

**GCSE**

**Latin**

Unit **A404/02**: Latin Verse Literature (Higher Tier)

General Certificate of Secondary Education

**Mark Scheme for June 2015**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2015

## Annotations

Annotation	Meaning
	Unclear (use very rarely, possibly in case of illegibility)
	Benefit of doubt (may be used, but sparingly)
	Cross (please avoid using this)
	Extendable horizontal line (Major error in translation questions)
	Extendable horizontal wavy line (Minor 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)

Question		Answer	Mark	Guidance
<b>Section A: OCR Latin Anthology for GCSE</b>				
1		its accommodation was simple/basic/modest	1	Translation of <i>hospitio modico</i> needed for the mark
2		Most/very learned/clever(1) of the Greeks/by far (1)	2	
3		<i>malignis</i> : nasty/stingy/evil/wicked/spiteful/grasping [or word of equivalent meaning]	2	1 for Latin + 1 for translation (also accept <i>differtum</i> = 'crammed/stuffed')
4	a	They allowed two days/they divided it (into two)	1	
	b	they were lazy / it would be less tiring this way/it was easier if you took it slowly	1	<b>or</b> : H wasn't in a hurry/ wasn't one of the energetic types Do not accept "they didn't have their clothes tucked up"
5		he had a stomach-ache ... caused by the (bad) water he had to wait for/ watch the others eating their dinner	3	Accept Horace "declared war on his stomach"
6		(they provided) wood/fuel ... and salt	2	If the candidate gives more than two answers the maximum mark is 1 eg wood/bread and salt = 1 mark

Question	Answer	Mark	Guidance
7	<p><i>hinc muli Capuae clitellas tempore ponunt.</i></p> <p><i>lusum it Maecenas, dormitum ego Vergiliusque;</i></p> <p><i>namque pila lippis inimicum et ludere crudis.</i></p> <p><i>hinc nos Coccei recipit plenissima villa,</i></p> <p><i>quae super est Caudi cauponas ...</i></p> <p>Omission or incorrect translation of any word constitutes a <u>major error</u> except for those noted below.</p> <p><u>minor errors</u></p> <p><i>Capuae</i> in any case other than the locative</p> <p><i>plenissima</i> – omission of superlative</p> <p>line 5 <i>super est</i> - ‘which overlooked/looked down on...’</p> <p>incorrect tenses (eg ‘had put down..’)</p>	5	<p><i>Next the mules put (down) the/their/our saddle-bags in (good) time at Capua. Maecenas went off to play (ball), Virgil and I to sleep; for playing (with a) ball is bad for (those who have) swollen/inflamed/sore eyes and a bad/upset stomach. Next the very spacious/ample/full/well-stocked villa of Cocceius welcomed/received us, which is/stands/lies above the inns of Caudium.</i></p> <p>Verbs in historic present: accept either present or past tense</p> <p><i>hinc</i>: accept ‘here/from here’</p> <p><i>hinc.....villa</i> (line 4): accept ‘C. received us in/at his...villa’</p> <p>Accept any more or less recognisable versions of the proper names, including failure to express them in the nominative</p> <p>Assess translation according to the level descriptors in the grid at the end of the mark-scheme.</p> <p>Consequential errors should not be penalised.</p> <p>No credit is allowed for isolated single items of vocabulary.</p>

Question	Answer	Mark	Guidance
8	it was a long route (from their last place) + damaged by rain	2	Accept any reference to rain/storm for the second mark
9	<p><i>Lymphis iratis exstructa</i> :</p> <p>Gnatia was built on a site where the water-goddesses were angry – i.e. there was no water-supply (some reference to water is needed  <b>or</b> comment on grandiose diction/mythological reference here</p> <p><i>dedit risusque iocosque</i> :</p> <p>contrast with <i>Lymphis iratis</i>:the water-goddesses were angry ... H found the town full of fun  <b>or</b> the town provided Horace and his friends with a great deal of amusement  <b>or</b> polysyndeton/pleonasm – the place is just a joke</p> <p><i>flamma sine tura liquescere</i> :</p> <p>H mocks a local /Jewish belief that incense could turn to liquid on the temple steps without any heat</p> <p><i>persuadere cupit</i>:</p> <p>personification shows the town(speople)'s gullibility</p>	4	<p>Any <b>two</b> of these, or other valid points [1 each]  + appropriate Latin refs. [1 each].</p> <p>Latin without any interpretation or with an invalid interpretation = 0.</p> <p>Insist upon an accurate description of the miracle</p>

Question	Answer	Mark	Guidance
10	<p>varied means of transport for the journey</p> <p>varied pace/ detail of narrative</p> <p>subtle and varied transitions of time between scenes</p> <p>amusing anecdotes about people/ food/ places</p> <p>amusing asides about discomforts of the trip/ H's illness etc.</p> <p>emotional warmth of Horace's encounters with his friends</p> <p>first-hand accounts about famous figures – Maecenas, Virgil etc.</p> <p>self-deprecating mock epic touches</p>	8	<p>Assess answers using the level descriptors in the <b>8-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>The examples given here are merely indicative. Reward any other convincing points/ good examples.</p> <p>If there is no reference outside the passages printed on the paper, the maximum mark is 4</p>
11	<p>it has lost all its oars</p> <p>the mast is damaged/wounded (by the (south) wind)</p> <p>the spars/sailyard(s)/yardarm(s) are creaking/ in danger of snapping</p> <p>it has no ropes/rigging</p> <p>its sails are not intact/torn</p>	4	<p>Any <b>four</b> of these.</p> <p>The textual details must be exact to gain the marks here.</p>

Question	Answer	Mark	Guidance
12	<p><i>o navis ... fortiter occupa portum:</i></p> <p>fresh threat of war, therefore best to avoid further fighting/ seek peace negotiations</p> <p><b>or</b> state must keep itself safe, not embark upon dangerous enterprises</p> <p><i>malus celeri saucius Africo</i> (or other refs. to the ship's damage):</p> <p>danger from Egypt/ Antony</p> <p><b>or</b> state has already suffered great losses and needs to gather its strength again</p> <p><i>imperiosius aequor.</i></p> <p>Antony + Cleopatra's naval supremacy</p> <p><b>or</b> the state is facing great threats</p> <p><i>non di ... malo:</i></p> <p>need to act, no good just hoping for the best</p> <p><b>or</b> the gods have abandoned Rome</p>	4	<p>Any <b>two</b> of these, or other convincing interpretations [1 each] + appropriate Latin refs. [1 each].</p> <p>Accept any plausible analogies (whether specific or general) between details of the ship and the state of Rome; historical accuracy is not required.</p> <p>Latin with no or invalid interpretation = 0.</p>
13	Aeolus	1	Accept recognisable attempts at the name. Do not accept "god of the winds"



Question	Answer		Guidance
14	<p>alliteration of C in line 1 → the sound of his spear hitting rock</p> <p>alliteration of V in line 2 → the sound of the winds</p> <p>line 2: jerky rhythm, emphatic position of <i>impulit</i></p> <p>striking comparison: <i>velut agmine facto</i></p> <p><i>terras turbine perflant</i>: a frightening image – emphasised by harsh alliteration of R+T</p> <p>use of Historic Present (with example)</p> <p>enjambement in lines 4 – 6 and 8 – 11 (with comment on its effect).</p> <p><i>incubere</i> (+ <i>intonuere</i> in 10) : Pf Tense (instantaneous action)</p> <p>assortment of named winds, acting in concert</p> <p>double <i>que</i> (lines 5 + 7 + 8) → swift, cumulative terror</p> <p><i>creberque procellis</i> : striking compound epithet, 'hurricane-filled'</p> <p>alliteration of R in line 5, V in line 6 - possibly onomatopoeic</p> <p>steadier spondees in line 6 for the rolling waves</p> <p>followed (in 7) by a line full of metre/stress clashes</p> <p><i>clamorque virum ... stridorque rudentum</i>: rhyme → stresses the simultaneous impact on the men and the ships, onomatopoeia of <i>stridor</i></p> <p><i>eripiunt</i> : emphatic position</p> <p><i>ponto nox incubat atra</i> : mysterious image/ vivid personalisation</p> <p>line 11: ominous alliteration of M/N + slow, sombre metre</p>	10	<p>Assess answers using the level descriptors in the <b>10-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>The examples given here are merely indicative. Reward any other convincing points relevant to the question.</p> <p>Do not credit references to alliteration or other stylistic points without a plausible explanation or an accurate translation of the example.</p> <p>Technical terms are not required and should not be penalised if incorrectly used.</p> <p>No Latin: max 6 No style: max 6</p>
	<b>Total for Section A</b>	<b>50</b>	

Question			Answer	Mark	Guidance
			<b>Section B: Virgil, <i>Aeneid</i> 9</b>		
15	a		guarding the gate/ the camp	1	
	b		<i>unus/ pariter/ communi</i>	2	Any <b>two</b> of these. Accept <i>pariterque</i> .
16			the gods(1) put this boldness into men's minds/hearts/spirits (1) a man's own desire (1) becomes a god for him (1)	4	Accept alternative renderings which adequately convey the sense
17			fight/ engage in battle or do something big	2	

Question	Answer	Mark	Guidance
18	<p><i>nec minor Euryali caedes; incensus et ipse perfurit ac multam in medio sine nomine plebem, Fadumque Herbesumque subit Rhoetumque Abarimque ignaros; Rhoetum vigilantem et cuncta videntem, sed magnum metuens se post cratera tegebat.</i></p> <p>Omission of a word (including the names), or mistranslation of a word, is a major error with the following exceptions: Omission of <i>et, ipse</i> or <i>ac</i>: minor errors Do not penalise omission of <i>-que</i> at any point in line 3</p>	5	<p>No less was the slaughter of/(carried out by) Euryalus; he himself also all on fire raged and crept up on/approached the large nameless crowd in the middle (of his way), both Fadus and Herbesus and Rhoetus and Abaris, all unawares; Rhoetus was awake and saw everything, but in great fear/greatly fearing he was hiding behind a (mixing) bowl/wine jar.</p> <p>Verbs in the historic present: accept either present or past tense. <i>subit</i> (line 3) accept 'fell upon' Accept 'and' as translation of <i>et</i> in line 1 <i>magnum</i> (line 5): accept as <b>either</b> adverbial with <i>metuens</i> or adjectival in agreement with <i>crater tegebat</i>. accept 'was trying to hide' Assess translation according to the level descriptors in the grid at the end of the mark-scheme.</p> <p>Consequential errors should not be penalised.</p> <p>The misspelling of names should not be penalised.</p> <p>No credit is allowed for isolated single items of vocabulary.</p>
19	<p>Striking details emphasising Euryalus' viciousness:</p> <p><i>pectore in adverso</i> <i>totum cui comminus ensem condidit adsurgenti</i> (+ C alliteration) <i>multa morte recepit</i> (+ alliteration of M) <i>purpuream vomit ille animam</i> (<b>See also guidance note opposite</b>) <i>cum sanguine mixta vina refert moriens</i> <i>hic furto fervidus instat</i> (+ alliteration of F)</p>	6	<p>Any <b>three</b> of these, or other appropriate examples [1 each] + explanation of how they emphasise E's viciousness [1 each].</p> <p>Latin with no or an invalid interpretation = 0.</p> <p><b>NB</b> There is a variant reading of lines 2 – 3: .....<i>multa morte recepit</i> <i>purpureum. vomit ille animam....</i></p> <p><b>Accept</b> valid points which take <b>purpureum</b> in agreement with <b>ensem</b>: emphatic positioning, strong metrical pause, enjambement, hyperbaton for example [technical terms not required]</p>

Question		Answer	Mark	Guidance
	20	She is goddess of the moon she is described as 'the guardian of the groves' (i.e. where he is) she is the goddess of hunting/his mother was the huntress Ida	2	Any <b>two</b> of these.  Do not accept 'She is goddess of the night', 'she is the glory of the stars'
	21	N's father has given her gifts/sacrifices(1) on N's behalf/at her altar (1) N has made offerings(1) from his hunting (1) fixed/hung in her temple/from the roof(1) [any <b>two</b> of these]	4	
	22	the enemy / those pursuing N + E / those who have captured E/ the Rutulians	1	
	23	to beware of/ catch/ see who shot Sulmo/who threw the spear	1	Or just 'one of their men' - Sulmo's name is not essential.

Question	Answer	Mark	Guidance
24	<p><i>hoc acrior</i>: N is inspired with even greater confidence/daring  <i>ecce</i>: watch out! – followed by <i>aliud</i> in prominent position  <i>librabat</i>: imperfect tense → N already aiming his second shot  <i>trepidant</i> → the enemy are clueless/ sitting targets  <i>per tempus utrumque</i>: a gruesome image  <i>stridens</i>: alarming sound of the spear on its trajectory  <i>traiecto cerebro</i>: the spear graphically sticks in the middle!  <i>haesit tepefacta</i>: grizzly idea  alliteration of T in lines 3-4: highlights the action of the spear</p>	4	<p>Any <b>two</b> of these, or other valid points [1 each]  + appropriate Latin refs. [1 each].</p> <p>Latin with no or an invalid interpretation = 0.</p>
25	<p><i>saevit atrox</i>: V reacts furiously because he cannot see who shot Sulmo, so he doesn't know which way to turn/ where to attack.  V turns threateningly on E with <i>tu ... calido sanguine</i>: grizzly!  <i>amborum</i>: emphasised by being delayed  <i>exterritus, amens</i>: synonyms + both v. strong words  <i>conclamat N</i>: emphatic word-order  <i>nec se celare ... aut perferre dolorem</i>: he can't stand it any longer  <i>o Rutuli</i>: dramatic appeal  <i>me, me ... in me ... mea fraus</i>: dramatic appeal + anaphora  <i>nihil</i>: emphasised by position  <i>iste</i>: passionate choice of pronoun  <i>nec ausus nec potuit</i>: reminder of E's youth  <i>caelum ... testor</i>: dramatic appeal + alliteration of C  <i>tantum ... amicum</i>: poignant/paradoxical + warm M alliteration</p>	10	<p>Assess answers using the level descriptors in the <b>10-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>The examples given here are merely indicative.</p> <p>Reward any other convincing points relevant to the question.</p> <p>Technical terms are not required and should not be penalised if wrongly used.</p> <p>Do not credit references to alliteration or other stylistic points without a plausible explanation or an accurate translation of the example.</p> <p>No Latin: max 6  No style: max 6</p>

Question	Answer	Mark	Guidance
26	<p><b>Praise?</b></p> <ul style="list-style-type: none"> <li>✓ Nisus volunteers a clever plan to break through to Aeneas</li> <li>✓ Euryalus is also inspired with a passion for glory</li> <li>X they become too engrossed in killing Rutulians en route</li> <li>✓ N is fast/plucky/brave enough to escape through the woods</li> <li>✓ N selflessly goes all the way back to look for E</li> <li>X N was stupid to do so – or should have looked after E better</li> <li>✓ N daringly throws his spears to save E, killing two of the enemy</li> <li>✓ N finally he gives up his own life in order to avenge E</li> </ul> <p><b>Pity?</b></p> <ul style="list-style-type: none"> <li>✓ Euryalus is very young and impressionable, just follows N</li> <li>X E gets carried away, slaughtering Rutulians</li> <li>X E gets himself into trouble because he cannot resist putting on the looted shiny belt, helmet etc</li> <li>✓ E gets lost/ left behind in the wood</li> <li>✓ N jeopardises his own safety by going back to support E</li> <li>✓ E's tragic death – the pathos increased by the poppy simile</li> <li>✓ N's kamikaze attack on Volcens/ dies in the process</li> </ul>	8	<p>Assess answers using the level descriptors in the <b>8-mark</b> marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Reward any other convincing points relevant to the question.</p> <p>The examples given here are merely indicative, and candidates may express different opinions about the same material.</p> <p>If there is no reference outside the passages printed on the paper, the maximum mark is 4</p>
	<b>Total for Section B</b>	<b>50</b>	

**Marking grid for set text translation 5-mark questions (Higher Tier)**

Examiners should award up to 5 marks for the whole translation, in accordance with the following:

<b>[5]</b>	All of the meaning conveyed, with one minor error allowed
<b>[4]</b>	Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed
<b>[3]</b>	Part of the meaning conveyed, but with two or more major errors or omissions allowed
<b>[2]</b>	A limited amount of the meaning conveyed
<b>[1]</b>	A very limited amount of the meaning conveyed
<b>[0]</b>	None of the meaning conveyed
	N.B. Consequential errors should not be penalised.

## Marking grid for 10-mark questions (Higher Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>Engagement with the question;</li> <li>Selection and coverage of supporting points;</li> <li>Choice and use of evidence from the Latin text;</li> <li>Accuracy of writing;</li> <li>Control of appropriate form and register;</li> <li>Organisation of answer.</li> </ul>
4	9-10	<ul style="list-style-type: none"> <li>Good engagement with the question;</li> <li>A range of relevant points, with development;</li> <li>A good range of appropriate Latin quotation with relevant discussion;</li> <li>Legible, fluent and very accurate writing, conveying meaning clearly;</li> <li>Sustained control of appropriate form and register;</li> <li>Argument well organised.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Some engagement with the question;</li> <li>A range of relevant points, with some development;</li> <li>Some appropriate Latin quotation with some relevant discussion;</li> <li>Legible and accurate writing, conveying meaning clearly;</li> <li>Some control of appropriate form and register;</li> <li>Argument is organised.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Limited engagement with the question;</li> <li>A few relevant points;</li> <li>Limited Latin quotation with limited relevant discussion;</li> <li>Legible and generally accurate writing, conveying meaning;</li> <li>Limited control of form and register;</li> <li>Argument apparent in places, even if underdeveloped.</li> </ul>
1	0-2	<ul style="list-style-type: none"> <li>Little or no engagement with the question;</li> <li>Any points made are of little or no relevance;</li> <li>Very little or no appropriate Latin quotation or relevant discussion;</li> <li>Writing may be illegible and/or contain many errors of spelling, punctuation and grammar, and meaning may be unclear;</li> <li>Very limited control of form and register;</li> <li>Argument difficult to discern.</li> </ul>



**Marking grid for 8-mark questions (Higher Tier)**

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Engagement with the question;</li> <li>• Selection and coverage of supporting points;</li> <li>• Understanding and appreciation of the set text;</li> <li>• Accuracy of writing;</li> <li>• Control of appropriate form and register;</li> <li>• Organisation of answer.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Good engagement with the question;</li> <li>• A good range of relevant points with development;</li> <li>• A good understanding and appreciation of the set text;</li> <li>• Legible, fluent and very accurate writing, conveying meaning clearly;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Argument well organised.</li> </ul>
3	4-6	<ul style="list-style-type: none"> <li>• Some engagement with the question;</li> <li>• A range of relevant points, with some development;</li> <li>• A general understanding and appreciation of the set text;</li> <li>• Legible and accurate writing, conveying meaning clearly;</li> <li>• Limited control of appropriate form and register;</li> <li>• Argument organised.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>• Limited engagement with the question;</li> <li>• A few relevant points;</li> <li>• A basic understanding and appreciation of the set text;</li> <li>• Legible and generally accurate writing, conveying meaning;</li> <li>• Very limited control of form and register;</li> <li>• Argument apparent in places, even if underdeveloped.</li> </ul>
1	0-1	<ul style="list-style-type: none"> <li>• Little or no engagement with the question;</li> <li>• Any points made are of little or no relevance;</li> <li>• Very little understanding or appreciation of the set text;</li> <li>• Writing may be illegible and/or contain many errors of spelling, punctuation and grammar and meaning may be unclear;</li> <li>• Little control of form and register;</li> <li>• Argument difficult to discern.</li> </ul>

**OCR (Oxford Cambridge and RSA Examinations)**  
1 Hills Road  
Cambridge  
CB1 2EU

**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)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; 1 Hills Road, Cambridge, CB1 2EU  
Registered Company Number: 3484466  
OCR is an exempt Charity

**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

© OCR 2015

