

**Classics: Latin**

Advanced GCE

Unit **F364**: Latin prose

**Mark Scheme for June 2012**

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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**

<b>Script annotation</b>	<b>Explanation</b>
✓	Valid point (set text)
✓✓	Excellent point (set text), perhaps not envisaged by the MS
(✓)	Dubious point (set text)
?	Meaning/point unclear (set text)
✓	valid point (comprehension)
continuous underlining	Translation error
✓	Particularly stylish/fluent translation
^	Omission

**Subject-specific Marking Instructions**

Answers to Section 1 (Prescribed Literature) should be assessed using the level descriptors in the marking-grids and a mark awarded for each Assessment Objective.

The points given below for Q1 and Q2 are indicative of the range of answers to be expected. It is likely that candidates will include many other points not listed: please give due weighting to any valid points.

Look for answers which:

- cover the whole of the printed passage
- include a range of points, relating to both content and style
- make a coherent, well-focused response to the question.

Examiners should regard sequential and thematic approaches as equally valid. The points below are listed sequentially for convenience, but this should not confer any preferential to answers which adopt this form.

Question		Answer	Mark	Guidance
1	(a)	<p><b>Relevant content</b></p> <p>reference to Cluvius --&gt; adds substance to his account power lust drives Agrippina to excessive lengths - taking advantage of Claudius' susceptibility to offer herself to him as a sex-partner</p> <p><i>adnotantibus proximis</i>: introducing a supposed audience heightens the drama --&gt; they can see through her actions</p> <p>Seneca neatly uses one woman to defeat another the intervention of Acte --&gt; genuine concern for Nero (very different from his mother) and personal courage <i>gloriante matre</i>: she wanted all to know, for this would secure her position Acte sees straight to the main issue --&gt; if Nero was to remain emperor, he could not ignore the soldiers' opinion of his conduct</p> <p>weighing of other sources --&gt; designed to reassure us that Tacitus' account of events is not exaggerated <i>seu .. seu</i> --&gt; the illusion of 2 options - but weighted by Tacitus in favour of his preferred solution</p> <p><i>quae ... nuptiis</i>: the finale = a complete demolition of her character --&gt; her motives consistently unscrupulous</p> <p>'experienced in every vice' : her incestuous marriage to her uncle --&gt; the depths to which she was prepared to go</p>	25	<p><b>Stylistic features</b></p> <ul style="list-style-type: none"> <li>• <i>eo usque provectam ut ...</i> : emphasises how far Agrippina was prepared to go to hold onto power</li> <li>• <i>offerret se</i> --&gt; like a prostitute</li> <li>• <i>comptam et incesto paratam</i>: elaborately dolled-up, ready for incest - NB stark language used here</li> <li>• <i>saepius</i>: comparative - exaggerates the frequency of her attempts</li> <li>• <i>lasciva</i>: strong word</li> <li>• <i>praenuntias flagitii</i> --&gt; her motives are far from pure</li> <li>• <i>muliebres inlecebras ... subsidium a femina</i>: chiasmic word-order and variatio</li> <li>• <i>simul suo periculo et infamia Neronis</i>: s- alliteration and chiasmic word order to emphasise Acte's fears</li> <li>• <i>pervulgatum</i>: the prefix --&gt; the extent of public awareness</li> <li>• <i>profani principis imperium</i>: alliteration of P--&gt; she spits out the words and NB word-order graded according to importance</li> <li>• <i>concepit animo Agrippina</i> --&gt; could a grown woman have thought up such appalling behaviour?</li> <li>• <i>tantum immanitatis</i>: stern verdict on Agrippina's actions</li> <li>• <i>novae libidinis</i>: simply the latest in a long line of immorality</li> <li>• <i>stuprum</i>: strong word</li> <li>• <i>pari cupidine ... patruis nuptiis</i>: chiasmic order emphasises the similarities between these two relationships</li> <li>• <i>provoluta</i>: graphic word: she prostrated herself</li> <li>• <i>exercita ad omne flagitium</i>: again, very graphic language</li> </ul>

Question		Answer	Mark	Guidance
1	(b)	<p><b>Relevant content</b></p> <p>NB: to qualify for Level 5 under AO1, answers must cover <b>all three</b> parts of the question (Nero, Agrippina, senators).</p> <p><b>Agrippina:</b> many of the charges against Agrippina were genuine ones - Tacitus apparently had no wish to transfer all the weight of guilt from her to Nero.</p> <p><i>crimina longius repetita</i>: Nero is delving into the past to dig up charges against his mother</p> <p><i>consortium imperii</i> --&gt; unprecedented route to power for a woman if it were formalised - as the language suggests</p> <p><i>in feminae verba</i> --&gt; the Praetorians would be expected to obey her commands, as if she were the emperor himself.</p> <p>Nero had given handouts to the troops (<i>donativum</i>) and people (<i>congiarium</i>) to secure his position; for Agrippina to object to these now --&gt; pure spite</p> <p><i>viris inlustribus</i>: mostly senators --&gt; Nero is worrying them by implying Agrippina was targeting them too</p> <p>Nero claims credit for stopping Agrippina's treacherous designs - such as forcing her way into the senate and addressing foreign delegations (e.g. incident in XIII.5)</p> <p><i>obliqua insectione ... in matrem transtulit</i> : negative memories of Claudius are evoked to bolster the positive impression Nero is trying to make of himself and by shifting all blame from Claudius to Agrippina, Nero further blackens his mother's reputation</p>	25	<p><b>Additional stylistic features</b></p> <p>Tacitus achieves his aims largely by leaving it to the reader to judge how monstrous everyone's actions were - with just the occasional strong word or sound effect thrown in to provide impetus to this reaction.</p> <ul style="list-style-type: none"> <li>• <i>speravisset ... dissuasisset ... struxisset</i>: effectively a tricolon of accusations</li> <li>• <i>idemque dedecus</i>: strong word --&gt; the shame if a woman were to have authority over praetorians, senate and people</li> <li>• <i>infensa</i>: a strong word --&gt; she had succeeded in upsetting the army, senate and people i.e. everyone in Rome</li> <li>• <i>pericula struxisset</i>: grim euphemism - referring to Agrippina's murder of Silanus and attempts against others;</li> <li>• <i>struxisset</i>: a striking use of the verb</li> <li>• <i>quanto suo labore</i>: hyperbole --&gt; she had been almost unstoppable</li> <li>• <i>ne ... ne</i>: anaphora</li> <li>• <i>dominationis flagitia</i>: strong words to denounce Claudius</li> <li>• <i>publica fortuna extinctam</i> --&gt; her life had been a public menace, and her death a mercy</li> <li>• <i>extinctam</i>: strong word --&gt; she had acted like a fire, luckily 'put out' in time</li> </ul>

Question	Answer	Mark	Guidance
	<p><b>Nero:</b></p> <p>Tacitus relates Nero's actions and charges with little comment, letting Nero's deceit become apparent to the reader - as he guessed it would.</p> <p>Of course, Nero's charges against Agrippina say as much about him as they do about her.</p> <p>Tacitus simply dismisses any possibility that Nero could be telling the truth about the boat accident etc.</p> <p><i>cum telo unum</i>: a ludicrous idea - that one man with a single weapon could have been sent by Agrippina to attack the emperor</p> <p><i>cuius immanitas ...antibat</i> --&gt; Nero was so bad that his critics couldn't find words adequate to describe him</p> <p><b>the senators:</b></p> <p><i>confessionem scripsisset</i>: the public version of the shipwreck (composed by Seneca - a senator) was too silly to amount to more than a confession of guilt</p> <p><i>miro certamine</i>: a strong indictment of the craven nature of the senate and NB emphatic position of <i>miro</i></p> <p><i>aureum simulacrum</i> --&gt; ludicrous expense</p> <p><i>iuxta principis imago</i> --&gt; incongruity/ blasphemy</p>		<ul style="list-style-type: none"> <li>• <i>namque et naufragium narrabat</i>: ridicule emphasised by strong alliteration of <i>-n</i> + assonance of <i>-a</i> (<i>na-na-na</i>)</li> <li>• <i>adeo hebes</i>: strong word --&gt; deters any other view</li> <li>• <i>fortuitum fuisse</i>: alliteration --&gt; disgust at any suggestion that the shipwreck could have been an accident</li> <li>• <i>a muliere naufraga</i>: ridicule</li> <li>• <i>cohortes et classes</i>: exaggeration to contrast with <i>unum</i></li> <li>• <i>immanitas</i>: strong word to sum up Nero</li> <li>• <i>procerum</i>: ironic?</li> <li>• <i>certamine procerum decernuntur</i>: alliteration/assonance ---&gt; emphasises Tacitus' disgust</li> <li>• <i>insidiae</i> --&gt; they accept Nero's story of Agrippina's murder attempt</li> </ul>
	<b>Section A Total</b>	<b>[50]</b>	

Question		Answer	Mark	Guidance
2	(a)	<p><b>Relevant content</b></p> <p>Pacuvius wants the mob to think they are controlling events - while he allows no deviation from his own plan</p> <p>As he had foreseen, though the mob finds plenty of senators to attack, they cannot agree on better replacements</p> <p>The mob, happy to shout in unison, are timid as individuals --&gt; Livy's shrewd observation of crowd psychology.</p> <p>The more objections they raise, the more they are playing into Pacuvius' hands.</p> <p>No point in their putting forward the same people whom they had just rejected - and inevitably, if their first and strongest candidates had been rejected, later ones would be even less acceptable.</p> <p>Finally the people are forced to admit defeat, and they slink away - leaving Pacuvius in command of the situation.</p>	25	<p><b>Stylistic features</b></p> <ul style="list-style-type: none"> <li>• <i>inde consedit ... et iussit</i></li> <li>• <i>malum et improbum</i>: doubling of criticism and promoted to emphasise</li> <li>• <i>pro se quisque</i> --&gt; every individual had his say</li> <li>• <i>clamare</i>: historic infinitive to make more lively</li> <li>• <i>improbo bonum</i>: strong antithesis</li> <li>• <i>bonum et iustum</i>: neatly balances <i>malum et improbum</i> - word order follows sequence of events</li> <li>• <i>inopia potioris subiciundi</i>: a neat phrase</li> <li>• <i>primo silentium erat ... verecundia</i></li> <li>• <i>extemplo</i>: neatly enclosed within its phrase to emphasise the speed of the mob's response</li> <li>• <i>alii... alii; nunc... nunc</i> --&gt; divisions among the mob</li> <li>• <i>probra... humilitatem... sordidam... pudendae</i>: piling up strongly negative criticisms</li> <li>• <i>ipsius</i>: emphatic - the mob did not like each senator individually</li> <li>• <i>eosdem ... nominari, nihil aliud quam ... nominatos</i></li> <li>• <i>multo humiliores obscurioresque ceteri erant</i></li> <li>• <i>dilabi</i>: inceptive use of historic infinitive, to show the gradual dispersal of the mob and NB promoted position</li> <li>• <i>notissimum</i>: superlative and emphatic position to drive the point home</li> </ul>

Question	Answer	Mark	Guidance
2 (b)	<p><b>Relevant content</b></p> <p>The Romans have always treated the Campanians fairly - including allowing them considerable autonomy and granting many the privilege of Roman citizenship.</p> <p>The defeat at Cannae is as much a blow against the Campanians as it is to the Romans themselves.</p> <p>The struggle this time is not with another Italian state but with foreign and barbaric invaders.</p> <p>Alarming allegations of the ruthlessness and horrific conduct of the Carthaginians - grossly exaggerated, and even including cannibalism.</p> <p>Will the Campanians stand by and allow Italy to be taken over by barbarians and ruled from Africa?</p> <p>It is in their own interest to support the Romans now against Hannibal.</p>	25	<p><b>Stylistic features</b></p> <ul style="list-style-type: none"> <li>• <i>adicite ad haec</i>: rhetorical reinforcement ('furthermore...')</li> <li>• <i>maximum</i>: superlative --&gt; the generosity of Rome's gift</li> <li>• <i>dedimus communicavimusque</i>: rhetorical amplification</li> <li>• <i>communem</i>: emphatic word and picked up in <i>communicavimus</i></li> <li>• <i>communem patriam</i> (anaphora of <i>communem</i>) - the notion of a shared <i>patriam</i> is again spurious.</li> <li>• <i>Poenus</i>: emphatic position and antithesis to <i>in Italia</i></li> <li>• <i>ne Africa quidem indigena</i> --&gt; Dido: another spurious point</li> <li>• <i>ab ultimis terrarum oris ... columnis</i>: geographical extremes</li> <li>• <i>expertem .. humanae</i>: ascending tricolon to exaggerate the Carthaginians' lack of civilisation</li> <li>• <i>linguae prope humanae</i>: gross exaggeration</li> <li>• <i>natura et moribus immitem ferumque</i>: two couplets - the second tautologous, added for exaggeration</li> <li>• <i>efferavit</i>: strong word</li> <li>• <i>quod proloqui piget</i>: rhetorical flourish</li> <li>• <i>infandis epulis</i>: graphic exaggeration</li> <li>• <i>quos ... sit</i>: same effect as <i>quod proloqui piget</i> (above)</li> <li>• <i>videre et habere ... ex Africa et a Carthagine ... Numidarum et Maurorum</i>: tricolonic crescendo of pairs</li> <li>• <i>pati provinciam</i>: alliteration --&gt; distaste</li> <li>• <i>cui non detestabile sit</i>: rhetorical Q --&gt; strong climax</li> <li>• <i>pulchrum</i>: antithesis to <i>detestabile</i> --&gt; transition from what's bad to what the Campanians must do to prove their worth</li> <li>• <i>vestra fide, vestris viribus ... retentum ac recuperatum</i>: grand finale: two more couplets and anaphora and alliteration</li> </ul>
	<b>Section A Total</b>	<b>[50]</b>	

Question	Answer	Mark	Guidance
3 (a)	<p>(i) <i>interea accidit maximum <u>incommodum</u>. tanta enim tempestas orta est</i></p> <p>(ii) <i>ut numquam illis locis maiores aquas fuisse <u>constaret</u>:</i></p> <p>(iii) <i>haec tempestas ex omnibus montibus <u>nivem</u> solvit ac summas ripas fluminis superavit ...</i></p> <p>(iv) <i>pontesque ambos quos Fabius fecerat uno die interruptit. quae res magnas difficultates exercitui Caesaris attulit.</i></p> <p>(v) <i>cum enim castra essent inter flumina duo, quorum neutrum transiri poterat, necessario omnes hoc spatio angusto continebantur.</i></p> <p>(vi) <i>neque civitates, quae ad amicitiam Caesaris accesserant, frumentum supportare ... [poterant]</i></p> <p>(vii) <i>neque ei qui <u>pabulandi</u> causa longius progressi erant interclusi fluminibus reverti poterant.</i></p> <p><b>Marks for each section</b> should be awarded as follows:</p> <p><b>[4]</b> all or almost all the meaning conveyed (as agreed at Standardisation)</p> <p><b>[3]</b> most of the meaning conveyed</p> <p><b>[2]</b> half the meaning conveyed; the rest seriously flawed</p> <p><b>[1]</b> very little meaning conveyed, or isolated words known</p> <p><b>[0]</b> no elements of meaning conveyed; no relation to the Latin at all.</p> <p>Write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends.</p>	30	<p>Meanwhile an enormous setback occurred. For such a great storm arose ...</p> <p>that it was agreed that never in those places had there been greater floods.</p> <p>This storm melted the snow from all the mountains and overwhelmed the tops of the river banks ...</p> <p>and in one day smashed both bridges that Fabius had made. This (event) caused great difficulties for Caesar's army.</p> <p>For since the camp was between two rivers, neither of which could be crossed, of necessity they were all confined in this narrow space.</p> <p>Neither could the communities which had come into alliance with Caesar supply corn ...</p> <p>nor could those who had ventured further to seek fodder get back, being cut off by the rivers.</p> <p><b>Marks for fluency of English translation</b> should be awarded as follows, for improvements on a literal translation:</p> <p><b>[2]</b> expressed fluently and stylishly; consistently successful.</p> <p><b>[1]</b> occasional improvements on a literal translation</p> <p><b>[0]</b> no or very little improvement on a literal translation.</p> <p>First add up the sectional marks to give a sub-total out of 28. Then indicate +2/1/0 (for fluency of translation).</p> <p>Write the <b>total</b> mark out of 30 in the right hand margin.</p>

Question		Answer	Mark	Guidance	
	(b)	<p><i>at</i>: signposts contrast with Caesar's difficulties in obtaining grain/fodder in the previous paragraph</p> <p><i>omnium rerum abundabat copia</i>: tautology and exaggeration</p> <p><i>multum ... multum</i>: anaphora and promotion for emphasis</p> <p><i>ex omni provincia</i>: exaggeration</p> <p><i>magna copia</i>: anaphora of <i>copia</i></p> <p><i>omnium rerum facultates</i>: exaggeration</p> <p><i>sine ullo periculo</i>: emphatic</p> <p><i>integra</i>: emphasising the contrast with Caesar's position</p> <p><i>omnino</i>: emphatic</p>	6	<p>Reward any <b>three</b> of these, or other valid points which emphasise 'the advantages that Afranius had in terms of supplies'.</p> <p><b>Minimum 1 point re content and 1 re style.</b></p> <p>Up to 2 marks per valid point well made - including reference to appropriate Latin. No/inappropriate Latin = 1 only.</p>	
	(c)	<p>the magnitude of the river</p> <p>the cohorts/forces of the enemy</p> <p>stationed on/beside the bank</p>	4	1 mark per point	
	(d)	(i)	<i>facultates</i> : accusative [1] object of <i>praebebat</i> [1]	2	Accept correct translation of whole clause <i>facultates ... praebebat</i> .
		(ii)	<i>dies</i> : accusative [1] length of time [1]	2	Accept translation - e.g. 'for several days'.
		(iii)	<i>fluminis</i> : genitive [1] defining/ possessive dependent on <i>magnitudo</i> [1]	2	Accept translation - e.g. 'the size of the river'.
	(e)	(i)	in previous/earlier times / in advance/ in the previous days	1	
		(ii)	flood(s) / floodwater(s)/ water level/ deluge	1	
	(f)	(i)	<i>provideo</i>	1	
		(ii)	<i>dispono</i>	1	
<b>Section B Total</b>			<b>[50]</b>		



	<p>(vi) <i>Spartacus fought for two years until finally Crassus defeated him in a famous battle.</i></p> <p>Spartacus duos annos pugnabat donec/dum tandem Crassus eum (in) proelio insigni vicit.</p> <p>(vii) <i>When Crassus asked the captured slaves which of them was Spartacus, they unanimously shouted 'I am Spartacus'.</i></p> <p>Crasso servos captos roganti quis eorum Spartacus esset omnes clamaverunt '(ego) sum Spartacus.'</p> <p>(viii) <i>His comrades were <u>crucified</u> and everyone believed that they had been punished as they deserved.</i></p> <p>omnes crediderunt comites eius, <u>cruci adfixos</u>, poenas dedisse ut meriti essent.</p> <p><b>Marks for each section</b> should be awarded as follows:</p> <p><b>[5]</b> Correct translation (as agreed at standardisation), with one error allowed</p> <p><b>[4]</b> Mostly correct but with some errors</p> <p><b>[3]</b> About half of the Latin correct</p> <p><b>[2]</b> Accidence/syntax seriously faulty, but not without sense</p> <p><b>[1]</b> A very small amount of correct Latin</p> <p><b>[0]</b> No recognisable relation to the English</p>	<p>5</p> <p>5</p> <p>5</p> <p><b>Section B Total</b> <b>[50]</b></p>	<p>✓ imperfect tense; <i>pugnabat</i> idiom: <i>signa infero</i></p> <p>✓ subord. using dative partic; <i>Crasso roganti</i> vocab: <i>una voce/ una/ ad unum</i> idiom: <i>ex eis</i> emphatic <i>ego</i> word-order: direct speech inserted within sentence</p> <p>✓ subord; using accusative vocab: <i>poenas dare</i> vocab; <i>merito/ iuste</i> subordination: <i>meritas poenas</i> (e.g.) subjunc. in O.O.</p> <p><b>Style Ticks</b></p> <p>The above are only suggestions. Other attempts at connection and subordination, good choice of words and Latinate word order should also be rewarded.</p> <p>Maximum of 10 ticks are to be credited.</p> <p>These style ticks are vital to the overall mark.</p> <p>8 x 5 = 40 + maximum 10 style marks</p>
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## Levels Descriptors grid: AO1

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

## Levels Descriptors grid: AO2

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

## Assessment Objectives grid (including QWC)

	Section A	Section B	Total
<b>AO1</b> Recall and deploy relevant knowledge and understanding of literary, cultural or historical sources or linguistic forms in their appropriate contexts.	20	20	40
<b>AO2</b> (a) Analyse, evaluate and respond to classical sources (literary, cultural, historical or linguistic) as appropriate.  (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.	30	30	60
Totals	50	50	100

**Quality of Written Communication (QWC):** QWC must be assessed when answers require paragraphs or essays, not single sentences. QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the AO2 Marking Grid the presence of bullet points 3-5.

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

There are no separate weightings for AOs 2a and 2b.

**In assigning a mark for AO2:**

examiners should focus first on AO2(a) – i.e. bullet points 1 and 2 to decide the appropriate Level descriptor band;

they should then consider the evidence of QWC to help them decide where in the Level descriptor band it is best to locate the candidate's mark;

other evidence - for example a stronger showing on the analysis than on the evaluation strand of AO2a - will also inform an examiner's decision about where to locate the mark within the Level descriptor band.

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