

# **Mark Scheme for June 2010**

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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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## Section A: OCR Latin Anthology for GCSE

Question Number	Answer	Max Mark
1	<p><b>What two things could be heard everywhere?</b>  grief (1)  groaning (1)  the sounds of a noisy funeral (1)</p> <p style="text-align: right;">Any <b>two</b> of these.</p>	[2]
2	<p><b>To what does Ovid liken the events inside his house? Put a tick (✓) in the correct box.</b>  B - a noisy funeral</p>	[1]
3	<p><b>To what famous event is Ovid referring in these lines?</b>  the fall / capture of Troy</p>	[1]
4	<p><b>Why do you think he refers to this event?</b>  he is comparing great things (disasters) to small things (disasters) = 1  <b>or</b>  to compare his own demise [1] ... with a tragic event in history [1]</p>	[2]
5	<p><b>Translate Passage 3.</b>  Use the marking grid at the end of the MS.</p>	[5]
6	<p><b>What <u>two</u> things happen three times in these lines?</b>  he touches the threshold (1)  he is called back (1)</p>	[2]
7	<p><b><i>indulgens animo pes</i>: what does Ovid mean by this phrase?</b>  his foot is sympathising with/indulging his heart/feelings = 1  <b>or</b>  he really doesn't want to leave [1] ... so he keeps coming back [1]</p>	[2]

Question Number	Answer	Max Mark
8	<p><b>How does Ovid make these lines so effective in expressing the grief of his wife and household at his departure?</b></p> <p><b>In your answer you must refer to the Latin and discuss Ovid's choice and position of words and any other stylistic features. Your answer should cover the following points:</b></p> <ul style="list-style-type: none"> <li>• <b>the general behaviour of the household;</b></li> <li>• <b>the actions of Ovid's wife;</b></li> <li>• <b>the words of Ovid's wife.</b></li> </ul> <p><b>Marks are awarded for the quality of written communication in your answer.</b></p> <ul style="list-style-type: none"> <li>• <b>the general behaviour of the household;</b>  <i>vero</i> (line 1) intensifying the noise  <i>clamor gemitusque</i> (line 1): shouting and moaning  alliteration of -m- (lines 1-2): the sound of mourning  <i>maestae manus</i> enveloping the <i>pectora nuda</i> (line 2): chiastic arrangement as the blows cover the chest  personification of the <i>manus</i> as <i>maestae</i> (line 2)</li> <li>• <b>the actions of Ovid's wife;</b>  <i>tum vero</i> (lines 1 &amp; 3): repeated in anaphora  <i>coniunx umeris</i> (line 3) juxtaposed as she clings to Ovid's shoulders  <i>lacrimis tristia verba meis</i> (line 4): interlocking word order mirrors mingling of words and tears</li> <li>• <b>the words of Ovid's wife.</b>  short snappy clauses (lines 5-7)  assonance throughout gives a breathless feel to the words (esp. lines 5-  <i>simul...simul</i> (line 5): she will go along with him  mainly dactylic line 5  <i>te</i> first in line 6 as he is foremost in her thoughts  <i>exulis exul</i> (line 6): polyptoton &amp; juxtaposition reflecting the fact that both of them will become exiles but still be together  <i>et mihi...et me</i> (line 7): her focus on the decision that she has made she will go to the ends of the earth with him (<i>ultima tellus</i> (line 7))  alliteration of -t- (line 7): emphasising her words  she will not weigh down his boat: pathetically describes herself as just a <i>sarcina parva</i> (line 8): small burden  the <i>sarcina parva</i> is verbally in the middle of the <i>profugae rati</i> (line 8) as she hopes she will physically be positioned</li> </ul> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. 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>	[10]

Question Number	Answer	Max Mark
9	<p><b>What <u>two</u> things does Catullus say about ‘that man’ (<i>ille</i>)?</b></p> <p>(he seems to be) equal to the gods (1)            (he seems to) surpass the gods (1)</p>	[2]
10	<p><b>Which of the following gives the best translation of <i>si fas est</i>? Put a tick (✓) in the correct box.</b></p> <p>A – if I am permitted to say so</p>	[1]
11	<p><b>Where is the man sitting in relation to the girl?</b></p> <p>opposite her</p>	[1]
12	<p><b>How often does he look at her?</b></p> <p>repeatedly / again and again / all the time</p>	[1]
13	<p><b>Write down and translate the Latin phrase which shows what the girl is doing.</b></p> <p>Latin phrase: <i>dulce ridentem</i> (1)            translation: sweetly smiling (1)</p> <p>or 1 mark for each correct pair of Latin + English</p>	[2]
14	<p><b>How does Sulpicia express her excitement at falling in love in this poem?</b></p> <p><b>In your answer you must refer to the <u>Latin</u> and discuss Sulpicia’s choice and position of words and any other relevant stylistic features. Your answer should cover the following points:</b></p> <ul style="list-style-type: none"> <li>• what she says about the arrival of love and how she feels about it;</li> <li>• Venus’ role in the affair and how strong the love is;</li> <li>• her concern for her reputation.</li> </ul> <p><b>Marks are awarded for the quality of written communication in your answer.</b></p> <ul style="list-style-type: none"> <li>• what she says about the arrival of love and how she feels about it;</li> </ul> <p><i>tandem</i> (line 1): first word - she has been waiting for it a long time  <i>qualem</i> (line 1): implies the quality of this love            mainly spondaic first line: the weight of passion  <i>pudori</i> (line 1): issue of her sense of shame highlighted as final word            lines 1-2: the love is so amazing that it would be worse for her to hide it than put up with the embarrassment of revealing it            sexual implication of <i>nudasse</i> (line 2)            alliteration of -m- &amp; -n- (lines 1-2)</p>	[10]

	<ul style="list-style-type: none"> <li>• <b>Venus' role in the affair and how strong the love is;</b> she had prayed to Venus (<i>exorata</i> (line 3)) for that man <i>meis Camenis</i> surrounds <i>illum Cytherea</i> (line 3) suggesting that her poetry encapsulated everything she felt about love and her beloved</li> </ul>	
	<p>erotic image of Venus placing her lover into her <i>sinum</i> (line 4) <i>deposuitque</i> (set down) literally in the middle of <i>nostrum...sinum</i> (line 4) Cytherea / Venus mentioned twice (lines 3&amp;5) Venus has fulfilled (<i>exsolvit</i> - positioned first in line 5) her promises <i>mea gaudia</i> (line 5): for her love (first in clause)</p> <p>lines 5-6: she wants her <i>gaudia</i> broadcasted</p> <p>alliteration of -s- in line 6: jealous whispers (?)</p> <p>lines 7-8: she doesn't want to seal any letters in case someone should read them before her beloved <b>or</b> she's not bothered about using sealed letters, because she really doesn't care whether anyone else reads them!</p> <p>alliteration of -m- and -n- in lines 7-8</p> <p>she calls her lover <i>meus</i> (line 8) – her possession</p> <ul style="list-style-type: none"> <li>• <b>her concern for her reputation.</b></li> </ul> <p>short snappy clauses</p> <p>alliteration of -s- (line 9): whispers how naughty she wants to be</p> <p><i>taedet</i> (line 10) enjambéd – she's tired of thinking about her reputation all the time</p> <p>powerful final line: polyptoton &amp; juxtaposition of <i>digno digna</i>: she views it as an equal relationship between worthy equals</p> <p>alliteration of -d- and -f- (lines 9-10)</p> <p><i>ferar</i> (line 10): final word deals with her reputation again and lack of concern for it: 'may I be broadcast as having been...'</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. 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>	

Question Number	Answer	Max Mark
15	<p><b>Think about the <u>shorter</u> poems (by Catullus, Sulpicia and Horace) you have studied for this examination. What do they tell us about the problems of love and love affairs?</b></p> <p><b>You should support your answer with examples from <u>at least three</u> poems; you may refer to lines printed on this question paper if you so wish.</b></p> <p><b>Marks are awarded for the quality of written communication in your answer.</b></p> <p>Use the 8-mark marking grid at the end of the mark scheme. Accept any sensible points, including the following:</p> <p><b><u>Catullus</u></b></p> <p><b>VIII.</b> Poor Catullus (miser Catulle) has to get over a love that has gone. The <i>candidi soles</i> have disappeared for good. He has to be strong and forget her...but the pain of this drives him to bitter jealousy and cruel comments as he imagines her unattractive and unloved by all.</p> <p><b>LI.</b>The sight of Lesbia causes Catullus almost to black out; his tongue is tied, he is on fire, his ears are ringing, his eyes have blacked out. He needs to find himself some <i>negotium</i> to take his mind off her.</p> <p><b>LXX.</b> You cannot trust the words of any woman however much they say they love you. Their words are worthless, i.e. ought to be written in wind and water.</p> <p><b>LXXXV.</b> Classic statement of the ambiguous effect of love - <i>odi et amo</i>; it leads to Catullus being tortured, but there is nothing he can do about it.</p> <p><b>CI.</b> Catullus' love for his brother leads to this pathos-filled lament over his grave – he has had to travel far to get to the grave. He is crying as he makes an offering to the spirits of the dead.</p> <p><b><u>Sulpicia</u></b></p> <p>She abandons all concern for her good name because of the power of her love. She is not going to care what people think about her – to her ultimate detriment?</p> <p><b><u>Horace</u></b></p> <p>Lydia is destroying Sybaris with her love – distracting him from manly pursuits – military training and athletics. She trying to hide him like Thetis did Achilles, but just as in the mythological exemplum, the suggestion is that it will not work. Just as his <i>virilis cultus</i> could not be denied Achilles, so Sybaris needs to re-assert his status as a proper man...to the destruction of their love?</p>	[8]
<b>Section A Total:</b>		<b>[50]</b>

## Section B: Virgil

Question Number	Answer	Max Mark
16	<b>nec plura his:</b> who has just been speaking? The Sibyl	[1]
17	<b>fatalis virgae:</b> to what person or thing does this refer? Put a tick (✓) in the correct box. C – the Golden Bough	[1]
18	<b>Write down and translate the Latin word which describes the colour of Charon's boat.</b> Latin word: <i>caeruleam</i> (1) translation: blue (1)                      correct Latin/wrong English (or v.v.) = 1	[2]
19	<b>What does Charon do with the souls in his boat?</b> he throws them out / pushes them aside	[1]
20	<b>What noise does Charon's boat make when Aeneas gets in?</b> it groans	[1]
21	<b>How does Virgil make this description of Cerberus threatening and frightening?</b> <b>In your answer you must refer to the <u>Latin</u> and discuss Virgil's choice and position of words and any other stylistic features. Your answer should cover the following points:</b> <ul style="list-style-type: none"> <li>• the appearance of Cerberus;</li> <li>• the actions of the priestess;</li> <li>• the reactions of Cerberus.</li> </ul> <b>Marks are awarded for the quality of written communication in your answer.</b> <ul style="list-style-type: none"> <li>• the appearance of Cerberus; he is <i>ingens</i> (line 1) / <i>immanis</i> (line 2): huge size he is barking (<i>latratu</i>) from three mouths (<i>trifauci</i> - last word in line): line 1 <i>latratu...trifauci</i> encloses <i>regna</i>: his triple barks envelop the whole kingdom (line 1) mainly spondaic first line: his weight and size <i>personat</i>: first word in line 2: the ringing noise of his barks</li> </ul>	[10]

Question Number	Answer	Max Mark
	<p><i>adverso...in antro</i> filled up with <i>recubans immanis</i> (line 2): his reclining bulk verbally fills the cave</p> <p>powerful language in line 3: his neck (<i>colla</i>) bristles (<i>horrere</i>) with snakes (<i>colubris</i> – last word)</p> <ul style="list-style-type: none"> <li>• <b>the actions of the priestess;</b></li> </ul> <p>even the Sibyl has to resort to tricking him with drugged food</p> <p><i>melle soporatum...offam</i> (line 4): contrasts with the violent portrayal of the first three lines</p>	
	<p>alliteration of -m- (line 4): soothing / drowsy feel to the line</p> <p>enjambement of <i>obicit</i> (line 5): speed and fear with which she throws it to him</p> <ul style="list-style-type: none"> <li>• <b>the reactions of Cerberus.</b></li> </ul> <p>his hunger is described as ravenous: <i>rabida</i> (line 5)</p> <p><i>tria guttura</i> (line 5): more on his three necks (cf. line 1)</p> <p><i>pandens</i> (line 5): gaping wide suggests the size of these mouths &amp; last word in line</p> <p>dactylic line 5 again emphasising his violence / speed in snatching the food</p> <p><i>corripit</i> (line 6): violent word first in line</p> <p><i>obiect(am) atqu(e) immania</i> (line 6): double elision suggesting the bite he has taken out of the <i>offam obiectam</i> &amp; speed of the effect of the drug</p> <p><i>immania terga</i> (line 6): picking up <i>immanis</i> in line 2</p> <p><i>resolvit / fusus...ingens extenditur</i> (lines 6-7): again all suggesting the bulk of the collapsing mass</p> <p><i>ingens extenditur</i> (line 7): verbally shows him filling <i>totoque antro</i></p> <p>last line (line 7) is mainly spondaic: he slows down and falls asleep</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. 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>	
22	<p><b>Translate Passage 3.</b></p> <p>Use the marking grid at the end of the MS.</p>	[5]
23	<p><b><i>qui sibi letum insontes peperere manu:</i> how did the inhabitants of this region die?</b></p> <p>suicide</p>	[1]
24	<p><b>What would they readily endure on earth instead of being in the</b></p>	[2]

Question Number	Answer	Max Mark
	<p><b>Underworld? Make <u>two</u> points.</b></p> <p>poverty (1)</p> <p>hard labours / toil (1)</p>	
25	<p><b>How does Virgil make this passage so effective in expressing Anchises' feelings for his son?</b></p> <p><b>In your answer you must refer to the <u>Latin</u> and discuss Virgil's choice and position of words and any other relevant stylistic features. Your answer should cover the following points:</b></p> <ul style="list-style-type: none"> <li>• <b>how delighted Anchises is at seeing his son;</b></li> <li>• <b>how concerned he has been while he has been waiting;</b></li> <li>• <b>how concerned he has been about the troubles that Aeneas has endured.</b></li> </ul> <p><b>Marks are awarded for the quality of written communication in your answer.</b></p> <ul style="list-style-type: none"> <li>• <b>how delighted Anchises is at seeing his son;</b></li> </ul> <p><i>venisti</i> – first word in line 1</p>	[10]
	<p><i>tandem</i> (line 1) – at last: his arrival has taken so long</p> <p><i>tuaque exspectata...pietas</i> (lines 1-2): his son's dutifulness; nothing less than he expected</p> <p>alliteration of -t- &amp; mainly spondaic metre in line 1: sincerity / weight of his feelings</p> <p><i>ora tueri...notas audire et reddere voces</i> (lines 2-3): simplest of human pleasures</p> <p><i>nate</i> (line 3): in emphatic position</p> <p><i>notas...voces</i> (line 3): he knows his son's voice so well</p> <p><i>tua...tua</i> (lines 1&amp;3): personalisation of the relationship</p> <p>two rhetorical questions with asyndeton (lines 1-3): he cannot believe that Aeneas has finally arrived / hurries to assure himself that it is really him</p> <p>double elision of line 3: tripping over his words in excitement</p> <ul style="list-style-type: none"> <li>• <b>how concerned he has been while he has been waiting;</b></li> </ul> <p><i>ducebam animo rebarque futurum</i> (line 4): he has been thinking hard about it / knew he would come</p> <p><i>tempora dinumerans</i> (line 5): counting down the days</p> <p><i>me mea</i> (line 5): his own concerns emphasised through juxtaposition</p> <p><i>equidem</i> (line 4): 'I for my part': change of focus</p> <ul style="list-style-type: none"> <li>• <b>how concerned he has been about the troubles that Aeneas has endured.</b></li> </ul> <p>anaphora of <i>quas...quanta...quantis...quam</i> (lines 6-8): extent of his concerns &amp; the magnitude of Aeneas' troubles</p> <p><i>ego te</i> (line 6) juxtaposed: their closeness and love</p>	

Question Number	Answer	Max Mark
	<p>alliteration of -t- (lines 6-7): emphasis on Aeneas' troubles</p> <p><i>accipio</i> (line 7): 'I receive / welcome you' (after all these troubles): key word enjambed</p> <p><i>nate</i> again in line 7 + mainly spondaic line: the weight of Aeneas' problems</p> <p><i>periclis</i> in emphatic position at end of line 7</p> <p><i>nocerent</i> at end of line 8: directly parallel to <i>periclis</i> for repetition of the same idea: both last word in line</p> <p>The points given above are indicative and offer question specific guidance. Any other acceptable points must be rewarded. 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>	

Question Number	Answer	Max Mark
26	<p>In what part of the Underworld is this action taking place?</p> <p>Elysian Fields</p>	[1]
27	<p>Pick out <b>two</b> details from the simile in Passage 6 and explain how they relate to, or help us understand, what is happening on the river banks.</p> <p>lots of bees (<i>funduntur</i>; line 4) ~ lots of souls (<i>innumerae gentes</i>; line 1)</p> <p>bees buzzing (<i>strepit...murmure</i>; line 4) ~ noise of the floating souls</p> <p><i>in pratis</i> (line 2) ~ what Elysium consists of</p> <p><i>aestate serena</i> (line 2) ~ beautiful weather in Elysium</p> <p><i>floribus variis</i> (lines 3-4) ~ beautiful flowers /beauty of Elysium</p> <p><i>candida lilia</i> → purity of the souls in Elysium</p> <p>Any of these or other valid points of comparison: maximum: 2 for only one side of the comparison.</p>	[4]
28	<p>What is Aeneas' <b>first</b> reaction to what he sees? Put a tick (✓) in the correct box.</p> <p>either C – He is amazed</p> <p>or D – he shudders</p>	[1]
29	<p>What <b>two</b> questions does Aeneas ask his father?</p> <p>what the rivers are [1]</p> <p>who the people are (filling the banks) [1]</p>	[2]

Question Number	Answer	Max Mark
30	<p>The Underworld is a place both of hope and of despair.' Discuss this statement.</p> <p>In your answer you should refer to the other parts of Aeneid VI you have read. You may also refer to the passages printed in this question paper.</p> <p>Marks are awarded for the quality of written communication in your answer.</p> <p>Use the 8-mark marking grid at the end of the mark scheme. Accept any sensible points, including the following:</p> <p><b>Hope</b>  They do finally make it across the Styx after 100 years  Even Charon can occasionally make exceptions to the rules  Minos gives all the souls an impartial hearing</p>	[8]
	<p>Joy of Aeneas at finally meeting his father  Paradise of Elysium  Rebirth of the souls in Elysium  The joy of Anchises at reviewing the souls</p> <p><b>Despair</b>  The grim landscape of the Underworld  Unsavory Underworld characters : Charon / Cerberus  The number and sad types of souls awaiting passage over the Styx  100 years of waiting  Charon's treatment of the souls in his craft  Uncertainty of the fate of the souls that Minos is judging  Aeneas inability to embrace his father  Even after the presentation of the souls, Aeneas still laments the fact that they are returning to mortal life – <i>quae lucis miseris tam dira cupido?</i></p>	
	<b>Section B Total:</b>	[50]
	<b>Paper Total:</b>	[50]

## Marking grid for 10-mark questions (Higher Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>Coverage of the points in the indicative mark scheme;</li> <li>Choice and use of evidence;</li> <li>Understanding and appreciation of the set text;</li> <li>Accuracy of writing;</li> <li>Control of appropriate form and style;</li> <li>Organisation and use of technical vocabulary.</li> </ul>
4	9-10	<ul style="list-style-type: none"> <li>All three bullet points covered in detail;</li> <li>A good range of accurate Latin quotation with developed discussion of this;</li> <li>Detailed understanding and appreciation of the set text;</li> <li>Legible, fluent and technically very accurate writing;</li> <li>Sustained control of appropriate form and register;</li> <li>Very well structured and organised argument; technical terms accurately and effectively used.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Two bullet points covered in detail;</li> <li>Some accurate Latin quotation with relevant discussion;</li> <li>A general understanding and appreciation of the set text;</li> <li>Legible and generally accurate writing, conveying meaning clearly;</li> <li>Limited control of appropriate form and register;</li> <li>Argument is organised, some technical terms accurately used.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>One bullet point covered in detail, <b>or</b> two or three bullet points covered sketchily;</li> <li>Limited Latin quotation which might not be discussed in detail;</li> <li>A basic understanding and appreciation of the set text;</li> <li>Legible and generally accurate writing, clarity not obscured;</li> <li>Very limited control of form and register;</li> <li>Argument coherent even if cumbersome or underdeveloped, simple technical terms used appropriately.</li> </ul>
1	0-2	<ul style="list-style-type: none"> <li>One bullet point covered sketchily, <b>or</b> two or three bullet points hardly covered at all;</li> <li>Very little or no Latin quotation and/or no discussion of evidence;</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;</li> <li>Little control of form or register;</li> <li>Argument difficult to discern, technical terms inaccurately used or omitted.</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 (Higher Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>Choice and use of evidence;</li> <li>Engagement with the question;</li> <li>Understanding and appreciation of the set text;</li> <li>Accuracy of writing;</li> <li>Control of appropriate form and style;</li> <li>Organisation and use of technical vocabulary.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>A good range of well-chosen points covered in detail;</li> <li>Answer well-directed at the question;</li> <li>Detailed understanding and appreciation of the set text;</li> <li>Legible, fluent and technically very accurate writing;</li> <li>Sustained control of appropriate form and register;</li> <li>Very well structured and organised argument; technical terms accurately and effectively used.</li> </ul>
3	4-6	<ul style="list-style-type: none"> <li>An adequate range of relevant points;</li> <li>Answers slightly less focused on the question;</li> <li>A general understanding and appreciation of the set text;</li> <li>Legible and generally accurate writing, conveying meaning clearly;</li> <li>Limited control of appropriate form and register;</li> <li>Argument is organised, some technical terms accurately used.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>Few relevant points;</li> <li>Limited engagement with the question;</li> <li>A basic understanding and appreciation of the set text;</li> <li>Legible and generally accurate writing, clarity not obscured;</li> <li>Very limited control of form and register;</li> <li>Argument coherent even if cumbersome or underdeveloped, simple technical terms used appropriately.</li> </ul>
1	0-1	<ul style="list-style-type: none"> <li>One or two points made, which may be irrelevant;</li> <li>Little or no engagement with the question;</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;</li> <li>Little control of form or register;</li> <li>Argument difficult to discern, technical terms inaccurately used or omitted.</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. 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 set text translation 5-mark questions (Higher Tier)**

- [5]** Perfectly accurate
- [4]** Overall sense correct; up to 2 minor errors (eg tense, number) or a single major error or omission
- [3]** Overall sense correct, with several serious errors or omissions
- [2]** Parts correct; a few correct phrases but overall sense lacking or unclear
- [1]** Isolated knowledge of vocabulary only
- [0]** Totally incorrect or omitted

Consequential errors should not be penalised.

No credit is allowed for isolated single items of vocabulary.

**Assessment Objectives Grid (includes QWC)**

Question	AO2	Total
	<b>50</b>	<b>50</b>
<b>Total</b>	<b>50</b>	<b>50</b>

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