

## **Mark Schemes for the Units**

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**3818/7818/MS/R/09J**

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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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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# 2471-2480 Latin Literature 1

## Marking Grids

The following grids should be used, in conjunction with the question specific marking scheme, in awarding marks for questions in AS Latin/Greek Literature 1 (Units 2471-2480 and 2971-2980). These are generic marking grids and indicate the levels of response expected of candidates at each band.

The bands are not intended to correspond exactly with the final grade boundaries, which are determined at the awarding meeting, although their utility depends on some degree of closeness of fit. A working assumption is that grade boundaries will approximate to the grade thresholds of the Uniform Mark Scale (A – E = 80% - 40% in 10% steps).

**When placing an answer in a particular band, examiners should be aware that an answer which matches closely the band descriptor should be placed at or close to the midpoint of the band. There is flexibility in placing marks higher or lower in a band according to the degree of correspondence to the band descriptor. Examiners should seek best fit, not exact match. Full marks should be awarded to answers which, in the examiner's view, are as good as could reasonably be expected at this level.**

## Quality of Written Communication

10% of marks awarded for this unit are assigned to quality of written communication (Assessment Objective AO2 (iii)). Examiners should use the following bands in awarding these marks:

	Assessment Objective 2 (iii)
<b>Band 1</b>	<b>[6]</b>  Expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
<b>Band 2</b>	<b>[5]</b>  Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
<b>Band 3</b>	<b>[3-4]</b>  Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
<b>Band 4</b>	<b>[1-2]</b>  Serious weaknesses in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.
<b>Band 5</b>	<b>[0]</b>  Wholly lacking sense or logic and/or scores 0 for spelling, punctuation and grammar.

**GRID 1 30-mark questions**

	<b>Assessment Objectives 2 (i) and (ii)</b>	
<b>Band 1</b>	[26-30]	Intelligent and thorough knowledge and understanding of Latin/Greek text, well directed at question. At least 4 examples cited with clear and perceptive discussion.
<b>Band 2</b>	[21-25]	Good grasp of text. At least 4 examples cited, with coherent discussion, but less sophisticated and wide-ranging, or fewer examples, than a Band 1 answer.
<b>Band 3</b>	[16-20]	Sound grasp of text and question. At least 3 examples cited, but discussion lacks depth and coherence, or may be limited in scope. Possibly some misunderstanding of Latin/Greek text.
<b>Band 4</b>	[11-15]	Basic grasp of text. At least 3 examples cited, but discussion is brief and shows little ability to relate examples to overall picture. Examples may not be particularly well chosen.
<b>Band 5</b>	[6-10]	Insecure grasp of text. At least 2 examples cited but discussion is very brief with little or no understanding of Latin/Greek literary idiom and/or overall picture.
<b>Band 6</b>	[1-5]	Little or no knowledge of text. At least 1 example cited, but discussion is minimal or wholly absent.

**GRID 2 15-mark questions**

	<b>Assessment Objectives 2 (i) and (ii)</b>	
<b>Band 1</b>	[13-15]	Intelligent and thorough knowledge and understanding of Latin/Greek text, well directed at question. 3 examples cited [if required by question] with clear and perceptive discussion.
<b>Band 2</b>	[10-12]	Good grasp of text. 3 examples cited [if required by question], with coherent discussion, but less sophisticated and wide-ranging, or fewer examples, than a Band 1 answer.
<b>Band 3</b>	[8-10]	Sound grasp of text and question. At least 2 examples cited [if required by question], but discussion lacks depth and coherence, or may be limited in scope. Possibly some misunderstanding of Latin/Greek text.
<b>Band 4</b>	[6-8]	Basic grasp of text. At least 2 examples cited [if required by question], but discussion is brief and shows little ability to relate examples to overall picture. Examples may not be particularly well chosen.
<b>Band 5</b>	[3-5]	Insecure grasp of text. At least 1 example cited [if required by question] but discussion is very brief with little or no understanding of overall picture.
<b>Band 6</b>	[1-3]	Little or no knowledge of text. At least 1 example cited, but discussion is minimal or wholly absent.

**GRID 3 9-mark questions**

		<b>Assessment Objectives 2 (i) and (ii)</b>
<b>Band 1</b>	[8-9]	Thorough knowledge of text and full and clear description of context and/or events referred to.
<b>Band 2</b>	[7-8]	Good grasp of text and clear description of context and/or events referred to.
<b>Band 3</b>	[4-6]	Sound grasp of text but omission of detail in description of context and/or events referred to.
<b>Band 4</b>	[3-4]	Insecure grasp of text and inaccurate and/or incomplete description of context and/or events referred to.
<b>Band 5</b>	[1-2]	Little knowledge of text and little or no understanding of context and/or events referred to.

**General Remarks on Mark Schemes****(i) 9-mark questions**

The mark schemes will give what the examiners, after their due discussions at Standardisation meetings, believe to be the salient points needed in response to the question. Their brevity may serve to remind centres that candidates do not need to write at great length in order to achieve high marks.

The examiners' aim here is to reward the thoroughness of knowledge candidates show concerning the context of a passage within the 'storyline' of the text.

Candidates can achieve high marks for a comprehensive summary of what has already happened or detailed focus on a particular aspect of the context, or a combination of both, but all subject to the requirements of the question asked.

**(ii) 30-mark questions**

The points listed in the mark scheme are not all required in a candidate's answer. The list hopes to reflect all the possible points a candidate might make. There is not a hierarchy of value of points within the list. Highest marks are awarded to candidates who refer to at least four Latin examples from the text.

Candidates whose answers offer other points not on the scheme will still be rewarded if their answers are appropriate to the question.

These questions are designed to include discussion of both content and style. Examiners are looking to reward candidates for their understanding of how style points help the author express the ideas being looked for in the 'trigger' words in the question, words such as 'power', 'sadness', 'emotion', 'horror', and so on. High marks cannot therefore be awarded for answers which only cover points of content.

If there are two trigger words in the question, candidates should respond to both for high marks.

AS Level does not demand knowledge of rhetorical or stylistic technical terms in candidates' answers. Where they appear in the mark schemes they are intended merely

as a 'shorthand' assistance to the Examiners. Examiners are looking for discussion of the effects of the choice of words. Many candidates will be aware of such technical terms and their use is welcomed, but candidates ought to use them correctly and express some awareness of their effects on the reader/hearer.

The question-specific mark schemes below are brief listings intended to guide and help those marking scripts. Answers which achieve high marks are likely to include alongside the Latin quotations some discussion points such as the ones briefly mentioned in the mark scheme but clearly at greater length than mentioned in the scheme.

Examiners are looking for ability to handle the Latin text; answers without Latin or where there are misunderstandings of the Latin references, are not likely to be assessed at above Band 3.

**(iii) 15-mark questions**

These questions are designed to enable candidates to show thorough knowledge of the *content* of part of the set passage; for example as a summary, as a focussed comprehension, or with the invitation to find some Latin expressions which exemplify a particular aspect of the passage asked for. The mark schemes try to suggest all the likely answers and candidates are not expected to give all the examples listed in the mark scheme, provided the requirements of the question are fulfilled. As with the mark schemes for the 30 mark questions, there are brief suggestions of discussion points given in the mark scheme. Candidates should offer these points in their answers, though not merely in the abbreviated form given in the mark scheme.

**A CICERO**

- 1 (a) This is a trial for parricide, and no motive is offered as to why the son killed his father.  
 Motive is crucial in even the most trivial cases, but Erucius is not raising it in this case.  
 With parricide, though, even when there are motives, the charge is not believed lightly and needs more than idle speculation, dubious witnesses and a clever prosecutor. [15]
- (b) Use of *cum cum tum* tricolon to stress the need to discuss accused's character.  
*multa antea commissa maleficia, vita hominis perditissima* (superlative), *singularis audacia* key word choices for the kind of man who unlike Roscius might be a parricide.  
*neque solum ... sed* adds stress to range of qualities needed.  
*summus furor atque amentia* word choices and doubling of words.  
*cum ... tamen* stresses additional vital points to come  
*expressa sceleris vestigia* word choice and perhaps alliteration  
*ubi, qua ratione, per quos, quo tempore*, intense list of questions to be asked in the case.  
*nisi ... profecto credi non potest* stresses importance of these aspects  
*tam* anaphora and tricolon in *scelesta atrox nefaria*  
*magna est, multum valet, reclamitat* emotive tricolon crescendo and promotion of key words  
*vis humanitatis communio sanguinis ipsa natura* ditto  
 key emotive and pejorative word choices follow:-  
*portentum atque monstrum* (also word doubling)  
*certissimum* use of the superlative  
*aliquem humana specie et figura* (also doubling again)  
*tantum immanitate bestias vicerit ut*  
 contrast of *suavissimam lucem aspexerit*, with  
*indignissime luce privarit*  
 Pejorative comparison with animals *cum etiam feras inter se ... conciliet*  
 Including tricolon of *partus educatio natura ipsa*. [30]
- (c) Caelius was also murdered and his sons accused of parricide with quite compelling circumstantial evidence.  
 But they were acquitted (as Roscius should be) because they were found asleep and it was thought that no one could sleep after murdering their father. [9]



- 2 (a) Cassius' great question at trials was always 'Who stood to gain?' because that person was likeliest to be guilty.  
Sextus Roscius gained nothing from his father's death so is innocent.  
The other Roscii gained a lot so are guilty. [9]
- (b) Cicero here addresses Roscius Magnus, following up the 'who gained?' argument.  
M's former poverty cannot be hidden, the more he tries to hide it the more conspicuous it becomes.  
Partnering with a stranger to get the property of a relative and fellow townsman shows M's avarice.  
The fact that he alone of all the prosecutors is seen openly showing his face on the prosecutor's bench shows his recklessness too. [15]
- (c) This section is a torrent of forceful antitheses between Magnus and Sextus Roscius, Cicero's client.  
*hoc* anticipating the question of who killed father Roscius gives that question extra force and point.  
Repeated contrast *is ... an is*  
*divitiae – mendicitas* contrast  
*antea tenuis fuerit – postea factus egentissimus*; contains use of superlative and chiasmus too.  
*ardens avaritia* key powerful word choice pejorative  
*feratur infestus in suos* key word choice pejorative  
Sympathetic description of Roscius follows: *semper ita vixerit ut quaestum nosset nullum* (words there separated to give *nullum* emphasis) suggests his poor honesty  
*quaestum nullum – fructum solum* balance  
*quem labore peperisset* adds sympathetic touch about his hard working honesty  
*omnium sectorum audacissimus* key pejorative words and superlative  
*propter fori insolentiam* sympathetic picture of his inexperience of life  
*non modo ... sed etiam* adds emphasis to *subsellia ... urbem ipsam reformidarit* key word choices  
*postremo* and *id ... pertinet* give sense of climax moment  
*inimicus ... filius* antithesis with *filius* in key place at end of sentence. [30]

**B VIRGIL**

- 1 (a) Amata begs Turnus not to go to fight the Trojans, for she depends on him and his death will mean hers too.  
Turnus asks her not to send him out to fight amid ominous tears. The time of his death is not his to decide. [9]
- (b) Any **three** of the following Latin expressions may be discussed, but discussion should always bring out 'impressiveness':  
*ipsa Orithyia ... decus*  
*candor nives anteirent, cursibus auras*  
*properi aurigae; colla comantia*  
*auro squalentem alboque orichalco loricam*  
*rubrae cornua cristae*  
*ignipotens deus ipse fecerat*  
*Stygia candentem tinxerat unda* [15]

- (c) His mighty spear, spoil taken from Actor the Auruncan; he brandished until it quivered  
*valida vi* key word choice and alliteration  
*quassatque trementem vociferans* key word choices give visual detail.  
 Emotive apostrophe to the spear to help him beat and kill Aeneas.  
 anaphora of *nunc*  
 word choice of *numquam frustrata vocatus meos* with hyperbaton of *meos* – there are spondees here too  
 alliteration of ‘t’  
 anaphora of *te*  
 Implied tribute to spear’s past, present and future in *te maximus Actor, te Turni nunc dextra gerit*  
 emphatic placing of *Actor* at line end  
 spondaic start *te Turni nunc dextra*  
 Vivid and violent language of how he proposes to treat Aeneas (and what he thinks of him *semiviri Phrygis*)  
*da sternere corpus*  
*loricam ... revulsam* hyperbaton/word order stresses *revulsam*  
*manu valida lacerare* assonance of ‘a’ here  
*foedare in pulvere* key word choice  
*crines* emphatic place at line end  
*vibratos calido ferro murraque madentes* word choice in pejorative description of hair; this fits in with *semiviri Phrygis*.  
 Detail in description of next actions stresses determination and energy  
*his agitur furiis* key word choice *furiis*  
*toto ab ore* hyperbaton stresses *toto*  
*scintillae absistunt* powerful word choice and alliteration of ‘t’ and ‘s’  
*oculis ... acribus* separated for effect  
*micat ignis* powerful word choice  
 Simile of the bull follows image of anger and power and fear  
*mugitus terrificos* word choice and word order  
*prima in proelia* word choice and alliteration  
 alliteration of ‘t’ in these lines  
*irasci in cornua temptat* powerful word choice  
 vivid visual details in  
*arboris obnixus trunco*  
*ventosque lacessit ictibus*  
*sparsa ... harena* separated for stress on *sparsa* visual detail again  
*ad pugnam proludit* word choice expressing bulls’ and Turnus’ mood.

[30]

- 2 (a) Aeneas hears Turnus' name, leaves the walls and comes to the duel, leaping for joy and clashing his armour with a noise like thunder. He was huge as Mt Athos or Eryx or Appenninus. Rutulians, Trojans, all men of Italy, defenders and besiegers alike, all turned to see eagerly and took armour off shoulders. King Latinus was amazed at the sight of the 2 heroes from opposite ends of the earth meeting to decide the issue by the sword. [15]
- (b) Scene set with some visual detail  
*vacuo patuerunt aequore campi*  
*procursu rapido*  
*coniectis eminus hastis*  
*invadunt Martem* spondaic line start at key moment  
*aere sonoro* 'sound' phrase  
*dat gemitum tellus* 'sound' detail – and ominous  
*crebros ictus* adjective separated for emphasis  
*congeminant* key word choice at start of line  
*fors et virtus miscetur in unum* key word choices for quality and evenness of heroes  
 Extended simile of the bulls follows – images of power, anger, rule over the herds.  
 Scene set with power *ingenti Sila summove Taburno*  
 Adjectives separated for emphasis  
*conversis frontibus*  
*inimica in proelia*  
*tauri* in key place at end of line  
 Reaction of those around is one of fear and awe at crisis point both in simile and reality.  
*pavidi cessere magistri* NB word order  
*stat pecus omne metu mutum* word order and alliteration of m  
*mussantque iuvencae* key word choice  
*quis ... quem* anaphora; *nemori imperitet, tota armenta sequantur* key word choices  
*illi ... miscent* spondaic line  
*obnixi ... largo* spondaic line  
*sanguine largo ... lavant* key vivid detail  
*gemitu ... remugit* 'sound' detail  
*Tros Aeneas et Daunius heros* grand 'Homeric' phrases  
*concurrunt ... complet* visual and sound detail aided by *ingens fragor* and *complet* and alliteration of 'c'  
 Description of Jupiter weighing the men's lives in the balance is powerful, ominous and adds a 'universal significance' air.  
*duas lances* separated for stress on *duas*  
*fata diversa* ditto for *diversa*  
*quem ... quo* anaphora  
*damnet labor vergat pondere* key word choices  
*letum* in key place at line end. [30]
- (c) Turnus was not using his father's sword but that of his charioteer Metiscus. He had picked this up by mistake in haste when mounting his chariot. The ordinary blade broke on impact with Aeneas' armour made by Vulcan. [9]

**C TACITUS**

- 1 (a) The soldiers think that the waning moon represents their efforts; they must propitiate the moon goddess so they clang brass instruments and blow trumpets.  
The light strengthened and they were happy.  
It went dimmer and they were mournful.  
When clouds hid the moon they howled that heaven was upset by their crimes and they were in for endless hardships. [15]
- (b) Tacitus begins with lively statement of Drusus' thinking (*ratus*) what had to be done.  
*utendum* the gerund is at the important first point in the sentence  
*utendum ... vertenda* chiasmus  
*accit* graphic present tense suggests reaction speed  
tricolon feel of *vigiliis stationibus custodiis portarum* and *se inserunt, spem offerunt, metum intendunt* with asyndeton and graphic present tense.  
Straight then into rhetorical questions in direct speech  
*quo usque ... sumus?* These questions express persuasively by their content the futility of where the mutineers' actions might go.  
*Percennio et Vibuleno sacramentum dicturi sumus?*  
*Percennius et Vibulenus* (repeated for effect) *stipendia militibus, agros emeritis* (two parallel expressions) *largientur?* (key word)  
*pro Neronibus et Drusis* – use of the plural to express the futility of the actions through the number of their opponents  
*quin potius* key phrase choice  
antithesis in *novissimi in culpam, primi ad paenitentiam*  
*tarda in commune privatam gratiam statim* chiasmus and variatio make neat memorable phrasing  
vividness in use of the present tense after this again  
*tironem a veterano, legionem a legione* neat balanced phrases [30]
- (c) After a debate Drusus wrote to Tiberius asking for mercy for the men. Persuaded by hard liners Drusus had Vibulenus and Percennius executed; ringleaders were then hunted down and punished.  
Men thought the bad weather a bad omen so they abandoned the camp where the mutiny had taken place and returned to winter quarters. [9]

- 2 (a) Germanicus leapt off the platform and they forced him back.  
He drew his sword and put it to his chest to kill himself in shame at their disloyalty.  
Some encouraged him to do so. A soldier called Calusius offered his own sword saying it was sharper. [9]
- (b) Content of these lines stresses that the men were thinking for themselves, that they were planning to extend the revolt and plunder Gaul too.  
*nuntiabatur parari legatos* (*parari* promoted in word order)  
*destinatum excidio Vbiorum oppidum* neat pithy phrase  
*imbutasque praeda manus* vivid detail  
*in direptionem Galliarum erupturas* ditto
- Tacitus then discusses the risk of an enemy invasion if those plans were fulfilled.  
*augebat metum* verb and object promoted for stress  
*gnarus Romanae seditionis et, si omitteretur ripa, invasurus hostis*  
neat pithy phrases focussing on the person of the enemy.
- Side by side with these notions were the risks of civil war and the threat to the state generally arising from the men's actions and plans.  
*at si auxilia et socii adversum abscedentes legiones armarentur, civile bellum suscipi* historic infinitive.  
*periculosa severitas, flagitiosa largitio* neat pithy balanced phrases, absence of the verb key adjectives for the desperation of the situation.  
*seu nihil militi sive omnia concedentur* (*seu sive* variatio)  
*in ancipiti res publica* key phrases pithy with verb omitted.  
*in tempus conficta statim flagitavit* words show that concessions were not well thought out so desperate. [30]
- (c) Discharge was arranged hastily and the bribery delayed until they reached the summer quarters.  
15<sup>th</sup> and 21<sup>st</sup> legions would not go until the money was paid.  
It was scraped together out of the travelling expense money of Germanicus' friends/retinue and **himself** (*Caesaris* stresses this).  
The column in which they marched was a disgraceful one.  
The money bags were snatched from the commander yet still, disgracefully, travelled among the standards and the eagles- 'a semi sacrilegious combination of the formal and near-criminal' (Miller).  
Money and discharge were offered to win the acquiescence of the 14<sup>th</sup> legion even when they did not demand it. [15]

**D OVID**

- 1 (a) Any three of the following points:-  
 He sympathises with the door keeper who is chained to his post.  
 It is only a small favour to open the door halfway and let him slip in sideways.  
 Long love has shrunk his body so that is easy.  
 It is the doorkeeper that Ovid fears and fawns on because he wields the door bolt, not the night ghosts or muggers.  
 He pleaded for the doorkeeper when the doorkeeper was going to be beaten.  
 If the doorkeeper lets him in he will see that he is freed one day.  
 There is no armed enemy coming to attack the house so the door can be opened.  
 Ovid does not have an escort of armed soldiers, he is on his own except for Love.

**[9]**

- (b) *forsitan ... amica* supposition that the doorkeeper is luckier in love than Ovid  
*tua ... amica* separated to stress *tua*  
 alliteration of 't' may add emphasis  
*nunc tecum requiescit* vivid detail  
*heu, melior quanto* exclamation expresses Ovid's frustration  
*sors tua sorte mea* balanced phrases  
 Ovid then wants to change places with the doorkeeper  
*in me durae transite catenae* – apostrophe to the chains  
 Refrain in line 4 repeated later expressing Ovid's to get into the house.  
 Rhetorical question *fallimur, an sonuerunt postes?* Expresses Ovid's desperate hope that he might get in.  
*verso cardine rauca signa concussae fores* words separated for emphasis  
 repetition of *fallimur* as sad statement rather than question  
*impulsa ianua animoso vento* separated adjectives for emphasis and *animoso* key word  
*ei ... meam!* Exclamation again for frustration  
 Doctrina in references to Boreas and Orithyia moves the point to the mythical level perhaps absurdly  
 address to Boreas adds impact *huc ades tunde*  
*surdas fores* key words and separated adjective  
 Lead into the refrain with the visual and sound details of  
*urbe silent tota* (separated adjective)  
*vitreoque madentia rore* ditto  
 Then the threat to attack the door with fire and the sword  
 use of *ego* for stress and *petam* in emphatic place at line end  
 Backed up by presence of night love and wine on Ovid's side  
 balance in *illa pudore vacat, Liber Amorque metu.*

**[30]**

- (c) Discussion of any **three** of the following is acceptable, but discussion must bring out the sense of frustration and disappointment.

*omnia consumpsi*

*nec ... movimus*

*o foribus durior ipse tuis*

*non te formosae decuit servare puellae limina*

*sollicito carcere dignus eras*

*non laetis detracta corona capillis*

*dura super tota limina nocte iace*

*temporis absumpti tam male*

*lente nec admisso turpis amante*

*crudeles rigido cum limine postes*

*duraque conservae ligna, valete, fores*

[15]



- 2 (a) Any three of the following:-  
 The same age is suitable for both love and warfare  
 An elderly soldier and an elderly lover are equally shameful  
 Both watch through the night  
 Both take their rest on the ground  
 One guards his lady's door the other his general's  
 Soldier go on long marches, lovers follow their ladies unceasingly  
 Both face mountains, rivers, snow and the seas. [9]
- (b) *quis ... nives* rhetorical question to stress point of similarity of demands met by soldiers and lovers alike  
*perferet* key word choice  
*denso imbre mixtas nives* intertwined word order makes the unpleasant meteorology more vivid  
*mittitur* verb promoted  
*tenet* verb in key place at line end  
 Chiastic feel to word order in this couplet  
*infestos hostes* separated adjective  
 Military imagery continued in *obsidet, frangit, invadere, caedere, armata manu, custodum transire manus* (spondaic line start too), *vigilumque catervas, victi, iacere, cadunt*.  
 Chiasmus in *ille hic hic ille*  
*durae amicae* separated adjective  
*saepe soporatos* alliteration *soporatos hostes* separated adjective  
*armata vulgus inerme manu* chiasmus  
 Doctrina in reference to the story of Rhesus  
*Threicii* doctus epithet  
 Apostrophe to the horses in *deseruistis equi* (*capti* separated adjective too)  
 Imagery of the sleeping enemy continues through the story of Rhesus and is picked up again in *maritorum somnis et sopitis hostibus*  
 With s alliteration there to mimic sleep too  
*Mars dubius nec certa Venus* – neat pithy phrase with chiasmus and variatio  
*victique resurgunt* neat short phrase  
*iacere cadunt* double entendres? [30]
- (c) Cease calling love idleness; love has an active nature.  
 There are good mythical examples, those who were the great action men of myth were all also lovers:  
 Achilles was fired with passion for lost Briseis  
 Hector went to battle after embracing Andromache  
 Agamemnon was struck dumb at the sight of Cassandra's hair  
 Mars felt the blacksmith's chains when he loved Venus [15]

## 2491 Latin Literature 2

### Section A: Translation

#### General Remarks

Examiners will devote time at Standardisation to arriving at an agreed accurate translation of each passage. Discussion will include covering of accepted variations in translation encountered in marking, and should take account of vocabulary lists provided in recommended editions of the set texts.

Each passage is divided into sub-sections with an appropriate allocation of marks. Examiners will deduct 1 mark for each error in translation within the section and record the number of marks the candidate has achieved for that section at the end of the section's translation. This boundary should be indicated by a vertical bar line in the script.

Omission should be indicated by a caret for each omitted word (or phrase, where that rather than the individual word is agreed as the measure of the error at standardisation).

Inaccuracies should be indicated by an underlining of the incorrect word.

A candidate should not lose more than the total mark allocation for each section if he or she has made more mistakes than the allocation total.

Where a zero score is likely, examiners should look for something to credit within that section and if they find such, indicate that by the mark '0+1' at the appropriate bar line.

Sectional marks should be totalled and the total mark recorded in the margin, and transferred to the front of the answer book.

- 1 (i) nam cum hic Sex. Roscius esset Ameriae, (3) Titus autem iste Roscius Romae, (2) cum hic filius assiduus in praediis esset (2) cumque se voluntate patris rei familiari vitaeque rusticae dedisset, (4) ipse autem frequens Romae esset, (2) occiditur ad balneas Pallacinas rediens a cena Sextus Roscius. (3) spero ex hoc ipso non esse obscurum, (3) ad quem suspicio maleficii pertineat: (3) verum id, quod adhuc est suspiciosum, (2) nisi perspicuum res ipsa fecerit, (3) hunc adfinem culpa iudicatote. (3)

Cicero, *Pro Roscio Amerino* 18 [30]

- (ii) causam tu nullam reperiebas in Sexto Roscio: at ego in T. Roscio reperio. (5) tecum enim mihi res est, T. Rosci, (2) quoniam istic sedes ac te palam adversarium esse profiteris. (4) de Capitone post viderimus, (2) si, quem ad modum paratum esse audio, testis prodierit: (4) tum alias quoque suas palmas cognoscet, (2) de quibus me ne audisse quidem suspicatur. (4) Lucius Cassius ille, quem populus Romanus verissimum et sapientissimum iudicem putabat, (3) identidem in causis quaerere solebat, cui bono fuisset. (4)

Cicero, *Pro Roscio Amerino* 84 [30]

- 2 (i) interea extremo bellator in aequore Turnus palantes sequitur paucos (5) iam signior atque iam minus atque minus successu laetus equorum. (6) attulit hunc illi caecis terroribus aura commixtum clamorem, (5) arrectasque impulit aures confusae sonus urbis et inlaetabile murmur. (6) 'ei mihi! quid tanto turbantur moenia luctu? (4) quisve ruit tantus diversa clamor ab urbe?' (4)

Virgil, *Aeneid* XII. 614-621 [30]

- (ii) forte sacer Fauno foliis oleaster amaris hic steterat, (5) nautis olim venerabile lignum, (3) servati ex undis ubi figere dona solebant Laurenti divo et votas suspendere vestes; (7) sed stirpem Teucris nullo discrimine sacrum sustulerant, (5) puro ut possent concurrere campo. (3) hic hasta Aeneae stabat, (2) huc impetus illam detulerat fixam et lenta radice tenebat. (5)

Virgil, *Aeneid* XII. 766-773 [30]

3

- (i) repente lymphati dstrictis gladiis in centuriones invadunt: **(4)** ea vetustissima militaribus odiis materies et saeviendi principium. **(5)** prostratos verberibus mulcant, sexagenis singulos, ut numerum centurionum adaequarent: **(7)** tum convulsos laniatosque et partim exanimos ante vallum aut in amnem Rhenum prociunt. **(6)** Septimius cum perfugisset ad tribunal pedibusque Caecinae advolveretur, **(4)** eo usque flagitatus est donec ad exitum dederetur. **(4)**

Tacitus, *Annals* I. 32 [30]

- (ii) pudor inde et miseratio et patris Agrippae, Augusti avi memoria, **(4)** socer Drusus, ipsa insigni fecunditate, praeclara pudicitia; **(5)** iam infans in castris genitus, in contubernio legionum eductus, **(6)** quem militari vocabulo Caligulam appellabant, **(3)** quia plerumque ad concilianda vulgi studia eo tegmine pedum induebatur. **(4)** sed nihil aeque flexit quam invidia in Treviros: **(4)** orant obsistunt, rediret maneret. **(4)**

Tacitus, *Annals* I. 41 [30]

4

- (i) quid mihi, Livor edax, ignavos obicis annos  
ingeniique vocas carmen inertis opus, **(6)**  
non me more patrum, dum strenua sustinet aetas,  
praemia militiae pulverulenta sequi  
nec me verbosas leges ediscere **(8)** nec me  
ingrato vocem prostituisse foro? **(6)**  
mortale est, quod quaeris, opus; **(3)** mihi fama perennis  
quaeritur, in toto semper ut orbe canar. **(7)**

Ovid, *Amores* I. 15. 1-8 [30]

- (ii) si me non veterum commendant magna parentum  
nomina, **(5)** si nostri sanguinis auctor eques, **(3)**  
nec meus innumeris renovatur campus aratris, **(6)**  
temperat et sumptus parcus uterque parens: **(5)**  
at Phoebus comitesque novem vitisque repertor  
hac faciunt et me qui tibi donat Amor **(6)**  
et nulli cessura fides, sine crimine mores,  
nudaque simplicitas purpureusque pudor. **(5)**

Ovid, *Amores* I. 3. 7-14 [30]

**Section B: Essay**

Examiners are looking for

- knowledge of the text
- quality of discussion in approach to the question
- and quality of writing.

This scheme should be used in conjunction with the bullet points in the question paper. A candidate's failure to address one or more of those points should not necessarily disadvantage him or her, provided the failure has not precluded a full or balanced treatment of the question.

Moderate to good essays may often appear as a list of appropriately recalled examples which cover the 'bullet points' on the question paper. Essays assessed higher, say Band 1, will also have confronted more of the issues within the question, for instance showing understanding within the context of the text of any 'trigger' words the question contains.

The highest marks within Band 1 should be awarded to candidates who have pushed the argument particularly far and show particularly thorough knowledge of the text. Examiners are encouraged to reward and be positive.

Candidates whose answers are confined to the section read in Latin are unlikely to be placed above the top of band 3.

Essays need to be in continuous prose to gain the highest marks for the Quality of Written Communication.

**Question Specific Remarks****Cicero**

- 1 There is much material that can be used under each of the bullet points and broad knowledge of the speech should be rewarded. Essays assessed at the highest level are likely to be those which connect all the text points they recall to the concept of 'attack' and in which candidates point out other ways in which 'defence' is covered such as the emotional impact of the situation of Sextus Roscius the younger, the nature of the punishment he faced and the tributes to Sextus Roscius the elder.

**[30]****Virgil**

- 2 There is a wealth of material to be discussed under each of the bullet points. A good range should be expected and rewarded. Essays assessed at the highest level are likely to draw together the text examples into pictures of Turnus and go beyond simply repeating the story line of the book. A balance of 'good' and 'bad' in Turnus might be present too. He might be seen as a victim as well as a hero, a tool of the gods and fate as well as a brave warrior.

**[30]****Tacitus**

- 3 The amount of available material here should result in a good number of examples from the text under each bullet point. Essays assessed at the highest level are likely to go beyond recall of the narrative into assessing the concept of 'negative view of human nature' and even find some balance between the positive and the negative in Tacitus' view, with examples of 'better' people, reacting well to their situations.

**[30]**

**Ovid**

- 4 There are copious points of illustration in the text and a wide range from each bullet point. Essays assessed at the highest level are likely to draw together the text examples into a picture or pictures or a set of qualities and go beyond simply recalling incidents from the poems into that analysis. The *range* of qualities seen in the *puella* will be important.

**[30]**

## Essay marking

Examiners will look always for good detail, good argument, and good expression. The detail will have to be relevant, even if at only a basic level, to the requirements of the question. With argument, examiners should not be too demanding. The important point is that candidates should be aware what the question demands and make an attempt to confront it. There may not be a standard answer to an essay question, and examiners should be flexible and particularly responsive to the merits of essays, which do not adopt a standard approach.

While detail is important, essays where depth of analysis has limited the inclusion of factual detail should be treated sympathetically. In such cases, the examiner must look for evidence of knowledge, though the text may be treated more allusively and fleetingly than in more pedestrian essays, and reward it accordingly, while remaining on guard against memorized classwork and wide-ranging allusion designed to shore up faltering knowledge.

Essays will be marked in accordance with the following scheme.

	<b>Assessment objectives 2(i) &amp; (ii)</b>	<b>Assessment objective 2(iii)</b>
<b>Band 1</b>	<b>[23-27]</b> Intelligent and thorough knowledge of the text(s), well expressed, and well directed at the question. Do not hesitate to use the higher marks for obviously articulate, knowledgeable and thoughtful candidates.	<b>[3]</b> Expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
<b>Band 2</b>	<b>[20-22]</b> Obvious quality in understanding of the text, sensibly and convincingly applied to the question. Some weaknesses in the overall answer: there may be excellent analysis, but insufficient detail to convince the examiner of thorough knowledge; there may be copious detail but no discussion; or the treatment of the text/question may not have struck quite the right balance.	<b>[2-3]</b>  Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
<b>Band 3</b>	<b>[17-19]</b> Competent throughout. Knowledge sound, and some evidence of a thoughtful approach, but this not very consistently maintained; or insufficient detail despite reasonable depth of analysis.	
<b>Band 4</b>	<b>[13-16]</b> Essays in this band will be seriously lacking in either detail or discussion. The structure of the answer may well be shaky, and the scope narrow or one-sided.	<b>[2]</b>  Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
<b>Band 5</b>	<b>[10-12]</b> Some coherent argument and detail from the texts; but knowledge limited, and/or the question not well confronted.	
<b>Band 6</b>	<b>[7-9]</b> Some informed attempt to confront the question – or at least one part of a two-part question. But detail not well applied to the requirements of the question.	<b>[1]</b> Serious weaknesses in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.
<b>Band 7</b>	<b>[0-6]</b> Detail, argument, and expression all weak. The higher marks here will apply when there are from time to time some glimmerings of better things.	<b>[0]</b> Wholly lacking sense or logic and/or scores 0 under the other criteria.

# Grade Thresholds

Advanced GCE Latin 3818, 7818  
January 2009 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
<b>2471-80</b>	Raw	120	93	81	70	59	48	0
	UMS	120	96	84	72	60	48	0
<b>2491</b>	Raw	90	69	61	53	45	38	0
	UMS	90	72	63	54	45	36	0

## Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
<b>3818</b>	300	240	210	180	150	120	0
<b>7818</b>	600	480	420	360	300	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
<b>3818</b>	48.6	73.0	83.8	89.2	100	100	37
<b>7818</b>	20.0	60.0	80.0	80.0	100	100	5

## 42 candidates aggregated this series

For a description of how UMS marks are calculated see:

[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.



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