

# **Mark Scheme for June 2011**

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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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**Additional Guidance****Determining the level using the marking grids (10-mark questions)**

Consider how well the response addresses the **first three** criteria in each level and select the level on a **best fit basis**.

The top bullet point is the best initial guideline as to which level the candidate will be awarded. This must be used in conjunction with the second and third bullet points in determining the level.

**Determining the mark within the level using the marking grids (10-mark questions)**

Consider how well the response addresses **all six criteria** in the level descriptor. Consult the chart below to help decide on the mark.

<b>How the answer meets the criteria</b>	<b>Mark to award within the level</b>
Meets all the level criteria consistently	Mark at top of level
Meets the level criteria but with some slight inconsistency	Middle mark
Meets some of the level criteria but not consistently – on the borderline of this level and the one below	Mark at bottom of level

**As a general guide to the 10 mark question:**

For the 10 mark questions, use the numbered ticks (ticks with 1, 2 or 3). These numbers relate to the number of the bullet point in the question.

- For a bullet point from the question to be covered “in detail”, 2 points are sufficient, including focussed Latin quotation, translation / paraphrase and analysis to answer the question.
- Where a quotation or translation is missing, less credit is given to the candidate.
- For a bullet point to be covered “sketchily”, only one point (with Latin, translation and analysis) is required.
- Some content based answers are acceptable, especially if well formulated. A content-based answer, rather than a style-based answer, may discuss the situation (e.g. The number and extent of the mourners in Germanicus and Piso) and should get credit. Examiners must bear this in mind when marking these questions as candidates’ marks will be affected if content-based answers are disregarded.
- On the basis of best fit candidates who do not quote any Latin may still be able to access level 3 but there is a limit of level 3 (8 marks) for any such response.
- Some candidates include a number of further valid ideas within what first appears to be one point, and this approach should be rewarded.
- Unsubstantiated points gain some credit, but less than points illustrated with an example.

Section A: OCR Latin Anthology for GCSE		
Question Number	Answer	Max Mark
1	<b><i>valetudine adversa corripitur</i>: what happened to Narcissus's health?</b>  he became ill / he suffered bad health (1)	[1]
2	<b><i>refovendisque viribus</i>: what did Narcissus hope to revive by going to Sinuessa?</b>  (his) strength / health (1)	[1]
3	<b><i>mollitia caeli</i>: what does this tell us about the climate of Sinuessa?</b>  pleasant / good / mild / calm (1) Guidance: accept warm or hot	[1]
4	<b><i>salubritate aquarum</i>: what was special about the waters at Sinuessa?</b>  they have health-giving properties / healthy (1) Guidance: accept fresh/gentle	[1]
5	<b>How does Tacitus make this a vivid and dramatic passage?</b>  The points given below are <b>indicative</b> 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 level. Guidance: On the basis of best fit candidates who do not quote any Latin may still be able to access level 3 but there is a limit of level 3 (8 marks) for any such response. Examiners should also consult the Additional Guidance on page 4 of the mark scheme.	[10]

Question Number	Answer	Max Mark
5 cont'd	<ul style="list-style-type: none"> <li data-bbox="347 244 1915 614"> <p>• <b>the determination of Agrippina;</b></p> <p>long sentence (<i>tum ... rediret</i>) reflects lengthy deliberation of Agrippina  <i>tum</i>: dramatically turns attention to Agrippina  juxtaposition of <i>Agrippina</i> &amp; <i>sceleris</i> reflects her link with the crime  <i>sceleris ... certa</i>: she is resolved on the crime, there is no going back; adds tension  <i>olim</i>: she has been long set on the crime, so is going to grasp her chance  <i>oblatae occasionis propera</i>: she is quick to take her opportunity; the pace of events is rapid  <i>nec ministrorum egens</i>: litotes to emphasise the accomplices she has at hand so there is nothing to hold her up; all is ready for her to spring into action  <i>de genere veneni consultavit</i>: her careful deliberations about the murder add to the drama</p> </li> <li data-bbox="347 651 1915 1236"> <p>• <b>the types of poison that could be used;</b></p> <p><i>ne repentino ... delegisset</i>: her deliberations are elegantly drawn out by Tacitus as she weighs up her options; dramatic irony as we know what is being planned, but Claudius is unaware. The two types of poisons are actually used (foreshadowing)  <i>proderetur</i>: this reminds the reader of the secrecy and subterfuge involved  <i>repentino et praecipiti ... lentum et tabidum</i>: chilling details about the effects of the poisoning emphasise her intentions; the different types of poison are effectively contrasted by Tacitus using two pairs of adjectives; the type of poison is emphasised by similar pairs of adjectives  <i>lentum et tabidum</i>: this reminds the reader of the painful death that awaits Claudius  <i>ne...rediret</i>: the shock that Claudius might actually live longer and find out is both ironic and gives us a chilling insight into Agrippina's mind  <i>supremis</i>: Claudius' dying hours; gives us a glimpse of the future  <i>exquisitum aliquid</i>: she gives the choice careful consideration; her determination and cunning is emphasised (use for either first or second bullet point)  <i>exquisitum</i>: emphatic word order  <i>placebat</i>: it is sinister that the most effective poison is pleasing to her  <i>turbaret...differret</i>: the chiasmic arrangement allows us to see the dual purpose required by Agrippina</p> </li> </ul>	

Question Number	Answer	Max Mark
5 cont'd	<ul style="list-style-type: none"> <li> <b>Agrippina's accomplices.</b>            Content-based responses are more likely on this bullet point. Accept names as quotation  <i>Locusta...Halotus</i>: the detail added in the character sketch of Locusta and the arrival in the plot of Halotus add to the sense of drama. It is shocking that those closest to the emperor are involved  <i>nec ministrorum egens</i>: she had a plentiful supply (litotes)  <i>deligitur</i>: emphatic word order  <i>artifex talium</i>: with Locusta's skill we wonder how Agrippina can possibly fail; <i>artifex</i> has connotations of witchcraft  <i>nuper...damnata</i>: adds to the drama, she is a convicted criminal  <i>diu...habita</i>: that such a criminal can work for a long time for the imperial family is a chilling insight into the running of the imperial house  <i>eius mulieris</i>: Tacitus doesn't name her again, calling her 'that woman' as a form of insult; first word of the sentence for emphasis  <i>spadonibus</i>: the use of a eunuch in the plot adds to the mystery and drama  <i>gustu</i>: the use of the imperial taster shows that Agrippina has hired those closest to the emperor         </li> </ul>	
6	<p><b><i>pro incolumitate principis</i>: what did the consuls and priests pray for?</b></p> <p>the safety / health life (1) of the emperor / Claudius (1)            Guidance: accept leader / chieftain            'prayed for the emperor' = 1 mark</p>	[2]
7	<p><b><i>exanimis</i>: which of the following best describes Claudius' condition?</b></p> <p>C – lifeless</p>	[1]
8	<p><b><i>iam primum Agrippina, velut dolore victa</i>: which Latin word tells us that Agrippina was only pretending to grieve?</b></p> <p>C – velut</p>	[1]
9	<p><b><i>tenere amplexu Britannicum</i>: what did Agrippina do to Britannicus?</b></p> <p>A – she embraced him</p>	[1]

Question Number	Answer	Max Mark
10	<p><b><i>veram paterni oris effigiem</i>: Agrippina said Britannicus was the image of which member of his family?</b></p> <p>B – his father</p>	[1]
11	<p><b><i>ne cubiculo egrederetur</i>: which room did Agrippina try to stop Britannicus leaving?</b></p> <p>(his) bedroom (1)</p> <p>Guidance: cubicle = 0 Accept (his) room</p>	[1]
12	<p><b>What did the soldiers and Nero do here? Give five details and refer to the Latin in your answer.</b></p> <p><i>dubitavisse</i>: the soldiers hesitated (1)  <i>respectantes</i>: they looked back (1)  <i>rogantes ... esset</i>: they asked where Britannicus was (1)  <i>nullo... auctore</i>: no alternative was produced (1)  <i>secuti sunt</i>: they went along with what was being offered(1)  <i>praefatus</i>: Nero spoke out / made a speech (to the assembled troops) (1)  <i>promisso donativo</i>: he promised a gift (1) following the example of his father (1)  <i>imperator consalutatur</i>: Nero was hailed as emperor (1)</p> <p>Accept any <b>five</b> sensible answers No Latin, maximum 3 marks</p>	[5]
13	<p><b><i>nuptiae plenae dignitatis, plenae concordiae</i>: what, according to Cicero, was full of dignity and harmony?</b></p> <p>(their) marriage / wedding (1)</p> <p>Guidance: allow nuptials</p>	[1]

Question Number	Answer	Max Mark
14	<p><b><i>repente...coniuncta</i></b>: pick out and translate the Latin word in Passage A5 which shows how quickly Sassia's passion arose.</p> <p>repente (1) suddenly (1)</p> <p>Guidance: allow sudden</p>	[2]
15	<p><b><i>importunae</i></b>: which of the following best describes Sassia?</p> <p>D – troublesome</p>	[1]
16	<p><b><i>odio et crudelitate</i></b>: which two things does Sassia show towards Habitus here?</p> <p>A – cruelty B – hatred</p>	[2]

Question Number	Answer	Max Mark
17	<p><b>In this passage how does Cicero bring out the evil nature of Sassia?</b></p> <p>The points given below are <b>indicative</b> 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 level.</p> <p>Guidance: On the basis of best fit candidates who do not quote any Latin may still be able to access level 3 but there is a limit of level 3 (8 marks) for any such response.</p> <p>Examiners should also consult the Additional Guidance on page 4 of the mark scheme.</p> <ul style="list-style-type: none"> <li>• <b>Sassia’s lack of self control;</b> <p><i>ea</i>: emphatic word order position her as the cause of the affair</p> <p><i>Habiti, Melini</i>: juxtaposition of these two young men shows Sassia’s control over both</p> <p><i>mater</i>: the use of the word ‘mother’ alongside descriptions of her illicit passions, marks out how she is acting in marked contrast with how a Roman <i>mater</i> should act; a mother should be able to control herself. It echoes Cicero’s use of <i>mater</i> in the previous passage</p> <p><i>contra quam fas erat</i>: her passion is immoral, she is acting contrary to the Roman morals. <i>fas</i> has a religious connotation, so her actions are contrary to Roman religious sensitivities</p> <p><i>generi sui</i>: Cicero emphasises that he is <i>her own</i> son-in-law, someone she really should be able to resist</p> <p><i>primo...diu</i>: she can only contain her passion at first, but she cannot do that for any length of time</p> <p><i>pudor...macula...maeror</i>: Cicero uses powerful vocabulary to emphasise the evil nature of Sassia and the pain she is causing her family</p> <p><i>capta/inflamata/ferri</i>: passive verbs to show how she is out of control</p> <p><i>cupiditate/continebatur</i>: alliteration of ‘c’s and ‘t’s and word order shows Cicero’s sneering contempt at her lack of self-control</p> <p><i>deinde</i>: marks the beginning of the breakdown in her self-control</p> </li> <li>• <b>the depth of her passion;</b> <p><i>amore</i>: use of the word ‘love’ suggests Sassia thinks it’s more than lust</p> <p><i>quoquo modo poterat</i>: she tried to contain her desires in whatever way she could, but she was still unsuccessful</p> <p><i>flagrare...inflamata</i>: Cicero’s imagery of flames (metaphor) emphasises the depth of her passion as well as the speed she has been taken over by this passion; repetition of imagery of fire</p> <p><i>amentia / libidine</i>: madness and lust are powerful words to describe her feelings for Melinus</p> <p><i>ita...sic...ut</i>: result clause effectively portrays the depths of her passion; <i>she began to blaze so greatly...that</i></p> <p><i>pudor...macula...maeror</i>: Cicero gives a long list of moral considerations which might be expected to exert some</p> </li> </ul>	[10]

Question Number	Answer	Max Mark
17 cont'd	<p>control on Sassia, but of course they fail; he uses powerful vocabulary to emphasise the fact that nothing can hold her back  <i>macula familiae...hominum fama</i>: chiasmus contrasts the disgrace to her family and the opinion of men, neither of which have any effect on her  <i>non</i>: anaphora of <i>non</i> emphasises the fact that each of these moral considerations has no effect on her  <i>pietas</i>: very Roman moral; it is particularly bad that it does not affect her behaviour  <i>fili dolor...filiae maeror</i>: balanced word order contrasts the grief of her son and her daughter; Cicero has gone from the general to the personal, but still this has no effect on Sassia</p> <ul style="list-style-type: none"> <li> <p><b>the innocence of Melinus.</b>  <i>illius</i>: to emphasise his youth  <i>generi</i>: implies innocence  <i>mater...adulescentis</i>: the contrast between the mother and the young man emphasises the fact that she should never have had a relationship with this man  <i>animum</i>: first word of the sentence for emphasis; his mind is not strong enough to resist Sassia  <i>consilio...ratione</i>: the downfall of Melinus is hastened by the fact that the attributes of the age of wisdom are not yet established. This is neatly express by Cicero in <i>consilio ac ratione</i>. He never stood a chance against Sassia's charms  <i>illa aetas</i>: Cicero emphasises his young age and inexperience  <i>capi ac deleniri</i>: Sassia used more subtle methods to ensnare Melinus; the implication is that he didn't stand a chance against her; both are passive infinitives to reflect his passive role  <i>pellexit</i>: powerful word to express Sassia's actions; Sassia is the subject bewitching Melinus, her object of lust</p> </li> </ul>	
18	<p><b>Tick the five true statements, according to Cicero's version of events.</b></p> <p>A – Cluentius took badly the disgrace of his family.  B – His misery was increased by his sister.  C – His sister complained every day.  F – He stopped considering Sassia his mother.  H – Sassia's actions caused him the greatest anguish.</p>	[5]

Question Number	Answer	Max Mark
19	<p><b>What do we learn about the character of Sassia from the parts of Cicero's speech which you have read? You must refer to Sassia's actions in your answer.</b></p> <p><i>No family values:</i> she destroys the marriage of her daughter  <i>Immoral:</i> she is captivated by an unholy love  <i>Little self control:</i> she cannot stop herself from having an affair with her son-in-law  <i>Passionate / extreme in her emotions:</i> she is rapidly enflamed by her passions; she is led by her emotions rather than reason  <i>Selfish:</i> She does not care about the disgrace to her family  <i>Shameless:</i> she does not care about what others think of her  <i>Cunning:</i> she takes advantage of a young man who is not wise enough to resist her charms  <i>Bold / arrogant:</i> she exults openly and triumphs in her delight</p> <p>Any <b>three</b> sensible answers</p>	[3]
	<b>Section A Total</b>	<b>[50]</b>

Section B: Cambridge Latin Anthology		
Question Number	Answer	Max Mark
20	<p><b><i>postquam Syriam ac legiones attigit:</i> with whom did Piso meet up?</b></p> <p>the legions / soldiers / army (1)</p> <p>Guidance: accept Syrian soldiers</p>	[1]
21	<p><b><i>infimos militum iuvabat:</i> which of the soldiers did Piso help?</b></p> <p>the low(est) / (most) disreputable (1)</p> <p>Guidance: accept 'less able'</p>	[1]
22	<p><b><i>desidiam in castris:</i> where did Piso allow his men to be idle?</b></p> <p>in the camp (1)</p>	[1]
23	<p><b><i>lascivientes per agros milites:</i> where did the soldiers rampage?</b></p> <p>B – the countryside (1)</p>	[1]
24	<p><b>How does Tacitus show the sadness of the situation?</b></p> <p>The points given below are <b>indicative</b> 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 level.</p> <p>Guidance: On the basis of best fit candidates who do not quote any Latin may still be able to access level 3 but there is a limit of level 3 (8 marks) for any such response.</p> <p>Examiners should also consult the Additional Guidance on page 4 of the mark scheme.</p>	[10]

Question Number	Answer	Max Mark
24 cont'd	<ul style="list-style-type: none"> <li data-bbox="342 244 1910 582"> <p>• <b>Germanicus' friends at his death bed;</b>  <i>amici</i>: emphatic word order shows importance of his friends  <i>dextram</i>: the right hand is significant as it is considered auspicious  <i>amplectentes</i>: the friends embrace Germanicus; the word order with <i>morientis</i> sandwiched between <i>dextram</i> and <i>amplectentes</i> reflects the embrace  <i>morientis</i>: the present participle reflects the fact that his end is near; just calling him the 'dying man' increases pathos  <i>iuraverunt</i>: the passion and loyalty of his friends is evident by their oath of revenge  <i>vitam ante quam ultionem</i>: they would rather die than give up the pursuit of revenge; demonstrates their honour  <i>mortuus est</i>: polyptoton of <i>morior</i> to emphasise the idea of death</p> </li> <li data-bbox="342 619 1910 1193"> <p>• <b>the description of the grief of so many people;</b>  <i>ingenti luctu</i>: the grief of the people is described as huge  <i>provinciae</i>: Tacitus is emphasising the grief of the people of Syria in order to build up the pathos of Germanicus' death  <i>circumiacentium...reges</i>: people outside the province also grieved; the extent of the lamentation is emphasised by the vague generalisations suggesting a wide geographical area  <i>indoluerunt</i>: word order; first word of the sentence to emphasise their grief  <i>exterae nationes</i>: this would include Parthia, whose king, according to Suetonius, suspended hunting out of respect  <i>reges</i>: even the most important in society grieved for him  <i>tanta...comitas</i>: use of <i>tanta</i> (first word of the sentence) emphasises the friendliness of Germanicus and makes the reader consider the great loss at his death; balanced phrases with asyndeton to mark the contrast  <i>socios...hostes</i>: both allies and enemies respected him; the symmetrical word pattern portrays the respect of both parties  <i>venerationem</i>: powerful word to show their respect / veneration of him  <i>omnium</i>: everyone respected him  <i>vultum eloquentiamque</i>: the reason behind their respect is explained by Tacitus; both his appearance and his eloquence won people over;</p> </li> <li data-bbox="342 1230 1910 1394"> <p>• <b>the comparison between Germanicus and Alexander.</b>  <i>illum magno Alexandro</i>: juxtaposition to link Germanicus with Alexander  <i>ob formam . . . locumque mortis</i>: tricolon of similarities  <i>Alexandro</i>: any comparison with Alexander will make the loss of Germanicus all the greater  <i>genus...mortis</i>: the cause of Alexander's death was also uncertain, with rumours of poison</p> </li> </ul>	

Question Number	Answer	Max Mark
	<p><i>aetatem</i>: both Alexander and Germanicus died young, which increases the pathos  <i>adaequarent</i>: Tacitus probably introduces the comparisons to exaggerate the esteem in which Germanicus was held, and thus increase the pathos  <i>affirmaverunt</i>: reflects the force of their beliefs  <i>vix triginta annos natum</i>: the youth of both is emphasised again  <i>natum periisse</i>: juxtaposition to show shortness of life / circle of life  <i>periisse</i>: delayed to the end; the fact that he has died is emphasised</p>	
25	<p><b><i>periisse Germanicum</i>: what news about Germanicus reached Piso at Cos?</b></p> <p>he had died / he was dead (1)  Guidance: he was dying = 0</p>	[1]
26	<p><b><i>caedit victimas, adit templa</i>: after rejoicing, which two things did Piso do?</b></p> <p>E – slaughtered victims  F – visited temples</p>	[2]
27	<p><b><i>Plancina</i>: what relation was Plancina to Piso?</b></p> <p>D – wife</p>	[1]
28	<p><b><i>mortua sorore</i>: what had happened to Plancina’s sister in Passage B3?</b></p> <p>she had died / she was dead (1)  Guidance: allow ‘she was killed’</p>	[1]

Question Number	Answer	Max Mark
29	<p><b>What do we learn about the feelings of the people at Rome? Give five details and refer to the Latin in your answers.</b></p> <p><i>percrebuit</i>: they were interested in the news of Germanicus; the news spread throughout Rome (1)  <i>aucta in deterius</i>: they were pessimistic about Germanicus' health (1)  <i>dolor</i>: they felt grief at the news (1)  <i>ira</i>: they were angry (1)  <i>questus</i>: they lamented / were upset (1)  <i>nimirum</i>: doubtless; this suggests they are indignant and angry at the situation  <i>relegatum</i>: they were suspicious as to the reasons why Germanicus had been sent to remote lands  <i>permissam</i>: they were suspicious about Piso and thought that he had been sent to the province to deal with Germanicus</p> <p>Accept any <b>five</b> sensible answers            No Latin, maximum 3 marks</p>	[5]
30	<p><b>Read Passage B5. Tick the five true statements.</b></p> <p>B – People stood on the walls and roofs to watch.            D – Agrippina was holding the funeral urn.            F – Her children left the ship with her.            G – She lowered her eyes after she got off the ship.            H – All the people let out a groan.</p>	[5]
31	<p><b><i>tres amici Germanici</i>: who made charges against Piso?</b></p> <p>three (1) friends (1) of Germanicus (1) Any two</p>	[2]

Question Number	Answer	Max Mark
32	<p><b><i>odio Germanici et rerum novarum studio</i></b>: there were two reasons behind Piso's actions. The first was his hatred of Germanicus. What was the second reason?</p> <p>eagerness (1) for revolution (1)            Allow wanting / wishing / desiring for 1 mark</p> <p>Guidance: he wanted (1) to change things / a new system (1)            he wanted power =1            jealous of Germanicus' power = 1</p>	[2]
33	<p><b><i>devotionibus et veneno</i></b>: how had Piso, according to the prosecution, killed Germanicus?</p> <p>(with) curse(s) (1) and poison (1)</p>	[2]
34	<p><b><i>immolationes nefandas</i></b>: what kind of sacrifices had Piso and Plancina made?</p> <p>D – wicked (1)</p>	[1]
35	<p><b><i>rem publicam</i></b>: against what did Piso and Plancina make war?</p> <p>D – the state (1)</p>	[1]

Question Number	Answer	Max Mark
36	<p><b>How does Tacitus make this a sad and moving passage?</b></p> <p>The points given below are <b>indicative</b> 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 level.</p> <p>Guidance: On the basis of best fit candidates who do not quote any Latin may still be able to access level 3 but there is a limit of level 3 (8 marks) for any such response.</p> <p>Examiners should also consult the Additional Guidance on page 4 of the mark scheme.</p> <ul style="list-style-type: none"> <li>• <b>Plancina's desertion of Piso;</b>  <i>dum Pisoni spes erat:</i> an ominous start; there is a feeling that it can only get worse  <i>promittebat:</i> we feel that we perhaps cannot trust Plancina's promise; this increases the tension  <i>comitem exitii:</i> Plancina is prepared to die; the mention of death is ominous and increases the drama  <i>sed:</i> this marks the shift in Plancina's position; increases the tension  <i>paulatim...coepit:</i> Plancina realises that Piso's position is hopeless; we feel that this marks the beginning of the end; the slowness of her shift increases the tension  <i>Piso...intellexit:</i> Piso understands that without his wife's support the end is near, as she was a friend of the powerful Livia  <i>exitii...exitiabile:</i> polyptoton of <i>exitium/exitiabile</i> adds to the feeling of doom  <i>egressa...uxore:</i> Plancina adds physical to spiritual and moral separation, completing Piso's isolation</li> <li>• <b>Piso's preparations for his death;</b>  <i>itaque:</i> it is as if Piso has made up his mind; this finality increases the tension  <i>tamquam:</i> Piso's tricking of his supporters and wife is an interesting detail added by Tacitus  <i>pauca...exsequitur:</i> Tacitus includes many private and personal details about Piso's last evening; this vivid description perhaps even creates some pathos for Piso  <i>scribit:</i> he writes a note to his freedman, carrying on as if all is normal  <i>solita...exsequitur:</i> the small details about his everyday routines is in stark contrast to his intentions  <i>claudi...iussit:</i> the shutting of the door of his bedroom seems to mirror the ending of his life</li> <li>• <b>Piso's death.</b>  <i>prima luce...repertus est:</i> a stark but effective record of the final episode  <i>perfosso iugulo:</i> vivid detail about the manner of his death  <i>iacente...gladio:</i> the detail about the sword on the ground adds to the vivid picture  <i>repertus est:</i> he was found dead, but we are not told of any witnesses, adds to the mystery and could be suggestive of foul play</li> </ul>	[10]

Question Number	Answer	Max Mark
37	<p><b>What impression do you have of Piso from the extracts of <i>Germanicus et Piso</i> that you have read? Make three points. Give reasons for your answer.</b></p> <p><i>Immoral</i>: he helps the most disreputable of the soldiers and removes the senior and stricter officers; Tacitus uses many pejorative words to describe his behaviour</p> <p><i>Cunning</i>: in order to make Germanicus' task of achieving a peaceful settlement in the East difficult, he allows poor behaviour in the army in order to make the army unpopular</p> <p><i>Undisciplined</i>: he breaks convention by allowing his wife to attend exercises of the cavalry when she held no official position in the Roman army</p> <p><i>Evil</i>: it is likely that Germanicus had received poison from Piso</p> <p><i>Unreligious / breaks religious conventions</i>: Piso may have been involved in the curses and cremated remains</p> <p><i>Organised</i>: even sends men to Germanicus to check on his health so that Piso will be informed if and when Germanicus falls ill</p> <p><i>Heartless</i>: he openly rejoices at the death of Germanicus</p> <p><i>Arrogant / Excessive</i>: he behaves with excessive rejoicing when Germanicus died</p> <p><i>Treacherous</i>: it was alleged that Piso had made war on the state for his own gains</p> <p><i>Realistic</i>: he knows when the game is up and his end is near</p> <p><i>Brave / composed</i>: he prepares for his suicide carefully and in a composed way, and commits suicide with the minimum of fuss</p> <p>Accept any <b>three</b> sensible points</p>	[3]
	<b>Section B Total</b>	<b>[50]</b>
	<b>Paper Total</b>	<b>[100]</b>

## MARKING GRID FOR 10 MARK QUESTIONS (Foundation Tier)

Level	Mark ranges	Characteristics of performance
		<ul style="list-style-type: none"> <li>• Coverage of the bullet points in the question</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 of answers.</li> </ul>
4	9-10	<ul style="list-style-type: none"> <li>• All three bullet points covered; at least one in some detail;</li> <li>• Some accurate Latin quotation with some relevant discussion;</li> <li>• Sound 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.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Two bullet points covered, at least one in some detail;</li> <li>• Limited Latin quotation, discussion may lack detail; <b>or</b> candidate might not always refer to the Latin but makes relevant and accurate points;</li> <li>• A more limited 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.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• One bullet point covered in some detail, <b>or</b> two or three bullet points covered sketchily;</li> <li>• Very little or no Latin quotation <b>or</b> discussion contains inaccuracies and may not always be relevant;</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.</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>• Little or no evidence of relevance to the question <b>or</b> some random Latin quotation made with no relevant discussion,</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.</li> </ul>

**Marking grid for 10-mark questions (Foundation Tier)**

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.

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

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