



Oxford Cambridge and RSA

**GCSE**

**Latin**

**J282/05: Verse Literature B**

General Certificate of Secondary Education

**Mark Scheme for June 2022**

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.

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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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**MARKING INSTRUCTIONS****PREPARATION FOR MARKING  
SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

**Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

**Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

### **Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

### **Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

### **Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

### **Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).











Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## 11. Annotations

Annotation	Meaning
	Unclear (use rarely, possibly in case of illegibility)
	Benefit of doubt (may be used, but sparingly)
	Cross (use <b>very</b> sparingly, to indicate something to which you are not giving credit)
	Extendable horizontal line (more serious error in translation questions)
	Extendable horizontal wavy line (inconsequential error in translation questions)
	Tick (use as appropriate to show where marks have been awarded in the shorter answers or points are being credited in the longer answers)
	Tick plus (strong, well-developed point in Q4)
	Tick query (weak, incompletely-developed or supplementary point in Q4)
	Harmful addition (use sparingly to indicate where something incorrect invalidates what would otherwise score a mark)
	Omission mark (use in translation questions and elsewhere if desired)
<b>BP</b>	Blank Page – use to mark Additional Writing Pages
seen	Use on an extra page or in white space to show that candidate material has been seen and considered

**12. Subject Specific Marking Instructions****Further guidance on MARKING Point 5 above** (p3)

We will need to exercise some discretion in the application of these instructions in order to avoid unfairness to candidates who know the text and understand the question but don't fully appreciate how to present their response. Below are some guidelines.

**Low-tariff comprehension questions (up to 3 marks) where numbers are provided for candidate answers:**

As a general rule award up to 1 mark for each of the candidate's numbered points, disregarding any material in each that is surplus to requirements (unless it invalidates the point already made).

This approach may, however, result in unfairness to candidates as they do not necessarily appreciate what precisely constitutes a separate point. They may roll together two correct answers in point 1, perhaps leaving no valid answer for point 2. In this case use discretion to award 2 marks to the candidate's point 1. However, if point 1 is a wrong answer that mark is lost and cannot be carried forward for possible awarding in point 2.

**Where numbers are not provided, use judgement to determine the correct mark for the overall answer in the usual way.**

**4-mark literary analysis questions:**

Use discretion

**either** to award up to 2 marks to each of the candidate's numbered points, ignoring any supplementary material that does not contradict the point already made

**or**, where two valid answers are included in numbered point 1, to award up to 2 marks for each of these. However, if the first point made by the candidate is invalid, those marks are lost and cannot be awarded to any later point.

Where a candidate offers a string of points, ignoring the numbering provided, only the first **two** of these should be considered.

**Our aim must be fairness to candidates without giving them carte blanche to offer a string of answers on the off-chance enough are correct.**

**NB**

**Marking point 5 above does not apply to the 8 and 10 mark level of response questions.**

Question		Answer	Mark	Guidance
1	(a)	(around/by/at) an altar	AO2 1	Accept 'altars'. Accept alternative prepositions if included. Do not accept 'shrine'.
1	(b)	doves (1) driven headlong/driven by/from a storm (1)  doves in a storm = 2	AO2 2	Must be plural <b>Mistranslation</b> of any part of <i>praecipites atra tempestate</i> (eg ' <u>into</u> a storm') is a harmful addition (HA)

Question		Answer	Mark	Guidance
2	(a) (i)	<b>either</b> king of Troy <b>or</b> husband of Hecuba	AO2 1	Accept 'father of Polites/Hector'. Do not accept 'king/ruler' without reference to Troy.
2	(a) (ii)	arming himself/putting on armour	AO2 1	Accept 'preparing for battle/to fight'
2	(b)	Any <b>two</b> of: - describes his intention as dreadful - calls him (most)wretched (husband) - asks where he is rushing to - says that defenders like him are no use now/he will be no help - tautology of <i>auxilio</i> and <i>defensoribus</i> stress that his help is no use	AO3 2	Accept other convincing points. Latin reference is not required. Accept reasonable paraphrases of the valid points. Accept translation of relevant parts of the text even if the response does not strictly answer the question. Do not accept: - tells him he's mad - any reference to Hector (outside lemma)
2	(c)	the altar	AO2 1	Do not accept 'the gods'.



		Answer	Mark	Guidance
3	(a)	<p>Any <b>two</b> of:</p> <ul style="list-style-type: none"> <li>- his weapon is unwarlike/feeble/weak</li> <li>- (he threw it) without force</li> <li>- it is repulsed (by)/doesn't penetrate (the metal shield)</li> <li>- it hangs from the surface/boss of the shield</li> <li>- it is useless/in vain</li> </ul>	<p><b>AO2</b> <b>2</b></p>	<p>Accept 'rebounded', 'ricocheted'</p>
3	(b)	<p>He tells Priam to take a message to his father/Achilles (1)</p> <p>but Achilles/Pyrrhus' father is dead/in the Underworld (1)</p>	<p><b>AO3</b> <b>2</b></p>	<p>Award 1 mark to each of these key points, however they are expressed. Accept translation of part or all of Pyrrhus' words for 1 mark.</p>

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

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

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

Level	Marks	Description
4	7–8	<ul style="list-style-type: none"> <li>• very good engagement with the question</li> <li>• expresses a range of relevant points, with good development, drawn on a range of well selected aspects of content and features of literary style, with a good range of appropriate quotation with well thought out discussion</li> </ul> <p>The response is logically structured, with a well-developed, coherent line of reasoning.</p>
3	5–6	<ul style="list-style-type: none"> <li>• good engagement with the question</li> <li>• expresses a range of sound points, with some development, drawn on a range of relevant aspects of content and features of literary style, with a range of appropriate quotation, with sound discussion</li> </ul> <p>The response is well structured with a clear line of reasoning.</p>
2	3–4	<ul style="list-style-type: none"> <li>• some engagement with the question</li> <li>• expresses some points drawn on a limited range of aspects of content and/or features of literary style, with some appropriate quotation and some discussion</li> </ul> <p>The response presents a line of reasoning which is mostly relevant but may lack structure.</p>
1	1–2	<ul style="list-style-type: none"> <li>• little engagement with the question</li> <li>• expresses points which are of little relevance and are supported with little evidence from the set text</li> </ul> <p>The information is communicated in an unstructured way..</p>

0=No response or no response worthy of credit.

Question	Answer	Mark	Guidance
4	<p><b>Assess against the criteria in the 8-mark AO3 grid (see above).</b></p> <p><b>Points that display Aeneas' leadership and care for his family may include:</b></p> <p><i>ergo age ... imponere:</i></p> <ul style="list-style-type: none"> <li>– imperatives show he is taking charge</li> <li>– <i>care pater</i>: affectionate way of addressing his father</li> </ul> <p><i>ipse subibo ... gravabit:</i></p> <ul style="list-style-type: none"> <li>– explains how he can manage his father's age and disability</li> <li>– shows the lengths he is prepared to go to (emphasised by repeated Bs, heavy consonants, long vowels) but reassuring his father he won't weigh him down</li> <li>– shows he is in charge and can manage the situation; displays confidence</li> <li>– use/emphatic position of <i>ipse</i> stresses the responsibility he is taking upon himself</li> </ul> <p><i>quo res ... erit:</i></p> <ul style="list-style-type: none"> <li>– emphasises commitment to his father;</li> <li>– reassures him they are in it together, no matter what ...</li> <li>– emphasised by tautology <i>unum et commune</i>, repetition of <i>unum/una</i>, antithesis of <i>periculum/salus</i>.</li> </ul> <p><i>mihi ... coniunx:</i></p> <ul style="list-style-type: none"> <li>– gives particular instructions to each member of family</li> <li>– orders clear and brief to avoid confusion (showing leadership)</li> </ul>	AO3 8	<p>Candidates do <b>not</b> have to cover <b>both</b> leadership <b>and</b> care to obtain full credit.</p> <p>Both content and style points are acceptable and Latin is not needed for every point. There must, however, be at least <b>two</b> stylistic references <b>and two</b> correct Latin references for an answer to reach level 4, and <b>one</b> of each of these for level 3.</p>

		<ul style="list-style-type: none"> <li>– embracing device of <i>parvus lulus</i> and <i>coniunx</i> emphasises the unity of the family group.</li> </ul> <p><i>vos famuli ... vestris:</i></p> <ul style="list-style-type: none"> <li>– includes household members, showing care for all those that depend on him</li> <li>– leadership qualities: makes sure all are listening to him</li> <li>– imperative shows he is in charge</li> <li>– clipped T and D sounds + sharp, short As designed to get their attention</li> </ul> <p><i>est urbe ... cupressus:</i></p> <ul style="list-style-type: none"> <li>– clear descriptive details to ensure they will find the meeting place</li> <li>– repeated Ts highlight the key landscape features they must look out for (showing good leadership and reassuring them he is in charge)</li> </ul> <p><i>Cereris ... antiqua ... religione:</i></p> <ul style="list-style-type: none"> <li>– references to shared ancestral religion reassure the household that Aeneas cares for them and they belong together, even though they must find their own way out of the city.</li> </ul> <p><i>hanc ... unam:</i></p> <ul style="list-style-type: none"> <li>– antithesis of <i>diverso/unam</i> + emphatic position of <i>unam</i> emphasise that they will be together again under Aeneas' leadership</li> </ul>	<p>To receive credit, this point must be convincingly related to Aeneas' leadership/care for his family rather than being just an example of his <i>pietas</i>.</p>
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Question	Answer	Mark	Guidance						
5	<p>Accept any <b>two</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="398 341 1122 683"> <tr> <td data-bbox="398 341 450 477">2</td> <td data-bbox="450 341 1122 477">expresses a valid point based on a relevant aspect of literary style, with accurate, relevant and suitably explained reference to Latin</td> </tr> <tr> <td data-bbox="398 477 450 612">1</td> <td data-bbox="450 477 1122 612">expresses a valid point, but is not fully supported by an appropriate aspect of literary style or reference to Latin</td> </tr> <tr> <td data-bbox="398 612 450 683">0</td> <td data-bbox="450 612 1122 683">point is not valid, or none is drawn</td> </tr> </table> <p><b>Examples may include:</b></p> <p><i>per opaca locorum</i> – darkness emphasised by end of line position, setting suspenseful scene</p> <p>antithesis of <i>dudum</i> and <i>nunc</i> highlights present terror by contrasting it with frightening past events that didn't bother him</p> <p><i>non ... neque</i> – two negative clauses emphasise his lack of terror in the past, as compared with the present</p>	2	expresses a valid point based on a relevant aspect of literary style, with accurate, relevant and suitably explained reference to Latin	1	expresses a valid point, but is not fully supported by an appropriate aspect of literary style or reference to Latin	0	point is not valid, or none is drawn	<p><b>AO3</b> <b>4</b></p>	<p>A <b>point of style</b> must be identified for the full mark (though technical terms are not a requirement). An appropriate Latin reference is needed in each case but merely matching a piece of Latin with the translation provided is not sufficient to gain 2 marks (though it may merit 1).</p> <p>Candidates must indicate (by translation or in their explanation) that they know what the chosen word or phrase means and how it emphasises Aeneas' terror</p> <p>For 2 marks, candidates should provide a valid point of style with coherent Latin reference and an explanation of how it emphasises Aeneas' terror. If any one of these requirements is missing, the mark is 1, if two are missing the mark is 0.</p> <p>Accept other convincing points.</p> <p>Do not accept <i>opaca</i> merely as a vocab. choice: as the word in itself does not <b>emphasise</b> Aeneas' terror given that it is night-time anyway.</p> <p><i>ferimur</i>: do not accept 'emphatic position'. Accept 'use of passive' if explained along the lines of meaning Aeneas is not in control of the situation because of his terror; the word will have to be translated with a passive meaning ('we were borne/carried along') for the full marks as the provided translation has 'hurry', following the typical usage of the word.</p> <p>Accept "contrast between his former bravery and present terror" as a valid point of style (some Latin still needed for the full mark).</p>
2	expresses a valid point based on a relevant aspect of literary style, with accurate, relevant and suitably explained reference to Latin								
1	expresses a valid point, but is not fully supported by an appropriate aspect of literary style or reference to Latin								
0	point is not valid, or none is drawn								

		<p><i>non ulla</i>, instead of <i>nulla</i>, emphasises how no weapons bothered him once (but now every sound does)</p> <p><i>glomerati ... examine</i> – vivid metaphors ('piled up', 'in a swarm') exaggerate the past threats he faced without fear</p> <p><i>nunc ... omnis</i> – repetition/chiasmus/enclosing word order emphasises that everything terrifies him</p> <p>build-up of 'fear' words</p> <p>juxtaposition of <i>aurae, sonus</i> emphasises the number and slightness of the things that frightened him</p> <p>soft sounds of <i>omnis, aurae</i> and <i>sonus</i> contrast with harsh consonants of <i>terrent and excitat</i> to highlight the effect on Aeneas</p> <p>build-up of fear words (<i>terrent, excitat suspensum, timentem</i>) emphasise his fear</p> <p><i>suspensum</i> – emphatic position (start of line, sense pause following) highlights Aeneas' state of suspense</p> <p><i>timentem</i> – emphatic position; framing device with <i>suspensum</i></p> <p><i>comitique onerique</i> – double <i>-que</i> + added <i>pariter</i> show how much Aeneas has to be frightened about</p>		
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Question	Answer	Mark	Guidance
6 (a)	(approaching/at) the (city) gate(s)	AO2	Do not accept doors.

				1	
6	(b)		1. they could hear the sound of feet (1) 2. they could see weapons/shields/bronze/metal glinting/flashng (1)	AO2 2	Glinting/flashng/gleaming/reflecting etc. needed for this mark

Question		Answer	Mark	Guidance
7		Any <b>two</b> of: - she stopped/she was snatched away by fate - she wandered from the path/got lost - she fell down/sat down/got left behind	AO2 2	Accept 'she was tired' for the third point as some texts read <i>lassa</i> rather than <i>lapsa</i> on line 739
8		Latin word: <i>maestus</i>  English translation: sad(ly)/sorrowful(ly)	AO2 2	Accept <i>maestusque</i> Accept <i>ausus</i> = daring, bold Ignore presence or absence of 'and' in the translation  Right Latin + wrong translation = 1 Wrong Latin + any translation = 0

**Guidance on applying the marking grids for the 5-mark set text translation**

The mark scheme awards marks for the proportion of sense communicated. If a candidate has communicated the 'gist' of the passage (e.g. they know who has done what to whom) they will score 5, 4 or 3 marks. If they have not understood the basic overall sense, they will score a maximum of 2.

A completely correct translation with no omissions or errors will always score 5. The key judgment for a candidate who has demonstrated understanding of the overall meaning is whether they should score 5, 4 or 3. This will depend on the gravity of their errors/omissions and may depend on the number of words in the sentence to be translated or the difficulty of the Latin and is usually decided at standardisation after a judgment has been formed about the performance of candidates. The final decisions on what constitute 'inconsequential' and 'more serious errors' 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.

A word containing more than one error should be treated as a maximum of one serious error. Repeated and consequential vocabulary errors should not be penalised.

Question		Answer	Mark	Guidance	
9		<p><i>'quid tantum insano iuvat indulgere dolori o dulcis coniunx? non haec sine numine divum eveniunt; nec te comitem hinc portare Creusam fas, aut ille sinit superi regnator Olympi.'</i></p> <p>Suggested translation: 'Why does it please you so much to indulge in wild/mad grief, (o) sweet husband? These things/this do/does not happen without the will of the gods; neither is it right/lawful/permitted for you to take Creusa from here as your companion, nor does the ruler of high Olympus allow it.'</p> <p>The omission or incorrect translation of any word is a more serious error unless otherwise indicated below.</p> <p>Inconsequential errors include: Wrong tense for <i>eveniunt</i> or <i>sinit</i> [accept future] 'destined' for <i>fas</i> <i>superi</i> taken with <i>regnator</i> singular noun translated plural or vice versa</p> <p>Acceptable translations of <i>quid ... iuvat</i> include 'what help/use is it', 'how does it help', 'what good does it do'</p> <p>Accept '... such mad grief' in line 1</p>	<p><b>AO2</b> <b>5</b></p>	5	Perfectly accurate with no errors or omissions, or one inconsequential error.
				4	Essentially correct but two inconsequential errors or one more serious error.
				3	Overall meaning clear, but more serious errors or omissions.
				2	Part correct but with overall sense lacking/unclear.
				1	No continuous sense; isolated knowledge of vocabulary only.
				<p>Accept any version that accurately renders the sense of the Latin.</p> <p>Do not accept 'for what purpose'</p>	



			<p>Accept 'can' as translation for <i>fas</i> (Lewis &amp; Short)</p> <p>Accept any reasonable rendering of <i>nec</i> and <i>aut</i> in the context. At most, error in these words is inconsequential.</p>		
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Question	Answer	Mark	Guidance						
10	<p>Accept any <b>two</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="398 341 1122 683"> <tr> <td data-bbox="398 341 450 475">2</td> <td data-bbox="450 341 1122 475">expresses a valid point based on a relevant aspect of literary style, with accurate, relevant and suitably explained reference to Latin</td> </tr> <tr> <td data-bbox="398 475 450 609">1</td> <td data-bbox="450 475 1122 609">expresses a valid point, but is not fully supported by an appropriate aspect of content or literary style or reference to Latin</td> </tr> <tr> <td data-bbox="398 609 450 683">0</td> <td data-bbox="450 609 1122 683">point is not valid, or none is drawn</td> </tr> </table> <p><b>Examples may include:</b></p> <p><i>longa ... arandum:</i></p> <ul style="list-style-type: none"> <li>– shows that his future is mapped out (including her loss)/that this is what is destined to happen</li> <li>– <i>arandum</i>/gerundive (of obligation) shows that he must do it, there is no choice</li> </ul> <p><i>et terram ... venies:</i></p> <ul style="list-style-type: none"> <li>– clear brief statement that he will reach his destination: inspires confidence</li> </ul> <p><i>ubi ... Thybris:</i></p> <ul style="list-style-type: none"> <li>– makes the place he will reach seem idyllic (populous, well-watered with ‘gently flowing stream’)</li> <li>– <i>Lydius Thybris:</i> ‘Lydian Tiber’ connects his new land to the old – it will be a ‘home from home’</li> <li>– repeated Ls and other soft sounds are very comforting</li> </ul> <p><i>illic ... tibi:</i></p>	2	expresses a valid point based on a relevant aspect of literary style, with accurate, relevant and suitably explained reference to Latin	1	expresses a valid point, but is not fully supported by an appropriate aspect of content or literary style or reference to Latin	0	point is not valid, or none is drawn	<p><b>AO3</b> <b>4</b></p>	<p>Points may be of <b>content or style</b>. An appropriate Latin reference is needed in each case.</p> <p>The Latin reference may be as little as a single word but must be coherent and relevant to the point being made.</p> <p>Candidates must indicate (by translation or in their explanation) that they know what the chosen word or phrase means and must explain how Creusa uses it to persuade Aeneas.</p> <p>Accept this as a valid example <b>only</b> if there is a convincing explanation of how this might persuade Aeneas.</p>
2	expresses a valid point based on a relevant aspect of literary style, with accurate, relevant and suitably explained reference to Latin								
1	expresses a valid point, but is not fully supported by an appropriate aspect of content or literary style or reference to Latin								
0	point is not valid, or none is drawn								

		<ul style="list-style-type: none"> <li>– list of the good things in store for him</li> <li>– <i>res laetae</i>: things will be happy/prosperous for him</li> <li>– <i>regnum ... coniunx</i>: sums up his grand future; he will be a king and another wife awaits him.</li> <li>– repetition of <i>regnum/regia</i> + forceful R alliteration emphasise how bright his future is</li> </ul> <p><i>lacrimas ... Creusae</i>:</p> <ul style="list-style-type: none"> <li>– she doesn't want him to weep for her any longer</li> <li>– uses forceful imperative verb ('drive away/banish') to persuade him to move on</li> <li>– <i>dilectae</i>: he loved her, so now he should follow her wishes</li> </ul>		<p><i>regnum</i> and <i>regia coniunx</i> may be accepted as two separate points (provided the candidate has clearly demarcated them and has provided an explanation – which could in fact be the same explanation– for each one)</p> <p>Do not accept 'Creusa refers to herself in the third person/by name'.</p>
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**Guidance on applying the marking grids for the 10-mark extended response**

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

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text(s).

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

For example, in relation to the question 'In what ways is Aeneid 2 full of drama and human interest?' saying that a weak and helpless old man indignantly challenging the armed warrior who has just slaughtered his son makes for a dramatic scene would be evidence of AO3; giving details of how Pyrrhus killed his son and what Priam actually said to him would be evidence of **AO2**.

**10-mark grid for the extended response question**

**AO2** = 5 marks = Demonstrate knowledge and understanding of literature

**AO3** = 5 marks = Analyse, evaluate and respond to literature

Level	Marks	Characteristics of performance
5	9–10	<ul style="list-style-type: none"> <li>detailed knowledge and excellent understanding of the set text (AO2)</li> <li>well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3)</li> </ul> <p style="text-align: center;"><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7–8	<ul style="list-style-type: none"> <li>good knowledge and sound understanding of the set text (AO2)</li> <li>a good response to the question which is supported by some well-selected examples from the set text (AO3)</li> </ul> <p style="text-align: center;"><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> <li>some knowledge and understanding of the set text (AO2)</li> <li>a reasonable response to the question which is supported by some examples from the set text (AO3)</li> </ul> <p style="text-align: center;"><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3–4	<ul style="list-style-type: none"> <li>limited knowledge and understanding of the set text (AO2)</li> <li>a limited response to the question which is occasionally supported by reference to the set text (AO3)</li> </ul> <p style="text-align: center;"><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> <li>very limited knowledge and understanding of the set text (AO2)</li> <li>a very limited response to the question with very limited reference to the set text (AO3)</li> </ul> <p style="text-align: center;"><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question	Answer	Mark	Guidance
11	<p><b><i>'Dramatic and full of human interest': in what ways is this true of the parts of Aeneid 2 that you have studied?</i></b></p> <p><b>Assess against the criteria in the 10-mark grid given above.</b></p> <p><b><u>Arguments (AO3) may include:</u></b></p> <ul style="list-style-type: none"> <li>• Scene between Priam and Hecuba shows the plight of the elderly and helpless in a war situation (<b>human interest</b>). Priam's arming himself to resist the enemy is both pathetic and <b>dramatic</b>. Hecuba shows that the protection of the gods is all they have to rely on now, evoking pity for the helpless victims. <b>Supporting evidence (AO2)</b> could include details of Priam and Hecuba's behaviour, details of what Hecuba says to him and how she persuades him not to go into battle.</li> <li>• Action scene of Polites' flight from and killing by Pyrrhus is highly <b>dramatic</b> and is an example of the shocking violence of war. <b>Supporting evidence (AO2):</b> details of Polites' desperate attempt to escape and his gory death.</li> <li>• Priam's confrontation of Pyrrhus and his death: the use of direct speech is <b>dramatic</b> and gives actuality to the events. <b>Human interest</b> lies in the character and emotions of both men: Priam's anger, indignation and desperate courage in the face of Pyrrhus' pitiless contempt. Pathos of Priam's murder and the violation of his corpse. <b>Supporting evidence (AO2):</b> details of what Priam and Pyrrhus say to each other, details of how Priam is killed, contrast between his present mutilated state and his former power.</li> </ul>	<p><b>10</b> <b>made up of</b> <b>AO2</b> <b>5</b> <b>+</b> <b>AO3</b> <b>5</b></p>	<p>To gain marks in <b>AO3</b> candidates should deploy a range of these or other appropriate arguments in any combination depending on their individual view of the poems.</p> <p>To gain marks in <b>AO2</b> candidates need to give detailed evidence from the text to support their arguments. Credit relevant evidence from <b>any part</b> of Aeneid 2. For level 5 there should be some evidence that is not drawn from the passages on the paper.</p> <p>Accept any reasonable interpretations of the terms 'dramatic' and 'human interest'. These could include: for 'dramatic': action/scenes that are exciting, shocking, unexpected, full of pathos; for 'human interest': what is interesting about, arouses our sympathy etc for the human players in the story; what we learn about their attitudes, beliefs.</p> <p>Candidates may take any approach they wish which incorporates either or both of the concepts on the lines suggested above and they do not need specifically to address the terms 'dramatic' and 'human interest'.</p>

		<ul style="list-style-type: none"> <li>• <b>Human interest</b> of how Aeneas deals with the situation in Troy how he takes responsibility for his family and people and escapes the city. <b>Drama</b> of their escape from the city with all its dangers and the loss of Creusa. <b>Supporting evidence AO2:</b> details of how Aeneas looks after the various family members and the gods of the city. Details of their flight and Aeneas' speculations as to how Creusa was lost.</li> <li>• Final scene between Aeneas and Creusa is <b>dramatic</b> in his desperation to find her and her sudden appearance to him, also in his desperate and vain attempt to cling on to her. There is <b>human interest</b> not only in Aeneas' feelings but in the way Creusa looks to the future and provides a means of assuaging his grief. <b>Supporting evidence AO2:</b> details of Aeneas' frenzied behaviour contrasting with Creusa's calm response and prophecies; details of his desperate attempts to cling on to her and her final disappearance.</li> </ul> <p>Some candidates may prefer to take a more thematic approach. Possible themes:</p> <ul style="list-style-type: none"> <li>• the plight of the helpless in the conquered city (<b>human interest</b>) <ul style="list-style-type: none"> <li>- examples could include: Hecuba and her daughters; the differing fates of Priam and Anchises; the loss of Creusa</li> </ul> </li> <li>• scenes of action and suspense (<b>drama</b>) <ul style="list-style-type: none"> <li>- examples could include: flight and death of Polites; Aeneas' flight through the city; Aeneas' desperate search for Creusa</li> </ul> </li> <li>• scenes of confrontation and dialogue (<b>drama and human interest</b>) <ul style="list-style-type: none"> <li>- examples could include: Hecuba and Priam; Priam and Pyrrhus; Aeneas and his family; Creusa and Aeneas</li> </ul> </li> </ul>		
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