

**GCSE**

**Latin**

Unit **A403/02**: Latin Prose Literature (Higher Tier)

General Certificate of Secondary Education

**Mark Scheme for June 2014**

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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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Annotation	Meaning
	<b>Blank Page</b> – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	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

## MARK SCHEME

Question	Answer	Marks	Guidance
1	D - leaving the harbour (1)	[1]	
2	It is fine/brilliant/noble	[1]	<b>Give credit for anything positive to do with appearance</b>
3	because the fighting men and the rowers (1) had been dismissed (1)	[2]	<b>Allow marines/soldiers/land troops/sailors Allow sent away etc.</b>
4	pejorative use of <i>iste</i> (1) mention of sound effect of <i>iste</i> (1) sarcastic use of <i>diligens</i> (1) Verres banquet is described as very disgraceful / use of superlative, <i>flagitiosissimum</i> (1) correlative <i>tam diu . . . quam diu</i> - Verres observes the fleet <i>only for as long as</i> it passed right in front of him	[4]	Accept any <b>two</b> valid points <b>One</b> mark for a point without the Latin quotation <b>Two</b> marks for the point with the Latin quotation included <ul style="list-style-type: none"> <li>• Straight translation without attempt to direct it to the question will get only one mark for the quotation</li> <li>• Simply saying the author does this 'for emphasis' with no explanation/focus on the question does not get the second mark for analysis</li> <li>• Where the candidates' analysis makes it clear that they understand the meaning of the Latin a lack of translation should not be penalised</li> </ul> Needs pejorative sense of <i>iste</i> ; <i>iste</i> alone is not enough Candidates must make two separate quotations and comments for full 4 marks If candidates comment on e.g. both <i>iste</i> and <i>diligens</i> under one bullet point it is possible to give 2 marks for style if they remark on both elements; they would only get 1 mark for quotation, however Translation alone is not enough, however Quotations must be focused e.g. <i>iste praetor diligens</i> – do not give credit for quotation of whole sentence
5	on the fifth day / after five days (1)	[1]	Any correct mention of five days is valid After the fifth day = 0
6	the root(s) (1) of (wild) palm (trees) (1)	[2]	

7	Cleomenes considered himself another Verres (1) he engaged in luxury (1) and/or vice (1) and/or even in power (1) reference to (heavy) drinking (1)	[2]	Allow any <b>two</b> Allow literal answers referring to his actions e.g. he has put up a tent on the shore
8	Verres acted suddenly as he could not control his anger (1) he was inflamed (1) by wickedness, frenzy and cruelty (reference to this tricolon is valid) (1)	[2]	Allow any <b>two</b> <b>Latin</b> is not required in the answer. Do not penalise errors in Latin quotations Do not penalise candidates who say that <i>scelere, furore, crudelitate</i> are adjectives Give credit if candidates make stylistic points such as reference to tricolon If they refer to the suddenness of his actions it must be linked to his anger
9	The sea captains were afraid of nothing (1) they suspected nothing (1) they ran up to Verres immediately (1)	[2]	Allow any <b>two</b> Must render <i>nihil</i> as more than a simple negative e.g. they had no suspicions = 1 but they were not suspicious = 0 Reference to repetition of <i>nihil</i> is fine so long as it is linked to the verbs <i>metuerent</i> and <i>suspicaretur</i> Do not allow 'nothing was suspected' unless 'by them' is included Must have run/ran <b>AND</b> immediately
10	The historic infinitives ( <i>implorare</i> and <i>rogare</i> ) – if terminology 'historic' is not used some reference to vivid use of infinitive must be made (1) the verbs being positioned at the beginning and end of the sentence make their pleas and questioning more vivid (1) choice of two verbs with similar meanings ( <i>implorare ... rogare</i> ) emphasises their pleas (1) chiasmus ( <i>implorare ... rogare</i> ) contrasts their calling upon his good faith and then asking why he was doing this (1) the assonance of the i in <i>implorare illi fidem</i> reflects their entreaties (1) irony of the word <i>fidem</i> (1)	[2]	Accept any <b>one</b> valid point <b>One</b> mark for a point without the Latin quotation <b>Two</b> marks for the point with the Latin quotation included Content only without reference to style will not get credit Do not accept references to indirect question as a style point <ul style="list-style-type: none"><li>• Straight translation without attempt to direct it to the question will get only one mark for the quotation</li><li>• Simply saying the author does this 'for emphasis' with no explanation/focus on the question does not get the second mark for analysis</li><li>• Where the candidates' analysis makes it clear that they understand the meaning of the Latin a lack of translation should not be penalised</li></ul>
11	they had betrayed/handed over the fleet/ships <u>s</u> to the pirates (1)	[1]	

12	<ul style="list-style-type: none"> <li>• <i>o magnum ... fortunam</i>: Cicero's exclamations about their pain and misfortune are strong and heartfelt (reference to repetition of <i>o</i> alone is a weak point)</li> <li>• <i>non vitam liberum, sed mortis celeritatem</i>: contrast between <i>vitam</i> and <i>mortis</i> (life and death)</li> <li>• <i>pretio redimere cogebantur</i>: parents are forced to pay bribes; shocking admission; indignant reference to <i>pretio</i></li> <li>• <i>parentes</i>: delayed to the end of the sentence to emphasise the shocking treatment of the sailors' parents</li> <li>• <i>ipsi etiam</i>: even the young men themselves; Cicero expresses shock that they have to negotiate their own deaths</li> <li>• <i>orabant</i>: emotive choice of vocabulary (weaker point but if coupled with use of imperfect = strong point)</li> <li>• <i>cruciatu</i>: reference to torture is shocking</li> <li>• <i>Sextio suo</i> – sarcastic use of <i>suo</i> 'their very own Sextius'</li> <li>• <i>multi ... multi</i>: the extent of the anguish caused is stressed by the repetition of <i>multi</i></li> <li>• <i>dolores ... multi</i>: chiasmus to show how many sufferings have been invented, but Verres has gone one step further</li> <li>• <i>estne ... possit</i>: Cicero's rhetorical question emphasizes how inhuman Verres is and how far he exceeds all in cruelty</li> <li>• <i>securi percussis</i>: graphic detail about their execution by being struck by an axe</li> <li>• <i>corpora feris obiciuntur</i>: obscene suggestion of throwing the bodies to the animals</li> <li>• <i>luctuosum</i>: this treatment is grievous enough, but worse is to come. The parents have to pay for the right to bury them.</li> <li>• <i>redimant pretio</i>: repetition to show that the parents had to pay for everything</li> </ul>	[10]	<p style="text-align: center;"><b>Guidance</b></p> <p>The points given are indicative and offer question specific guidance but the list is not exhaustive and 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  Level 3 6-8  Level 2 3-5  Level 1 0-2</p> <p>Credit should be given for both content and style points, though content points are weaker</p> <p>Where the candidates' analysis makes it clear that they understand the meaning of the Latin a lack of translation should not be penalised</p>
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13	He has just killed the secretary/clerk/scribe	[1]	Any answer clearly referring to the murder of the secretary or the attempted murder of the king is acceptable
14	<p><i>vadentem</i>: the participle is promoted to the beginning of the sentence to emphasise Mucius' escape from the murder scene</p> <p><i>trepidam</i>: the alarm of the crowd increases the drama of the situation</p> <p>alliteration of t in <i>trepidam turbam</i> reflects the fear of the crowd</p> <p><i>cruento</i>: bloody – violent visual image</p> <p><i>mucrone</i>: the use of <i>mucrone</i> (blade) emphasises the killing that has just taken place. The bloody weapons also clears a way for Mucius</p> <p><i>cum concursus ad clamorem facto comprehensum</i>: alliteration of 'c' highlights the commotion that Mucius has caused</p> <p><i>conkursus ad clamorem</i>: there is a rushing towards the uproar. The confusion and commotion is evident in the delay of <i>regii satellites</i></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>Two</b> marks for the point with the Latin quotation included</p> <ul style="list-style-type: none"> <li>• Straight translation without attempt to direct it to the question will get only one mark for the quotation</li> <li>• Simply saying the author does this 'for emphasis' with no explanation/focus on the question does not get the second mark for analysis</li> </ul> <p>Where the candidates' analysis makes it clear that they understand the meaning of the Latin a lack of translation should not be penalised</p>
15	He defines himself as an enemy ( <i>hostis</i> )/reveals that he wanted to kill the enemy (1) and that he just as prepared to face death/he is prepared to die (1) as he was to commit murder (1)	[2]	<p>Allow any <b>two</b></p> <p>A straight translation is fine here</p> <p>Do not credit English that makes no sense</p>
16	<p>Translation:</p> <p><i>ergo ita honorata virtute, feminae quoque ad publica decora excitatae, et Cloelia virgo una ex obsidibus, cum castra Etruscorum forte haud procul ripa Tiberis locata essent, frustrata custodes, dux agminis virginum inter tela hostium Tiberim tranavit, sospitesque omnes Romam ad propinquos restituit.</i></p> <p>Therefore when courage had been honoured in this way, the women also were inspired to public honours, and the maiden Cloelia one of the hostages, when/since by chance the camp of the Etruscans had been positioned</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 with five or more major errors</p> <p>[1] A very limited amount of the meaning conveyed</p> <p>[0] None of the meaning conveyed</p> <p>The translation is <b>NOT</b> prescriptive but is for guidance only</p>

	<p>not far from the bank of the Tiber, having deceived the guards, as leader of a band of maidens swam across the Tiber amid the missiles of the enemy, and returned everyone safe to Rome to their relatives.</p>	<p>Accept a wide range of synonyms</p> <p>Specific guidance:          Allow <i>decora</i> in the singular          Maximum one major error for omitting the phrase <i>una ex obsidibus</i>          Allow both 'was positioned' and 'had been positioned'          Allow banks<u>s</u> for <i>ripa</i>          Allow 'deceiving' for <i>frustrata</i>          Allow 'having frustrated' for <i>frustrata</i>  <i>dux . . . tranavit</i> – allow 'led/leading' as well as 'as leader'          Allow 'at Rome' for <i>Romam</i>          Allow an extra 'and' in the phrase 'to Rome <b>and</b> to their relatives'          Allow families for <i>propinquos</i></p> <p>Omission of word = major (except omission of <i>ergo, ita, quoque, et</i> and <i>forte</i> = minor)          Singular for plural = minor          Wrong past tense e.g. pluperfect for perfect = minor</p>
17	<ul style="list-style-type: none"> <li>• both Mucius and Cloelia are examples of courageous Roman behaviour</li> <li>• the stories would inflame Roman patriotism</li> <li>• both were acting for the benefit of his country.</li> <li>• the confusion which leads to the killing of the secretary adds to the tension</li> <li>• the scene when he tries to escape wielding the bloody dagger is dramatic</li> <li>• Mucius remains brave even when captured and was more to be feared than fearing, a clever play on words by Livy</li> <li>• Mucius' opening words to the king, 'I am a Roman citizen' would stir the Roman audience</li> <li>• the brave and patriotic words rouse the audience as</li> </ul>	<p>[8]</p> <p><b>Guidance</b></p> <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>Max 6 out of 8 if only one character mentioned</p>

	<p>Mucius tells the king to fear many Roman attackers who will come one by one</p> <ul style="list-style-type: none"> <li>the scene is dramatic and reveals the valour of Mucius when he thrusts his hand into the flames</li> <li>the king's freeing of Mucius provides him with no safety as Mucius warns him to expect hundreds of Roman fighters in the future</li> <li>the women of Rome were also inspired to public honours</li> <li>Cloelia and a band of women swam across the Tiber to escape the Etruscans even though they were being pelted by weapons</li> <li>the women deceiving their Etruscan enemy and the anger of the Etruscan king would have pleased a Roman audience</li> <li>the rewarding of Cloelia by the Romans is described; an equestrian statue of her is set up</li> <li>the bravery of Cloelia is rewarded by the Etruscans and the Romans</li> </ul>		<p>Allow reference to literary features which make the stories interesting to read</p> <p>Level 4 7-8 Level 3 4-6 Level 2 2-3 Level 1 0-1</p> <p>For the top level make a judgement on the quality of the response to differentiate between 7 and 8</p>
	<b>SECTION B</b>		
<b>18</b>	D - someone wanted a corpse to be guarded (1)	[1]	
<b>19</b>	he tells him to shut up (1) he calls him a boy (1) he calls him a (mere) foreigner (1) he says that he (clearly) doesn't know that he is in Thessaly/where he was (1)	[2]	<p>Allow any <b>two</b></p> <p>Allow reference to <i>satis</i> (mere) and <i>merito</i> (naturally) which seem rather forthright</p> <p>Allow traveller</p>
<b>20</b>	these are supplements / (extra) ingredients (1) for their magic (art) (1)	[2]	<p>Allow any reference to magic e.g. magic arts, magic craft, magic skill</p> <p>Must translate <i>supplementa</i> in some form</p>
<b>21</b>	<i>totam (noctem)</i> : he must stay awake for the whole night (1) <i>vigilandum est</i> : (gerundive of obligation) to emphasise that he must stay awake (1) these two points should be made separately; a straight translation of the whole sentence is	[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>Two</b> marks for the point with the Latin quotation included</p>

	worth 2 marks only i.e. one point <i>eximie</i> : he must stay fully / perfectly awake; the adverb emphasises the degree of alertness needed (1) <i>apertis et inconivis</i> : tautology of open and unclosing to emphasise the care needed (1) <i>nec ... usquam</i> : line of sight/gaze must not be directed anywhere else (1) <i>semper</i> : his eyes must remain awake always (1) <i>devertenda est</i> : (gerundive of obligation) to emphasise his gaze must not be averted (1)		<ul style="list-style-type: none"> <li>• Straight translation without attempt to direct it to the question will get only one mark for the quotation</li> <li>• Simply saying the author does this 'for emphasis' with no explanation/focus on the question does not get the second mark for analysis</li> <li>• Where the candidates' analysis makes it clear that they understand the meaning of the Latin a lack of translation should not be penalised</li> </ul>
22	<i>pessimae</i> : the witches are very bad/use of superlative to describe the witches (1) <i>latenter</i> : use of the adverb secretly (1) <i>arrepant</i> : choice of vocabulary they creep up (1) <i>quodvis animal</i> : whatever animal <i>et ... et ... et</i> : polysyndeton to emphasise how many different animals the witches can turn into (1) <i>immo vero etiam</i> : they can even turn into flies (1) <i>aves...muscas</i> : the listing of animals (1) diminuendo effect of the listing	[2]	<p>Accept any <b>one</b> valid point <b>One</b> mark for a point without the Latin quotation <b>Two</b> marks for the point with the Latin quotation included</p> <ul style="list-style-type: none"> <li>• Straight translation without attempt to direct it to the question will get only one mark for the quotation</li> <li>• Simply saying the author does this 'for emphasis' with no explanation/focus on the question does not get the second mark for analysis</li> <li>• Where the candidates' analysis makes it clear that they understand the meaning of the Latin a lack of translation should not be penalised</li> </ul>
23(a)	the words strengthened Thelyphron's resolve (1) he was scared (1) he decided to take the job <i>vel sim.</i> (1)	[2]	<p>The first point is the answer for the first part of the question. Any <b>one</b> point for the second part of the question</p> <p>Do not allow surprised/shocked</p>
23(b)	Thelyphron tells the man to stop shouting (1) use of <i>iam</i> shows confidence (1) use of imperative <i>desine</i> (1) he says that he is ready to guard (1) the two short sharp sentences in his speech reflect his confidence (1)		<p>If the answer to (a) is scared then answers to (b) can support this No explanation required just examples</p>
24	Someone has died / she is in mourning (1) mourning clothes in Greece were dark (1) she is a widow (1)	[1]	

25	<ul style="list-style-type: none"> <li>• <i>sic desolatus ad cadaveris solacium . . . .</i> : sibilance in entire opening line draws you into the hushed tones of the scene</li> <li>• <i>desolatus</i>: Thelyphron's loneliness, emphasised by <i>desolatus</i>, would have increased his anxiety</li> <li>• <i>perfrictis oculis et paratis</i>: assonance/sound effect draws your attention to his methodical preparations</li> <li>• the repetition of the prefix <i>per-</i> shows his attempts to prepare thoroughly</li> <li>• <i>animum meum permulcebam</i>: the repeated m sounds reflect the eerie silence or humming to keep himself awake</li> <li>• <i>autem</i>: marks the contrast of his earlier bravado and his present fears</li> <li>• <i>formido</i>: dread is a powerful word showing the extent of his fear</li> <li>• <i>cumulatior</i>: his dread was increasing. The comparative shows that his fear is getting worse and increases the tension of the story</li> <li>• <i>repente</i>: the suddenness of the weasel's approach, as if out of nowhere, is dramatic</li> <li>• <i>intropens</i>: the witch crept in; a sinister, furtive movement</li> <li>• <i>mustela</i>: in the classical world the weasels were associated with witches</li> <li>• <i>mustela contra me constitit</i>: word order reflects the stand-off between Thelyphron and the weasel</li> <li>• <i>oculosque in me fixit</i>: mimetic word order reflects Thelyphron caught in the animal's gaze</li> <li>• <i>tanta ... tantulo</i>: clever play on words to contrast the smallness of the animal and the extent of its self confidence</li> <li>• <i>turbavit animum</i>: <i>turbavit</i> demonstrates the turmoil of his mind</li> <li>• <i>animum</i>: emphatic word order to bring into question is resolve, which previously was so strong</li> </ul>	[10]	<p style="text-align: center;"><b>Guidance</b></p> <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  Level 3 6-8  Level 2 3-5  Level 1 0-2</p> <p>Where the candidates' analysis makes it clear that they understand the meaning of the Latin a lack of translation should not be penalised</p>
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	<ul style="list-style-type: none"> <li>• <i>denique</i>: the length of time it takes Thelyphron is evidence of his shock</li> <li>• <i>abi</i>: dramatic, but perhaps weak, order of Thelyphron, repeated and in emphatic position</li> <li>• <i>abi ... abi</i>: direct speech adds to the drama</li> <li>• <i>scelesta bestia</i>: sound effect reflects Thelyphron's attempted sternness</li> <li>• <i>vim celeriter experiaris</i>: his threats towards the animal add to the drama</li> <li>• <i>protinus</i>: the weasel goes away straightaway; bathos as the high drama suddenly ends</li> <li>• <i>sine mora ... repente</i>: without delay ... suddenly; the effect of the weasel on Thelyphron is immediate</li> <li>• <i>ne ... quidem</i>: not even the Delphic god; you would expect Apollo, with his power of prophecy, to be able to tell the living from the dead</li> <li>• <i>deus ... Delphicus</i>: the grand style referring to the divine elevates the episode (perhaps comically): so deep was Thelyphron's sleep that even Apollo couldn't tell who was more dead</li> <li>• <i>magis mortuus</i>: deader – comic turn of phrase</li> </ul>		
26	<p>Translation:</p> <p><i>haec vox de corpore audita est, sed propheta aliquanto commotior 'quin narras' inquit 'populo omnia de morte tua?' respondet ille de lectulo et imo cum gemitu populum sic adloquitur: 'malis novae nuptae artibus peremptus et addictus noxio poculo, torum tepentem adultero reddidi.'</i></p> <p>This voice was heard from the body, but the prophet said somewhat more forcefully, 'Why don't you tell the people everything about your death?' He replied from the bier and with a deep groan addressed the people in this way: 'Murdered by the evil arts of a new bride and a victim of a poisoned wine cup, I returned my (still) warm bed to the adulterer.'</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>The translation is <b>NOT</b> prescriptive but is for guidance only Accept a wide range of synonyms</p>

			<p>Specific guidance:</p> <p>Allow wide range of meanings for <i>vox</i> e.g. words, statement  To make <i>audita est</i> active = minor  Two minor errors with <i>audita est</i> = major  <i>omnia</i> translated as everyone = major  <i>lectulo</i> can mean bed  <i>addictus noxio poculo</i> – allow a wide range of translations  Allow wide range of translations for <i>reddidi</i></p> <p>Omission of word = major (except omission of <i>sic</i> = minor)  Singular for plural = minor  Wrong past tense e.g. pluperfect for perfect = minor</p>
<b>27 (a)</b>	Because he hears his name (1) He has the same name as the corpse (1)	[1]	There must be reference to his name, not merely the witches using magic
<b>27 (b)</b>	the witches weren't calling for him / he wasn't the intended victim (1) he gets up instead of Thelyphron the corpse (1)	[1]	Allow a wide range of answers so long as the candidate understands the coincidence with the names here Allow answers about them having the same name For the purpose of this question <i>ignarus</i> means mistakenly therefore answers should reflect this
<b>27 (c)</b>	He is walking in the manner of a (lifeless) ghost/shade (1) He is walking mechanically (1)	[2]	Do not allow general answers about him being asleep or in a dreamlike state
<b>28</b>	Through a hole (in the door)	[1]	Allow reference to keyhole
<b>29</b>	Because Thelyphron suffered mutilation (1) on the corpse's behalf / instead of him (1) because he was not the one mutilated (2) because he was not mutilated (1)	[2]	Insist on a translation of <i>lanienam</i>
<b>30</b>	he says it is extreme / terminal (1) he uses the superlative <i>novissima</i> (1) choice of word <i>conflictabatur</i> shows seriousness of his condition	[1]	Incorrect translations of <i>novissima</i> meaning very new or very well-known = 0 However, if reference to the superlative <i>novissima</i> is given it should be fully credited regardless of translation

31	Regulus was hoping for something from his will (1) Regulus wanted him to prolong his life so that he could get something out of his will/change his will (1)	[1]	Allow testament for will
32	<p><i>mutat...vertit</i>: the verbs are promoted to the beginning of their clauses to emphasise Regulus' change in attitude (1)  two words for change (1)  historic present with example (1)  word order of <i>testamentum</i>: delayed to show it has finally been changed OR juxtaposition to <i>mutat</i> (1)  choice of <i>eisdem</i> – no attempt to conceal his change of plan to the same doctors (1)  <i>quousque ... potestis</i>: use direct speech (1)  <i>cruciatis</i>: he accuses the doctors of torturing the man/use of emotive language (1)  emphatic word order of <i>invidetis</i> – promotion (1)  <i>bona morte ... vitam</i>: contrast between the good death the doctors are denying Blaesus and the good life they could not give him (1)  <i>bona morte</i>: oxymoron is vivid (1)  short phrases in direct speech to show speed (1)</p>	[4]	<p>Accept any <b>two</b> valid points  <b>One</b> mark for a point without the Latin quotation  <b>Two</b> marks for the point with the Latin quotation included</p> <ul style="list-style-type: none"> <li>• Straight translation without attempt to direct it to the question will get only one mark for the quotation</li> <li>• Simply saying the author does this 'for emphasis' with no explanation/focus on the question does not get the second mark for analysis</li> <li>• Where the candidates' analysis makes it clear that they understand the meaning of the Latin a lack of translation should not be penalised</li> </ul>
33	<ul style="list-style-type: none"> <li>• <i>Impudent / brazen</i>: Pliny states 'look at the impudence of the man'. Pliny's exclamation shows how impudent he considers Regulus to be</li> <li>• <i>Evil</i>: Pliny mentions Verania's husband, a subtle reference to the well known rumour that Regulus was said to have savaged the severed head of her husband, Piso.</li> <li>• <i>Evil / callous</i>: Regulus takes advantage of a sick and frail old lady for financial gain</li> <li>• <i>Hated</i>: Regulus was hated by both Verania and her husband</li> <li>• <i>Inappropriate</i>: not only does he come to Verania's house, which would have been bad enough, he sits down by her bed and pretends to help her</li> <li>• <i>Cynical</i>: he uses the idea of horoscopes for his own ends/he preys on people's superstitions</li> </ul>	[8]	<p style="text-align: center;"><b>Guidance</b></p> <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>Level 4 7-8  Level 3 4-6  Level 2 2-3  Level 1 0-1</p>

	<ul style="list-style-type: none"> <li>• <i>Persuasive</i>: he made Verania believe that her main hope of surviving the crisis rested upon his astrological skill</li> <li>• <i>Clever</i>: Regulus knew exactly how to con Verania and his timing was perfect, as her change of heart was too late to change her will again. He makes her trust the soothsayer by saying he has used him frequently</li> <li>• <i>Devious</i>: Verania accuses him of oath-breaking</li> <li>• <i>Blasphemous</i>: Pliny comments how often Regulus swears on the life of his son</li> <li>• <i>Uncaring towards his own family</i>: he calls down the oath of the gods upon his son; about 5 years later his son dies</li> <li>• <i>False</i>: he tried to win the favour of the ill Blaesus in the hope of getting something from his will</li> <li>• <i>Good at acting / persuasive</i>: he manages to persuade the doctors both to prolong Blaesus' life when it suits him and to let him die peacefully when he wants to get his hands on his money quickly</li> <li>• <i>Greedy</i>: money is his driving force</li> </ul>		<p>For the top level make a judgement on the quality of the response to differentiate between 7 and 8.</p>
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## 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.

## 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.

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