation of <i>o cuicumque faves, felix!</i></li> <li>• rhetorical question of line 8 suggests Ovid is envious, also spondees and alliteration</li> <li>• studied repetition of <i>contingit contingat</i></li> <li>• line 10 describing what Ovid would do to impress the girl if he were driving has a spondaic start (perhaps to stress the effort and strain Ovid would put in) and vivid word choice in <i>insistam forti mente</i></li> <li>• alliteration of s in lines 9-10</li> <li>• <i>modo modo</i> anaphora leading to vivid word pictures of Ovid's putative race tactics</li> <li>• <i>nunc stringam metas</i> points up exciting moment exhibiting his skill</li> <li>• picture in <i>deque ... fluent</i> of his stopping and so the effect spotting her would have on him</li> </ul>	8	

Question	Indicative Content	Mark	Guidance
2c	<p>a quam ... tuos [5]  nempe ... suae [5]  quid ... habet. [5]</p> <p><i>A quam ... tuos!</i>  Ah/Oh how nearly did Pelops fall /how Pelops almost fell, how close Pelops came to falling by the Pisaeon spear, while (he was) watching/had his eyes on your face, Hippodamia!  <i>nempe ... suae</i>  undoubtedly/certainly  /nevertheless/nonetheless/but/however/still he won/did win by/ through the favour/support of his girl/girlfriend/lady, let/may each (of us) win through our/his/a/the girl's favour:  <i>quid ... habet</i>  Why are you shrinking away in vain/unsuccessfully/pointlessly? The line compels/forces us to be joined/connected/held together; the Circus has this advantage/this is the advantage which the Circus has in its law of place/seating regulations.</p>	<p>The passage has been divided into three sections, each worth 5 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a total out of 15, to be written in the right-hand margin.</p>	<p><b>[5]</b> Perfectly accurate (as agreed at Standardisation) with one minor error.</p> <p><b>[4]</b> One serious error or two minor errors, otherwise the meaning is conveyed</p> <p><b>[3]</b> Most of the meaning conveyed, but several errors</p> <p><b>[2]</b> Half the meaning conveyed, the rest seriously flawed</p> <p><b>[1]</b> A minority of meaning conveyed.</p> <p><b>[0]</b> No elements of meaning conveyed; no relation to the Latin at all.</p>

Question	Indicative Content	Mark	Guidance
2d	<p>(i) She is being kept under guard/stopped from meeting other men.</p> <p>(ii) Any <b>two</b> of:</p> <p>However well her body is guarded a woman's thoughts can still turn to lust.  <i>ut iam servaris bene corpus, adultera mens est;</i>            Men cannot imprison a woman's will,  <i>nec custodiri, ne velit,</i>  <i>ulla potest;</i></p> <p>In fact it is not possible to imprison her body; she can find a lover within the household,  <i>nec corpus servare potes, licet omnia claudas:</i>  <i>omnibus oclusis intus adulter erit.</i></p> <p>Permission to sin will make a woman less likely to sin;  <i>cui peccare licet, peccat minus,</i>            responsibility makes free love less attractive  <i>ipsa potestas</i>  <i>semina nequitiae languidiora facit.</i></p> <p>Forbidding vice encourages it; concession will deter it more.  <i>obsequio vinces aptius</i>  <i>illa tuo.</i></p>	<p>1</p> <p>4</p>	<p>1 mark for Latin quotation, 1 for discussion.</p>

Question	Indicative Content	Mark	Guidance
2e	<p>Image of the horse which runs like lightning despite the reins and the bridle, but stops as soon as the reins are slackened.</p> <p>Ovid says that he has recently seen this, in an attempt to make the comparison more useful. <i>vidi ego</i></p> <p>Word and style points in these lines:</p> <ul style="list-style-type: none"> <li>• <i>tenacem</i> in key place at end of line</li> <li>• enjambment gives force to <i>ore reluctant</i></li> <li>• <i>fulminis modo</i> key word choice- swift and powerful as lightning</li> <li>• <i>constitit</i> in key place at start of line</li> <li>• <i>ut primum</i> key words as soon as</li> <li>• <i>ut primum concessas sensit</i> mainly spondaic mirrors slowing of horse</li> <li>• word order of <i>frenaque in effusa laxa iacere iuba</i> mirrors slack reins lying on the flying mane.</li> </ul> <p>Comparison with sick people lusting for the water they are forbidden to have points up the strong desire we have for what we cannot have.</p> <p>He then gives a parallel from mythology which readers will appreciate:</p> <ul style="list-style-type: none"> <li>• Argus, love got past his guard</li> <li>• <i>centum, centum</i> repeated and in contrast with <i>unus</i></li> <li>• <i>Amor</i> in key place at end of line</li> </ul>	8	<p>1 mark for each reference in Latin, 1 for discussion up to maximum of 8. Maximum of 6 marks if only 1 of style and content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference.</p>

Question	Indicative Content	Mark	Guidance
2f	<p><b>Question Specific Points:</b></p> <p>Ovid sees women</p> <ul style="list-style-type: none"> <li>• as objects for his desire</li> <li>• as worthy subjects for his poetry too perhaps</li> <li>• as potential conquests and challenges to his skill as a seducer</li> <li>• he admires them as examples of physical beauty</li> <li>• does not seem interested in intellectual strengths</li> <li>• poem 2 would afford reference examples of his skill as a chatter-up of girls and his delight in the outcome at which he hints</li> <li>• in poem 4, he sees them as needing to be defended from misuse by their men, but perhaps this is a way of making them more available to him</li> <li>• to lose his woman seems a slight or even a disaster to him</li> <li>• in poem 14 he wants his lover to seem moral rather than to be faithful just to him; he does not want to know that she has had other lovers than himself - his attitude to her is based much on his own needs</li> <li>• but he does not object to her actually having had other lovers, so he does see women as having independence from him in their relationships.</li> <li>• Dream poem though might suggest that women have freedom to leave their men unless their men work at the relationship, which the sleepy bull did not.</li> </ul>	10	

**APPENDIX 1**

Answers must be marked using the level descriptors below.

**Level Descriptors**

**[9-10]** Comprehensive answer covering most or all of the points in the mark scheme;  
Highly perceptive response with detailed reference to the rest of the prescription;  
Argument incisive, very well structured and developed; technical terms accurately and effectively used;  
Sustained control of appropriate form and register;  
Legible, fluent and technically very accurate writing.

**[6-8]** Answer covering some of the points of the mark scheme;  
Perceptive response with some reference to the rest of the prescription;  
Argument well structured and developed; technical terms accurately and effectively used;  
Good control of appropriate form and register;  
Legible and technically accurate writing, conveying meaning well.

**[4-5]** A few valid points but some significant omissions;  
Limited reference to the rest of the prescription;  
Argument coherent if cumbersome or under-developed; some technical terms accurately used;  
Basically sound control of appropriate form and register;  
Legible and generally accurate writing, conveying meaning clearly.

**[2-3]** Limited response;  
Little or no meaningful reference to the rest of the prescription;  
Argument coherent even if very cumbersome or under-developed;  
Simple technical terms used appropriately;  
Basic control of appropriate form and register;  
Legible and generally accurate writing; clarity not obscured.

**[0-1]** Work in this band may meet some of the criteria for the band above, but on balance falls below the standard defined for the higher band; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher band.

## APPENDIX 2

## Assessment Grid

	AO1	AO2
Section A	26	24
Section B	24	26
Total	50	50

## Specification Grid

2012	Cicero <i>In Verrem</i> II,1, 53-54, 63	Ovid <i>Amores</i> III.2,1-20,4,5-20
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