

# **Mark Scheme for June 2013**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

Annotation	Meaning
	Unclear
	Benefit of doubt
	Incorrect answer
	Error / major error in translation
	Minor error / minor error in translation
	Relevance
	Correct answer / full credit given
	Harmful addition
	Repeated or consequential error
	Omission mark / partial answer in 8 and 10 mark questions

## SECTION A

Question		Answer	Marks	Guidance
1		B – leisure	1	
2		whether they exist/are real (1) and have (their own) form/shape (1) or they have some supernatural power (1) or if they are empty (1) and have no substance (1) are illusory (1)	1	Allow any <b>one</b> point  Allow sensible paraphrases questioning whether ghosts exist or not
3		fear/terror/etc. (1)  allow 'fear and imagination' – BOD	1	<b>Do not allow imagination only – fear must be mentioned</b>
4	(a)	a for sale notice (1) a rental notice (1) advertisement for the house (1)	1	<b>Allow interpretation about information giving the price of the house</b>
	(b)	(he was suspicious of) the low price/cheapness (of the house) (1)	1	Do not allow 'the price' (not enough detail)
5		(he ordered) a bed/couch to be prepared (etc) (1) in the first/front (part) of the house (1)  he asked for a couch = BOD  'Seat' = 0	2	Allow ' front / first room' Allow 'to put a bed' Do not allow 'in front of the house'  N.B. do not credit reference to tablets, pens, lanterns or other reference to outside the lemma
6		all of his slaves/men/people/servants (1)	1	<i>All</i> and <i>his</i> must be included Allow 'his household' (even without 'all') Do not allow 'everyone of the house' ('his' missing)

Question		Answer	Marks	Guidance									
				Content	Levels of response								
7		<p><b>what the ghost did</b></p> <ul style="list-style-type: none"> <li>• <i>capiti catenis</i>: alliteration of 'c' to imitate the sound of the chains rattling</li> <li>• <i>catenis insonabat</i>: the rattling of the chains is dramatic and a stereotypical image of a ghost</li> <li>• <i>scribentis capiti</i>: it rattled the chains above the head of the man as he wrote; dramatic and threatening action</li> <li>• <i>respicit</i>: brought to start of sentence – draws attention to the action</li> <li>• <i>respicit rursus</i>: alliteration to draw attention to <i>respicit</i></li> <li>• <i>innuentem</i>: the ghost was beckoning him; a strange, mysterious atmosphere is building</li> <li>• <i>rursus idem quod</i>: the ghost is making the same sign again; this hints at desperation; it feels like the story is coming to the climax</li> <li>• <i>lento gradu</i>: the slow, laboured walk of the ghost is dramatic and increases the tension</li> <li>• <i>quasi gravis vinculis</i>: the explanation that it is as if he is weighed down by heavy chains is shocking</li> <li>• <i>repente dilapsa</i>: choice of word/melted away is mysterious and dramatic, as is the speed of its disappearance</li> <li>• <i>deserit</i>: the choice of word (deserts) gives the passage a dramatic feel</li> <li>• <i>deserit / desertus</i>: repetition of stem to emphasise abandonment</li> <li>• <i>comitem</i>: striking word choice to show relationship between Athenodorus/ghost and his attitude towards it; placed at end of sentence</li> <li>• <i>adit magistratus</i>: his going to officials gives the story a dramatic climax</li> <li>• <i>deserit</i>: historic present to add vividness and immediacy.</li> <li>• <i>vinculis</i>: last word of the sentence for emphasis.</li> </ul> <p><b>the discoveries that Athenodorus made the next day</b></p> <ul style="list-style-type: none"> <li>• <i>inveniuntur</i>: the promotion of the verb to the beginning of the sentence shows the importance of the finds</li> </ul>	10	<p>The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded.</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>Suggested points included here. Candidates are not restricted to these.</p>	<table> <tr> <td>Level 4</td> <td>9–10</td> </tr> <tr> <td>Level 3</td> <td>6–8</td> </tr> <tr> <td>Level 2</td> <td>3–5</td> </tr> <tr> <td>Level 1</td> <td>0–2</td> </tr> </table>	Level 4	9–10	Level 3	6–8	Level 2	3–5	Level 1	0–2
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	<ul style="list-style-type: none"> <li>• <i>ossa inserta catenis et implicita</i>: the shocking nature of the find is dramatic in itself</li> <li>• <i>inserta... implicita</i>: the two participles graphically show the extent to which the skeleton is bound with the chains</li> <li>• <i>corpus aevo terraque putrefactum</i>: chiasmus to contrast the two things that have decomposed the body, time and the earth</li> <li>• <i>putrefactum</i>: vivid, shocking detail</li> <li>• <i>nuda et exesa</i>: graphic detail about the decomposition; the body has literally been eaten away</li> <li>• <i>vinculis</i>: word order; the fact that the body was bound in chains is emphasised.</li> </ul>		<p>Note on alliteration: to get credit for comments about alliteration, candidates must quote the words, point out the letters, and explain the effect in context</p> <p>Candidates who simply narrate the story of the passage = maximum Level 2 (limited engagement with the question)</p>
8	to review the army/inspect/survey (1)	1	Do not allow 'to see' or 'to address'
9	<p><i>subito</i>: the sudden arrival of the storm hints at its power</p> <p><i>magno fragore</i>: the loud crashing emphasises its power</p> <p><i>fragore</i>: crashing sound indicates power of the storm</p> <p><i>fragore tonitribusque</i>: there were crashes and claps of thunder; two words with similar meanings emphasises the power</p> <p><i>fragore tonitribusque</i>: onomatopoeia</p> <p><i>(tam) denso...nimbo</i>: the cloud was very thick/so thick (that it hid the king from view) ('<i>tam</i>' is sufficient so long as it is linked to the cloud's thickness in English) - only one point allowed for reference to the thick cloud</p> <p><i>regem</i>: placement of '<i>regem</i>' inside '<i>denso</i>' '<i>nimbo</i>' reflects Romulus' disappearance inside the cloud</p> <p><i>abstulerit</i>: strong enough to steal / personification</p>	4	<p>Accept any <b>two</b> valid points</p> <p><b>One</b> mark for a point without the Latin quotation</p> <p><b>One</b> mark for a good Latin quote even if analysis is weak/wrong</p> <p><b>Two</b> marks for the point with the Latin quotation included</p> <p>Do not allow '<i>magno</i>' if it refers to the storm instead of the '<i>fragore</i>'</p> <p>'Noise' or similar not sufficiently precise for '<i>fragore</i>'</p> <p>BOD for very close but incorrect quote</p>
10	(a)	4	<p>reference to direct speech as more dramatic</p> <p>'Romulus' followed by delay - suspense</p> <p>the suddenness of the descent from heaven/sky is dramatic</p> <p>descent from heaven is a dramatic/powerful image</p> <p>Quirites: old fashioned term for the citizens</p> <p>Accept any <b>four</b> valid points. Reference to the Latin is <b>not</b> required.</p> <p>Allow full credit for reference to content <b>or</b> style points.</p>

Question		Answer	Marks	Guidance
		<p>father of the city: importance of Romulus  at dawn: vivid/'magic' time of day  today: Proculus has come straight to the meeting with his news  Proculus is rooted to the ground  he is overflowing with horror (any reference to style of 'perfusus')  religious awe of Proculus (<i>venerabundus</i>)  begged him with prayers (accept references to alliteration; require begging <b>and</b> prayers)  the religious fears of Proculus are emphasised in the phrase <i>fas est</i>; it is clear that Proculus considers him to be a god who has to be asked permission to be looked at</p>		<p>Ensure that only answers from lines 1-3 (Romulus...<i>eset</i>) are credited.</p> <p>Give full credit if two points are combined into one answer</p>
	<b>(b)</b>	Announce to/tell the Romans/the senate (1) that the gods want Rome (1) to be the capital of the world (1)	3	<p>Allow 'head' of the world  Allow 'the will of the gods'  Need idea of Rome ruling in the future, not the present</p>
	<b>(c)</b>	<p><b>(i)</b> (they should) practise the art of war (1)  Accept 'prepare/train the army/soldiery'  Accept 'continue the military tradition'</p> <p>Prepare/train soldiers = 0  Build an army = 0  They should become soldiers = 0  They should know the art of war = 0</p>	1	<p>The addition of '<i>sciant</i>' is not a harmful addition  Allow a wide range of answers, so long as development of an army or military skill is included</p>

Question		Answer	Marks	Guidance
	(ii)	<p><i>nullas</i>: emphasis on <i>no</i> human strength can resist the Romans; <i>nullas</i> promoted to the beginning of the phrase for emphasis</p> <p><i>humanas armis</i>: juxtaposition of human and arms to reflect the idea of conflict and the strength of Roman arms</p> <p><i>humanas</i>: the implication is perhaps that the Romans are almost superhuman in strength. Other humans have no hope against them</p> <p><i>armis Romanis resistere</i>: repetition of the 'r' sound to draw attention to the futility of resisting the Romans</p> <p><i>posse</i> emphasises that no one has the ability to resist; placed at end</p>	2	<p>Accept any <b>two</b> valid answers</p> <p>A simple translation with little effort to answer the question = 1</p>
11		<p>Julius Caesar crossed the river (with his army) thus starting (Civil) War (need reference in some way to the war) (1) it formed the boundary of Italy/Rome (1)</p> <p>Allow 'boundary of his province'</p>	1	Do not credit reference to dedicating horses to the river
12		the horses refused to/would not graze (1) they were weeping (copiously) (1)	1	accept either answer
13		<p>he/Caesar should beware of danger/a danger would come/there was a danger (1) not later than the Ides of March (1)</p> <p>'quod non ultra' must be included – not simply 'Ides of March'</p> <p>Beware the Ides of March = 1</p>	2	Allow a range of answers for 'not later than' so long as the meaning is understood

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14		<p>Translation:  <i>dein pluribus hostiis caesis, cum litare non posset, introiit curiam sprete religione Spurinnamque irridens et ut falsum arguens, quod sine ulla sua noxa Idus Martiae adessent: quamquam is venisse quidem eas diceret, sed non praeterisse.</i></p> <p>Then, after several victims had been slain, when/since he could not obtain favourable omens, he went into the senate house, having rejected religion and laughing at Spurinna, and proving that he was false, because the Ides of March were here/had come without any harm to himself: although that man said that they had indeed come, but they had not passed.</p> <p>Allow:  <i>pluribus</i> = 'many'  <i>hostiis</i> = 'animals'  <i>non posset</i> = 'it was not possible'  <i>religione</i> = 'ritual'  <i>adessent</i> = allow as pluperfect translation  <i>is</i> = 'he' or 'Spurinna'  <i>ut falsum arguens</i> = no specific translation required so long as the meaning is conveyed  <i>quamquam</i> = 'however'  <i>irridens</i> and <i>arguens</i> may be treated as main verbs</p> <p>Minor error:  omission/ incorrect translation of '<i>dein</i>'  omission of '<i>ulla</i>'  omission of '<i>sua</i>'</p> <p>Omissions:  '<i>introiit curiam</i>' – if both words omitted, treat as one omission  '<i>sprete religione</i>' – if both words omitted, treat as one omission</p>	5	<p>Award up to five marks for whole translation according to 5-mark marking grid.</p>	<p><b>[5]</b> All of the meaning conveyed, with one minor error allowed</p> <p><b>[4]</b> Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed</p> <p><b>[3]</b> Part of the meaning conveyed, but with two or more major errors or omissions allowed</p> <p><b>[2]</b> A limited amount of the meaning conveyed</p> <p><b>[1]</b> A very limited amount of the meaning conveyed</p> <p><b>[0]</b> None of the meaning conveyed</p> <p>Consequential errors should not be penalised.</p>

Question		Answer	Marks	Guidance	
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15		<p><b>Livy (the mysterious death of Romulus)</b></p> <ul style="list-style-type: none"> <li>• important moment in the history of Rome; the disappearance/apotheosis of Romulus</li> <li>• vivid description of the storm; sound effects/onomatopoeia of the crashes of thunder</li> <li>• the drama of the Romans seeing Romulus' throne lying empty</li> <li>• dramatic hailing of Romulus as a god</li> <li>• undertone of suspicion; some believed that Romulus had been torn apart by the senators</li> <li>• direct speech of Proculus Iulius, who saves the day</li> <li>• dramatic revelation of Romulus appearing before Proculus Iulius</li> <li>• patriotic words of Romulus</li> <li>• the greatness of Rome is predicted</li> <li>• mix of history and myth.</li> </ul> <p><b>Suetonius (omens, portents and the murder of Julius Caesar)</b></p> <ul style="list-style-type: none"> <li>• vital moment in Roman history; the assassination of Julius Caesar</li> <li>• Caesar a real historical figure</li> <li>• the Romans were fascinated by omens and portents and so the whole story would have gripped their attention</li> <li>• strange image of the horses weeping</li> <li>• dramatic irony of the mention of the Ides of March, which, of course, meant nothing to Julius Caesar</li> <li>• vivid, gory description of the king bird being torn to pieces</li> <li>• vivid description of Caesar being stabbed in Calpurnia's dream</li> <li>• dramatic as Caesar hesitates whether to stay at home or proceed to the Senate</li> <li>• he ignores the final warning; he does not read a paper summarising the conspiracy, given to him as he proceeds to the Senate</li> <li>• dramatic irony; he mocks the soothsayer as the Ides of March has arrived, but nothing had happened.</li> <li>• historical narrative, although mixed with dreams / portents.</li> <li>• credit rhetorical devices as a single point.</li> </ul>	8	<p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <p>Candidates may get full credit if they only refer to one text or the other</p> <p>Not addressing the question but giving lots of evidence = low Level 3 at the most</p>	<p>Level 4 7–8</p> <p>Level 3 4–6</p> <p>Level 2 2–3</p> <p>Level 1 0–1</p>

## SECTION B

Question	Answer	Marks	Guidance
16	Wandering (through/around/round) the city (1)  Do not allow 'walking' or 'travelling' or 'going' Do not allow 'in' Passing through the city = 0	1	Do not penalise misspelling 'wondering' Allow 'town'
17	His travelling allowance/money had been diminished/had nearly run out/getting thin(1) Allow 'he was <i>running</i> out of money' 'hasn't got much <i>left</i> ' Do not allow 'his money has run out (entirely)' Do not allow 'poverty' or 'he was poor'	1	
18	D – standing on a stone (1)	1	
19	(as a reward) for guarding (1) a (dead) body/corpse/dead man (1)  'the dead' = 0	2	Allow any answer that conveys the idea of guarding
20	at last shows he is tense/afraid/has overslept (1) dawn / he was woken up – (1) if linked to the question he uses two words to show his terror (1) he was terrified (1) he was in a panic / great panic (1) alliteration of 'p' (reflects the force of his words/his fear) (1) he ran over to the body in fright (1) reference to three verb forms ( <i>expergitus/perterritus/accurro</i> ) to emphasise his fast actions caused by his anxiety (1)  straight translation of the lemma = 1	2	Quotation of the Latin is not needed  Allow either style or content points  Look out for candidates who have two valid points in one bulletpoint  Ensure points are made from the lemma
21	nothing/no part of the body (1) was missing/gone (1) the body was complete = 2  Everything was all right = 1 (all right is too vague)	2	

Question	Answer	Marks	Guidance
22	'look!' shows the shock/surprise of the speaker /Thelyphron (1) 'she burst in' 'entered quickly' shows her speed (1) 'without delay'/'as soon as' – she is in a hurry to leave (1)	2	Quotation of the Latin is not needed. Allow quotation of the Latin even if not translated – if specific and appropriate.  Be sure to credit candidates where two points have been given in one bulletpoint
23	all/everything (1) about his/your death (1)  the whole story = 1 how he died = 1 the story = 0 everyone = 0	2	
24	a deep groan/moan/sigh/groaning/it groaned deeply (1)	1	
25	(a) he was poisoned (1) / killed by the skills/stratagems/art of his wife (1)  with a poisoned cup = 1 with a wine cup = 0 killed by his wife = 0	1	Allow any mention of poison
	(b) the bed was still warm (from the husband) when she invited her lover into her bed (1) the widow invited her lover into her bed when the husband had only just died (1) the husband was having an affair = 0	1	Accept any good explanation.  Need to refer to/hint at the <i>speed</i> of his replacement or to <i>the new lover</i>  Her bed was still warm = 0 marks (answer too vague)  Credit references to alliteration with appropriate explanation
	(c) his wife was having an affair (1) his wife had a new lover (1) his wife/the lover wanted him out the way (1) to steal his inheritance (1) to be rich (1) to live with her new lover (1) to please her lover (1)	1	Any <b>one</b> of these

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26		<p><b>Thelyphron's discovery of the mutilations to his face</b></p> <ul style="list-style-type: none"> <li>• <i>perterritus</i>: Thelyphron is terrified when he hears the words of the corpse; juxtaposition of <i>perterritus</i> and <i>dictis</i> to show how he is terrified immediately he has heard the words</li> <li>• <i>incipio</i>: he begins to examine his appearance; this raises the tension as we want to know exactly what he finds</li> <li>• <i>incipio</i> / <i>sequitur</i> / <i>pertracto</i> etc.: historic present</li> <li>• short phrases to convey his speedy checks and his shock when his nose and ears come loose</li> <li>• use of pauses to add to the drama when Thelyphron describes his features falling off</li> <li>• <i>sequitur...deruunt</i>: single word sentences convey the stark reality and shock of his loss</li> </ul> <p><b>The effect the mutilations had on him</b></p> <ul style="list-style-type: none"> <li>• <i>digitis directis</i> alliteration to draw attention to the crowd pointing him out</li> <li>• <i>inter pedes...effugio</i>: this suggests that Thelyphron escaped on all fours</li> <li>• <i>circumstantium</i>: the feeling of being trapped by the bystanders;</li> <li>• <i>effugio</i>: pathos as he sees the need to escape; historic present to add vividness and immediacy</li> <li>• <i>frigido sudore defluens</i>: he is dripping with a cold sweat (oxymoron / paradox); the shock of his discovery has clearly taken its toll on him</li> <li>• <i>defluens</i>: he is dripping; the sweat is literally pouring off him</li> <li>• <i>debilis</i>: maimed; powerful word to describe his situation</li> <li>• <i>sic ridiculus</i>: again powerful word to describe how he feels, combined with repetition of <i>sic</i> to emphasise his feelings</li> <li>• <i>ad patriam</i>: this is poignant as he cannot return to his native land</li> <li>• <i>capillis hinc inde deiectis</i> chiasmic arrangement to show the arrangement of the hair</li> <li>• <i>dedecus</i> powerful word; humiliating condition</li> </ul>	10	<p>The points given are indicative and offer question specific guidance. Any other acceptable points must be rewarded.</p> <p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points which may include reference to the suggested bullets. Emphasis should be on answering the question and on illustrating that answer with detailed reference to the passage.</p> <p>Suggested points included here. Candidates are not restricted to these.</p>	<p>Level 4 9–10</p> <p>Level 3 6–8</p> <p>Level 2 3–5</p> <p>Level 1 0–2</p>

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	<ul style="list-style-type: none"> <li>• <i>dedecus...decenter</i>: sound effect to draw attention to his humiliating condition and his attempts to make himself decent</li> <li>• chiasmic arrangement of <i>dedecus linteolo isto decenter</i> to contrast disgrace and appropriateness</li> <li>• <i>vero</i> draws attention to his response</li> <li>• <i>sed</i> contrasts covering his face with growing his hair</li> <li>• <i>isto</i>: Thelyphron, who is narrating the story, points to the patch covering up his nose; adds to the poignancy and personal nature of the tragedy.</li> </ul>											
27	<ul style="list-style-type: none"> <li>• the first story, about Thelyphron guarding the corpse, is kept unresolved until the last story has been told</li> <li>• reference to Milesian story to indicate an entertaining anecdote</li> <li>• Thessaly is well known for witches, so the location hints at the rest of the story</li> <li>• the instructions of the old man to Thelyphron foreshadow the events to come, adding to the tension</li> <li>• there are spooky, supernatural details; the nocturnal watch over the corpse, the appearance of the weasel</li> <li>• the story involves the macabre; the mutilation of Thelyphron;</li> <li>• the story involves magic; the witches, Zatchlas the Egyptian prophet, the resurrection of the corpse</li> <li>• sexual intrigue; the adultery of the new wife</li> <li>• the surprise of the two Thelyphrons and the mutilation of the wrong one</li> <li>• the plot is fast-moving, crammed with events, which rewards the reader</li> <li>• the contrast between the confident young traveller at the beginning of the story and the broken man at the end is an interesting aspect of the story</li> <li>• humour; eg the comparison between the two Thelyphrons and which of the two was more dead, the living Thelyphron's reactions to the corpse's revelations</li> <li>• the characters might seem shallow; Thelyphron is little more than</li> </ul>	8	<p>Answers must be marked using the level descriptors in the 8-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</p> <p>Candidates should make a range of points in response to the question, illustrating them where possible with reference to the text they have read.</p> <p>Suggested points included here. Candidates are not restricted to these.</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50px;">Level 4</td> <td>7–8</td> </tr> <tr> <td>Level 3</td> <td>4–6</td> </tr> <tr> <td>Level 2</td> <td>2–3</td> </tr> <tr> <td>Level 1</td> <td>0–1</td> </tr> </table>		Level 4	7–8	Level 3	4–6	Level 2	2–3	Level 1	0–1
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	<p>a vehicle for the telling of the story.</p> <ul style="list-style-type: none"> <li>• but candidates may see Thelyphron as a sympathetic figure</li> <li>• direct speech more vivid</li> <li>• mention of rhetorical devices used by Apuleius (credit one point in total for this)</li> </ul>		
28	<p><i>primum</i> suggests a list of negative things to come  <i>impudentiam</i>: he comments on the shamelessness of Regulus; powerful, pejorative word  <i>impudentiam</i>: exclamatory accusative; ‘look at the shamelessness of the man’  <i>hominis</i>: by calling him the man, rather than Regulus, Pliny shows his disapproval  <i>aegram</i>: Pliny emphasises the fact that the woman is sick to show how despicable Regulus’ behaviour is  <i>tantum / etiam / at</i> show extent of his bad behaviour  <i>proximus</i> - superlative  <i>inimicissimus</i>; Pliny refers to Regulus’ enmity towards her husband (whose body he mutilated) to show that he had no business with the dead man’s wife  <i>invisissimus</i>: superlative to show the extent of Verania’s hatred towards him  <i>inimicissimus/ invisissimus</i> two superlatives show his disapproval = 2 marks  <i>esto</i>: it would have been bad enough if Regulus had merely turned up, let alone sit down next to her bed; Pliny’s tone here is derogatory  allow responses which refer to both superlatives for 4 marks, but the different meanings of the two must be clear</p>	4	
29	<p>he composed his face/expressions/features/he put on a serious expression (1)  he stared <i>intently</i>/focused/strained his eyes (1)  he moved his lips (1) / murmured to himself (1)  he moved his fingers <i>quickly</i> (1) Allow he wiggled / fiddled his fingers (without quickly)  he counts (1)</p>	3	Allow any three answers from the mark scheme.

Question	Answer	Marks	Guidance
	he 'made calculations' = 0 stretched his eyes = 0 componit = arranged = 1 (BOD)		
30	Regulus told/tells her that she had/has a dangerous/critical time (1) was/is in danger (1) but she <i>will</i> survive/recover (1) (To make things clearer for her) he will consult a soothsayer (1)  has reached a critical point in illness = 1 <i>climactericum</i> = climactic = 0 <i>evades</i> = evade the sickness = 0	2	Allow any <b>two</b> answers from the mark scheme  Allow 'habes' as referring to the present or future, but not the past
31	to show that he trusts/has been impressed by the soothsayer/that he has had a good experience of the soothsayer/to persuade her that the soothsayer is good / make Regulus seem more trustworthy (1)  do not allow 'to show that Regulus is a convincing liar'  a simple translation (e.g. 'I have used him frequently') = 0	1	Allow any valid answer

Question		Answer	Marks	Guidance	
				Content	Levels of response
32		<p><i>postquam signatum est testamentum, mutat personam, vertit adlocutionem eisdemque medicis, 'quousque' inquit 'miserum cruciatis? cur invidetis bona morte, cui dare vitam non potestis?' moritur Blaesus et, tamquam omnia audivisset, Regulo ne tantulum quidem.</i></p> <p>After the will was signed, he changed his tune, he altered his tone, and he said to the same doctors, "How long are you torturing the wretched man? Why do you begrudge him a good death, to whom you are not able to give life?" Blaesus died, and, as if he had heard everything, he gave not even the least amount to Regulus.</p> <p><b>Allow:</b>  <i>personam</i> = attitude, countenance  <i>signatum est</i> = pluperfect 'had been signed'  <i>signatum est</i> = 'was sealed'  <i>signatum est</i> translated as active verb  <i>inquit</i> = 'asked'  <i>cruciatis</i> = future 'will you/are you going to torture'  <i>dare vitam</i> = 'save', 'restore life'  <i>invidetis</i> = deny/begrudge  allow a wide range of meanings for '<i>bona</i>'  <i>cui</i> – accept '<i>if/when</i> you cannot give <i>him</i> life' (require <i>him</i> for relative pronoun)  allow historic present either as present or past, but minor error for inconsistency on this (except on 'gave' in final phrase, which is not in the Latin).</p> <p><b>Major error:</b>  <i>personam</i> 'person'  omission of <i>et</i> in line 3  omission of <i>ne quidem</i></p> <p><b>Minor error:</b>  '<i>cur invidetis</i>' – why do you not <i>give him</i> a good death  <i>audivisset</i> not translated as pluperfect  <i>vertit</i>: he <i>turns</i> his tone</p>	5	Award up to five marks per translated section according to 5-mark marking grid.	<p><b>[5]</b> All of the meaning conveyed, with one minor error allowed</p> <p><b>[4]</b> Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed</p> <p><b>[3]</b> Part of the meaning conveyed, but with two or more major errors or omissions allowed</p> <p><b>[2]</b> A limited amount of the meaning conveyed</p> <p><b>[1]</b> A very limited amount of the meaning conveyed</p> <p><b>[0]</b> None of the meaning conveyed</p> <p>Consequential errors should not be penalised.</p>

## APPENDIX 1

## Marking grid for 10-mark questions

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

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.

## Marking grid for 8-mark questions

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

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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