

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

Annotation	Meaning
	Unclear
	Benefit of doubt
	Cross
	Major error
	Minor error
	Relevance
	Tick (must be used to show credit in 8-mark question)
	Credit for bullet point 1 in 10-mark question
	Credit for bullet point 2 in 10-mark question
	Omission mark <u>or</u> underdeveloped point

Question	Answer	Marks	Guidance
1	B – in the afternoon.	1	
2	It is of more than human (1) size (1) and beauty (1) It is bigger (1), more beautiful (1) than a human (1).	3	Allow looser translations so long as the three ideas are still conveyed – e.g. she was bigger and more beautiful than a human.
3	He will hold/win/gain (1) office/honours (1) he will be honoured (1).	2	He will hold honour = 1
4	C – he will die.	1	
5	<p>the description of the ghost</p> <ul style="list-style-type: none"> • <i>per silentium noctis</i>: the noises are contrasted with the silence of the night – makes them seem all the louder. The night time adds to the sinister mood • <i>sonus ferri</i>: the sound of iron is sinister and adds to the horror – the reader wonders what the sound is which adds mystery and suspense • <i>streptitus</i>: onomatopoeia adds to the atmosphere of horror • <i>si attenderes acrius</i>: 2nd person involves the reader directly • <i>silentium...streptitus</i>: alliteration of 's' imitates the sounds of the night • <i>adparebat idolon</i>: promotion of verb emphasizes <i>idolon vinculorum</i>: detail of what the sound actually is – chains adds to the feeling of horror • <i>longius..e proximo</i>: suspense/drama as the sounds get closer • <i>longius primo, deinde e proximo</i>: chiasmus emphasizes the sound increasing as the ghost approaches. The suspense increases. • <i>macie et squalore</i>: choice of word – horrific sight • <i>confectus</i>: the ghost is worn out, it is a horrific image 	10	<p>10 mark marking grid</p> <p>Level 4 9 – 10 Level 3 6 – 8 Level 2 3 – 5 Level 1 0 – 2</p> <p>To gain full credit for each point made candidates must do the following:</p> <ul style="list-style-type: none"> • quote/refer to the relevant Latin (focused quotation) • translate or show full understanding of the Latin • analyse in detail how the Latin quotation engages with the question <p>Answers must include examples from the full range of the passage. Exhaustive coverage of one or two lines will not be sufficient.</p> <p>Give credit for other relevant responses not listed on the mark scheme.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • <i>promissa...capillo</i>: details of the ghost's long beard and hair standing on end adds to the drama and horror asyndeton to emphasise this image • <i>capillo...catenas</i>: alliteration of 'c' reflects the clanking of the chains • <i>cruribus compedes, manibus catenas</i>: balanced phrases give detailed description of the chains on both hands and legs • <i>quatiebatque</i>: dramatic horrific image of the ghost shaking the chains • <i>quatiebatque</i>: alliteration of 'qu' to mimic the sound of the chains. <p>the effects on the inhabitants</p> <ul style="list-style-type: none"> • <i>inde</i>: links the appearance of the ghost directly to the fate of the inhabitants • <i>tristes diraeque..metum</i>: three emotions – crescendo effect • <i>tristes diraeque noctes</i>: pleonasm to describe nights • <i>vigilabantur, vigiliam</i>: repetition to emphasise their lying awake • <i>morbus...formidine mors</i>: assonance of 'or' – reflects the gloomy atmosphere • <i>metum...formidine</i>: synonyms to emphasise feelings of fear and horror • <i>mors sequebatur</i>: matter of fact description suggests inevitability of their deaths • <i>interdiu quoque</i>: even in the day the inhabitants were affected by the memory of the ghost • <i>oculis inerrabat</i>: ghostly image drifting before their eyes. Adds a spooky atmosphere • <i>timoris timor</i>: repetition of <i>timor</i> to emphasis the feeling of fear among the inhabitants • <i>longior</i>: contrast between the fear and cause of the fear emphasises the depth of their terror. 		

Question	Answer	Marks	Guidance
6	Educated (1) not uneducated (1) not illiterate (1) literate (1)	1	
7	In the same/one (1) bed/couch (1) OR they were sharing a bed/couch (2)	2	They were together = 1 mark.
8	Putting/moving/applying/using scissors/knives (to his head) (1) cutting his hair (1)	2	
9	<ul style="list-style-type: none"> • Pliny names the individuals in his stories – Curtius Rufus, Athenodorus • He uses three examples • Curtius Rufus sees the spirit of Africa, but no-one else does • The predictions of the spirit of Africa come true – coincidence or not • The Athenodorus story – the ghost was seen by a number of people • Apparently it led to the death of some inhabitants – evidence • The story was true because others believed that a ghost lived there • The ghost is both seen and heard • The philosopher Athenodorus seems to be a convincing, intelligent witness • The ghost in the Athenodorus story lacks a burial which gives a reason why the ghost is still wandering about the house • If the story is true, bones were actually found where the ghost indicated and the ghost was never seen again • The character in the final story has a connection with Pliny – his freedman • The freedman is not uneducated so should be able to reason sensibly about what happened to him • The hair cutting could be by a ghost, but there could be a much simpler explanation – practical joke etc. • Pliny clearly has evidence for ghosts, but there could be simpler explanations in all cases. 	8	<p>8 mark marking grid</p> <p>Level 4 7 – 8 Level 3 4 – 6 Level 2 2 – 3 Level 1 0 – 1</p> <p>To gain full credit for each point made candidates must do the following:</p> <ul style="list-style-type: none"> • refer closely to the text • use specific examples rather than overly generalised statements • analyse how the example engages with the question • while Latin is not required, credit may be given where used appropriately <p>Answers must include examples from the full range of the set text.</p> <p>Give credit for other relevant responses not listed on the mark scheme.</p>

Question	Answer	Marks	Guidance
10	The storm/thunder/crashing/violent spell of weather (1) which hid Romulus from sight (1).	2	Allow any reference to Romulus' disappearance (from sight) Romulus' seat was empty = 0 Romulus disappeared from his seat = 1
11	Contrast with the previous bad/violent weather (1) use of two adjectives to describe the good weather/he calls the light clear/bright and calm/settled (1) he comments on the quality of the light (1) <i>tranquilla</i> and <i>serena</i> are especially atmospheric (1). Allow comment on the style e.g. alliteration of t in <i>tam turbido</i> to stress the bad weather (1).	2	Allow any two sensible points.
12	For some time/for a considerable time/for a long time	1	
13	(a) The bird entered into the senate house (1) was pursued by birds (of a different kind) (1) which tore it to pieces (1). (b) Caesar was killed in/near the senate house (of Pompey) (1) the bird is called the king-bird, Caesar is the head of state/had tried to be king (1) the laurel wreath denotes victory/indicates kingship (1) many conspirators stabbed Caesar (1) the violent death of the bird being torn to pieces mirrors the violent death of Caesar (1). The birds were from the nearby grove, Caesar's opponents were those close to him (1). The omen happened the day before linking it intrinsically to the murder (1). (c) <i>persecutae</i> : the pursuit of the bird is dramatic and reflects the hostility/fear/premeditation of the parallel political situation <i>discerpserunt</i> : the bird was torn apart – this is a violent image/reflects the violence of the assassination <i>vero</i> : indeed; Suetonius draws attention to the portents taking place the night before the murder showing the inevitability of the following day's events <i>caedis</i> : mention of the murder itself increases the drama and reflects the brutality	3 3 4	Make sure <i>discerpserunt</i> is translated as a violent action. Killed = 0 No credit for laurel in 13(a) Accept any three correct answers. Allow variety of translations for <i>curia</i> : hall, court, senate-house etc. An analysis of the quotation MUST be given. Translation of the Latin word alone is not enough for the analysis mark. The Latin quotation should be short to allow focused analysis. Whole sentences/longer Latin phrases are unlikely to allow targeted analysis. Latin must be quoted and explanation given for 2 marks. Latin only, with no explanation = 0 marks.

Question	Answer	Marks	Guidance
	<p><i>supra nubes volitare</i>: dramatic image of Caesar's supernatural power/inevitability of fall/link back to the 'king-bird' imagery</p> <p><i>love dextram</i>: juxtaposition of Jupiter with Caesar's right hand implies their closeness/implies his impending deification and immortality</p> <p>list of omens (with relevant quotation): bird, doors and dream builds tension/imminence</p> <p><i>confodi</i>: stabbed; portrays the violence of Caesar's death.</p> <p><i>conlabi fastigium domus</i>: dramatic image of the collapse of a dynasty not just a building</p> <p><i>subito</i>: culmination of the episode in the short phrase when doors suddenly open of their own accord</p> <p><i>in gremio suo</i>: personal impact on Calpurnia of Caesar's death; he is being cradled in her bosom; reinforced by the word <i>maritum</i></p>		<p>If Latin is quoted but is not relevant to the analysis or clearly not understood then 0 marks.</p> <p>Allow credit for the increase of tension caused by careful reference to time i.e. <i>pridie . . . ea nocte</i></p>

Question	Answer	Marks	Guidance
14	<p><i>ludis, quos primos consecrato ei heres Augustus edebat, stella crinita per septem continuos dies fulsit exoriens circa undecimam horam, creditumque est animam esse Caesaris in caelum recepti; et hac de causa simulacro eius in vertice additur stella.</i></p> <p>At the games, the first which his heir Augustus put on for him as a god (having been deified), a comet (a long-haired star) shone for seven successive days, rising at about the eleventh hour, and was believed to be the soul of Caesar who had been received into heaven; and for this reason a star is (was) added to his statue, on the top of his head.</p>	5	<p>Award up to five marks according to 5-mark marking grid. Consequential errors should not be penalised.</p> <p>5 All of the meaning conveyed, with one minor error allowed</p> <p>4 Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed</p> <p>3 Part of the meaning conveyed, but with two or more major errors or omissions allowed</p> <p>2 A limited amount of the meaning conveyed</p> <p>1 A very limited amount of the meaning conveyed</p> <p>0 None of the meaning conveyed</p> <p>An omission of single word = major error An omission of prepositional phrase e.g. <i>in caelum</i> = major error Vocabulary error = major error Incorrect tense/number = minor error</p> <p><i>primo</i>: at the first games OR at the games, the first which . . . <i>consecrato ei</i>: in his honour = one major error <i>creditum est</i>: if translated in the present = minor error 11 o'clock = minor error <i>in caelum</i>: allow 'in heaven' <i>recepti</i>: 'being received' = minor error <i>additur</i>: can be translated in either the past or the present <i>in vertice</i>: allow 'on his head' Allow 'the statue had a star added to it' Allow 'top of the statue'</p>

Question	Answer	Marks	Guidance
15	Poisoned him/given him poison (1).	1	
16	Syria.	1	Do not penalise spelling. East = 0
17	The floor(s)/ground (1) and wall(s) (1).	2	
18	His name/the name of Germanicus (1) was inscribed on (curse) tablets (1) OR sorcery/curse/cursing/black magic (1) directed at him/Germanicus (1)	2	
19	gods of the underworld/of the dead (1).	1	Needs to refer to underworld or equivalent; reference to 'bad' or 'bad spirits' is not enough as it does not translate <i>infernus</i> . Gods must be plural
20	(a) They rushed/ran (1) to the port/harbour (1).	2	Some sort of haste needed in verb
	(b) <i>simulac</i> : as soon as; the immediacy of the reaction shows the excitement of the people (choice of word rather than word order is significant here) <i>visa est/complentur</i> : promotion to the beginning of the phrase emphasises the sight of the boat/the filling of the port and walls <i>non solum...sed etiam</i> OR <i>moenia/tecta</i> : the crowd filling the walls and roofs conveys the excitement; emphasises the numbers of people crowding the port, showing her popularity and the excitement of the visit <i>complentur</i> : the port was filled with mourners; emphasises the crowd packed into the port, which conveys the excitement of the scene <i>tecta turba</i> : alliteration of t, representing the excited chattering of the crowd <i>maerentium et rogantium</i> : use of present participles conveys the idea of anticipation and uncertainty	4	An analysis of the quotation MUST be given. Translation of the Latin word alone is not enough for the analysis mark. The Latin quotation should be short enough to allow focused analysis. Whole sentences/longer Latin phrases are unlikely to allow targeted analysis. Latin must be quoted and explanation given for 2 marks. Latin only, with no explanation = 0 marks. If Latin is quoted but is not relevant to the analysis or clearly not understood then 0 marks. Do not give credit for analysis outside the stated line reference

Question	Answer	Marks	Guidance
(c)	the ship arrived slowly, as if mournfully/it does not arrive quickly as is usual, showing the unusual and sad circumstance (1) the ship had all the signs of mourning, reminding us of the tragic death of Germanicus (1) Agrippina had her two children, now fatherless, with her, increases the pathos (1) she is carrying the ashes of her dead husband, reminding us of his murder (1) her eyes are lowered, conveying her deep emotions (1) all the people groaned together; all felt pity for her (1).	4	Some analysis of how the phrases arouse sympathy must be given Reference to the Latin is not necessary
21	D – on the rest of the charges.	1	
22	The bribery (1) of the soldiers (1) or the injustice/injury (allow plural) (1) against the province (1) or the insults (must be plural) (1) against the general (1).	2	<i>in</i> must be translated as against/to(wards) not in insolence towards the general = 1 mark injuring the province = 2 marks
23	the voices/shouts of the people/crowd (1) in front of/near/by/next to/outside the Curia/senate house (1)	2	voices/shouts must be plural unless the collective 'shouting' is used. The shouting of the people outside equals 2 marks since senate house is implied.
24	they/the people would not restrain/stop (1) their hands/violence/attack (1) Allow 'they would attack Piso' for 2 marks.	2	Allow similar answers e.g. They would resort/turn (1) to violence (1); they could not hold themselves accountable (1). They would kill Piso = 1
25	Clodia's outrageous behaviour <ul style="list-style-type: none"> • <i>vicinum</i>: indiscriminate in her choice of young men, Clodia simply looks at the nearest man • <i>iuvenem</i>: Clodia is a predatory older woman • <i>candor...proceritas, vultus oculique</i>: Clodia is attracted solely to the physical beauty of Caelius, which has fuelled her passion; she is shallow • <i>pepulerunt</i>: drove her off her feet. The choice of vocabulary hints at the excessive nature of her desires 	10	10 mark marking grid Level 4 9 – 10 Level 3 6 – 8 Level 2 3 – 5 Level 1 0 – 2 To gain full credit for each point made candidates must do the following:

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> • <i>videre voluisti</i>: the alliteration of v draws attention to her desires and lust • many of the verbs are in the second person singular (<i>quotation required</i>) which makes the tone very accusatory OR use of personal pronoun tu, te, te • <i>saepius</i>: comparative 'more often' to show her sexual appetite for him • <i>non numquam</i>: litotes to emphasise the time she spent with him • <i>femina nobilis</i>: the implication was that Clodia should have behaved better • <i>filium patris parci</i>: Clodia took advantage of his father's stinginess to lure Caelius. The alliteration of 'p' expresses Cicero's outrage • <i>devinctum</i>: metaphorical use of <i>devinctum</i> • <i>divitiis devinctum</i>: assonance of d, v and t to reflect her passion. • <i>hortos</i>: the mocking tone, suggesting she deliberately bought the gardens to satisfy her lust; hyperbole of Cicero with <i>omnes</i>: all the young men, <i>cotidie</i>: on a daily basis she was able to take her pick etc... <p>Caelius' response to her</p> <ul style="list-style-type: none"> • <i>non potes</i>: short sharp phrase to show that Clodia could not ensnare Caelius • <i>calcitrat, respuit</i>: choice of vocabulary to emphasise his rejection of her – he kicks and spits her out – metaphorical. Asyndeton to emphasise the key verbs • <i>tanti</i>: end of the phrase to emphasise how little he thinks her gifts are worth • <i>confer te alio</i>: Cicero dismissively tells her to take herself elsewhere. • <i>spernit</i>: powerful vocabulary – Caelius utterly rejects her 		<ul style="list-style-type: none"> • quote/refer to the relevant Latin (focused quotation) • translate or show full understanding of the Latin • analyse in detail how the Latin quotation engages with the question <p>Answers must include examples from the full range of the passage. Exhaustive coverage of one or two lines will not be sufficient.</p> <p>Give credit for other relevant responses not listed on the mark scheme.</p>

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <i>molesta</i>: predatory sexual connotations <i>cur . . . molesta est?</i>: rhetorical question is culmination of his attack 		
26	<p><i>quod cum percrebuisset, Pythius quidam, qui argentariam faciebat Syracusis, ei dixit se hortos habere, non venales quidem sed quibus Canius uti posset, si vellet, ut suis: et simul ad cenam hominem in hortos invitavit.</i></p> <p>When this had become well-known, a certain Pythius, who ran a bank in Syracuse, told him that he had gardens/an estate, which admittedly/indeed were not for sale but which Canius could use, if he wanted, as his own: and at the same time he invited the man into the gardens/estate to dinner.</p>	5	<p>Award up to five marks per translated section according to 5-mark marking grid. Consequential errors should not be penalised.</p> <p>5 All of the meaning conveyed, with one minor error allowed 4 Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed 3 Part of the meaning conveyed, but with two or more major errors or omissions allowed 2 A limited amount of the meaning conveyed 1 A very limited amount of the meaning conveyed 0 None of the meaning conveyed</p> <p>An omission of single word = major error An omission of prepositional phrase e.g. <i>in caelum</i> = major error Vocabulary error = major error Incorrect tense/number = minor error</p> <p><i>percrebuisset</i>: allow 'when this became well known' omission of <i>ei</i> = major error <i>hortos</i>: garden in the singular is a minor <i>argentariam faciebat</i>: making silver = 0</p>
27	At/in front of/before Pythius'/his feet (1).	1	Feet must be plural
28	He asks two questions (1) his use of <i>quaeso</i> , tell me (1) repetition/use of <i>tot</i> (1) short, abrupt questions (1) lack of a verb in the last question (1) use of <i>quid est hoc</i> (1)	2	<p>The meaning and effect of 'quaeso' must be explained: I entreat/I beg/I ask/tell me The meaning and effect of 'tot' must be given: so many A translation alone does not answer the question and will not gain credit</p>

Question	Answer	Marks	Guidance
29	<ul style="list-style-type: none"> • the story has a moral – don't be too greedy • the story is self contained and requires little contextual detail • both characters are introduced to the reader – Canius is a Roman knight who travelled to Syracuse. The scene is nicely set • it is a confidence trick of timeless inspiration – it works as well today as it did in Cicero's time • Canius contributes to his own downfall by being too greedy and gullible • but Pythius is not a particularly pleasant character and it does not give us any pleasure at seeing him gain from Canius stupidity • Cicero's expression is economical with little comment or judgement as he lets the events speak for themselves which adds to the pace • Cicero does not tell us what instructions Pythius gave to the fishermen – he lets us find out later – he leaves us wanting to read on • Pythius at first comes across as likeable and seems to be helping Canius out by letting him use the gardens as his own • the pace of the story makes it interesting – the whole episode takes just a couple of days • the alliteration (of 'p' and 'c') throughout the passage adds to the raciness and humour of the piece • the way in which Canius is told the truth by his neighbour and knows the truth but can do nothing is humorous • the rhetorical question at the end of the passage is a humorous touch that emphasises the duping of Canius • use of direct speech to add drama 	8	<p>8 mark marking grid</p> <p>Level 4 7 – 8 Level 3 4 – 6 Level 2 2 – 3 Level 1 0 – 1</p> <p>To gain full credit for each point made candidates must do the following:</p> <ul style="list-style-type: none"> • refer closely to the text • use specific examples rather than overly generalised statements • analyse how the example engages with the question • while Latin is not required, credit may be given where used appropriately <p>Answers must include examples from the full range of the set text.</p> <p>Give credit for other relevant responses not listed on the mark scheme.</p>

APPENDIX 1

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

- [5]** All of the meaning conveyed, with one minor error allowed
- [4]** Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed
- [3]** Part of the meaning conveyed, but with two or more major errors or omissions allowed
- [2]** A limited amount of the meaning conveyed
- [1]** A very limited amount of the meaning conveyed
- [0]** None of the meaning conveyed

N.B. Consequential errors should not be penalised.

Marking grid for 8-mark questions

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

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark

Marking grid for 10-mark questions

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

Quality of Written Communication (QWC): the QCA guidance stipulates that all three strands of QWC must be explicitly addressed - hence in the marking grid the presence of bullet points 4-6. In assigning a mark, examiners must first focus on bullet points 1-3 to decide the appropriate Level using the Indicative mark scheme to inform their judgement. They should then consider the evidence of QWC to help them decide where, within the Level, it is best to locate the candidate's mark.

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