

**GCE**

**Latin**

Unit **H443/04**: Verse Literature

Advanced GCE

**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
	Blank page
	Benefit of doubt
	<b>Unclear</b>
	Cross
	Extendable horizontal line
	Extendable horizontal wavy line
	Tick
	Omission mark
	Consequential error
	Slash
	Expandable vertical wavy line
	Knowledge from English material/outside set lines

**Guidance on applying the marking grids for set text translation**

The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved.

One approach for each section is given. Acceptable alternatives will be illustrated during Standardisation, but examiners should assess on its own merits any approach that satisfactorily conveys the meaning of the Latin – the crucial consideration being the extent to which every Latin word is satisfactorily rendered in some way in the English.

The determination of what a “slight” error is only necessary when it is the only error in a translation; this distinction will then determine whether a mark of 5 or 4 is appropriate. Where marks of 4, 3, 2, 1 and 0 are applicable, the overall proportion of meaning conveyed in the section is the only consideration. The term “major” error has been used here to determine an error which is more serious than a “slight” error.

The classification below should be seen only as a general guide, the intention of which is to maintain standards year-on-year. Lead markers should consider each instance on its own merits in the context of the passage and the section.

1. Wrong past tenses are generally considered a “slight” error, but other tense errors are “major”. Note, however, that perfect participles can often be correctly translated as present. Note also that allowance must be made for differences of idiom (e.g. *ubi venerunt*: ‘when they had come’ would be correct; similarly ‘when they came’ for *cum venissent*). Where there are historic presents, the candidate should consistently use the past or present; if the candidate is inconsistent, the error should be counted once only, as a “slight” error. If a candidate repeatedly makes the same error of tense, the error should be counted once only.
2. Vocabulary errors that are close to the right meaning are “slight” errors; any wrong meaning that alters the sense is “major”. (e.g. *amicis suasit*: ‘he persuaded his friends’ would be a “slight” error; ‘he spoke to his friends’ would be “major”).
3. Omission of particles (e.g. conjunctions) that add nothing to the sense (e.g. *autem*) may be ignored; those that add little to the sense (e.g. *sed, tamen, igitur*) are “slight” errors; omission of other words is generally a “major” error. All likely omissions should be categorised at Standardisation.
4. Errors of number are usually “major”, but where the difference is minimal, they are “slight” (e.g. *vinis consumptis*: ‘the wine having been consumed’); sometimes they can be ignored altogether (e.g. *haec dixit* ‘he said this’; *maximi labores* ‘very great work’; *curae iraeque* ‘anxiety and anger’). Each instance should be categorised at Standardisation.
5. Errors of construction are always “major”, unless a construction has been successfully paraphrased (e.g. *promisit se celeriter adventurum esse*: ‘he promised a swift arrival’).
6. Errors of case are always “major”, unless the containing clause has been successfully paraphrased. (e.g. *tribus cum legionibus venit*: ‘he brought three legions with him’).
7. Change from active to passive is allowable if the agent is expressed or if the agent is omitted and the sense is not compromised. If the agent is omitted and the sense is compromised, it is a “slight” error (e.g. *regem interfecerunt*: ‘the king was killed’ would be allowable if it were obvious from the preceding sentence who killed the king; if it were not clear who killed him, a “slight” error should be indicated).

The final decisions on what constitutes a “slight” and “major” error 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.

Marks	Description
5	Accurate translation with one slight error allowed
4	Mostly correct
3	More than half right
2	Less than half right
1	Little recognisable relation or meaning to the Latin

NR/0 = No response or no response worthy of credit

**Guidance on applying the marking grids for the 15-mark extended response**

This question focuses on candidates' ability to select relevant examples of content and language from the passage 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.

<b>15-mark grid for the extended response question</b>		<b>AO3 = 15 marks = Critically analyse, evaluate and respond to literature</b>
Level	Marks	Characteristics of performance
5	13-15	<ul style="list-style-type: none"> <li>• very good engagement with the question</li> <li>• expresses a range of perceptive points, with very good development, leading to convincing conclusions, based on a range of well selected, accurate and precise examples from the passage.</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	10-12	<ul style="list-style-type: none"> <li>• good engagement with the question</li> <li>• expresses a range of relevant points, with good development, leading to sound conclusions, based on well selected examples from the passage.</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	7-9	<ul style="list-style-type: none"> <li>• some engagement with the question</li> <li>• expresses reasonable points, with some development, leading to tenable conclusions, based on a selection of some examples from the passage.</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	4-6	<ul style="list-style-type: none"> <li>• limited engagement with the question</li> <li>• expresses limited points, with little development, leading to a weak conclusion, which is occasionally supported by examples from the passage</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1-3	<ul style="list-style-type: none"> <li>• very limited engagement with the question</li> <li>• expresses points which are of little relevance and supported with little evidence from the passage</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>

NR/0 = No response or no response worthy of credit

Question			Answer	Mark	Guidance
1	(a)	(ii)	Any <b>two</b> of: Dardanus was the forefather/first father of the Trojans (1) Dardanus was a founder / originator of Troy (1) Dardanus was the great-grandfather of Ilus, who built/founded Troy (1)	<b>AO2</b> <b>2</b>	Accept His divine ancestry adds status to Troy's origins  Answers must be relevant to the question as set. Accept any other valid point which addresses the importance of Dardanus to the Trojans
1	(b)	(i)	Atlas was Evander's great-grandfather / Evander was Atlas' great-grandson (1)	<b>AO2</b> <b>1</b>	Accept answers which give detailed reference to the family tree, as explained by Virgil.
1	(b)	(ii)	Cyllene is a mountain (in the Northern Peloponnese) (1) where Mercury was born/conceived (1)	<b>AO2</b> <b>2</b>	Accept 'icy peaks', not 'hill'
1	(c)		<b>Assess against criteria in the 5-mark set text translation grid (see above).</b>  sic genus amborum scindit se sanguine ab uno. his fretus non legatos neque prima per artem temptamenta tui pepigi; me, me ipse meumque obieci caput et supplex ad limina veni.  <b>Suggested translation:</b> <i>Thus both our races branch from one bloodstock. Putting my trust in these things, I did not send envoys, nor arrange my first approach(es) to you by diplomacy; me myself I have set before you, myself and my own person, and I have come as a suppliant to your threshold.</i>	<b>AO2</b> <b>5</b>	Accept 'both races' For <i>sanguine</i> accept 'root', 'blood', 'bloodline', 'descent' <i>vel sim.</i> Accept 'I have put my own person in the way (of danger)'/I have thrown myself at your mercy' Do not penalise <i>me</i> being translated only once, but <i>ipse</i> and <i>meum</i> must be translated Accept 'I come'. 'I came' Accept 'head' Accept 'doors'
1	(d)		The Rutuli are harassing both the Trojans and the Arcadians (1) (If the Rutuli (were to) drive them out) they will bring (all) Hesperia/land under their yoke/will conquer (all) Hesperia/land (1) ... and own/control/hold the surrounding sea(s) (1)	<b>AO2</b> <b>3</b>	Accept answers which indicate that they <u>both</u> have a common enemy, e.g. 'both races' are harassed/threatened; accept the Rutuli are 'in pursuit' of ...  There has to be some reference to <i>supra... infra</i>

Question		Answer	Mark	Guidance
1	(e)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p><b>How does Virgil make this an emotional and dramatic passage?</b></p> <p>Answers may include:</p> <p>Evander's emotional appeal is addressed to the gods, and in particular the <i>rector divum</i>. He clearly realises there is a high chance he will not see his son again.</p> <p>The repeated use of <i>si</i> emphasises the uncertainty of this farewell.</p> <p>Evander imagines the better outcome:</p> <ul style="list-style-type: none"> <li>• he credits the gods/Fates and pleads that they should listen to a father's prayers (<i>patrias ... preces</i>)</li> <li>• Alliteration / assonance in line 5 emphasises his desperate wish to see Pallas again</li> <li>• accumulation of words referring to hardship and suffering in line 6 (<i>patior/durare/laborem</i>) highlight what Evander is happy to endure</li> <li>• the simplicity and directness of <i>vitam oro in</i> line 6 reveals the raw emotion</li> <li>• <i>quemvis ... laborem</i> in line 6 place no boundaries on what he will do to secure Pallas's return.</li> </ul> <p>He also imagines the worse outcome:</p> <ul style="list-style-type: none"> <li>• he describes this as unspeakable (<i>infandum</i>)</li> <li>• he cannot put it into words, simply calling it 'some misfortune' (<i>aliquem casum</i>) which Fate might threaten (<i>minaris</i>)</li> <li>• repetition of <i>nunc</i> reveals Evander's desperation</li> </ul>	<p><b>AO3 15</b></p>	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>In the time available it is not expected that candidates will cover <u>every</u> point. Answers should however cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>



Question	Answer	Mark	Guidance
	<p>and despair, should the worst befall, such that he no longer wants to live</p> <ul style="list-style-type: none"> <li>• he would rather die while he can still embrace his son, while there still is a shred of hope - <i>dum... dum curae ambiguae, dum spes incerta futuri</i> - rather than face the potential reality of his son's death.</li> </ul> <p>He demonstrates his love for his son:</p> <ul style="list-style-type: none"> <li>• affectionate words in line 10: <i>care / sola et sera voluptas</i>; also prominent position of <i>complexu vulneret</i> enjambed in prominent position</li> <li>• Virgil describes Evander simply as <i>genitor</i></li> <li>• Evander's distress is shown by the choice/prominence/enjambement of <i>fundebat</i> (he 'was pouring out his words')</li> </ul> <p>Such is the intensity of emotion at the final parting, that he collapses and has to be carried away.</p> <p>Other relevant and reasonable points.</p>		

Question		Answer	Mark	Guidance
2	(a)	Atalanta challenged her suitors to defeat her in a race (so as to win her hand) (1) Milanion did this by dropping (three) golden apples on the floor (1) which Atalanta then stopped to pick up (1). Any suitors who lost would be killed (1)	AO2 3	Allow 'distracted/delayed' in place of 'stopped to pick up'
2	(b)	Milanion went wandering in Parthenian caves/(rocky) glens/grottoes (1); he went to see wild beasts (1); he defended Atalanta from (the centaur) Hylaeus (1); he was wounded by (the centaur) Hylaeus (1)	AO2 3	Reference to <i>antris</i> must be included. Allow 'seeing'.
2	(c)	Prayers/loyalty/devotion/trustworthiness and good deeds are (so) influential/effective/strong/powerful in love (1)	AO2 1	The answer must include reference to <i>bene facta</i>
2	(d)	Amor is not well-disposed towards Propertius / is slow to help / does not give him ideas (1)	AO2 1	
2	(e)	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>at vos, deductae quibus est fallacia lunae  et labor in magicis sacra piare focus,  en agedum dominae mentem convertite nostrae,  et facite illa meo palleat ore magis!</p> <p><b>Suggested translation:</b>  <i>But you, who have/know the trick of drawing down the moon, and whose work is to perform/sanctify sacred rites/objects at/in magical hearths, look, come then, and change the mind of my mistress, and make it/see to it that she / her face grows pale even more than my face!</i></p>	AO2 5	

Question		Answer	Mark	Guidance
2	(f)	<p>Assess against criteria in the 15-mark AO3 grid (see above).</p> <p><b>In this passage, how does Ovid convey his frustration with Cupid?</b></p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Ovid playfully criticises Cupid for having the nerve to interfere with his metre, replacing his epic hexameter with love poetry's pentameter:</li> <li>• he bitterly addresses Cupid as <i>saeve puer</i></li> <li>• he asks Cupid who put him in charge of poetry (<i>quis ... iuris</i>), clearly implying it's not his job</li> <li>• <i>Pieridum</i> in its prominent position emphasises whose crowd the poets actually are, in contrast with <i>non tua</i>; <i>vates</i> emphasises the solemnity of their role as poets</li> <li>• anaphora of <i>quis .. quid .. quis</i> at opening of successive couplets</li> <li>• harsh alliteration of <i>tua turba</i> allows the words to be spat out</li> <li>• equating interference in poetry to interference in the affairs of the gods suggests how high is opinion of the poetic task</li> <li>• he compares Cupid's interference with other gods taking on each other's realms, using a series of rhetorical questions, the first of which holds up to ridicule the idea of Minerva carrying out Venus's work; the unspoken answer of the following two is that no one would countenance assigning others' roles to the various gods</li> <li>• second contemptuous use of <i>puer</i> in line 9</li> <li>• Cupid's kingdoms are already <i>nimum potentia</i></li> <li>• he challenges Cupid to explain why he is taking on</li> </ul>	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>In the time available it is not expected that candidates will cover <u>every</u> point. Answers should however cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

Question	Answer	Mark	Guidance
	<p>a new task</p> <ul style="list-style-type: none"><li>• Ovid describes the weakened state of himself and his poetry as a result of Cupid's meddling</li><li>• any other sensible and relevant analysis</li></ul> <p>Other relevant and reasonable points.</p>		

Question		Answer	Mark	Guidance
3	(a)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p><b>In lines 1-16, how does Virgil create sympathy for Pallas in these lines?</b></p> <p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Prominence of <i>in Pallanta</i> forces our focus onto Pallas at the critical moment of suspense</li> <li>• Turnus' confident arrogance, taunting tone and superior attitude in his exclamation</li> <li>• List of layers pierced with ease by the spear (<i>clipeum, ferri terga, aeris, pellis tauri, loricae</i>), along with anaphoric use of <i>tot... totiens</i>, emphasising that Pallas was never a match for Turnus</li> <li>• <i>pectus perforat</i> – alliteration of plosive sounds like the puncturing of Pallas' body</li> <li>• Pallas is helpless as he tries to remove the spear <i>frustra</i> (in vain)</li> <li>• The spear is <i>calidum</i> (warm) from the throw / with blood</li> <li>• <i>una eademque via sequuntur</i> suggest the immediacy of death, his blood and soul leaving him together</li> <li>• Pallas falls 'on to his wound' (<i>corruit in vulnus</i>)</li> <li>• Even the ground is now <i>hostilem</i></li> <li>• Turnus taunts him further as he dies by addressing the Arcadians, and gloating that he is sending Evander back the Pallas he deserves (<i>qualem meruit</i>), at best an ambiguous recognition of Pallas's worth.</li> <li>• litotes <i>haud ... parvo</i> emphasises the magnitude of the price that Pallas has had to pay</li> <li>• enjambment of <i>hospitia</i> emphasises the cause of the penalty which Pallas has had to pay, all the more</li> </ul>	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>In the time available it is not expected that candidates will cover <u>every</u> point. Answers should however cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

Question			Answer	Mark	Guidance
			poignant for being morally virtuous in all other circumstances  Other relevant and reasonable points.		
3	(b)	(i)	(Aegyptus) commanded that his (50) sons/a band of young men marry his brother's (Danaus's) (50) daughters (1). The daughters killed their husbands (1) with daggers (1) on the wedding night (1) in the bloody marriage-chambers (1). One of the sons was spared (1).	AO2 3	
		(ii)	The sheer violence reminds us of Pallas'/Turnus' rampages on the battle-field (1) One of the women spared her husband, and Turnus may regret not sparing Pallas later (1) Demonstrates how recognisable the belt is giving rise to the final moments of the <i>Aeneid</i> (1)	AO2 1	Accept any other plausible suggestion
3	(c)		<b>Assess against criteria in the 5-mark set text translation grid (see above).</b>  quo nunc Turnus ovat spolio gaudetque potitus. nescia mens hominum fati sortisque futurae et servare modum rebus sublata secundis! Turno tempus erit magno cum optaverit emptum intactum Pallanta, et cum spolia ista diemque oderit.  <b>Suggested translation:</b> <i>In this spoil which Turnus has obtained he now exults and rejoices. The mind(s) of men/man is/are unaware of fate and of future destiny, and not knowing (how)/unable to observe a limit when lifted up by good fortunes/prosperous circumstances! There will be a time for Turnus when he will have wished Pallas untouched, bought at a great price and</i>	AO2 5	Accept 'In/at which'. Do not accept 'where'/'to where' etc.

Question		Answer	Mark	Guidance
		<i>when he will hate those spoils and [that] day.</i>		
3	(d)	His comrades carry him back with tears and groans (1) The number of mourners crowding round him (1) His death will be a great grief to his father (1) He dies the same day as he started fighting (1)	AO2 3	Accept 'parent' but not 'parents'.

Question		Answer	Mark	Guidance
4	(a)	When Saturn ruled / Golden Age (1)	AO2 1	
4	(b)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p><b>In lines 1-12, how does Tibullus emphasise that the previous age was superior to the current one?</b></p> <p>Answers may include:</p> <p>Tibullus suggests that there was no need for hubristic acts by men:</p> <ul style="list-style-type: none"> <li>• repetition of negatives (<i>nondum, nec, non</i>) emphasises the list of contemporary offences</li> <li>• use of <i>contempserat</i></li> <li>• <i>repetens compendia, externa merce</i> show materialistic motives of the sailor</li> </ul> <p>Tibullus also says that the earth naturally offered its crops without the need for agriculture:</p> <ul style="list-style-type: none"> <li>• continued repetition of negatives (<i>non...non...</i>)</li> <li>• <i>illo non ... taurus</i></li> <li>• <i>ipsae</i> and <i>utroque</i> emphasise this (9)</li> </ul> <p>There was a strong sense of security:</p> <ul style="list-style-type: none"> <li>• no houses had doors, fields didn't need boundary</li> </ul>	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>In the time available it is not expected that candidates will cover <u>every</u> point. Answers should however cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

Question		Answer	Mark	Guidance
		<p>stones (<i>non... non...</i>)</p> <p>There was no conflict or tools of war:</p> <ul style="list-style-type: none"> <li>• repetition of negatives (<i>non, nec</i> in line 11)</li> <li>• war is associated with <i>ira</i></li> <li>• juxtaposition of <i>immiti saevus</i></li> </ul> <p><i>nunc</i> in anaphora emphatically opens two consecutive lines and punctuates the second, drawing attention to the contrast between then and now</p> <p>Accumulation of aggressive and dangerous concepts associated with <i>nunc</i>, culminating in the exaggerated <i>leti mille ... viae</i></p> <p>Other relevant and reasonable points.</p>		<p>The final two lines were not part of the <i>lemma</i>. However, many candidates have made good points using these lines. No candidate will be disadvantaged by not referring to these lines, but credit will be given when they are used effectively.</p>
4	(c)	<p>Accept any <b>two</b>:</p> <p>He refers to himself as a 'defendant' – <i>reus</i> (1)</p> <p>He talks about her 'accusations' – <i>crimina</i> (1)</p> <p>He finds it annoying even if he 'wins' – <i>vincat</i> (1)</p> <p>He says he is always having to contend – <i>dimicuisse</i> (1)</p>	AO2 2	Latin not required if point clear.
4	(d)	<p>He has glanced at the women's section of the theatre (1) and she accuses him of looking at one in particular (1); a beautiful woman has looked at him (1) and she accuses them of secret communication (1).</p>	AO2 4	
4	(e)	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>si quam laudavi, miseros petis ungue capillos, si culpo, crimen dissimulare putas; sive bonus color est, in te quoque frigidus esse, seu malus, alterius dicor amore mori.</p>	AO2 5	



Question		Answer	Mark	Guidance
		<p>atque ego peccati vellem mihi conscius essem.</p> <p><b>Suggested translation:</b>  <i>If I have praised her, you attack my poor hair with your nail(s), (but) if I criticise her, you think I'm hiding a transgression; if I have a good colour/complexion, I am also said to be cold/indifferent towards you, but if (I have) a bad one, I am said to be dying from love towards another. And I would like to be aware/guilty of my offence/sin/crime.</i></p>		<p>Allow 'I praise'</p> <p>Allow 'I am being cold towards you'</p> <p>Allow 'I wish', 'partner in crime'</p>

Question		Answer	Mark	Guidance
5	(a)	<p>She would have filled/drenched/soaked her face with Medea's blood (1)</p> <p>She would have filled/drenched/soaked Jason's face with it too (1)</p>	AO2 2	Allow 'eyes' in line 2 for <i>quosque ... tuos</i> .
5	(b)	<p>"If only I were a Medea to/for Medea."  Medea was known to be cruel / a witch / a murderess, and Hypsipyle would have happily treated Medea in much the same way.</p>	AO2 2	<p>Allow 'I would have been'. Don't allow 'I will be'</p> <p>Medea's own reputation must be referred to for the second mark.</p>
5	(c)	<p><b>Assess against criteria in the 15-mark AO3 grid (see above).</b></p> <p><b>In lines 3-16, how does Ovid make this such a forceful curse?</b></p> <p>Answers may include:</p> <p>Hypsipyle appeals for the support of Jupiter in a way which emphasises how justified she feels in doing so:</p> <ul style="list-style-type: none"> <li>• <i>si quid ... ille meis</i>, particularly with the promotion of</li> </ul>	AO3 15	<p>Sequential and thematic answers should be regarded as equally valid.</p> <p>In the time available it is not expected that candidates will cover <u>every</u> point. Answers should however cover the whole of the printed passage for the highest level and should cover a range of points of both content and style.</p>

Question	Answer	Mark	Guidance
	<p><i>iustus</i>, implies she is asking for no more than what is fair</p> <ul style="list-style-type: none"> <li>• <i>leges sentiat ipsa suas</i> implies she only wants Medea to get a taste of her own medicine.</li> <li>• the application of virtual synonyms in reference to herself and Medea also implies the justice of the situation: she herself (for whom she uses 3<sup>rd</sup> person) is groaning, <i>gemit</i>, so it seems only right that Medea should grieve too, <i>maereat</i> (emphatic in its positioning at the start of the line)</li> <li>• she spells out the fact that what she wants for Medea is the same as she has suffered herself; <i>ut ego</i> is emphatic in its position and use of pronoun; she is forsaken, <i>destituor</i>, as a wife and mother, so she prays for Medea to be deprived, <i>orba sit</i>, of husband and children</li> </ul> <p>She is contemptuous of Medea throughout:</p> <ul style="list-style-type: none"> <li>• she refers to her with the derogatory term <i>subnuba</i></li> <li>• she describes Medea's possessions as <i>male parta</i></li> <li>• <i>fraudata</i> has a bitter tone</li> <li>• she avoids using her name (and Jason's at the end)</li> </ul> <p>Hypsipyle makes the curse personal and absolute:</p> <ul style="list-style-type: none"> <li>• she wants Medea to lose her whole family</li> <li>• she wants Medea to wander alone as an exile</li> <li>• she lists her wishes for Medea in the tricolon <i>inops, exspes, caede cruenta sua</i></li> <li>• she puts no limits on her wandering <i>toto ... in orbe</i></li> <li>• once she has exhausted the sea and land, she should have to try the air</li> </ul> <p>The simplicity of her closing words, <i>haec ego ... oro</i>, make them emphatic.</p>		

Question		Answer	Mark	Guidance
		<p>Hypsipyle reinforces the curse with her use of the patronymic <i>Thoantias</i>. The curse comes in the final line:</p> <ul style="list-style-type: none"> <li>the switch from the 3<sup>rd</sup> person used up to this point to the 2<sup>nd</sup> person plural directs her angry curse aggressively at Medea AND Jason</li> <li><i>nuptaque virque</i> is aggressively impersonal and homes in on the reason for her aggression; <i>-que –que</i> acknowledges their relationship, but vehemently</li> <li>framing of <i>nuptaque virique</i> by <i>devoto toro</i></li> </ul> <p>Other relevant and reasonable points.</p>		
5	(d)	<p><b>Assess against criteria in the 5-mark set text translation grid (see above).</b></p> <p>quid faciam? quo sola ferar? vacat insula cultu.  non hominum video, non ego facta boum.  omne latus terrae cingit mare; navita nusquam,  nulla per ambiguas puppis itura vias.  finge dari comitesque mihi ventosque ratemque:  quid sequar?</p> <p><b>Suggested translation:</b>  <i>What am I to do? Where am I to go to/be taken to, alone?  The island is empty of habitation/cultivation. I see no signs/evidence of men or of cattle. The sea surrounds every side of the land; but there is nowhere a sailor nor a ship to make a journey through dubious ways. Imagine I was given companions and winds and a boat, where am I to make for?</i></p>	AO2 5	<p>Accept 'shall/should I do'</p> <p>Accept 'no man'  'never' for <i>nusquam</i> is major error  'ships' is a major error  Allow 'Where am I to go' for <i>quid sequar</i></p>

Question		Answer	Mark	Guidance
5	(e)	She helped Theseus to kill her half-brother, the Minotaur (1)	AO2 1	Accept 'she betrayed her family' or valid alternatives. There must be some reference to betrayal/treachery.
5	(f)	Jupiter was hidden as an infant in (a cave in) Crete (1) so that Cronos wouldn't find him (1) and kill him (1)	AO2 2	

**Guidance on applying the marking grids for the 20-mark extended response**

**Two** Assessment Objectives are being assessed in Questions 6, 7, and 8 – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Critically 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 14 made up of AO2 = 10 and AO3 = 4.

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 as well as the social, historic and cultural context for the set text.

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.

<b>20-mark grid for the extended response question</b>		<b>AO2 = 10 marks = Demonstrate knowledge and understanding of literature</b>
		<b>AO3 = 10 marks = Critically analyse, evaluate and respond to literature</b>
Level	Marks	
5	17-20	<ul style="list-style-type: none"> <li>very detailed knowledge and a thorough understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>an excellent response to the question containing a wide range of relevant points, which are very well-supported by examples selected with precision from the material studied, leading to cogent conclusions (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p>
4	13-16	<ul style="list-style-type: none"> <li>detailed knowledge and a sound understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>a good response to the question containing a range of relevant points, which are well-supported by examples from the material studied, leading to appropriate conclusions (AO3)</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning</i></p>

3	9-12	<ul style="list-style-type: none"> <li>• some knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• a reasonable response to the question containing some relevant points, which are generally supported by examples from the material studied, leading to tenable conclusions (AO3)</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure</i></p>
2	5-8	<ul style="list-style-type: none"> <li>• a limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• a limited response to the question containing some points, which may be narrow in scope, which are occasionally supported by examples from the material studied or are unsupported assertions, leading to a limited conclusion (AO3)</li> </ul> <p><i>The response presents a line of reasoning but may lack structure</i></p>
1	1-4	<ul style="list-style-type: none"> <li>• very limited knowledge and understanding of the material studied including, where appropriate, the social, cultural and historic context (AO2)</li> <li>• little or no engagement with the question and any points made are of little or no relevance (AO3)</li> </ul> <p><i>The information is communicated in an unstructured way</i></p>

NR/0 = No response or no response worthy of credit

## Section C

Question		Marks	Guidance
6	<p><b>To what extent does Virgil glorify war in <i>Aeneid</i> Book 10?</b></p> <p><b>Assess against criteria in the 20-mark essay grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Good answers must weigh up the answer to this question by considering it from both sides.</p> <p>Candidates may argue that Book 10, within the second half of the <i>Aeneid</i>, serves as a Roman counterpart to the Greek <i>Iliad</i> (witness the parallels between Patroclus and Pallas, Achilles and Aeneas), where fighting on behalf of one's fatherland is unambiguously glorious, a concept which retained its relevance in Virgil's day, for loyalty to one's fatherland was a key Augustan value. The glory of fighting, even dying in battle, gains further authority in the mouthpiece of Jupiter when consoling Hercules for the imminent death of Pallas and is repeated not only by one of the characters, Pallas, before his duel with Turnus, but notably by the poet himself, who dramatically interrupts his narrative to allow his own personal opinion to be heard, once to celebrate and grieve for the glorious death of Pallas and a second time to celebrate Lausus's 'cruel death and glorious deeds'. Less glorious is the presentation of battle, however, when we witness Aeneas himself pitying the tragic death of Lausus. The god Mars may be described as 'pitiless', but by the end of the book, all the other gods, even Venus and Juno, are not immune from pitying the tragedy of war, a tragedy intensified by Jupiter's declaration at the outset of the book that this war should not be being fought right at this time. Whereas there are moments when we see warriors gloriously triumphant in their own <i>aristeia</i>, less glorious is the vision of Aeneas rampaging furiously and sometimes shamefully through the ranks of the enemy after the death of Pallas or Turnus taunting Pallas. Overall, many candidates may feel that the losses on both sides are too tragic to be glorious, especially the emotionally traumatic premature deaths of Lausus and Pallas.</p>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> &amp; <b>AO3 = 10</b></p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above.</p> <p>In the time available, it is not expected that candidates will cover every aspect of the <i>Aeneid</i> Book 10. Examiners should look for a good and balanced range of aspects.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>

Question		Marks	Guidance
	<p><i>Supporting evidence may include (AO2):</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Jupiter to his son Hercules that ‘the task of the brave man is to enlarge his fame by his actions.’</li> <li>• Pallas: ‘I shall win rich renown today, either for stripping the corpse of the leader of my country’s enemies, or else for a glorious death.’</li> <li>• Poet: ‘O Pallas, a great grief and a great glory are coming home to your father!’</li> <li>• Poet: ‘Now Lausus, I shall tell of your cruel death and glorious deeds’</li> <li>• Mezentius acknowledges that ‘There is no sin in killing’.</li> <li>• Jupiter turns his eyes from the battlefield and ‘the gods pitied the futile anger of the two armies and grieved that men had so much suffering’.</li> <li>• Jupiter’s anger at the outset that this war should not be being fought</li> <li>• Various battles and <i>aristeiae</i>, the glory/ruthlessness of victors and the tragedy of victims</li> <li>• Turnus’ gloating over Pallas’ body and his mocking of Evander</li> <li>• Aeneas’ rage (<i>furor</i>) and ruthlessness when he hears of this, including the deaths of Lausus and Mezentius</li> <li>• Aeneas’s remorse after killing Lausus</li> </ul>		
7	<p><b>‘The love poems of Propertius and Tibullus are more sincere and heartfelt than those of Ovid.’ To what extent do you agree?</b></p> <p><b>Assess against criteria in the 20-mark essay grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may conclude that Propertius and Tibullus do provide a sincere and heartfelt window into their souls in their love poems. By contrast, it may be argued that Ovid seems to play with the conventions of love elegy, using, for example, different versions of the same invented scenario to exhibit his ingenious wit and literary skill. Good responses might counterbalance this conclusion with the observation that the numerous mythological allusions in</p>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> <b>&amp;</b> <b>AO3 = 10</b></p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p> <p>In the time available, it is not expected that candidates will cover every aspect of the elegies studied. Examiners should look for a good and balanced range of aspects.</p>



Question		Marks	Guidance
	<p>Propertius give the distinct impression that he too, like Ovid, is concerned to put on display a rather mannered, intellectual voice, creating a distraction from the focus on raw emotion.</p> <p>A few candidates might argue, however, that Ovid's poems reflect real situations, for example, in 2.7 and 2.8 demonstrating his skill at handling women, stringing his mistress along with frustrated expressions of indignant denial and pressurising her hairdresser-slave into further submission by threats of a betrayal that will mean more to the slave than it does to him.</p> <p>In either case, candidates may notice in Ovid a humorous touch, a confidence and greater emotional detachment, free from the fears, insecurities and vulnerability evident in Propertius and Tibullus.</p> <p><i>Supporting evidence may include (AO2):</i></p> <p><u>Propertius 2.14</u> gives advice to other lovers, but this advice is based on his personal own errors and experience and with no attempt to hide his own weakness and vulnerability and the emotional pain involved the process of discovery; the advice he gives may be ironic, but is prefaced by an exclamation showing how heartfelt and hard-won it is; we may detect a sense of bitterness or pain in the revelation that this understanding has come almost too late for his destroyed body. Nevertheless, Propertius then basks in his triumph of having seen the light and having won a victory better than the defeat of the Parthians: the emphatic positioning of <i>mecum</i> at the opening of line 22 trumpets his pride in having himself won the prize of physical intimacy with Cynthia, by contrast to <i>alii</i> beating on her door <i>frustra</i> (21). The poem ends by Propertius descending again into insecurity and fear that he might yet get it all wrong again, the consequence of which would be so severe as for him to wish death upon himself.</p> <p><u>Tibullus 1.3</u> depicts a relationship with Delia, different from that seen in Propertius's with Cynthia, in that it focuses not so much on the physical relationship but on what seems to be a deeply felt concern for each other's wellbeing: she engages in sortilege not once, but three times, but despite</p>		<p>Candidates should cover material from text set both in Latin and in English.</p>

Question		Marks	Guidance
	<p>favourable signs, the anxiety of separation is acute. Tibullus himself comforts her in her distress but allows us to see how hard this must be for him, for he too is constantly looking for excuses to delay his departure, claiming various other pretences, and once departed, admitting how insecure a stumble in the gateway has left him, with a deep-rooted anxiety that he should not be in the number of those who leave <i>invito amore ... prohibente deo</i> (21-22). Mention of his love prompts Tibullus to address Delia directly, the close intimacy of their relationship encapsulated in the framing of her name by self-reference, <i>mihi, Delia, quid mihi ...</i> (23). The description <i>mea ... Delia</i> (29) seems to speak of a confidence in the permanence in their relationship, but a closing prayer to her betrays again a hint of a nagging anxiety. The poem closes with Tibullus revealing his secret fantasy, that he should arrive home unannounced and be greeted by her so overwhelmed with joy that she rushes towards him without stopping to arrange her hair and clothing. Again the emphasis is on being together, not physical gratification.</p> <p><u>Tibullus 2.4</u> presents a poet with a much more cynical attitude to love. No longer is Delia his mistress, but Nemesis, who for most of the poem is a shadowy, background figure, whose presence is nevertheless all the more dominant and forceful for the lack of clarity: his entrapment is the overriding theme, along with her greed. In the first half of the poem the lover is referred to only as 'mistress', 'cruel girl' and 'my lady/she'; only right at the end is she 'my Nemesis' (59) (in which we can hear a rather bitter echo of <i>mea Delia</i> in 1.3). The poem is awash with the pain of the relationship, which he expresses as being consumed by flames. The poet adds the heartfelt wish that he could instead be a stone on an icy mountainside or an exposed rock buffeted by the sea: either would be preferable to the current pain, which not even poetry can relieve. Poetry now functions only to provide access to the mistress. So desperate has the poet become that he resorts to criminal acts, even to violating Venus, whom he considers responsible for the tempting him and for giving him such a greedy mistress. Bitterness prompts him to utter a death wish for all those involved in trades which encourage greed in girls. Despair is evident in the exclamation regretting that one of the gods gifted the greedy girl with beauty, cynicism in the conclusion that this is why Love</p>		

Question		Marks	Guidance
	<p>now has a bad reputation. The simplicity of the poem's ending contributes to the sense of sincerity, 'What I warn is the truth, but what good to me is the truth?' The poet finds himself completely under the power of Love: yet, despite everything, he would do anything to win the favour of his Nemesis.</p> <p><u>Ovid 2.7</u>: the poet's persona affects an offended innocence, his predominant emotions being frustration, annoyance and indignation. He seems clearly to feel superior to her: she is irrational, fickle, rash, credulous, illogical; apart from the aforementioned emotions, there is no sense in him of any deep emotional involvement or pain. His analogy of himself with a long-eared ass introduces a comical touch, suggesting recalcitrance in him rather than pain.</p> <p><u>Ovid 2.8</u>: the poet reveals his lasciviousness, pride at his presence of mind, triumph at being able to outwit Corinna, his sense of superiority over the slave girl - she blushed and so betrayed herself, so only has herself to blame.</p> <p><u>Ovid 2.19</u> presents love almost as a game of cat and mouse, requiring the husband to spice it up by creating obstacles: 'Lovers need hope and fear'/'What's banned blows up the blaze'. The poem is framed as advice to a husband, but a husband who seems to represent a universalised type, rather than a specific individual of Ovid's acquaintance. The whole poem in essence is humorous, the concept that a lover should give advice not for the husband's benefit but for his own. The delivery of the advice is also facetious, for example in the discombobulating convolutions of 'if you don't start guarding that girl of yours, she'll start to stop being mine', i.e. Ovid's. The final section of the poem is a series of rhetorical questions expressing an exasperation with the consequences of the husband's lack of repression, that the lover's nights 'from threats of vengeance should always be free', that he should 'never be scared' etc, revealing an absurd, tongue-in-cheek humour, belying any real sincerity.</p>		

Question		Marks	Guidance
8	<p><b>“In the <i>Heroides</i>, Ovid presents a more negative impression of men than of women.” To what extent do you agree?</b></p> <p><b>Assess against criteria in the 20-mark essay grid (see above).</b></p> <p><i>Arguments may include (AO3):</i></p> <p>Good responses to this question must consider the portrayal of <u>both</u> men and women. At least two of the men of the <i>Heroides</i> are portrayed in a negative light. After using the women who are lamenting, Jason and Theseus simply leave to get on with the rest of their lives. Hypsipyle and Ariadne are left to wonder why they have been abandoned, knowing that their former flames are now enjoying prosperity and new relationships. Candidates may comment that Jason is particularly fickle, as he not only leaves Hypsipyle but then Medea later, suggesting his word cannot be trusted. Both men lack the courage to let the women know their decisions in person. Phaedra's letter to Hippolytus also criticises Theseus, principally for killing her half-brother, the Minotaur, although candidates may well feel such an act could be justified under the circumstances. In terms of the portrayal of women, Phaedra, for example, is attempting to seduce the son of her husband; again from background knowledge some might defend her by recalling some versions of the myth in which Aphrodite was responsible for this. Some may comment on the very violent threats of Hypsipyle, especially against Medea. They may also remark that much which Ariadne complains about is not, in fact, the loss of her love for Theseus but her loss of security and status. This may or may not affect the sympathy they have for her.</p> <p>Good responses will also take into consideration the fact that the <i>Heroides</i> are narrated from the female perspective and that the portrayal of the women, their former lovers and others will be coloured by a variety of emotions, for example, bitterness, resentment, jealousy, desperation and neediness. The rhetorical nature of the address invites us to pity the women, whereas the men have no right of reply.</p>	<p><b>20</b> made up of</p> <p><b>AO2 = 10</b> &amp; <b>AO3 = 10</b></p>	<p>An AO2 heavy response may focus on details from the material studied but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p> <p>In the time available, it is not expected that candidates will cover every aspect of the <i>Heroides</i>. Examiners should look for a good and balanced range of aspects.</p> <p>Candidates should cover material from text set both in Latin and in English.</p>

Question		Marks	Guidance
	<p><i>Supporting evidence may include (AO2):</i></p> <p>Heroides IV:</p> <ul style="list-style-type: none"> <li>• Candidates may feel that Hippolytus is presented quite positively in this text. Phaedra comments on his strength and physical appearance.</li> <li>• Some candidates however might bring in background understanding of the myth of Hippolytus, in which he demonstrates <i>hubris</i>. This is perhaps hinted at by Phaedra when she comments on his strength of character and devotion to Artemis.</li> <li>• Phaedra refers to Theseus killing the Minotaur, her half-brother (in context candidates may feel this was justifiable). She also refers to Theseus abandoning Ariadne and killing Hippolyte.</li> <li>• Candidates may consider Phaedra in the context of Augustan moral reforms</li> </ul> <p>Heroides VI:</p> <ul style="list-style-type: none"> <li>• Hypsipyle's anger is mainly reserved for Medea, as she still loves Jason, but some candidates may feel that she is generous to forgive Jason for his faithlessness.</li> <li>• Some candidates might bring in background understanding of the Medea story, when he abandons Medea too. This shows a somewhat unreliable pattern in his behaviour, as suggested by her questions to him about the oaths which he made to her.</li> <li>• She accuses him of being false and insincere.</li> </ul> <p>Heroides X:</p> <ul style="list-style-type: none"> <li>• Ariadne is hostile towards Theseus from the beginning, opening with his abuse of her trust and a telling of the story from her point of view.</li> <li>• Ariadne speaks of her fear and emotions when Theseus leaves her.</li> <li>• She is also appalled by his lack of gratitude.</li> </ul>		

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

**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)

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Facsimile: 01223 552553

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