

Mark Scheme for June 2010

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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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Section A (Prescribed Literature)		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question-specific guidance.	
1	<p>Read both passages and answer the questions.</p> <p>(a) How does Virgil make this such a persuasive speech? In your answer you should summarise the main points in Venus' argument and discuss the way in which she makes them.</p> <p>Main points in Venus' argument:</p> <ul style="list-style-type: none"> • What has Aeneas done to deserve to be kept away from Italy? • Jupiter had promised that Aeneas would be the first of a long line of great Roman leaders – has he forgotten this promise? • Even Antenor was allowed to found a new settlement and live in peace • Aeneas does not deserve to be mistreated because of the anger of Juno. • Jupiter has the power to change things <p>Analysis:</p> <ul style="list-style-type: none"> • <i>o qui res ... fulmine terres</i> (lines 3–4): opening address to Jupiter is suitably respectful and reminds Jupiter of his power to improve Aeneas' situation • <i>meus Aeneas</i> (line 5): used affectionately, a mother speaking of her son • <i>hinc ... hinc ... qui ... qui</i> (lines 8–10): anaphora leads up to emphatic enjambement of <i>pollicitus</i> (you <u>promised!</u>) • <i>occasum Troiae tristesque ruinas</i> (line 12): pathetic description of Troy designed to evoke sympathy • <i>insequitur</i> (line 15): strong run-on position followed by a strong pause emphasises the way in which ill-fortune has 'pursued' Aeneas • <i>quem das finem ... laborum?</i> (line 15): rhetorical question • <i>Antenor potuit ...</i>: exemplum of Antenor given as contrast – he was allowed to escape from Troy and found a new city • <i>mediis elapsus Achivis</i> (line 16) – word order emphasises <i>elapsus</i> • <i>tutus</i> (line 17): strong position and contrast with Aeneas' suffering (eg <i>tot casibus actos</i> in line 14) • <i>unde ... sonanti</i> (lines 19–20): vivid picture of the difficulties that Antenor (unlike Aeneas) was allowed to overcome – NB alliteration of <i>vasto cum murmure montis</i>, enjambement of <i>it mare proruptum</i>, alliteration of <i>pelago premit</i>, choice and position of <i>sonanti</i>. • <i>Teucrorum</i> and <i>Troia</i> (lines 22–23): enjambement puts emphasis on these words to stress Antenor's establishment of a new Trojan settlement • <i>nunc ... quiescit</i> (line 23): repetition of ideas (<i>placida, pace, quiescit</i>) stresses that Antenor (unlike Aeneas) is at peace, reinforced by alliteration of 'c' (<i>placida compostus pace quiescit</i>) • <i>nos ... prodimur</i> (lines 24–26): unexpected use of 1st person plural forms to contrast with <i>ille</i>, shows that Venus <u>shares</u> Aeneas' suffering 	

Question Number	Answer	Max Mark
(b)	<p>• <i>tua progenies</i> (line 24): Venus reminds Jupiter of his duty as a father and grandfather</p> <p>• <i>infandum!</i> (line 25): indignant exclamation</p> <p>• <i>unius ob iram</i> (line 25): omission of Juno's name is either tactful or her opposition is emphasised by the omission</p> <p>• <i>prodimur</i> (line 26): bold choice of word ('betrayed') and emphatically placed in enjambement</p> <p>• <i>hic ... honos? sic ... reponis?</i> (line 27): final indignant rhetorical questions</p> <p>Judging from this passage and the rest of <i>Aeneid</i> I, what kind of leader is Aeneas?</p> <p>Aeneas in this passage:</p> <ul style="list-style-type: none"> • <i>extemplo Aeneae solvuntur frigore membra</i>: 'Aeneas' limbs were weakened in cold fear' – this is the first appearance of Aeneas in the poem; his reaction to the storm shows his human weakness and despair • <i>o terque quaterque beati ...</i>: Aeneas considers fortunate those who died at Troy and wishes that Diomedes had killed him – this shows his desire for a heroic death, but also his failure at this point to understand his mission • the speech is a speech of a man of <u>passion</u> and <u>emotion</u>: eg the longing to die in Troy, even at the hands of Diomedes (NB the repeated exclamation 'o'); the rhetorical repetition of <i>ubi ... ubi ... ubi ...</i>; the marked dactylic nature of the speech ('a rush of anguished utterance' – Austin) <p>Aeneas elsewhere in Book 1:</p> <p>Look for answers which give an overall assessment of Aeneas' leadership as it appears in <i>Aeneid</i> 1 (AO2 evaluation) but which show a detailed knowledge of the events of the book and use them effectively to answer the question (AO1/AO2 analysis).</p> <ul style="list-style-type: none"> • described by Virgil as a man marked for his <i>pietas</i> (<i>insignem pietate virum</i>) • a leader who looks after his men – eg shoots the seven deer • a leader who encourages his men – eg the speech on the shore ('<i>o passi graviores ... we have suffered worse before ... this is no time for gloom or fear ... it is time to be strong</i>') is in contrast to the despair of 92–101 • elsewhere in <i>Aeneid</i> 1, unlike in 92–101, A. is aware of his mission and the will of the gods ('we are making for Latium, where the fates show us our place of rest. There it is the will of god that the kingdom of Troy shall rise again.') • able to hide his insecurity: <i>premit altum corde dolorem</i> (209) – 'he showed his men the face of hope and kept his misery deep in his heart' 	[25]

Question Number	Answer	Max Mark
	<ul style="list-style-type: none">• in his meeting with Venus in disguise, he is aware of his divine ancestry but doubting the gods' support ('my descent is from highest Jupiter ... I am a helpless stranger')• he is a man of feeling – he is angry and resentful when he meets Venus, and moved to tears by the sight of the scenes on Juno's temple (and Virgil tells us that this was the first time that he laid aside his fear)• Ilioneus describes Aeneas to Dido: 'Our king was Aeneas. He had no equal in the field of battle.'• he is aware of his duty to Ascanius – he sends news back to him at the ships from Carthage	[25]

Question Number	Answer	Max Mark
2	<p data-bbox="244 293 311 331">(a)</p> <p data-bbox="323 293 1324 331">‘One of Catullus’ greatest poems’. What makes this poem so effective?</p> <p data-bbox="323 360 1316 427">Look for answers which cover a range of features of the poem, eg structure, thought, sound, language.</p> <p data-bbox="323 461 446 495">Structure</p> <ul data-bbox="323 533 1332 840" style="list-style-type: none"> • the poem may be seen in two halves: lines 1–11 (self-address), lines 12–18 (address to Lesbia), with a final return to self-address in line 19 • alternatively (eg Quinn, Fraenkel): lines 1–2 (self-admonition), lines 3–11 (past happiness contrasted with present misery), lines 12–14 (farewell), lines 15–18 (a storm of passion), line 19 (self-admonition) • the vocatives (<i>Catulle</i> – lines 1 and 19) create a type of ring-composition • within the first half, the train of thought is chiasitic: happy days – you went where the girl led – the girl wanted what you wanted – happy days <p data-bbox="323 875 438 909">Thought</p> <ul data-bbox="323 947 1316 1211" style="list-style-type: none"> • the self-address (<i>miser Catulle ... at tu, Catulle</i>) is psychologically effective – C. is dramatising the conflict within himself • the description of past pleasures (lines 3–7) has a nostalgic feel and makes us wonder whether C. is wavering • the sudden apostrophe to Lesbia (<i>vale puella</i> – line 12) and 3rd person reference (<i>iam Catullus obdurat</i>) effectively change the focus – the stream of rhetorical questions suggests that Lesbia will have no life left after C. <p data-bbox="323 1247 869 1281">Choice, sound and arrangement of words</p> <ul data-bbox="323 1319 1316 2036" style="list-style-type: none"> • the metre (limping iambs/scanzons) is unusual – the end of each line checks the rhythm (and, unusually, each line is end-stopped) – the result is a halting/hard rhythm which is in keeping with the hard tone of the poem • <i>ineptire</i> (line 1) is a vivid word – ‘to play the fool’ • line 2 has a proverbial feel • imperfects <i>ventitabas ... ducebat</i> are mirrored by <i>volebas ... nolebat</i> • monosyllabic first half of line 9 (<i>nunc iam illa non volt</i>) suggests grim determination and contrast with previous pleasures (<i>quondam ... nunc iam</i>) • <i>non volt</i> (9) recalls <i>nec volebat</i> (7) and <i>noli</i> (9) recalls <i>nolebat</i> (7) • <i>vale, puella</i> has tinge of regret • emotion rises with double negatives of line 13, emphatic <i>at tu dolebis</i> and contemptuous <i>scelestā, vae te</i> (line 15) • the emotion is maintained in the string of rhetorical questions, emphasised by alliteration (<i>scelestā, vae te, quae tibi manet vita</i>) and the repetition of <i>quae ... quis ... cui ... quem ... cuius ... quem ... cui</i>) • <i>cui labella mordebis</i> (18) is biting sarcasm, and emphasised by alliteration (<i>quem basiabis? cui labella mordebis</i>), the internal rhyme of <i>basiabis ... mordebis</i> and the repetition of sound from line 16 (<i>bella ... labella</i>). 	

Question Number	Answer	Max Mark
(b)	<ul style="list-style-type: none"> • the last line cleverly picks up language from earlier in the poem: <i>at tu</i> (14) ... <i>at tu</i> (19), <i>Catulle</i> (1) ... <i>Catulle</i> (19), <i>obstinata</i> (11) ... <i>destinatus</i> (19), <i>obdura</i> (11) ... <i>obdurat</i> (12) ... <i>obdura</i> (19) <p>After briefly summarising the points Catullus is making about Suffenus' poetry, assess Catullus' own merits as a poet, with reference to the poems you have read.</p> <p>Suffenus' poetry:</p> <ul style="list-style-type: none"> • Suffenus writes at great length (too much?): <i>plurimos facit versus</i> (line 3), at least 10000 lines (lines 4–5) • it is produced expensively: special parchment, new rolls, ties etc. (lines 5–8) • Suffenus is a witty man (<i>venustus et dicax et urbanus</i> – line 2, <i>bellus ille et urbanus</i> – line 9) • but his poetry lacks these qualities – he becomes a 'goat-milker' (<i>caprimulgus</i>) or a 'ditch-digger' (<i>fossor</i>) when he writes poetry <p>Catullus' merits as a poet:</p> <p>An open-ended question which, though demanding, should be accessible to all levels of candidate. For higher marks, look for answers which (a) show a wide knowledge of the poems prescribed (ie AO1) and (b) use them to identify a number of different merits (AO2). The following points are not exhaustive.</p> <ul style="list-style-type: none"> • Variety of content and tone – the prescription is representative of the sheer variety of Catullus' collection – a dedication poem (1), Lesbia poems (2, 3, 7, 8, 11, 70), a dramatic monologue (4), poems of friendship (9, 12), 'occasional' poems (10, 12), an invitation (13) and a poem which almost defies categorisation (63) • Metre – the variety of subject matter is complemented by the variety of metres: hendecasyllables (1, 2, 3, 7, 9, 10, 12, 13), iambic trimeter (4), 'limping' iambic (8, 22), sapphics (11), elegiacs (70), galliambic (63) • Wit – eg the Varus poem (10), the napkin-stealer (12), the dinner invitation (13), and perhaps the hymn parodies (2, 3) • Passion and grief – especially poems 8, 11 and 63 • Simplicity and economy – eg poems 1 and 70 • Allusions to and reworking of Hellenistic Greek poetry and its principles (1, 4, 7, 70) • Unique <i>tours de force</i> – eg the Attis poem (63) (candidates who have read beyond the prescription might also mention poem 64 here) • Memorable description/turn of phrase: eg: <ul style="list-style-type: none"> ◇ <i>nam mellitus erat suamque norat ipsam tam bene quam puella matrem</i> (3) ◇ <i>qui nunc it per iter tenebricosum / illud, unde negant redire quemquam</i> (3) ◇ <i>aut quam sidera multa, cum tacet nox, / furtivos hominum vident amores</i> (7) ◇ <i>amorem / qui illius culpa cecidit velut prati / ultimi flos, praetereunte postquam / tactus aratro est</i> (11) 	[25]

Section B (Language and Comprehension)		
Question Number	Answer	Max Mark
3	Read the passage and answer all the questions.	
(a)	(i) In line 1 (<i>ecce ... moveri</i> (line 1): what strange sensation did Paris suddenly feel? Give full details. the earth seemed to be moving [1] with the beating/tramping of feet [1]	[2]
	(ii) How do the rhythm and sound of the line complement the meaning? Make two points. <i>ecce! pedum pulsu:</i> <ul style="list-style-type: none"> • alliteration of 'p' to suggest beating the pounding of feet on the ground • disturbed rhythm (conflict of ictus/accent) suggests sudden beating of feet • three dissyllabic words suggest marching of feet • elision of <i>vis(a) est</i> suggests the beating of feet/sudden appearance of Mercury Any two points. One mark for each valid point well made.	[2]
(b)	Line 2 (<i>vera ... fidem</i>): what two things does Paris say about the story he is about to tell? he will tell the truth [1] it will scarcely seem believable [1]	[2]
(c)	Lines 3–6: how does Paris describe the arrival of	
	(i) Mercury (<i>actus ... alis</i>)? he was driven/carried [1] by rapid wings [1]	[2]
	(ii) the three goddesses (<i>graminibus ... pedes</i>)? they landed [1] on the grassy meadow [1] their feet were tender/delicate [1] Any two points.	[2]
(d)	Line 7 (<i>obstipui ... horror</i>): what is effective about the way in which Ovid describes Paris' reaction to their arrival? Make two points. <ul style="list-style-type: none"> • <i>obstipui</i>: emphatic position to stresses that he was struck dumb <i>obstipui</i> – vivid word ('struck dumb') • <i>gelidus</i>: effective word to describe his terror ('icy') • <i>horror</i>: emphatic position – delayed until the end of the line • description of hair standing on end is a vivid way of describing sudden fear Any two of these or other valid points. Up to two marks for each valid point well made.	[4]

Question Number	Answer	Max Mark																												
(e)	<p>Write out and scan lines 9–10 (<i>arbiter ... duas</i>).</p> <p>- u u - - - - - u u - u u - x arbiter es formae; certamina siste dearum;</p> <p>- u u - - - - u u - u u - vincere quae forma digna sit una duas</p> <table border="1" data-bbox="343 562 1209 640"> <tr> <td>Feet correct</td> <td>12</td> <td>11</td> <td>10</td> <td>9</td> <td>8</td> <td>7</td> <td>6</td> <td>5</td> <td>4</td> <td>3</td> <td>2</td> <td>1</td> <td>0</td> </tr> <tr> <td>Mark</td> <td>4</td> <td>4</td> <td>3</td> <td>3</td> <td>3</td> <td>2</td> <td>2</td> <td>2</td> <td>1</td> <td>1</td> <td>1</td> <td>0</td> <td>0</td> </tr> </table>	Feet correct	12	11	10	9	8	7	6	5	4	3	2	1	0	Mark	4	4	3	3	3	2	2	2	1	1	1	0	0	[4]
Feet correct	12	11	10	9	8	7	6	5	4	3	2	1	0																	
Mark	4	4	3	3	3	2	2	2	1	1	1	0	0																	
(f)	<p>Line 9 (<i>certamina ... duas</i>): what instruction did Mercury give to Paris?</p> <p>stop the rivalry between the goddesses [1] about which one was the most beautiful [1]</p>	[2]																												
(g)	<p>Translate lines 11–20 (<i>mens ... pedem</i>) into English. Remember that extra credit will be given for good English.</p> <p>1 <i>mens mea convaluit, subitoque audacia venit,</i> 2 <i>nec timui vultu quamque notare meo.</i> 3 <i>tantaque vincendi cura est; ingentibus ardent iudicium donis</i> <i>sollicitare meum.</i> 4 <i>regna Iovis coniunx, virtutem filia iactat;</i> 5 <i>ipse potens dubito fortis an esse velim.</i> 6 <i>dulce Venus risit; 'nc te, Pari, munera tangant, utraque suspensi</i> <i>plena timoris!' ait;</i> 7 <i>'nos dabimus quod ames, et pulchrae filia Ledaebus ibit in amplexus</i> <i>pulchrior illa tuos.'</i></p> <p>The passage above has been divided into 7 sections, each worth 4 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 subtotal out of 28, add marks for fluency of translation to give a total out of 30. Write the total in the right-hand margin. Ring the total.</p> <p>4 All or almost all of the meaning conveyed (as agreed at Standardisation) 3 Most of the meaning conveyed 2 Half the meaning conveyed; the rest seriously flawed 1 Very little meaning conveyed, or isolated words known 0 No elements of meaning conveyed; no relation to the Latin at all</p>	[30]																												

Question Number	Answer	Max Mark
	<p>NB Consequential errors should not be penalised.</p> <p>Marks for fluency of English should be awarded as follows:</p> <p>2 Expressed fluently and stylishly. Consistently successful improvements on a literal translation</p> <p>1 Occasional improvements on a literal translation</p> <p>0 No or very little improvement on a literal translation</p>	

Assessment Objectives

Candidates are expected to demonstrate the following (in the context of the content described).

AO1 Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts.

AO2 Analysis, Evaluation and Presentation

- (a) analyse, evaluate and respond to classical sources (literary, cultural, material or linguistic) as appropriate;
- (b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AO2a and AO2b but, in assigning a mark for AO2, examiners should focus first on AO2a (ie bullet points 1 and 2) to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where within the Level it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

Marking Grid: AO1		
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	Max mark and mark ranges	Characteristics of performance
	10	<ul style="list-style-type: none"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 5	9–10	<ul style="list-style-type: none"> • Specific factual knowledge, selected with care; • Fully relevant to the question; • Well supported with evidence and reference where required; • Strong awareness of context as appropriate
Level 4	6–8	<ul style="list-style-type: none"> • Generally well chosen factual knowledge; • Relevant to the question; • Usually supported with evidence and reference where required; • Awareness of context as appropriate
Level 3	4–5	<ul style="list-style-type: none"> • Some factual knowledge, not always well chosen; • At least partially relevant to the question; • Some supporting evidence and reference where required; • Limited awareness of context.
Level 2	2–3	<ul style="list-style-type: none"> • Restricted selection of factual knowledge, possibly including some inaccurate detail; • Little evidence of relevance to the question; • Occasional use of appropriate supporting evidence; • Context occasionally or very superficially indicated.
Level 1	0–1	Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

Marking Grid: AO2 (a and b)		
(a) Analyse, evaluate and respond to classical sources (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max mark and mark ranges	Characteristics of performance
	15	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	13–15	<ul style="list-style-type: none"> • Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • 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.
Level 4	9–12	<ul style="list-style-type: none"> • Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • 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.
Level 3	6–8	<ul style="list-style-type: none"> • Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
Level 2	3–5	<ul style="list-style-type: none"> • Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.
Level 1	0–2	Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

		AO1	AO2
Section A: Prescribed text	(a)	10	15
	(b)	10	15
Section B: Language		20	30
Total		40	60
Weighting		40%	60%
Total mark for unit		100	

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