GCSE

Latin (9–1)

Unit J282/06: Literature and Culture

General Certificate of Secondary Education

Mark Scheme for June 2018
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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners’ meeting before marking commenced.

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

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

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## Annotations

<table>
<thead>
<tr>
<th>Annotation</th>
<th>Meaning</th>
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<tbody>
<tr>
<td><strong>BP</strong></td>
<td>Blank page – must be put on any blank pages or script will not close</td>
</tr>
<tr>
<td><strong>highlight</strong></td>
<td>Highlight- used in extended questions (6,8,12 markers) to highlight sources used</td>
</tr>
<tr>
<td>-</td>
<td>Off page comment- use to explain rubric errors or to explain a very low mark (e.g. 1/12)</td>
</tr>
<tr>
<td><strong>BOD</strong></td>
<td>Benefit of doubt- an argument/detail is almost there.</td>
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<tr>
<td>?</td>
<td>Unclear argument</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td>Extendable horizontal line – use when there is no doubt that the evidence is incorrect. Can be used with F in the margin when you are sure a fact is incorrect.</td>
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<tr>
<td></td>
<td>Extendable horizontal wavy line- use when you are not convinced of a fact or think there is some inaccuracy. This is a less dogmatic annotation.</td>
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<tr>
<td></td>
<td>Omission mark: indicates that an argument could be supported by more evidence; that an argument could be extended; another point is required; another source is required.</td>
</tr>
<tr>
<td>✔</td>
<td>Use to reward relevant points required in the question (e.g. make two points: two ticks). Avoid over use which can cause confusion to awaroders and centres. In extended questions ✔ does not = points. Use marking grids.</td>
</tr>
<tr>
<td>✗</td>
<td>Please avoid (use F or _ for factual errors) Use for “No response” to questions. Place two on the blank lines.</td>
</tr>
<tr>
<td><strong>S</strong></td>
<td>Error in spelling; use only in 12 mark question on one paragraph; only if spelling impedes your reading</td>
</tr>
<tr>
<td><strong>HA</strong></td>
<td>Harmful addition: This is used in short tariff (often 1 mark) questions. When a correct answer is given along with an incorrect.</td>
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</table>
Marks for **AO2** should be rewarded for the detail and accuracy of the knowledge of the ancient sources they deploy in their answer and the candidate’s understanding of these ancient sources, including their interpretation and an understanding of their limitations. Knowledge of the modern world does *not* count towards AO2, but may be used to support and explain arguments for AO3.

Marks for **AO3** should be awarded for how well the response is addressing the question / argued, for candidates selecting relevant examples from the ancient sources 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 make and the range and quality of the examples they have selected.

**Imbalance:**

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 should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 10 made up of AO2 = 8 and AO3 = 2.
<table>
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<th>Question</th>
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| 1        | Answers might include:  
- They refer to each other by name/use sir/slave respectful to master/the context of what they are saying  
- Different mask/ masks showing a slave/old man/masks with features/red hair for slave  
- Different costumes/dress - tunic if slave/long clothing if old man/ colour of costumes/toga and tunic/ slave has tunic and sandals/ different clothing  
- Old man is hunched/use of stick/hobbling/ grey hair/beard  
- Stock characters/ slave is usually the hero | AO 2 2 | Any two |
| 2        | Answers might include:  
- The clever slave, Tranio, is outwitting his master/role reversal  
- The audience knows the noises are the young people, Theopropides does not/dramatic irony  
- Comedy door scene/ use of door/ focus on door  
- Calling through the keyhole/young men inside/sound effects  
- Ingenuity of Tranio’s story/the failure of the scheme  
- The comic aside to the audience  
- Theopropides’ gullibility  
- Element of Farce/sense of confusion  
- Quick interchange  
- Exaggerated movements | AO3 3 | Answers should focus on the scene.  
Any three  
Accept reference to stock characters.  
Accept reference to literary devices e.g. hyperbole with example |
| 3        | Any one of:  
- Street scene  
- House/villa  
- Two houses side by side | AO2 1 | Not just “a door” |
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<tr>
<td>4</td>
<td>Circus Maximus</td>
<td>AO2 1</td>
<td>Accept very near spelling</td>
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| 5 | How far do you agree that everyone in Rome enjoyed chariot racing? Use Source B as a starting point and include other sources in your answer. Possible supporting evidence from prescribed booklet:  
- Relief of Circus Maximus (B3.i)  
- Inscription ILS 5283.(B3.iii)  
- Ovid Amores 3.2 (booklet B3.4)  
Possible arguments may include  
- Enjoyed  
  - The wall painting has the subject of a charioteer showing some wanted the image on his wall (Source B). Candidates may comment on his green tunic which was a popular colour.  
  - People in the relief of the Circus Maximus (B3i) are waving their hands, there are crowds, people are standing on the spina, people in the boxes are engrossed.  
  - Charioteers were successful - Epaphroditus (B3iii) won for the Red team 178 times. This might be a popular/successful faction/team to support.  
  - Images of the gods were paraded so this was seen as an important entertainment.  
- However/ On the other hand  
  - Ovid is more interested on picking up girls than the actual racing (B3.4) | AO2 4 AO3 4 | Any other accurate points will be credited in line with the marking grids. An AO2 heavy response may focus on details from the ancient sources 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' Candidates may offer any relevant evidence from outside the sources booklet to support their argument Credit arguments using archaeological evidence. |
**Guidance on applying the marking grids for the 8-mark extended response**

Two Assessment Objectives are being assessed in this question – **AO2** (Demonstrate knowledge and understanding of ancient sources) and **AO3** (Analyse, evaluate and respond to ancient sources). The two Assessment Objectives are **equally weighted**. Examiner must use a **best fit** approach to the marking grid.

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| 4     | 7–8   | • detailed knowledge with good interpretations of the ancient sources and a good understanding of their limitations (AO2)  
       |       | • well-argued response to the question which is supported by a range of well-selected examples (AO3)  
       |       | *The response is logically structured, with a well-developed, coherent line of reasoning.* |
| 3     | 5–6   | • some knowledge and with some interpretations of the ancient sources and some understanding of their limitations (AO2)  
       |       | • a good response to the question which is supported by a range of relevant examples (AO3)  
       |       | *The response is well structured with a clear line of reasoning.* |
| 2     | 3–4   | • limited knowledge and with limited interpretations of the ancient sources and limited understanding of their limitations (AO2)  
       |       | • a reasonable response to the question which is supported by a few relevant examples (AO3)  
       |       | *The response presents a line of reasoning which is mostly relevant but may lack structure.* |
| 1     | 1–2   | • very limited knowledge with very little or no interpretation of the sources or understanding of their limitations (AO2)  
       |       | • a very limited response to the question with very limited reference to the ancient sources (AO3)  
       |       | *The information is communicated in an unstructured way.* |

0 = **no response worthy of credit.**
**Guidance on applying the marking grids for the 6-mark extended response**

<table>
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| 4     | 5–6   | • very good engagement with the question  
      |       | • draws and expresses a range of relevant points, with development, based on a range of well selected aspects from the stimulus material, with well thought out discussion |
| 3     | 3–4   | • good engagement with the question  
      |       | • draws and expresses sound points, with some development, based on a range of well selected aspects from the stimulus material, with sound discussion |
| 2     | 2     | • some engagement with the question  
      |       | • draws and expresses some points based on a rather limited range of aspects from the stimulus material, with some discussion |
| 1     | 1     | • little or no engagement with the question  
      |       | • draws and expresses points which are of little relevance and are supported with little evidence from the stimulus material |

0 = no response worthy of credit.
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| 6        | How does Petronius make this story an exciting piece of writing?  
In your answer, you should include discussion of Petronius' use of language.  
Answers might include:  
- Use of present tense makes the account vivid  
- Use of first person  
- Risqué/salacious as the soldier strips off  
- Use of the simile – like a corpse  
- Colloquial language sets the scene – brave as hell, my heart was in my mouth  
- Unexpected – the clothes turned to stone  
- Graphic account of the effect – gasped/sweat pouring  
- Dark references | AO3  
6 |  |  |
| 7        | Answer might include (from 4.1)  
- Reciters  
- Dramatic carving of the calf  
- Toiletries/gifts from the ceiling  
- Parade of household gods  
- Exploding cakes/ other food explained as entertaining | AO2  
2 | Any two  
Accept references to entertainment which are drawn from other sections of Dinner with Trimalchio. |
| 8        | Answers might include:  
- The Emperor/Pontifex Maximus/Chief priest  
- Pontifex/Priest  
- Popa/man who stunned the animal  
- Cultrarius/carnifex/ Knife man to slit the throat  
- Haruspex/man to inspect the entrails  
- Flamen/man who burns offerings  
- Flute player/musician | AO2  
3 | If Latin terms not used, explanation of role must be clear  
Latin spelling should be close enough to be recognisable  
Must be officials (not citizens/onlookers/senators)  
Accept person carrying the mola salsa |
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| 9        | Answers might include:  
  - For a specific named reason - New commander of an army/ marriage/ betrothal  
  - To find out the future  
  - To appease/please the gods  
  - To bargain/ Do ut des  
  - For good luck/ good fortune  
  - Celebrate a festival  
  - Maintain the Pax Deorum | AO2 2 |  |
| 10       | Explain why graves and tombs were important to the Romans. Use Source E and other sources you have studied.  
Answers might include:  
Source E  
The Romans wanted people to remember them.  
  - Gives details of the person’s life  
  - Shows a( positive)n image (he is a scribe/ is educated)  
Other sources:  
  - Romans did not want to be forgotten so tombs were placed along the roadside (C3i) so people passing into the town would see them- see images in booklet (C3i)  
  - Those left behind did not want to be haunted by spirits. Details and discussions of the Festival of the Parentalia(C3ii)  
  - Inscriptions – often give a positive light on a person so they would be remembered as good people (C3iii, B3iii)  
  - Beliefs in what would happen to them in the underworld (Aeneid 6 extracts from booklet) ensured the dead were buried properly.  
  - Money spent on tombs reflected well on those left behind. | AO3 6 | Translation of the inscription is not required or expected. |
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| 11       | • Throwing the lightning bolt  
          • Giants were challenging Jupiter  
          • Giants were strong enough to pile up mountains  
          • Human race born out of blood  
          • Gods might behave like this towards humans | AO2 2 | Accept references to literary devices such as graphic descriptions and literary devices. |
| 12       | • Lightning  
          • Why men are so cruel  
          • Neptune - god of earthquakes and drought  
          • Emotions - Love was sent by Venus  
          • Etna erupting – Vulcan  
          • The seasons are explained by Persephone | AO2 2 | One from Source F  
One from another source |
| 13       | ‘Romans treated their gods and goddesses as if they were humans.'Using sources you have studied, explain to what extent you agree that the Romans thought their gods and goddesses looked and behaved like humans.  

In your answer:  
- you should include references to a range of ancient sources  
- you may make limited use of the sources in the insert  
- you may wish to include references to both artwork and literature.  

Appearance:  

The specification has a list of gods/goddesses. Gods and goddesses are depicted in human form:  
- Jupiter is bearded - as chief god he is depicted as older as perhaps a human statesman might appear  
- Apollo young man | AO2 6 AO3 6 | Accept relevant mythological stories about the gods. They do not always behave in a dignified manner in these – as shown in Ovid stories  
Candidates may refer to anthropomorphism. This term is not expected. |
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|          | • Venus- semi-naked  
• The source booklet has an image of Minerva at Bath, England – female bronze head. |      |          |
|          | **Gods and Human activities**  
The Romans believed that their gods needed homes to live in on earth. Temples were for gods to live in when on earth so sacrifices took place outside and not inside. The temple reflected the status of a god so the Temple of Jupiter in the Forum at Pompeii is in a prime position. Cult statues in temples looked like humans/were big/tall/bigger than life-size (suggesting that the gods were much taller than humans). Source D may be used.  
According to Livy – C1(i) the gods reclined on couches just as they did. Livy’s account C4(vi) shows Mars fathering Romulus and Remus. |      |          |
|          | **Feelings/emotions/reactions**  
State religion often implied that the gods became angry and needed sacrifices to appease them. This gives human feelings to gods. People therefore felt they related to the gods. Ovid at the races indicates that different groups of people had their own special god. “Minerva welcome the applause of craftsmen” “Soldiers clap Mars”. Venus is asked to do human actions like nodding. The gods were patrons – a term familiar to the Romans. |      |          |
|          | **Non-Human behaviour**  
However, the story of Jupiter and Mercury visiting the old couple Baucis and Philemon states that they were in disguise so human form is not their normal form. Source F describes Jupiter using lightning. Candidates may discuss the power of the gods. |      |          |
Guidance on applying the marking grids for the 12-mark extended response

Two Assessment Objectives are being assessed in this question – AO2 (Demonstrate knowledge and understanding of ancient sources) and AO3 (Analyse, evaluate and respond to ancient sources). The two Assessment Objectives are equally weighted. Examiner must use a best fit approach to the marking grid.

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<th>Level</th>
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</table>
| 4     | 10–12 | - detailed knowledge with good interpretations of the ancient sources and a good understanding of their limitations (AO2)  
- well-argued response to the question which is supported by a range of well-selected examples (AO3)  
*The response is logically structured, with a well-developed, coherent line of reasoning.* |
| 3     | 7–9   | - some knowledge and with some interpretations of the ancient sources and some understanding of their limitations (AO2)  
- a good response to the question which is supported by a range of relevant examples (AO3)  
*The response is well structured with a clear line of reasoning.* |
| 2     | 4–6   | - limited knowledge and with limited interpretations of the ancient sources and limited understanding of their limitations (AO2)  
- a reasonable response to the question which is supported by a few relevant examples (AO3)  
*The response presents a line of reasoning which is mostly relevant but may lack structure.* |
| 1     | 1–3   | - very limited knowledge with very little or no interpretation of the sources or understanding of their limitations (AO2)  
- a very limited response to the question with very limited reference to the ancient sources (AO3)  
*The information is communicated in an unstructured way.* |

0 = no response worthy of credit
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