

**Classics: Latin**

Advanced GCE F364

Latin prose

**Mark Scheme for June 2010**

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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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Section A		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question-specific guidance.	
1(a)	<p>Show how Tacitus gives a psychologically interesting account of the thoughts and words of Nero and Anicetus.</p> <ul style="list-style-type: none"> <li>• may comment on structure (Nero's thoughts 4-9; Anicetus' idea with motivations for it 9-10; Anicetus expressly avoids mentioning death, whilst stressing sure nature of plan; Anicetus suggests that Nero could come out of this well 14).</li> <li>• <i>vitare secretos eius congressus</i>: suggests public façade maintained</li> <li>• <i>abscedentem ... quod ... capesseret</i>: may suggest hidden motive with <i>quod</i> (allegation)</li> <li>• <i>ubicumque haberetur... ratus</i>: no other option</li> <li>• <i>hactenus ... alia vi</i>: range of possible means – desperate? indecisive?</li> <li>• <i>placuitque ... exitio</i>: favoured means rejected (in great detail, see following), given earlier precedent of Britannicus</li> <li>• <i>ministros temptare ... arduum videbatur</i>: other means of poison difficult, given <i>mulieris usu scelerum adversus insidias intentae</i> and <i>praesumendo remedia munierat corpus</i> (suggesting almost military defences!)</li> <li>• <i>nemo reperiebat</i>: suggests consultation and deliberation</li> <li>• <i>tanto facinori ... metuebat</i>: recognition of problems suggests forethought</li> <li>• <i>Anicetus</i>: careful description of his relations with Nero to show N's trust in him and Anicetus' hatred for Agrippina – his current position gives him required expertise</li> <li>• <i>docet</i>: continues role of <i>educator</i></li> <li>• <i>ipso in mare per artem soluta effunderet ignaram</i>: mid-voyage; suggestion of guile with <i>artem</i>; <i>ignaram</i> delayed for maximum effect</li> <li>• <i>nihil ... quam mare</i>: suggests awareness of perils of sea useful to the plan</li> <li>• <i>et si ... deliquerint</i>: rhetorical question</li> <li>• <i>additurum ... pietati</i>: wonderful hypocrisy; fake <i>pietas</i> delayed until end</li> </ul>	[25]

Section A		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question-specific guidance.	
1(b)	<p>How does Tacitus create a vivid picture of the varying reactions to Agrippina's death?</p> <ul style="list-style-type: none"> <li>• <i>sed ...intellecta est</i>: emphatic <i>sed</i>; use of <i>demum</i>; passive to drive home the enormity; use of abl abs in unusual, yet Tacitean way to make more effective</li> <li>• <i>modo ... saepius</i>: contrast of reactions</li> <li>• <i>per silentium defixus</i>: compact phrasing</li> <li>• <i>pavore ... inops</i>: witless terror in simple phrase</li> <li>• <i>tamquam ... adlaturam</i>: fear of consequences with emphatic <i>exitium</i></li> <li>• <i>prima ... adulatio ad spem firmavit</i>: change of heart (with menacing <i>auctore Burro</i>)</li> <li>• <i>prensantium ... quod ... evasisset</i>: bonhomie rendered false by <i>quod</i> clause</li> <li>• <i>amici ... testari</i>: general air of celebration</li> <li>• <i>ipse</i>: marked contrast between general air and Nero</li> <li>• <i>diversa ... inlacrimans</i>: correct reactions but all <i>simulatio</i></li> <li>• <i>quia tamen ... mutantur</i>: contrast between fickle man and constant nature</li> <li>• <i>obversabaturque ... aspectus</i>: oppressive feelings created by viewing the sea – and his withdrawal to Naples as a reaction</li> <li>• finally reverts to original charges of plot and drops pretence of grief</li> </ul>	[25]

Section A		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question-specific guidance.	
2(a)	<p>How does the speaker show skill in persuading the people?</p> <ul style="list-style-type: none"> <li>• <i>quod saepe ...</i> : starts with the long-held wishes to get attention</li> <li>• <i>vobis</i>: emphatic</li> <li>• <i>ex improbo ... senatu</i>: reinforcing prejudice of people against senate</li> <li>• <i>eam non per tumultum ... tuentur</i>: starts with a negative of what they do not have to do – emphatic <i>singulorum</i> emphasising magnitude of an unwanted difficult task, along with <i>quas ... tuentur</i> (suggesting a military campaign)</li> <li>• <i>cum ... periculo</i>: again stressing unwanted risks</li> <li>• <i>tutam ... liberam</i>: simple and clear</li> <li>• <i>clausos ... solos ... inermes</i>: tricolon</li> <li>• <i>nec ... egeritis</i>: cautionary with crucial adverbs</li> <li>• <i>de singulorum capite vobis ius ...</i>: juxtaposition of <i>capite</i> and <i>vobis</i>; also <i>faciam</i> suggests that he still has control</li> <li>• <i>ut quas ... pendat</i>: up to the people what happens</li> <li>• <i>sed ante omnia ita</i>: cautionary note</li> <li>• <i>salutem atque utilitatem vestram habeatis</i>: excellent advice reinforced with <i>vestram</i></li> <li>• <i>etenim hos ... non vultis</i>: contrast between individuals and institutions</li> <li>• <i>rex quod abominandum</i>: one option is unacceptable</li> <li>• <i>quod unum ... senatus</i>: the senate is the better option (appeal to <i>libera civitas</i>)</li> <li>• <i>itaque duae ...</i>: stresses responsibilities they face</li> <li>• <i>de quorum capite vos consulam</i>: again deferring to them (reinforced by <i>quod de ... fiet</i>), but he's in control</li> </ul> <p>The catch in passage is saved to the end, so crowd overlooks the problem he has posed (<i>virum fortem ac strenuum novum senatorem cooptabitis</i>)</p>	[25]

Section A		
Question Number	Answer	Max Mark
	Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question-specific guidance.	
2(b)	<p>What makes this a forceful speech?</p> <ul style="list-style-type: none"> <li>• <i>per ego te</i>: emphatic placement</li> <li>• <i>quaecumque ... parentibus</i>: appeal to bonds of immediate family</li> <li>• <i>precor quaesoque</i>: emphasis</li> <li>• <i>ne ante ... velis</i>: appeal to senses (<i>oculos</i> and <i>infanda</i> – suggesting speech)</li> <li>• rhetorical questions of varying lengths.</li> <li>• <i>quas iurantes ... fidem obstrinximus</i>: three appeals to honour/keeping faith in quick succession</li> <li>• <i>ut ... manus</i>: picking up the pledging faith motif (but undermined by <i>armaremus</i>)</li> <li>• <i>ab hospitali mensa surgis</i>: breach of hospitality, reinforced by <i>ad quam ... Hannibale</i> and <i>eam ipsam mensam ... sanguine</i></li> <li>• <i>Hannibalem pater filio ... non possum</i>: apparent contradiction of ability of father</li> <li>• <i>sed sit nihil ... pietas</i>: repetition of emotive phrases</li> <li>• <i>audeantur infanda</i>: picking up <i>infanda</i> from earlier</li> <li>• <i>nobis</i>: stress consequences; <i>perniciem</i> may be wider than son realises (if more than simply a royal "we")</li> <li>• <i>unus</i>: emphatic position and incredulous future participle</li> <li>• more rhetorical questions showing folly of attack on Hannibal (the host that accompanies him and its imagined inactivity in the face of such an attack)</li> <li>• <i>vultum ipsius ... tu sustinebis</i>: building up picture of power of Hannibal</li> <li>• <i>me ipsum ... sustinebis</i>: the father is bound to protect Hannibal – can the son kill his father – highly emotive</li> <li>• <i>atque per meum ... transfigendusque est</i>: graphic and powerful</li> <li>• <i>sed hic te ... vinci</i>: contrast</li> <li>• <i>valeant apud te ... pro te ...</i>: powerful contrast again</li> </ul>	[25]

<b>Section B</b>		
<b>Question Number</b>	<b>Answer</b>	<b>Max Mark</b>
<b>3(a)</b>	<p>Translate the first paragraph (lines 1-9) into English. Remember that extra credit will be given for good English. Please write your translation on alternate lines.</p> <ol style="list-style-type: none"> <li>1. tantamque opinionem timoris dedit ut iam ad vallum castrorum hostes accedere auderent.</li> <li>2. id faciebat quod cum tanta multitudo hostium pugnandum esse non existimabat, nisi opportunitate aliqua data.</li> <li>3. hac opinione timoris confirmata, Gallum quendam hominem idoneum et callidum delegit.</li> <li>4. [huic magnis praemiis persuadet ut ad hostes transeat], et dicit quid fieri velit.</li> <li>5. qui (<i>this man</i> = ✓) ubi pro perfuga ad eos venit, timorem Romanorum proponit, et dicit</li> <li>6. Sabinum proxima nocte clam ex castris exercitum educturum esse,</li> <li>7. et ad Caesarem auxilii ferendi causa profecturum.</li> </ol> <p>The passage above has been divided into 7 sections, each worth 4 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a subtotal out of 28, add marks for fluency of translation to give a total out of 30. Write the total in the right-hand margin. Ring the total.</p> <p>Marks for each section should be awarded as follows:</p> <p>[4] All or almost all the meaning conveyed (as agreed at Standardisation)  [3] Most of the meaning conveyed  [2] Half the meaning conveyed; the rest seriously flawed  [1] Very little meaning conveyed, or isolated words known  [0] No elements of meaning conveyed; no relation to the Latin at all</p> <p>Marks for fluency of English should be awarded as follows: improvements on a literal translation. Tick each occurrence of improvements.</p> <p>5+✓ [2] Expressed fluently and stylishly. Consistently successful  3-4✓ [1] Occasional improvements on a literal translation  0-2✓ [0] No or very little improvement on a literal translation</p>	<b>[30]</b>

<b>Section B</b>		
<b>Question Number</b>	<b>Answer</b>	<b>Max Mark</b>
<b>3(b)</b>	that the opportunity (1) of attacking (1) should not be lost (1); should go to the camp (1)	<b>[4]</b>
<b>3(c)</b>	<p><i>conclamant / dimittunt / pergunt</i> (historic presents)  <i>conclamant omnes</i> (unusual word order, emphasising impetuous action)            asyndeton of phrase (rapid ideas suggesting lack of thought)  <i>perfugae confirmatio</i> (trust placed in a deserter)  <i>parum diligenter ... provisum</i> (lack of foresight expressly stated)  <i>non satis</i> (litotes)  <i>cui rei non ... quod volunt</i> (authorial aside, commenting upon Gallic actions)  <i>spes Venetici belli</i> (confidence boost from another war without good reason)  <i>libenter homines ... credunt</i> (general gullibility of man makes for reckless behaviour)  <i>adducti</i> – suggesting easily influenced/led on  <i>non prius ... quam</i> urgency  <i>laeti</i> (promotion, emphasising unwarranted emotional state)  <i>ut explorata victoria</i> act as though already won</p> <p>up to 2 marks per valid point well made – it is the quality of the analysis and explanation that is being marked, <b>not</b> the Latin quoted.            Must have at least one style point to get max marks.</p>	<b>[6]</b>
<b>3(d)</b>	(i) <i>occasionem</i> – acc (1) of <i>acc 'n' inf</i> / indirect statement (1)	<b>[2]</b>
	(ii) <i>virgultis</i> – ablative (1) abl. abs. (1)	<b>[2]</b>
	(iii) <i>quibus</i> – ablative (1) instrumental (1)	<b>[2]</b>
<b>3(e)</b>	(i) previous / recent / last few / earlier	<b>[1]</b>
	(ii) as though victory were assured / as they were sure they would win (we need a verb here, but “as if already victorious” would be fine)	<b>[1]</b>
<b>3(f)</b>	<i>concedo</i> (1)	<b>[1]</b>
<b>3(g)</b>	purpose (1) (not potential or possibility) – a translation as purpose is OK	<b>[1]</b>
	<b>Section B Total</b>	<b>[50]</b>



Q. No.	Answer	
4	<p>cum <u>certior factus esset</u> Helvetios in animo habere contra socios <u>contendere</u>, Caesar <u>omnibus cum copiis continuo</u> profectus est.</p> <p>nam <u>veritus</u> ne Helvetii, gens <u>bellicosa</u>, se mox oppugnarent,</p> <p>nescivit (<u>pro certo non habebat</u>) num eos facile vincere posset.</p> <p><u>quamquam</u> multi Galli conati sunt eum prohibere, <u>tamen</u> celeriter ad <u>fines</u> Aeduorum advenit.</p> <p>ibi (<u>quo in loco</u>) uno die pontem trans flumen <u>aedificandum curavit</u>.</p> <p><u>qua re commoti</u>, Helvetii, cum eundem <u>fluvium</u> viginti diebus transiissent, ad Caesarem legatos miserunt.</p> <p>"si Romani" <u>inquiunt</u> "nobiscum pacem fecerint (<u>feceritis</u>) (<u>peto + a/ab</u>), ubicumque vultis habitabimus;</p> <p><u>si minus</u>, nos gens antiqua (<u>prisca</u>) <u>superbague</u> sumus, quae Romanos multos abhinc annos vicit. (<u>qui ... vicimus</u>)</p> <p>INDIRECT VERSION gets tick for attempt!</p> <p><u>qui</u> ei dicerent se, si Romani secum pacem facerent quo in loco ille constituisset habitaturos esse;</p> <p>si minus, gentem antiquam superbamque esse, quae Romanos multos abhinc annos vicisset. (qui ... vicissent ✓)]</p> <p style="text-align: right;">8 x 5 = 40 + max. 10 style marks</p> <p>Marks for each section should be awarded as follows:</p> <p>[5] All or almost all correct (as agreed at standardisation)  [4] Minor errors in accident or syntax  [3] More serious errors in accident or syntax  [2] Accident / syntax seriously faulty, but not without sense  [1] A very small proportion of correct accident or syntax  [0] No recognisable relation to the English</p> <p>Style Ticks</p> <p>The above are only suggestions (marked by underlining in the MS and an explanation in column 3).</p>	<p>✓ voc; voc; word order; voc</p> <p>✓ voc &amp; subord; voc</p> <p>✓ omission of <i>et</i>; vocab</p> <p>✓ subord; <i>tamen</i>; voc</p> <p>✓ order &amp; connect; gerundive; voc</p> <p>✓ connect; subord; voc change</p> <p>✓ voc; person; voc</p> <p>✓ voc; (voc); voc; good idiom</p> <p>✓ <i>qui</i></p> <p><b>[50]</b></p>

	<p>Other attempts at connection and subordination, good choice of words and Latinate word order should also be rewarded.</p> <p>Maximum of 10 ticks are to be credited.</p> <p>These style ticks are vital to the overall mark.</p>	
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**Assessment Objectives Grid (includes QWC)****Assessment Objectives Grid (includes QWC)**

<b>Question</b>	<b>AO1</b>	<b>AO2</b>	<b>Total</b>
<b>1(a)</b>	10	15	<b>25</b>
<b>1(b)</b>	10	15	<b>25</b>
<b>2 or 3</b>	20	30	<b>50</b>
<b>Totals</b>	<b>40</b>	<b>60</b>	<b>100</b>

**A2 Classics Marking Grid for G3–G4: notes**

**QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.**

		<b>AO1</b>	<b>AO2</b>
<i>Section A Prescribed Text</i>	Qa	10	15
	Qb	10	15
<i>Section B Language</i>		20	30
<i>Total</i>		40	60
<i>Weighting</i>		40%	60%
<i>Total mark for each A2 unit</i>		100	

**Quality of Written Communication (QWC):** The QCA Guidance for Awarding Bodies stipulates that QWC should be assessed when answers require paragraphs or essays, not single sentences.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AOs 2a and 2b but, in assigning a mark for AO2, examiners should focus first on AO2(a) – ie bullet points 1 and 2 – 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. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

## A2 Classics Marking Grid for units G3–G4: AO1

<i>Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts</i>	<i>Max. mark and mark ranges</i>	<i>Characteristics of performance</i>
	10	<ul style="list-style-type: none"> <li>• Recall and application of subject knowledge;</li> <li>• Relevance to question/topic;</li> <li>• Understanding of sources and evidence;</li> <li>• Awareness of context.</li> </ul>
Level 5	9–10	<ul style="list-style-type: none"> <li>• Specific factual knowledge, selected with care;</li> <li>• Fully relevant to the question;</li> <li>• Well supported with evidence and reference where required;</li> <li>• Strong awareness of context as appropriate.</li> </ul>
Level 4	6–8	<ul style="list-style-type: none"> <li>• Generally well chosen factual knowledge;</li> <li>• Relevant to the question;</li> <li>• Usually supported with evidence and reference where required;</li> <li>• Awareness of context as appropriate.</li> </ul>
Level 3	4–5	<ul style="list-style-type: none"> <li>• Some factual knowledge, not always well chosen;</li> <li>• At least partially relevant to the question;</li> <li>• Some supporting evidence and reference where required;</li> <li>• Limited awareness of context.</li> </ul>
Level 2	2–3	<ul style="list-style-type: none"> <li>• Restricted selection of factual knowledge, possibly including some inaccurate detail;</li> <li>• Little evidence of relevance to the question;</li> <li>• Occasional use of appropriate supporting evidence;</li> <li>• Context occasionally or very superficially indicated.</li> </ul>
Level 1	0–1	Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

## A2 Classics Marking Grid for units G3–G4: AO2 (a and b)

<p><b>(a) Analyse, evaluate and respond to classical sources (literary, cultural, material, historical or linguistic), as appropriate</b></p> <p><b>(b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form</b></p>	<p><b>Max. mark and mark ranges</b></p>	<p><b>Characteristics of performance</b></p>
	<p>15</p>	<ul style="list-style-type: none"> <li>• Analysis;</li> <li>• Evaluation and response;</li> <li>• Organisation and use of technical vocabulary;</li> <li>• Control of appropriate form and style;</li> <li>• Accuracy of writing.</li> </ul>
<p>Level 5</p>	<p>13–15</p>	<ul style="list-style-type: none"> <li>• Perceptive, well supported analysis leading to convincing conclusions;</li> <li>• Very well balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument incisive, very well structured and developed; technical terms accurately and effectively used;</li> <li>• Sustained control of appropriate form and register;</li> <li>• Legible, fluent and technically very accurate writing.</li> </ul>
<p>Level 4</p>	<p>9–12</p>	<ul style="list-style-type: none"> <li>• Careful and thorough analysis leading to generally sound conclusions;</li> <li>• Balanced evaluation based on clear engagement with sources/task;</li> <li>• Argument well structured and developed; technical terms accurately and effectively used;</li> <li>• Good control of appropriate form and register;</li> <li>• Legible and technically accurate writing, conveying meaning well.</li> </ul>
<p>Level 3</p>	<p>6–8</p>	<ul style="list-style-type: none"> <li>• Attempts at analysis leading to some tenable conclusions;</li> <li>• Limited evaluation but some evidence of engagement with sources/task;</li> <li>• Argument coherent if cumbersome or underdeveloped; some technical terms accurately used;</li> <li>• Limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, conveying meaning clearly.</li> </ul>
<p>Level 2</p>	<p>3–5</p>	<ul style="list-style-type: none"> <li>• Occasional evidence of analysis gesturing towards acceptable conclusions;</li> <li>• Very limited evaluation or evidence of engagement with topic/task;</li> <li>• Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately;</li> <li>• Very limited control of appropriate form and register;</li> <li>• Legible and generally accurate writing, clarity not obscured.</li> </ul>
<p>Level 1</p>	<p>0–2</p>	<p>Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.</p>

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