

GCSE (9–1) Latin J282/03 Prose Literature B Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour



Do not use:
• a dictionary



First name										
Last name										
Centre number						Candidate number				

INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Answer **all** the questions.
- Write your answer to each question in the space provided.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **50**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **12** pages.

Answer **all** the questions.

1 Read the passage and answer the questions.

summum est eius acumen, summa frugalitas. amat me, quod indicium castitatis est. praeterea litteris studet propter amorem mei. meos libellos habet lectitat ediscit etiam. quanta sollicitudine afficitur cum videor acturus esse, quanto gaudio cum egi!

Pliny, *Calpurnia*, lines 7–11

(a) To whom did Pliny write this letter?

..... [1]

(b) *summum ... frugalitas*: what characteristics of Calpurnia is Pliny praising here? Make **two** points.

•
..... [2]

(c) *praeterea ... mei*: why did Calpurnia take an interest in literature?

..... [1]

(d) *meos libellos habet lectitat ediscit etiam*: what particularly surprises Pliny most of all here?

.....
..... [1]

(e) *quanta ... egi*: what contrast is Pliny making here?

.....
.....
.....
..... [2]

2 Read the passage and answer the question.

his ex causis in spem certissimam adducor perpetuam nobis maioremque in dies futuram esse concordiam. non enim aetatem meam aut corpus, quae paulatim occidunt ac senescunt, sed gloriam diligit.

Pliny, *Calpurnia*, lines 17–20

How does Pliny’s language emphasise the positive aspects of his marriage with Calpurnia? Make **two** points, each referring to the **Latin**.

-
.....
.....
.....
 -
.....
.....
.....
- [4]

3 Read the passage and answer the question.

haud facile discerneres, utrum pecuniae an famae minus parceret; libidine sic accensa est, ut saepius peteret viros quam peteretur. sed ea saepe antehac fidem prodiderat, creditum abiuraverat, caedis conscia fuerat.

Translation:

You could not easily tell whether she was less sparing of her money or her good name; she was aroused by lust so much that she sought men more often than she was sought by them. But before this time she had often betrayed her good faith, she had refused to pay a loan, she had been implicated in murder.

Sallust, *Sempronia*, lines 7–11

How does Sallust’s language in this passage highlight Sempronia’s negative qualities? Make **two** points, each referring to the **Latin**.

-
.....
.....
.....
 -
.....
.....
.....
- [4]

4 Read the passage and answer the questions.

cum ex nobili genere in familiam clarissimam nupsisses, cur tibi Caelius tam coniunctus fuit? neque enim cognatus fuit neque mariti tui amicus. quid igitur fuit nisi quaedam temeritas ac libido? accusatores quidem libidines, amores, adulteria, Baias, convivia, cantus, navigia iactant;

Cicero, *personae non gratae*, *Clodia*, lines 1–5

- (a) *in familiam clarissimam nupsisses* ('You had married into a most famous family'): whom had Clodia married?

..... [1]

- (b) *cur ... amicus*: why, according to Cicero, did Clodia have no excuse for being intimate with Caelius? Give **two** reasons.

.....
 [2]

- (c) *accusatores ... iactant*: why might these allegations not help the prosecutors' case?

.....
 [1]

- (d) *Baias*: why is Baiae included in this list?

..... [1]

5* Read the passage and answer the question.

fuiſti non numquam in eiſdem hortis; tu, femina nobilis, viſ illum filium patris parci ac tenacis habere tuiſ divitiis devinctum; non poteſ; calcitrat, reſpuit, non putat tua dona eſſe tanti; confer te alio. emiſti hortos prope Tiberim, in eo loco quo omnes iuvenes natandi cauſa veniunt. hinc licet condiciones cotidie legas; cur huic, qui te ſpernit, moleſta eſ?

Cicero, *perſonae non gratae*, *Clodia*, lines 11–17

How does Cicero emphasise his diſapproval of Clodia in this paſſage?

In your answer you may wiſh to conſider:

- Clodia’s behaviour
- Caelius’ reſponse

You ſhould refer to the **Latin** and diſcuſs Cicero’s uſe of language.

[8]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

6 Read the passage and answer the question.

Ummidia Quadratilla paulo minus octogensimo aetatis anno decessit; erat femina usque ad novissimum morbum viridis, cuius corpus compactum et robustum erat, ultra matronalem modum. testamentum eius erat optimum: reliquit heredes ex besse nepotem, ex tertia parte neptem.

Pliny, *Ummidia Quadratilla*, lines 1–6

Translate this passage into English.

.....

.....

.....

.....

.....

..... [5]

7 Read the passage and answer the questions.

at hercle alienissimi homines in honorem Quadratillae (pudet me dixisse honorem) adulatione in theatrum cursitabant exsultabant plaudebant mirabantur: deinde singulos gestus dominae cum canticis reddebant; qui nunc minima legata pro praemio accipient ab herede, qui eos numquam spectabat. vale.

Pliny, *Ummidia Quadratilla*, lines 27–32

(a) *at ... mirabantur*

(i) What does Pliny feel about these men?

..... [1]

(ii) How does Pliny emphasise this? Give **three** reasons to support your view.

.....
.....
..... [3]

(b) *deinde singulos gestus dominae cum canticis reddebant*: how did the men try to flatter Quadratilla?

..... [1]

(c) *qui nunc ... accipient*: why might Pliny have been satisfied by this outcome?

..... [1]

(d) *herede ... spectabat*: what do we learn about Quadratilla's grandson here?

..... [1]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

PLEASE DO NOT WRITE ON THIS PAGE

Copyright Information:

From Pliny, *Calpurnia*, lines 7–11, published by Cambridge School Classics Project, 1996.

From Pliny, *Calpurnia*, lines 17–20, published by Cambridge School Classics Project, 1996.

From Sallust, *Sempronia*, lines 7–11, published by Cambridge School Classics Project, 1996.

From Cicero, *personae non gratae, Clodia*, lines 1–5, published by Cambridge School Classics Project, 1996.

From Cicero, *personae non gratae, Clodia*, lines 11–17, published by Cambridge School Classics Project, 1996.

From Pliny, *Ummidia Quadratilla*, lines 1–6, published by Cambridge School Classics Project, 1996.

From Pliny, *Ummidia Quadratilla*, lines 27–32, published by Cambridge School Classics Project, 1996.

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.

...day June 20XX – Morning/Afternoon

GCSE (9–1) Latin

J282/03 Prose Literature B

SAMPLE MARK SCHEME

Duration: 1 hour

MAXIMUM MARK 50



MARK SCHEME

Question	Answer	Marks	Guidance						
1 a	One from: Hispulla/Calpurnia's/his wife's aunt (1).	AO2 1							
1 b	Her shrewdness (1) her thriftiness (1).	AO2 2							
1 c	Because she loved Pliny (1).	AO2 1							
1 d	That she learnt his books (1).	AO2 1	Accept full translation of the lemma.						
1 e	The worry Calpurnia feels before Pliny pleads in court (1) with his joy when he has finished (1).	AO2 2							
2	<p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="320 890 1361 1166"> <tbody> <tr> <td>2</td> <td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td>1</td> <td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>spem certissimam</i>: superlative shows that he has been brought into the most certain hope, i.e. he is completely sure of what he is about to say • <i>perpetuam concordiam</i>: emphatic position of both words at the beginning and end of the phrase to emphasise the harmony of their marriage • <i>maiolem in dies</i>: the comparative and the phrase <i>in dies</i> shows that the 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin	0	Point is not valid, or none are drawn	AO3 4	
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin								
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin								
0	Point is not valid, or none are drawn								

Question	Answer	Marks	Guidance						
	<p>harmony is becoming greater all the time</p> <ul style="list-style-type: none"> • <i>non ... sed</i>: emphatic position of <i>non</i> at the start of the sentence to show what Calpurnia is not attracted to. <i>sed</i> marks the contrast with what she does love, his high reputation, made all the clearer by the shortness of the phrase. 								
<p>3</p>	<p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="322 549 1357 826"> <tbody> <tr> <td data-bbox="322 549 409 673">2</td> <td data-bbox="409 549 1357 673">expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td> </tr> <tr> <td data-bbox="322 673 409 767">1</td> <td data-bbox="409 673 1357 767">expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td> </tr> <tr> <td data-bbox="322 767 409 826">0</td> <td data-bbox="409 767 1357 826">Point is not valid, or none are drawn</td> </tr> </tbody> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>utrum...an</i>: balanced phrase to contrast her money with her good name, neither of which she cared about • <i>parceret</i>: metaphorical use of 'sparing' • <i>libidine</i>: powerful word in emphatic position linked with metaphorical use of <i>accensa</i> • <i>petered ... peteretur</i>: play on words to emphasise that she has turned the normal state of affairs on its head • <i>prodiderat ... abiuraverat ... conscia fuerat</i>: tricolon of past misdeeds to emphasise her evilness. 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin	0	Point is not valid, or none are drawn	<p>AO3 4</p>	
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin								
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin								
0	Point is not valid, or none are drawn								

Question	Answer	Marks	Guidance
4 a	Quintus Metellus Celer (1).	AO2 1	Accept Metellus or Celer
4 b	Caelius was neither a relative (1) nor a friend of Clodia's husband (1).	AO2 2	
4 c	As Clodia was supposed to have got up to these misdeeds with Caelius, by implicating him she was implicating herself (1).	AO2 1	
4 d	Baiae had a reputation for debauchery (1).	AO2 1	

BLANK PAGE

Mark scheme continues on page 6

Guidance on applying the marking grids for the 8-mark extended response

This question focuses on candidates' ability to select relevant examples of content and literary style and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

8-mark grid for the extended response question		AO3 = 8 marks = Analyse, evaluate and respond to literature
Level	Marks	Description
4	7–8	<ul style="list-style-type: none"> • very good engagement with the question • expresses a range of relevant points, with good development, drawn on a range of well selected aspects of content and features of literary style, with a good range of appropriate quotation with well thought out discussion <p><i>The response is logically structured, with a well-developed, coherent line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> • good engagement with the question • expresses a range of sound points, with some development, drawn on a range of relevant aspects of content and features of literary style, with a range of appropriate quotation, with sound discussion <p><i>The response is well structured with a clear line of reasoning.</i></p>
2	3–4	<ul style="list-style-type: none"> • some engagement with the question • expresses some points drawn on a limited range of aspects of content and/or features of literary style, with some appropriate quotation and some discussion <p><i>The response presents a line of reasoning which is mostly relevant but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> • little engagement with the question • expresses points which are of little relevance and are supported with little evidence from the set text <p><i>The information is communicated in an unstructured way.</i></p>

Question	Indicative content	Marks	Guidance
5	<p>Assess against criteria in the 8-mark AO3 grid (see above).</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>non numquam</i>: litotes to emphasise how often Clodia was in the same gardens as Caelius • <i>femina nobilis</i>: Cicero emphasises her nobility to suggest that she should know better than to behave in this way • <i>divitiis devinctum</i>: imagery of Caelius being bound by her riches. Alliteration to draw attention to the phrase • <i>calcitrat, respuit, non putat ...</i>: tricolon with asyndeton to show how Caelius rejected her • <i>calcitrat, respuit</i>: powerful verbs to show Caelius' rejection of her • <i>confer te alio</i>: short phrase to order Clodia to move on to someone else • <i>emisti</i>: verb promoted to emphasise this new allegation of buying gardens to be near the boys swimming • <i>cur ... es</i>: rhetorical question, with powerful vocabulary <i>spernit</i> and <i>molesta</i>. 	AO3 8	

Guidance on applying the marking grids for the 5-mark set text translation

The mark scheme awards marks for the proportion of sense communicated. If a candidate has communicated the 'gist' of a sentence (e.g. they know who has done what to whom) they will score 5, 4 or 3 marks. If they have not understood the basic sense of the sentence, they will score a maximum of 2.

A completely correct translation with no omissions or errors will always score 5. The key judgment for a candidate who has demonstrated understanding of the overall meaning of the sentence is whether they should score 5, 4 or 3. This will depend on the gravity of their errors/omissions and may depend on the number of words in the sentence to be translated or the difficulty of the Latin and is usually decided at standardisation after a judgment has been formed about the performance of candidates. The final decisions on what constitute 'inconsequential' and 'more serious errors' will be made and communicated to assessors via the standardisation process (after full consideration of candidates' responses) and these decisions will be captured in the final mark scheme for examiners and centres.

A word containing more than one error should be treated as a maximum of one serious error. Repeated and consequential vocabulary errors should not be penalised.

5	Perfectly accurate with no errors or omissions, or one inconsequential error.
4	Essentially correct but two inconsequential errors or one more serious error.
3	Overall meaning clear, but more serious errors or omissions.
2	Part correct but with overall sense lacking/unclear.
1	No continuous sense; isolated knowledge of vocabulary only.

0 = No response or no response worthy of credit.

Question	Answer	Marks	Guidance
6	<p>Assess against criteria in the 5-mark AO2 grid (see above). Suggested translation:</p> <p><i>Ummidia Quadratilla died just before the 80th year of her life; she was a vigorous woman right up to her last illness; her body was sturdy and strong, unusual in a woman. Her will was very good: she left as heirs her grandson inheriting two thirds, her granddaughter one third.</i></p>	AO2 5	<p>The following examples are intended to exemplify what might constitute an inconsequential and more serious error.</p> <p>Inconsequential error: <i>erat</i> = she had been <i>optimum</i> = good (degree) omission of <i>paulo, eius</i></p> <p>More serious error: <i>octogensimo</i> = 70th (vocab) omission of <i>paulo minus, usque ad novissimum, ultra matronalem modum morbum</i> = death (vocab)</p>

Question	Answer	Marks	Guidance
7 a i	One from: Shame/disapproval/anger (1).	AO3 1	
7 a ii	Accept any three points. His use of the exclamation by Hercules (1). The undignified behaviour of the flatterers (1) who are complete strangers (1). Pliny's use of the word 'fawning'/'adulation' (1).	AO3 3	
7b	They copied her gestures (1).	AO2 1	
7c	Because they received very little in her will (1).	AO2 1	Accept 'because he didn't like them'/'approve of them'.
7 d	That he never watched the dancers/them/the flatterers/the shows.	AO2 1	

Guidance on applying the marking grids for the 10-mark extended response

Two Assessment Objectives are being assessed in this question – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**. Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text(s).

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

For example, in relation to the question ‘*What makes the portrayal of Calpurnia, Clodia, Quadratilla and Sempronia interesting?*’, details about Clodia buying gardens to be close to boys swimming would be evidence of **AO2** whilst concluding that the affairs of the rich and famous have always titillated audiences, meaning the scandals of Clodia were very interesting, would be evidence of **AO3**.

10-mark grid for the extended response question		AO2 = 5 marks = Demonstrate knowledge and understanding of literature AO3 = 5 marks = Analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	9–10	<ul style="list-style-type: none"> detailed knowledge and excellent understanding of the set text (AO2) well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7–8	<ul style="list-style-type: none"> good knowledge and sound understanding of the set text (AO2) a good response to the question which is supported by some well-selected examples from the set text (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> some knowledge and understanding of the set text (AO2) a reasonable response to the question which is supported by some examples from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3–4	<ul style="list-style-type: none"> limited knowledge and understanding of the set text (AO2) a limited response to the question which is occasional supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> very limited knowledge and understanding of the set text (AO2) a very limited response to the question with very limited reference to the set text (AO3) <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question	Indicative content	Marks	Guidance
8	<p><i>What makes the portrayal of Calpurnia, Clodia, Quadratilla and Sempronia interesting?</i></p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may discuss the interesting insight into Roman arranged marriages in general, and in particular into the relationship of Pliny with his young wife.</p> <p>They may also discuss the contrast between the characters of Ummidia Quadratilla and Quadratus as being interesting. With Ummidia the reader gets an insight into the personal tastes of an aristocratic and perhaps unusual old lady, again holding the reader's interest.</p> <p>Candidates may comment that the affairs of the rich and famous have always titillated audiences in both ancient and modern times, meaning the scandals of Clodia and Sempronia are very interesting. They may also comment on Cicero's interesting use of rhetoric and pejorative language spoken against Clodia, and Sempronia's departure from the norm of behaviour for a Roman matron, which gives an interesting insight into the morals of the day.</p> <p><i>Possible supporting evidence from the prescribed text (AO2):</i></p> <p>Pliny – Calpurnia</p> <ul style="list-style-type: none"> • the reader gets an insight into the character of Pliny through the letter's condescending and self-congratulatory tone, for example when he is particularly pleased that Calpurnia reads and learns his books • Pliny hints at an equal partnership at the end of the letter, something that is perhaps surprising for Roman times. <p>Pliny – Ummidia Quadratilla</p> <ul style="list-style-type: none"> • the information given about the troupe of pantomime actors is interesting • we see that women of high birth and wealth generally had little to occupy them 	<p>10 made up of</p> <p>AO2 = 5 & AO3 = 5</p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the 'Guidance on applying the marking grids' section above.</p>

	<ul style="list-style-type: none"> • Ummidia's sense of responsibility towards her grandson is interesting to see. It is a case of 'do as I say and not do as I do' • the flattery of the men who presumably want to be part of Ummidia's will is interesting, giving the reader an insight into the lives of the wealthy. <p>Cicero – Clodia</p> <ul style="list-style-type: none"> • Cicero deftly turns the tables on Clodia, effectively causing her case to collapse when he says that her own prosecutors made allegations in which she herself is implicated • the absurd allegation about Clodia buying gardens to be close to boys swimming adds a touch of comedy to the proceedings. <p>Sallust – Sempronia</p> <ul style="list-style-type: none"> • Sempronia, a noble woman, has been implicated among the followers of the rebel Catiline. Such notoriety adds to the interest of the story • Sallust draws up both her good and bad qualities. She certainly isn't one dimensional • she is clearly evil if she really had been implicated in murder. It is interesting that Sallust lists this crime along with other misdemeanours such as her lyre-playing, extravagance and dancing • Sallust is clearly fascinated with a remarkable woman who was both talented and intelligent, and apparently morally degenerate. 		
--	--	--	--

Assessment Objective Grid

Question	Distribution of marks for each Assessment Objective		
	AO1	AO2	AO3
1 a	–	1	–
1 b	–	2	–
1 c	–	1	–
1 d	–	1	–
1 e	–	2	–
2	–	–	4
3	–	–	4
4 a	–	1	–
4 b	–	2	–
4 c	–	1	–
4d	–	1	–
5	–	–	8
6	–	5	–
7 a i & ii	–	–	4
7 b	–	1	–
7 c	–	1	–
7 d	–	1	–
8	–	5	5
Total	–	25	25

BLANK PAGE

BLANK PAGE

BLANK PAGE