

**GCSE**

**Latin**

Unit **A403/02**: Latin Prose Literature (Higher Tier)

General Certificate of Secondary Education

**Mark Scheme for June 2015**

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

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

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## MARK SCHEME

Question	Answer	Marks	Guidance
1	Verres/he hadn't been seen (1)	[1]	Allow any response that conveys the correct notion.
2	he let the sailors / men / troops see him (1)	[1]	Allow he put in an appearance / showed himself / revealed himself to the sailors etc. (or similar – show deliberate intention)
3	<b>two of:</b> he is wearing a tunic down to his ankles / a long tunic (1) a purple/red/crimson/bright/radiant cloak (1) slippers/sandals (1)	[2]	Reference just to a tunic = 0 Allow 'robe' for 'pallium'; do not allow 'imperial' etc. for 'purpureus' N.B. do not allow 'long cloak' or 'purple tunic'
4	Any two of: Sicilians and Romans / (very) many citizens (1) had already seen him (1) had seen him wearing this dress / like this (1)	[2]	Reference to <i>saepe</i> / often = 1  'iam': allow 'by now', but not 'now'.
5	ebrio (1) drunk (1)	[2]	Any Latin quote in excess of 1 word = 0 for the Latin Must be translated as 'drunk' Do not penalise misspelling
6	they were starving / hungry (1)	[1]	'Hungry and thirsty' = BOD
7	sailors/boatmen (1) rowers (1)	[2]	N.B. – don't allow 'defenders' or 'marines' etc.
8	Answers may include:  <b>the treatment of the sea captains and their parents</b> repetition of <i>prohibentur</i> to emphasise the punishment of the parents <i>patres/matres/filii</i> – repetition of terms denoting family conveys the punishment inflicted on the whole family emphatic position of <i>prohibentur</i> <i>patres hi quos videtis</i> : reference to their presence adds to the sense of loss <i>iacebant in limine</i> – they were lying on the ground like animals (some reference to the imagery / poignancy / pathos must be made) <i>filios...liberis</i> : emphasis on the fact that they cannot help their children / sons; repetition later in the passage	[10]	<b>10 mark marking grid</b>  Level 4 9 – 10 Level 3 6 – 8 Level 2 3 – 5 Level 1 0 – 2  Credit should be given to candidates who suggest that Cicero's portrayal of the situation is not convincing – i.e. reference to the effectiveness of his portrayal.  The examples given here are merely indicative. Reward any other convincing points relevant to the question.  The explanation should aim to show a point of style not just

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	<p><i>cibum vestitumque</i>: pairing of the words emphasises their loss of rights (needs some reference to 'pairing' for full credit)</p> <p><i>suis</i>: their own children; emphatic to show their plight</p> <p><i>patres...matres</i>: the pain of both parents is evident</p> <p><i>matres miserae</i> – mournful sound</p> <p><i>pernoctabant</i>: the <i>per</i> prefix shows that they spent all night waiting at the prison</p> <p><i>extremo conspectu liberum</i>: the fate of their children is beyond doubt, but they are punished still further</p> <p><i>exclusae</i>: emphatic position for emphasis; dramatic pause afterwards</p> <p><i>orabant</i>: their begging is pitiful – the desperation of their begging is emphasised by <i>nihil aliud</i></p> <p><i>postremum spiritum ore excipere</i>: graphic and poignant image</p> <p><b>the behaviour of Sextius</b></p> <p><i>aderat</i>: emphatic word position to show Sextius' direct involvement</p> <p><i>ianitor...lictor Sextius</i>: the full list of titles given to Sextius by Cicero shows his ruthless nature</p> <p><i>Sextius</i> – delay of introduction of his name</p> <p><i>carceris carnifex</i>: alliteration of 'c' to show the scorn Cicero feels towards him / to add a sinister overtone</p> <p><i>carnifex</i>: word choice is powerful – brutal</p> <p><i>mors terrorque</i>: violent image of the man</p> <p><i>sociorum et civium Romanorum</i>: it is shocking that he treats not only Rome's allies in this way, but also Roman citizens</p> <p><i>omni gemitu doloreque</i>: gives the reader an idea of the conditions in the prison</p> <p><i>gemitu</i>: onomatopoeia</p> <p><i>dolore / merces</i>: contrast between pain and profit</p> <p><i>merces</i> is delayed in the sentence for effect</p> <p><i>ut adeas</i>: the direct speech of Sextius makes the situation particularly graphic (if the candidate makes clear the direct</p>		<p>content. Answers that are purely content based are unlikely to score higher than Level 2</p>

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	<p>speech being referred to, quotation is not required) <i>nemo recusabat</i>: short sentence to emphasise the shocking truth that all the parents agreed to pay the jailor <i>quid?</i>: Sextius is almost thinking out loud / lingering over his next demand <i>uno ictu securis</i>: shocking demand by Sextius – Cicero’s language is realistic and gruesome</p>		

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9	<p><i>feriuntur... laetaris... triumphas... gaudes</i>: historic present to bring the shocking events to life</p> <p><i>feriuntur securi</i>: short, shocking sentence reveals the moment of the execution.</p> <p><i>securi laetaris</i>: juxtaposition of joy and the killing with the axe</p> <p><i>laetaris...triumphas</i>: the joy which Verres feels is exposed and emphasized by the emphatic positioning of the verbs, especially with the verbs in the second person singular.</p> <p><i>laetaris...triumphas</i>: the chiasmus contrasts the opposite emotions of joy and misery. The antithesis of emotions is shocking. (N.B. <i>laetaris</i> and <i>triumphas</i> must both be quoted)</p> <p><i>triumphas; testes...</i>: alliteration of 't' shows distaste</p> <p><i>gaudes</i>: Verres rejoices that the witnesses are removed.</p> <p><i>sublatos</i>: chilling simplicity of the verb removed suggests outrage</p> <p><i>errabas...errabas</i>: repetition reveals Cicero's confidence in everything he is saying</p> <p><i>vehementer</i>: choice of words shows extent of wrongdoing</p> <p><i>Verres</i>: the naming of Verres, direct address</p> <p><i>furtorum et flagitiorum tuorum sociorum</i>: long, mournful sounds</p> <p><i>furtorum et flagitiorum</i>: alliteration of 'f' to show distaste / anger</p> <p><i>tuorum</i>: reference to 'your own' allies</p> <p><i>maculas..eluere</i>: metaphor of washing out stains with blood shows Cicero's distaste at Verres' actions</p> <p><i>innocentium sanguine</i>: juxtaposition of blood and innocent emphasizes the injustice of Verres' actions (allow quotation of <i>innocentium</i> only for 1 mark)</p>	[6]	<p>Accept any <b>three</b> valid points.</p> <p><b>One</b> mark for a style point without the Latin quotation</p> <p><b>One</b> mark for a valid quotation but without a wholly satisfactory style point</p> <p><b>Two</b> marks for an acceptable style point with the Latin quotation included</p> <p>Where the quotation is irrelevant to the question, no mark is to be awarded for the quotation.</p> <p>Minor mistranslations of the quotation which do not affect the analysis should not be penalised.</p> <p>The examples given here are merely indicative.</p> <p>Reward any other convincing points relevant to the question.</p>

Question	Answer	Marks	Guidance
10	<p><b>What do we learn about the characters of Verres and Cleomenes in Cicero's speech 'The corruption and cruelty of Verres and Cleomenes'?</b></p> <p><b>Verres</b>  fearsome – he is described as inflamed with wickedness, frenzy and cruelty  shameless – he has the audacity to accuse the sea captains of betraying the fleet to the pirates, when he had been the one to liaise with the pirates  evil / treacherous – he had liaised with pirates for his own personal gain  uncaring – he does not even let the parents of the sea captains visit their own children  cruel in the extreme – he allows their bodies to be left for the wild animals  heartless – Verres isn't moved by their youth or high birth to show any mercy  thinks only of himself – he rejoices when the sea captains are killed as he has thus killed the witnesses of his actions  criminal – he has killed the innocent allies of the Romans  lazy – Cicero sarcastically calls him that diligent praetor. He kept out of sight for many days.  extravagant – he dressed in an extravagant way, eg in a tunic reaching down to his ankles, inappropriate for a military commander  immoral – he was seen leaning against a prostitute</p> <p><b>Cleomenes</b>  uncaring – he allowed his sailors to starve  unprofessional – he was drunk when he should have been setting an example to his troops  tactically ineffective – he had dismissed many of the land troops, leaving them short of soldiers</p>	[8]	<p><b>8 mark marking grid</b></p> <p>Level 4 7 – 8  Level 3 4 – 6  Level 2 2 – 3  Level 1 0 – 1</p> <p>The examples given here are merely indicative.  Reward any other convincing points relevant to the question.</p> <p>If a candidate refers only to one character and not the other, max Level 3.</p> <p>Candidates must answer the question relating to the characters of Verres <b>and</b> Cleomenes. Points that purely discuss the stylistic quality of the speech and do not answer the question should not be credited.</p> <p>Reference to literary effects (which, for full credit, must be backed up with a specific example) should only be credited <b>once</b>. For example, a valid point about historic present followed by a valid point about use of chiasmus should be treated as one point.</p>

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	<p>greedy – Cicero implies that his dismissing the soldiers was for his own personal gain</p> <p>Allow credit for a point about the level of bias in Cicero's characterisation, given that it comes in a speech for the prosecution in a law court.</p>		
11	<p>senatum adit. "transire Tiberim" inquit, "patres, et intrare, si possim, castra hostium volo, non praedo nec populationum in vicem ultor; maius si di iuvant in animo est facinus." adprobant patres; abdito intra vestem ferro proficiscitur.</p> <p><i>He went to the senate. "I wish," he said, "Fathers, to cross the Tiber, and, if I can, enter the enemy's camp, not as a brigand nor as an avenger in return for their plundering; I am considering, if the gods help, a greater crime." The senate gave their approval. Having concealed a sword in his robe, he set out.</i></p>	[5]	<p>Award up to five marks per translated section according to 5-mark marking grid. Consequential errors should not be penalised.</p> <p>[5] All of the meaning conveyed, with one minor error allowed  [4] Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed  [3] Part of the meaning conveyed, but with two or more major errors or omissions allowed  [2] A limited amount of the meaning conveyed  [1] A very limited amount of the meaning conveyed  [0] None of the meaning conveyed</p> <p><b>Allow:</b>  <i>adit:</i> look for the idea of going to the senate  <i>patres:</i> senators  <i>castra hostium:</i> 'enemy camp'  <i>ultor:</i> 'to avenge'  <i>facinus:</i> allow a range of translations (e.g. 'deed')  <i>abdito:</i> allow 'after hiding' and other re-renderings of the ablative absolute</p> <p><b>Major error</b>  <i>populationum:</i> 'plundering' taken as present participle  <i>iuvant:</i> 'allow' or 'it pleases' both = major error</p> <p><b>Minor errors:</b>  <i>adit:</i> entered  <i>senatum:</i> senators  <i>si possim:</i> if possible</p>

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			<p><i>iuvant</i>: 'will help'  <i>Tiberim</i>: misspelling  <i>castra</i>: camps  <i>proficiscitur</i>: leaves  singular nouns translated as plural and vice versa = minor error</p> <p>N.B. do not penalise repeated error on '<i>patres</i>'  Allow putting historic presents all into the present or the perfect;  maximum of one minor error for inconsistency</p> <p>2 marks will contain five or more major errors  To get 1 mark, at least two phrases need to be recognisable</p>
12	in the densest / thickest / most densely packed part of the crowd (1) near/in front of/by/next to the royal/king's platform (1)	[2]	Need superlative Allow 'in the thickest crowd' Do not allow 'tribunal'
13	pay was being given to the soldiers (1)	[1]	Reference to 'soldiers' must be given Allow being paid, wages, salary etc.
14	the secretary was sitting with/near/next to/by the king (1) they were in almost the same/similar clothes (1) the soldiers were coming up to the secretary (1) the scribe was doing many things ( <i>multa ageret</i> ) (1)  Any <b>two answers</b>	[2]	Require 'fere' – nearly etc.
15	C – ask which of them was Porsenna	[1]	
16	<i>Romanus sum</i> : effectively simple statement of his nationality, as the Romans are implacably opposed to the Etruscans / short, sharp phrases; sibilance to show spite/anger <i>Romanus</i> : repeated to increase the threat / reiterate enemy status <i>hostis hostem</i> : this makes it clear that Mucius wanted to come face to face with his enemy with hostile intent. Credit reference to the emphatic positioning of <i>hostis</i> . <i>mortem minus</i> : the alliteration places weight on <i>minus</i> <i>nec minus</i> : the litotes emphasises his desire to kill or be killed <i>ad mortem...ad caedem</i> : balanced phrases clearly show how	[4]	Accept any <b>two</b> valid points that show the hostility of Mucius  <b>One</b> mark for a style point without the Latin quotation <b>One</b> mark for a valid quotation but without a wholly satisfactory style point <b>Two</b> marks for an acceptable style point with the Latin quotation included  The examples given here are merely indicative. Reward any other convincing points relevant to the question.

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	<p>prepared he is to lose his life in his attempt to kill the king  <i>caedem</i>: choice of ‘slaughter’ shows extreme violence towards the king  <i>facere...Romanum est</i>: the short phrase shows that it is Roman to do and suffer brave things. The implication is that the king doesn’t stand a chance against them.  <i>et... et</i>: accumulation of ideas to show determination against the king  <i>unus in te ego</i>: chiasmic arrangement emphasises Mucius’ opposition to the king. Juxtaposition of <i>te</i> and <i>ego</i> sufficient by itself.  <i>nec unus</i>: litotes shows how many others will do the same  <i>animos gessi</i>: alliteration of s is suggestive of hissing / spitting / enmity etc  <i>longus...ordo</i>: mention of a physical line of men emphasises the number prepared to attack him / reference to hyperbole / separation of noun and adjective to suggest a long line / position of <i>longus</i>  <i>decus</i>: emphatic word order shows the glory that is to be gained by killing the king. Credit emotive choice of word – it is an honour to kill Porsenna.</p> <p>Reference to Livy’s use of direct speech to convey Mucius’ words must be linked to a relevant quotation from the Latin and give evidence for Mucius’ hostility.</p>		

Question	Answer	Marks	Guidance
	<b>SECTION B</b>		
17	B – All books are of some use (1)	[1]	
18	he washed (in cold water) (1) he had a snack / something to eat (1) he slept a (very) little (1) any <b>two answers</b>	[2]	Allow any <b>two</b> answers Allow a wide range of words for ‘washing’ (e.g. ‘bathed’) and ‘eating’
19	he started studying as if in another/a second/a new day	[1]	<i>as if in another day</i> is the key phrase here. Allow a range of answers so long as it is clear the candidate has understood what Pliny is doing – e.g. he managed to fit 2 days’ studying into one.
20	over / during dinner (1)	[1]	Allow responses indicating ‘during’ dinner / ‘while he was eating’, but not ‘after’ dinner.
21	<i>petis ut tibi avunculi mei exitum scribam, quo verius tradere posteris possis. erat Miseni classemque imperio praesens regebat. nonum kal. Septembres hora fere septima mater mea indicat ei nubem mirabilem apparere; quae visa est ei, ut eruditissimo viro, magna propiusque noscenda.</i>  You ask that I write to you about the death of my uncle, so that you are able to hand it down more accurately to future generations. He was at Misenum and was commanding the fleet with authority in person. On the 24 <sup>th</sup> August/ninth day before the Kalends of September, at about the seventh hour, my mother points out to him that a strange cloud is appearing; this seemed to him, as one might expect to a very scholarly man, to be important and something that must be investigated at closer quarters.	[5]	Award up to five marks per translated section according to 5-mark marking grid. Consequential errors should not be penalised.  [5] All of the meaning conveyed, with one minor error allowed [4] Most of the meaning conveyed, with two errors (which may include a major error) or three minor errors allowed [3] Part of the meaning conveyed, but with two or more major errors or omissions allowed [2] A limited amount of the meaning conveyed [1] A very limited amount of the meaning conveyed [0] None of the meaning conveyed  <b>Allow:</b> <i>petis</i> : allow perfect tense; allow a range of meanings <i>imperio praesens</i> : allow a range of translations of this awkward phrase, such as ‘in personal command’ / ‘commanding in person’ etc. Allow omission of <i>que</i> where <i>regebat</i> is translated as a participle. <i>quae</i> : allow literal translation of connecting relative as well as full range of connecting relative translations (e.g. this, it, the

Question	Answer	Marks	Guidance
			<p>cloud etc.)            Allow 'points out' that a strange cloud 'was' appearing  <i>magna</i>: allow translation as superlative; allow a range of translations, e.g. interesting, important, significant etc.  <i>eruditissimo</i>: allow intelligent/clever etc.  <i>classem regebat</i>: 'he was prefect of the fleet'</p> <p><b>Minor errors:</b>            contraction of erat... que = minor error (e.g. 'he was commanding the fleet at Misenum').  <i>verius</i>: omission of comparative            omission of 'fere'  <i>apparere</i>: translation as a perfect infinitive (has appeared / had appeared) = minor error  <i>visa est</i>: 'was seen'  <i>eruditissimo</i>: omission of superlative  <i>propius</i>: omission of comparative            A maximum of one minor error for inconsistency of historic presents</p> <p>N.B. ensure that both <i>imperio</i> and <i>regebat</i> are translated</p> <p>2 marks: some linked phrases, but five or more major errors            1 mark: isolated vocabulary only</p>
22	<p><b>How does Pliny the Younger make the account of his uncle's rescue mission seem dramatic?</b></p> <ul style="list-style-type: none"> <li><b>the actions of his uncle;</b></li> </ul> <p><i>deducit...ascendit</i>: promotion of the verbs to the beginning of the sentence to show Pliny's speedy, decisive action.            Asyndeton between the two verbs suggests speed.  <i>deducit / ascendit / festinat / tenet</i> etc.: historic present  <i>quadriremes</i>: level of detail is vivid – the exact kind of ship - and dramatic. N.B. must be linked to level of detail as a style feature.</p>	[10]	<p><b>10 mark marking grid</b></p> <p>Level 4 9 – 10            Level 3 6 – 8            Level 2 3 – 5            Level 1 0 – 2</p> <p>The examples given here are merely indicative.            Reward any other convincing points relevant to the question.</p> <p>The explanation should aim to show a point of style not just</p>

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	<p><i>non Rectinae modo sed multis</i>: contrast to show how many people Pliny is trying to rescue; it is becoming a full scale rescue mission. (Candidates who clearly bring out the contrast without explicitly referring to 'contrast' receive full credit)</p> <p><i>festinat illuc unde alii fugiunt</i>: chiasmus to contrast Pliny's hurrying into danger from where everyone else is fleeing</p> <p><i>laturus auxilium</i>: emphatic word order to stress the rescue nature of the mission.</p> <p><i>rectumque cursum recta</i>: repetition of <i>rectum</i> / <i>recta</i> to emphasise the fact that he is sailing straight into danger</p> <p><i>adeo solutus metu ut...</i>: the result clause shows how calm and collected Pliny is, in stark contrast to what is happening around him</p> <p><i>omnes... omnes...</i>: repetition and asyndeton shows how observant Pliny remains in a crisis</p> <p><i>dictaret adnotaretque</i>: two verbs to show Pliny's calmness under pressure</p> <p><i>obstantia</i>: pause at the end of the sentence linking in to <i>haesitat</i>.</p> <p><i>haesitat</i>: the verb is promoted to the beginning of the sentence to show the difficulty of the decision facing Pliny as to whether he should continue or turn back. <i>haesitat</i> is juxtaposed with <i>obstantia</i> conveying the obvious cause of his hesitation.</p> <p><i>haesitat</i>: the moment of hesitation increases tension</p> <p><i>fortes fortuna adiuvat</i>: direct speech makes this episode more dramatic.</p> <p><i>fortes fortuna adiuvat</i>: the phrase coined from Virgil is epic in style and hints at the heroism showed by Pliny</p> <p><i>fortes fortuna</i>: alliteration of f shows determination</p> <p><i>Pomponianum pete</i>: alliteration of p to show determination</p> <ul style="list-style-type: none"> <li>• <b>the volcanic eruption and its effects.</b></li> </ul> <p><i>erat enim frequens amoenitas orae</i>: the fact that the coast is</p>		<p>content. Answers that are purely content based are unlikely to score higher than Level 2</p>

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	<p>beautiful and densely populated adds to the pathos as all this is at risk from the eruption. Candidates must fully develop this point for full credit; otherwise, it is to be deemed a content point</p> <p><i>iam...iam...iam</i>: tricolon of 'now' to convey the rapid turn of events taking place, and the worsening of conditions</p> <p><i>calidior et densior</i>: two comparatives to show that the falling ash is becoming more dangerous</p> <p><i>nigri et ambusti et fracti igne</i>: vivid scientific detail of the falling rocks makes the danger seem obvious; tricolon and polysyndeton to emphasise the force of the volcanic eruption. Candidates who refer to all three adjectives and state the effect on the description will gain full credit.</p> <p><i>vadum subitum</i>: the water was suddenly shallow; the rapid worsening of conditions and the strange situation of the sea's depth is dramatic and unexplained</p> <p><i>iam vadum... obstantia</i>: ellipsis / omission of 'to be' reflects the rapidly unfolding events</p> <p><i>obstantia</i>: emphatic position of <i>obstantia</i> to convey the fact that their way was now blocked; the danger is apparent</p>		
23	<p><i>amplectitur trepidantem consolatur</i>: the trembling Pomponianus is surrounded by the embracing and consoling Pliny in reality and by the words on the page</p> <p><i>timorem eius sua securitate</i>: chiasmus to contrast Pliny's composure with Pomponianus' fear. Explanation of the word order without using the technical term 'chiasmus' is fine</p>	[2]	<p><b>One</b> mark for a style point without the Latin quotation</p> <p><b>One</b> mark for a valid quotation but without a wholly satisfactory style point</p> <p><b>Two</b> marks for an acceptable style point with the Latin quotation included</p> <p>For the quotation of the chiasmus, allow the addition of <i>utque</i> and/or <i>leniret</i>. All four words of the chiasmus must be quoted for the mark</p> <p>The examples given here are merely indicative. Reward any other convincing points relevant to the question.</p>

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24	<p>there were <u>very</u> broad flames (1) / “broad sheets of flame”  high fires (1)  in many/several places (1) (Allow ‘very’ many)  use of both flames and fires (1)  the fires were ‘blazing’ (or similar) (1)</p> <p><i>latissimae</i>: superlative shows the size of the flames.  Reference to the grammatical term ‘superlative’ negates the need to translate ‘<i>latissimae</i>’.</p> <p><i>pluribus</i>: comparative shows the extent of the flames.  Reference to the grammatical term ‘comparative’ negates the need to translate ‘<i>pluribus</i>’. Reference to the flames being widespread linked with ‘<i>pluribus</i>’ gains credit. Ignore incorrect labelling of ‘<i>pluribus</i>’ as a superlative</p> <p><i>flammae incendia</i>: repetition of words meaning flames or fire</p> <p><i>relucebant</i>: vivid vocabulary</p>	[2]	<p>Any <b>two</b> points.  Latin not required.  Full credit to be given for style points with Latin included.</p> <p>N.B.: ‘<i>quorum... excitabatur</i>’ is not in the lemma, so do not allow credit for references to this line.</p> <p>Do not credit points where the adjective is taken with the wrong noun. The adjectives must be linked to a noun.</p>
25	<p><i>innitens servis duobus surrexit</i>: emotive word suggestive of Pliny struggling; the word order is also suggestive of Pliny leaning on the slaves; sibilance is suggestive of Pliny’s effort</p> <p><i>semel atque iterum</i>: time and time again. His urgency is clear.  There is clearly something amiss</p> <p><i>poposcit hausitque</i>: juxtaposition of the two verbs indicates Pliny’s desperate need for the water</p> <p><i>hausit</i>: Pliny drains the cup demonstrating his need for water</p> <p><i>flammae flammarumque</i>: repetition of the word hints at the danger surrounding them</p> <p><i>odor sulphuris</i>: Pliny the Younger describes the smell of sulphur, referring to the senses, which paints a dramatic picture of the situation</p> <p><i>alios in fugam vertunt, excitant illum</i>: the chiasmus contrasts the danger he is in, as what turns others to flight, merely wakes him up. Whole chiasmus must be quoted.</p>	[4]	<p>Accept any <b>two</b> valid points</p> <p><b>One</b> mark for a style point without the Latin quotation</p> <p><b>One</b> mark for a valid quotation but without a wholly satisfactory style point.</p> <p><b>Two</b> marks for an acceptable style point with the Latin quotation included</p> <p>The examples given here are merely indicative.  Reward any other convincing points relevant to the question.</p>

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	<p><i>surrexit... concidit</i>: contrast between Pliny getting up and straight away falling down. Allow references to <i>statim</i> so long as the analysis is fully explained</p> <p><i>statim concidit</i>: his sudden collapse is surprising and shocking and adds pathos</p> <p><i>vertunt, excitant</i>: use of historic present adds to the drama.</p> <p>Allow <i>concidit</i> (although ambiguous)</p>		
26	<p><i>(ut ego) credo</i> (1) (as I) believe (1)</p> <p>Allow: <i>ego</i> (1) = 'I' (1)</p>	[2]	<p>For <i>ut</i> allow 'as', 'so' (etc.) but not 'in order to/that'</p> <p>'which I believe' = BOD</p>
27	<p>his windpipe was weak / narrow / thin (1) and inflamed (1)</p> <p>He suffers from asthma / has difficulty breathing etc. = 1 mark</p>	[2]	The windpipe / throat must be mentioned for the first mark
28	<p><i>nonne</i>: the question to the soldiers starts with <i>nonne</i>, surely, expecting the answer to be yes, thus putting pressure on the soldiers from the start. She is overtly challenging the soldiers. Allow references to rhetorical question if explained.</p> <p><i>dabit</i>: promotion of verb is emphatic to compel the soldiers</p> <p><i>consulari viro</i>: the implication is that a man of consular rank should be given better treatment. Allow even though it is content based</p> <p><i>consulari viro servos aliquos</i>: chiasmus juxtaposes rank of Paetus with mere slaves</p> <p><i>quorum...a quibus...a quibus</i>: the tricolon / list of jobs the slaves could do, together with the clauses in asyndeton, emphasise the need for their help</p> <p><i>a quibus . . . a quibus</i>: repetition shows well thought through argument</p> <p><i>nonne...praestabo</i>: long sentence designed to convince the soldiers that she alone can take care of all this</p> <p><i>omnia haec</i>: emphatic word order. Arria will take care of everything; there is nothing the soldiers themselves have to do</p>	[4]	<p>Accept any <b>two</b> valid points that show the persuasiveness of Arria's words</p> <p><b>One</b> mark for a style point without the Latin quotation</p> <p><b>One</b> mark for a valid quotation but without a wholly satisfactory style point</p> <p><b>Two</b> marks for an acceptable style point with the Latin quotation included</p> <p>The examples given here are merely indicative. Reward any other convincing points relevant to the question.</p>

Question	Answer	Marks	Guidance
	<i>ego (sola)</i> : emphatic use of <i>ego</i> (combined with <i>sola</i> ). Arria alone will ensure that everything is done. The soldiers need go no further than her		
29	she hired a fishing boat (1) and followed the huge / the other / Paetus' boat (1)	[2]	
30	they cannot prevent her from dying (1) all they can achieve is to ensure she dies badly / painfully if they do intervene (1)	[2]	Allow a wide range of answers so long as the candidate has understood Arria's meaning.
31	she dashes her head against the wall (1) with a huge charge / enormous force (1)	[2]	Allow any reference to her ramming her head against the wall with force = 2 Allow she runs headfirst at a wall = 1
32	<p><b>General points</b> All three letters are of interesting subject matter that would grip the reader. The style of writing of Pliny and his use of rhetorical devices help to maintain the interest of the reader. Candidates should give an example of his rhetorical flair to back up their point.</p> <p><b>A day in the life of Pliny the Elder</b> Interesting, personal details about a famous statesman, an insight into his lifestyle The personal details give the reader an interesting insight into the daily life of a statesman. The information is particularly useful from a historical point of view We clearly see Pliny's passion to make use of the entire day – this passion comes across as an oddity which increases the interest of the reader We see the Roman tradition of patronage when Pliny visits Vespasian first thing in the morning – an interesting insight into Roman society We see the mundane activities of the Romans that are not usually covered in literature, eg journeys in a sedan chair, a visit to the baths, meal times etc.</p>	[8]	<p><b>8 mark marking grid</b></p> <p>Level 4 7 – 8 Level 3 4 – 6 Level 2 2 – 3 Level 1 0 – 1</p> <p>The examples given here are merely indicative. Reward any other convincing points relevant to the question.</p> <p>Max Level 3 if candidates only refer to one or two letters.</p> <p>Reference to literary effects (which, for full credit, must be backed up with a specific example) should only be credited <b>once</b>. For example, a valid point about historic present followed by a valid point about use of chiasmus should be treated as one point.</p>

Question	Answer	Marks	Guidance
	<p><b>The death of Pliny the Elder</b></p> <p>Very important moment of history - both with respect to the death of Pliny the Elder and the eruption of Vesuvius</p> <p>Scientific detail – Pliny includes details such as the smell of sulphur and the shape of the ash cloud, which is of great interest to a reader</p> <p>Background detail – he says what position his uncle held, ie he was commanding the fleet with imperium in person. He gives the date of the eruption, 24 August</p> <p>First person detail – Pliny the Younger himself is part of the story at the beginning when his uncle asks if he wants to come with him on the boat</p> <p>Authorial comment – Pliny the Younger gives his own opinion about his uncle, eg. he calls his uncle’s plan heroic</p> <p>Style of writing – rhetorical devices bring the text to life and convey the atmosphere effectively eg chiasmus (he hurries to that place from where others are fleeing) alliteration (<i>tremoribus tecta nutabant</i>), historic present (he comes out and goes back to Pomponianus)</p> <p>Direct speech – eg ‘Make for Pomponianus’ brings the story to life.</p> <p>Pathos – the description of the death of Pliny the Elder evokes pathos, but the way in which it is described ensures that it is dignified. However, from a historical point of view, perhaps this has been doctored by Pliny the Younger for personal reasons.</p> <p><b>Arria</b></p> <p>Interesting subject matter about a heroic woman and her almost legendary courage</p> <p>Her dramatic demonstration of her desire to end her life when she dashes her head against the wall</p> <p>The tragic story of her suicide grips the reader, in particular her memorable phrase, ‘It doesn’t hurt, Paetus.’</p>		

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