

GCE

Latin

General Certificate of Education **2481-2490**

Literature 3

Mark Scheme for June 2010

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Section A Prose Literature		
Question	Answer	Marks
Cicero		
1	<p>(a)</p> <p>Cicero uses the incident to stress the significance of the charge and the likely impact on the perpetrator of parricide. <i>neque servus ... neque liber</i>: Cicero sets up the story by showing the lack of evidence for an outsider <i>ne sensisse quidem</i>: the evidence of the sons seems to point to themselves <i>nomina filiorum de parricidio delata sunt</i>: bald statement of the accusation laid against them <i>quid poterat tam esse suspiciosum?</i>: the use of the question indicates how Cicero is focusing his use of the story: he goes on to make suggestions <i>neutrumne sensisse</i>: very short clause <i>ausum autem</i>: emphasis on verb placed first <i>in id conclave committere</i>: -c- alliteration <i>eo potissimum tempore</i>: emphatic separation <i>cum ibidem</i>: positioned early to stress the problems facing any attacker <i>duo adolescentes filii</i>: stresses number, age and relationship of individuals <i>et sentire et defendere facile possent</i>: <i>defendere</i> raises the bar for any attacker (-f- alliteration) <i>erat porro nemo</i>: draws attention simply to the lack of other suspects <i>ea suspicio</i>: picks up the earlier nominative use to round off this section which prepares for Cicero's interpretation of what happened <i>tamen</i>: shows the change of direction <i>cum planum iudicibus</i>: the role of the <i>iudices</i> <i>aperto ostio dormientes eos repertos esse</i>: <i>dormientes</i> emphasized <i>iudicio absoluti adolescentes et suspicione omni liberati sunt</i>: repetition with emphasis; <i>omni</i> strengthens <i>suspicione</i> <i>nemo enim putabat</i>: emphasises the unanimity of the decision <i>cum omnia divina atque humana iura scelere nefario polluisset</i>: adjectives stress the <i>iura</i>: <i>nefario</i> a powerful word to emphasise <i>scelere</i> <i>somnum statim capere</i>: -s- alliteration <i>non modo sine cura quiescere</i>: short phrase balanced by longer final half, with parallel use of <i>sine</i> <i>sed ne spirare quidem sine metu possunt</i>: the significance of parricide and its impact on the perpetrator: Cicero's stress on the impact is preparation for the next section</p>	[18]
	<p>(b)</p> <p><i>videtisne</i>: as Cicero develops this idea, he addresses the jury and uses a direct question <i>quos</i>: Cicero does not spell out the names of individuals as they were well known from the tradition <i>nobis</i>: links the jurors with the speaker <i>poetae tradiderunt</i>: Cicero turns to the mythological past <i>patris ulciscendi causa</i>: emphasises a positive duty <i>supplicium de matre sumpsisse</i>: -s- alliteration; this limits the stories Cicero is referring to (e.g. Orestes, Alcmaeon) <i>praesertim deorum immortalium iussis atque oraculis</i>: stresses the divine background of these examples <i>eos agitent Furiae</i>: subject delayed; emphasis on the impact of the crime on the murderer (<i>neque consistere umquam patiantur</i>) <i>ne pii quidem ... potuerunt</i>: emphasises the paradox of the Orestes' position</p>	[18]

Question	Answer	Marks
	<p><i>sine scelere esse</i>: -s- alliteration</p> <p><i>iudices</i>: Cicero directly involves the jury</p> <p><i>magnam vim, magnam necessitatem, magnam possidet religionem</i>: tricolon anaphora with variation in the final section</p> <p><i>paternus maternusque sanguis</i>: subject delayed to end, emphasis on <i>paternus</i></p> <p><i>non modo elui non potest verum usque eo permanat</i>: emphasises permanence of the <i>macula</i>: -p- alliteration, emphatic <i>per-manat</i></p> <p><i>ad animum</i>: again emphasises the impact on the mind</p> <p><i>summus furor atque amentia</i>: nominative abstract nouns</p> <p><i>nolite</i>: direct engagement with the jurors again</p> <p><i>impie scelerateque commiserint</i>: crimes <i>divina atque humana agitari et perterrer</i></p> <p><i>Furiarum taedis ardentibus</i>: vivid image – Cicero distances his argument from the poetic tradition</p> <p><i>sua quemque fraus et suus terror maxime vexat</i>: first part of a tricolon emphasising the magnitude of the impact of such crimes on men; ‘the asyndeton enforces the contrast between this and the last clause’ (Donkin)</p> <p><i>scelus agitat</i>: picks up <i>agitari</i> above</p> <p><i>amentia</i>: links with <i>scelus</i>, repeated from above</p> <p><i>suae malae cogitationes conscientiaeque animi terrent</i>: -c- alliteration; Cicero finishes his tricolon with the impact on the mind of such a criminal</p> <p><i>hae sunt impiis</i>: Cicero sums up his argument</p> <p><i>adsiduae domesticaeque Furiae</i>: he links in again to the poetic tradition, but his examples make clear (as does <i>domesticae</i>) that he refers to the impact on real people, not mythological figures</p> <p><i>dies noctesque</i>: picks up and reinforces <i>adsiduae</i></p> <p><i>parentium poenas a consceleratissimis filiis repetant</i>: -p- alliteration, superlative of compound adjective</p>	
2	(a) <p>Cicero’s tone is heavy with sarcasm.</p> <p><i>o praeclarum testem</i>: tricolon of accusatives of exclamation</p> <p><i>praeclarum</i>: sarcastic, as Magnus is not such a witness</p> <p><i>iudices</i>: suggests the jurors should accept his valuation of the witness</p> <p><i>o gravitatem dignam expectatione</i>: suggests that Magnus’ <i>gravitas</i> is of little moment</p> <p><i>vitam honestam</i>: again a pointed choice of vocabulary in the third element of the tricolon, which is developed further by the reference to <i>vestrum ius iurandum</i>, reminding the jurors of what they have sworn to do</p> <p><i>profecto non tam perspicue</i>: -p-</p> <p><i>nos istorum maleficia videremus</i>: contrast between <i>nos</i> (Cicero & the jurors) with <i>istorum</i>; imperfect subjunctive precisely used</p> <p><i>ipsos caecos redderet cupiditas et avaritia et audacia</i>: -c- alliteration, homoioteleuton (<i>et avaritia et audacia</i>), tricolon of abstract nouns</p>	[9]
	(b) <p><i>alter ... alter ...</i>: Cicero deals with Magnus and Capito and tries to link the main figures together effectively in the jurors’ minds; he associates them with negative vocabulary and with responsibility for what happened.</p> <p><i>ex ipsa caede</i>: suggests involvement here</p> <p><i>volucrum nuntium ... ad socium atque adeo magistrum suum</i>: reference to the speed of Mallius Glaucia’ journey and stresses the close relationship between the messenger and the deed</p>	[18]

Question	Answer	Marks
	<p><i>si dissimulare omnes cuperent se scire</i>: suggests pretence: -s-, -c-; emphasises the connection with the <i>maleficium</i></p> <p><i>tamen ipse</i>: emphasises the failure to achieve what he wanted</p> <p><i>apertum suum scelus</i>: -s-; pointed vocabulary</p> <p><i>ante omnium oculos</i>: contrasts with <i>omnes</i> earlier</p> <p><i>si dis immortalibus placet</i>: emphasises the enormity of what was proposed; dramatic reference to the gods</p> <p><i>quod dixerit credendum ... quod fecerit vindicandum</i>: parallel clauses to draw attention to what Capito proposes</p> <p><i>more maiorum</i>: an appeal to tradition</p> <p><i>in minimis rebus homines amplissimi</i>: superlatives, with implied contrast (this matter is not '<i>minima</i>', and this man is not '<i>amplissimus</i>')</p> <p><i>testimonium de sua re non dicerent</i>: -d-; stresses the intimate involvement of Capito in the case, and suggests that his testimony is not reliable</p> <p><i>videte</i>: imperative draws the jurors into Cicero's argument</p> <p><i>in peiorem partem</i>: -p- alliteration</p> <p><i>cum de bonis et de caede agatur</i>: the '<i>bonis</i>' are placed before the '<i>caede</i>', and then expanded in the final part of this sentence</p> <p><i>et sector est et sicarius</i>: -s- alliteration links these two ideas together.</p> <p><i>emptor et possessor</i>: homoioteleuton</p> <p><i>occidendum curavit de cuius morte</i>: -c- alliteration; strong claim against Capito and Magnus</p>	
(c)	<p><i>quid tu, vir optime? ecquid habes quod dicas?</i>: implies an attempted intervention by Magnus, or at least that Cicero uses the opportunity to focus on his role in court</p> <p><i>mihi ausculta</i>: lively use of the imperative, as Cicero gives advice to his opponent</p> <p><i>tua quoque res permagna agitur</i>: emphatic <i>tua</i> and <i>permagna</i></p> <p><i>multa scelerate, multa audaciter, multa improbe fecisti</i>: anaphora of <i>multa</i>, tricolon</p> <p><i>unum stultissime</i>: contrasting use of <i>unum</i> and superlative</p> <p><i>profecto tua sponte, non de Eruci sententia</i>: responsibility on Magnus</p> <p><i>te istic sedere</i>: Magnus' role as a witness brought to focus</p> <p><i>teste ... qui de accusatoris subsellio surgit</i>: -s-; emphasises his involvement in the prosecution</p> <p><i>occultior et tectior vestra ista cupiditas esset</i>: -t- & -s-; repetition in <i>occultior et tectior</i>; harsh sound</p>	[9]

Question	Answer	Marks
Virgil		
3	(a) <i>concussa metu mentem</i> : shows Juturna's mental state as her intervention begins <i>aurigam ... Metiscum/excutit</i> : separation draws attention to Metiscus and enjambment emphasizes her direct action <i>longe lapsum</i> : -l- <i>ipsa subit</i> : short clause; her role emphasized by <i>cuncta gerens</i> <i>vocemque et corpus et arma Metisci</i> : draws attention to her impersonation of Metiscus (and deception of her brother) <i>nigra velut ... hirundo</i> : simile comparing Juturna to a swallow, unusual in some ways as containing more non-similar elements; the main focus of comparison is between the darting flight of the bird and the swerving course Juturna follows; the other elements perhaps stress normality (Williams); reward discussion of the impact of the simile (contrast; the nurturing role, the different places the swallow goes to) <i>domini cum divitis</i> : -d- <i>pervolat et ... lustrat</i> : the movements of Juturna and the swallow <i>pabula parva legens</i> : -p- <i>nunc ... nunc...</i> : the swallow ranges widely <i>stagna sonat</i> : -s- alliteration, enjambment <i>medios Iuturna per hostes</i> : return to 'reality' <i>fertur ... rapidoque volans</i> : suggests speed <i>obit omnia</i> : she covers a good deal of ground <i>iamque hic ... iamque hic</i> : parallels <i>nunc ... nunc...</i> in the simile <i>germanum ... ostentat ovantem</i> : <i>ostentat</i> suggests that she does not allow more than a glimpse, and <i>ovantem</i> is emphatic at the end of the sentence <i>nec conferre manum patitur</i> : Juturna prevents Turnus from entering the fray <i>volat avia longe</i> : -v-; -a-; short clause suggests speed	[18]
	(b) <i>quotiens oculos coniecit in hostem</i> : Aeneas is in pursuit; he is seeking on Turnus at this point (<i>hostem</i>) <i>alipedumque fugam</i> : dactylic, word choice <i>aversos totiens currus Iuturna retorsit</i> : -t-; Juturna keeps Turnus away from Aeneas <i>heu quid agat?</i> : draws attention to the problem facing Aeneas in his pursuit <i>vario nequiquam fluctuat aestu</i> : <i>vario aestu</i> suggests his emotional response <i>diversaeque vocant animum in contraria curae</i> : -v-; -c-; emphasis on Aeneas' uncertainty over what to do <i>huic Messapus</i> : Virgil here changes the focus to an assailant <i>gerebat / lenta ... hastilia</i> : enjambment <i>lenta, levis cursu</i> : -l- <i>certo contorquens derigit ictu</i> : -c-; Virgil emphasises the directness of the aim <i>substitit Aeneas</i> : Aeneas is forced to respond <i>poplite subsidens</i> : enjambment <i>summasque excussit vertice cristas</i> : -s- <i>tum vero</i> : strong contrast <i>adsurgunt irae</i> : short simple clause; emotional involvement; strong verb <i>insidiisque subactus</i> : the breaking of the treaty has prevented the decisive duel; Aeneas while seeking Turnus has been 'ambushed'	[18]

Question	Answer	Marks
	<p><i>diversos ubi sensit equos currumque referri</i>: suggests that Aeneas has no control over Turnus</p> <p><i>multa lovem et laesi testatus foederis aras</i>: Aeneas' <i>pietas</i></p> <p><i>iam tandem invadit medios</i>: the adverbs suggest that this action is a last resort</p> <p><i>Marte secundo terribilis</i>: enjambment; emphasis on <i>terribilis</i></p> <p><i>saevam nullo discrimine caedem suscitāt</i>: enjambment; <i>nullo discrimine</i> emphasized between <i>saevam ... caedem</i></p> <p><i>irarumque omnes effundit habenas</i>: summarises his emotional response to events</p>	
4	(a) <p><i>volat atri turbinis instar</i>: verb emphatically first, powerful <i>instar</i>: rhythm of <i>atri turbinis instar</i> where word division corresponds to feet</p> <p><i>exitium dirum hasta ferens</i>: subject delayed, enjambment, elision</p> <p><i>orasque recludit loricae</i>: enjambment</p> <p><i>clipei extremos septemplicis orbes</i>: emphasises the force of the blow</p> <p><i>per medium stridens transit femur</i>: separation of <i>medium femur</i></p> <p><i>incidit ictus/ingens</i>: enjambment, -i- assonance, pause after initial spondee in line 5</p> <p><i>duplicato poplite Turnus</i>: name delayed to end of line, leading on to next; Turnus now weakened</p> <p><i>consurgunt gemitu Rutuli</i>: the impact of the events on the Rutulians emphasised, verb first (con-)</p> <p><i>totusque remugit / mons circum</i>: the landscape also responds; -m-</p> <p><i>ille humiles supplex oculos dextramque precantem / protendens</i>: focus returns to Turnus, who is now <i>supplex</i> [Williams has <i>supplexque</i>, putting <i>humilis</i> with <i>ille</i>, while the Oxford text links <i>humilis</i> with <i>oculos</i>: credit either], <i>protendens</i> in enjambment</p> <p><i>equidem merui nec deprecor</i>: direct speech focuses on Turnus; his opening words show acceptance (character development in book)</p> <p><i>utere sorte tua</i>: -t-; dactylic line</p> <p><i>miseri ... parentis</i>: reference to filial piety; <i>miseri</i> echoed in <i>miserere</i> below</p> <p><i>tangere cura potest</i>: enjambment</p> <p><i>fuit et tibi talis / Anchises genitor</i>: enjambment; heightens the expectation that Aeneas will spare Turnus</p> <p><i>et me /redde meis</i>: enjambment</p> <p><i>seu corpus spoliatum lumine mavis</i>: -l-, -m-; parallel with Homer <i>Iliad</i> 22 338f</p> <p><i>vicisti et victum ... videre</i>: -v-; the <i>Ausonii</i> have seen him defeated, a powerful moment</p> <p><i>tua est Lavinia coniunx</i>: a simple statement of the reasons for the fighting</p> <p><i>ulterius ne tende odiis</i>: emphasis on the final word: William suggests this implies that to kill Turnus would be an act of hatred</p>	18
	(b) <p>The main focus should be the language of the passage, so candidates must focus on what is here. There should be discretion in allowing a variety of interpretation of the ending of the poem.</p> <p><i>stetit acer in armis / Aeneas</i>: the short clause focuses on Aeneas; enjambment</p> <p><i>volvens oculos</i>: suggests hesitation before Aeneas acts</p> <p><i>dextramque repressit</i>: restraint</p> <p><i>et iam iamque magis cunctantem flectere sermo / coeperat</i>: enjambment; the repeated <i>iam</i> emphasises <i>cunctantem flectere</i></p> <p><i>infelix .. balteus</i>: strong enjambment; candidates should be aware of</p>	[18]

Question	Answer	Marks
	<p>the significance of this <i>balteus</i>, but there should not be excessive detail from the killing of Pallas in Book 10</p> <p><i>notis ... bullis /Pallantis pueri</i>: emphasises Pallas' youth; enjambment; -p-</p> <p><i>victum ... vulnere Turnus/ straverat</i>: -v-</p> <p><i>inimicum insigne gerebat</i>: discussion of <i>inimicum</i> to be credited</p> <p><i>ille</i>: changes subject to Aeneas</p> <p><i>saevi monimenta doloris /exuviasque hausit</i>: emphasis on the impact on Aeneas with the verb and the repeated reference to the <i>balteus</i></p> <p><i>furiis accensus et ira/ terribilis</i>: credit discussions of the importance of this emotional reaction by Aeneas</p> <p><i>tune .. indute</i>: the direct address makes Aeneas' words pointed; enjambment</p> <p><i>Pallas te hoc vulnere, Pallas / immolat</i>: anaphora of Pallas, enjambment; -p- alliteration carries over to <i>poenam</i></p> <p><i>scelerato ex sanguine sumit</i>: -s-</p> <p><i>ferrum adverso sub pectore condit / fervidus</i>: enjambment with strong emphasis on <i>fervidus</i> with a strong stop after it</p> <p><i>solvantur frigore membra</i>: Williams notes the parallel with Homer, linking Turnus once again to the Homeric heroes</p> <p><i>vitaque cum gemitu fugit indignata sub umbras</i>: credit discussion of the impact of this line [this line used also at 11.831, death of Camilla]</p>	

Question	Answer	Marks
Sallust		
1	<p>(a)</p> <p><i>permota civitas atque immutata urbis facies</i>: impact emphasised by repetition; use of <i>per-</i> suffix</p> <p><i>ex summa laetitia atque lascivia</i>: -l-</p> <p><i>diuturna quies</i>: emphasises the length of <i>quies</i> (McGushin's note quotes <i>de lege agraria</i> 2.8 which suggests this is not true)</p> <p><i>repente omnis tristitia invasit</i>: short clause, nominative abstract noun in nominative</p> <p><i>festinare, trepidare</i>: rapid fire historic infinitives</p> <p><i>neque loco neque homini cuiquam satis credere</i>: Sallust develops 3 longer clauses to show the state of the city</p> <p><i>neque bellum gerere neque pacem habere</i>: continues the state of uncertainty</p> <p><i>suo quisque metu pericula metiri</i>: reinforces the impact on individuals</p> <p><i>ad hoc mulieres</i>: Sallust includes the reactions of the women</p> <p><i>rei publicae magnitudine belli timor insolitus incesserat</i>: -in-; <i>belli timor</i> is new to them – leads to another succession of historic infinitives</p> <p><i>adflictare sese</i>: public expression of emotion</p> <p><i>manus supplices ad caelum tendere</i>: public act of supplication to the gods</p> <p><i>miserari parvos liberos, rogitare, omnia pavere</i>: a succession of short clauses showing their actions</p> <p><i>superbia atque deliciis omissis sibi patriaeque diffidere</i>: emphasizes their lack of confidence</p> <p><i>at Catilinae crudelis animus eadem illa movebat</i>: -c-; change of focus to Catiline, who is not moved by the uncertainty in the city</p> <p><i>tametsi praesidia parabantur</i>: -p-</p> <p><i>et ipse lege Plautia interrogatus est ab L Paulo</i>: McGushin has a note on this law (<i>lex Plautia de vi</i>) which dealt with violence <i>contra rem publicam</i>; the conspiracy is becoming public knowledge</p>	[18]
	<p>(b)</p> <p>Credit candidates' awareness of detail available from other sources such as Cicero's speeches (this is discussed in a note by McGushin), but this is not required for a high Band answer; candidates must use the text of the passage as their starting point and show how Sallust shapes his presentation of Catiline.</p> <p><i>dissimulandi causa aut sui expurgandi</i>: word pattern</p> <p><i>iurgio laccessitus</i>: suggests the possibility of challenge in the senate</p> <p><i>in senatum venit</i>: Sallust keeps the procedural details to a minimum to concentrate on the leading characters</p> <p><i>tum M. Tullius consul</i>: focuses on Catiline's opponent to give a sense of his feelings</p> <p><i>sive praesentiam eius timens sive ira conmotus</i>: alternative responses to Catiline's presence</p> <p><i>orationem habuit luculentam atque utilem rei publicae</i>: Sallust alludes to the speech of Cicero (<i>In Catilinam</i> 1) <i>quam postea scriptum edidit</i>, but does not give details</p> <p><i>sed ubi ille adsedit</i>: short transitional phrase</p> <p><i>paratus ad dissimulanda omnia</i>: repetition of word from earlier</p> <p><i>demisso voltu, voce supplici</i>: -v-; chiasmus; direct characterisation of Catiline's performance in the Senate</p> <p><i>postulare a patribus coepit</i>: -p-</p> <p><i>ne de se temere crederent</i>: Catiline begins his attempt at dissimulation: the tone of his speech is important, a patrician addressing his peers</p>	[18]

Question	Answer	Marks
	<p><i>ea familia ortum, ita se ab adolescentia vitam instituisse</i>: emphasis on family origins and character, effective after a speech by a <i>novus homo</i> such as Cicero</p> <p><i>ut omnia bona in spe haberet</i>: Catiline's ambitions to succeed in politics</p> <p><i>ne existumarent</i>: direct appeal to his audience (or at least those from established families)</p> <p><i>patricio homini</i>: emphasis on patrician status</p> <p><i>cuius ipsius atque maiorum plurima beneficia in plebem Romanam essent</i>: emphasis on the achievements of his family; -p-; <i>in plebem Romanum</i> suggests his contribution to the state</p> <p><i>perdita re publica</i>: in contrast to the benefits mentioned in the previous clause</p> <p><i>cum eam servaret M Tullius, inquilinus civis urbis Romae</i>: <i>inquilinus</i> a very pointed word</p> <p><i>maledicta alia cum adderet</i>: suggests that the focus of Catiline's 'defence' is directed against Cicero</p> <p><i>obstrepere omnes</i>: this shows the reaction of the other senators; historic infinitive</p> <p><i>hostem atque parricidam vocare</i>: very strong charges: historic infinitive; <i>parricida</i> indicates the enormity of the crime</p> <p><i>tum ille furibundus</i>: Catiline's passionate outburst; short clause</p> <p><i>quoniam quidem circumventus</i>: -qu-/-c-</p> <p><i>ab inimicis praeceps agor</i>: vivid language; <i>inimicus</i> suggests personal enmities; <i>agor</i> suggests matters out of his control</p> <p><i>incendium meum ruina restinguam</i>: -r-; short punchy phrase; an effective conclusion after which he leaves the senate [this remark was, according to Cicero, taken from an earlier meeting in response to something Cato said: Sallust shaping his narrative]</p>	
2	<p>(a) <i>beneficiis ac munificentia magnus</i> –m-; <i>munificentia</i> may be a Sallustian innovation; Sallust does not say that this was linked to political bribery</p> <p><i>integritate vitae Cato</i>: chiasmus with previous clause, Caesar & Cato at beginning and end of sentences</p> <p><i>ille ... huic</i>: variatio in case here</p> <p><i>mansuetudine et misericordia clarus</i>: -m-</p> <p><i>severitas dignitatem addiderat</i>: -d-; this <i>severitas</i> was noted also by Cicero</p> <p><i>Caesar ... Cato</i>: names placed contrastingly at the start of clauses</p> <p><i>dando, sublevando, ignoscendo</i>: three gerunds in asyndeton</p> <p><i>nihil largiundo gloriam adeptus est</i>: one gerund in this parallel phrase (Suetonius record that Cato approved of bribery for the election of Bibulus)</p> <p><i>in altero ... in altero</i>: further variation in pointing the contrast</p> <p><i>miseris perfugium ... malis perniciēs</i>: -m-, -p-, -per-</p> <p><i>illius facilitas, huius constantia laudabatur</i>: variation in the contrast again.</p>	[9]
	<p>(b) <i>postremo Caesar</i>: two longer sentences summing up the individuals</p> <p><i>in animum induxerat laborare, vigilare</i>: suggests his active nature</p> <p><i>negotiis amicorum intentus sua neglegere</i>: -g- links forward to <i>denegare</i>; suggests Caesar's capacity for building political friendships</p> <p><i>nihil denegare, quod dono dignum esset</i>: -d-; <i>nihil denegare</i> parallels <i>sua neglegere</i>; McGushin comments on the Sallustian brevity of <i>dono dignum</i></p> <p><i>sibi magnum imperium, exercitum, bellum novum</i>: the traditional field</p>	[9]

Question	Answer	Marks
	<p>for the exercise of <i>virtus</i> <i>at Catoni studium modestiae, decoris, sed maxume severitatis erat</i>: variation in case of <i>Catoni</i>; a different field of <i>virtus</i>, suggesting his ambitions lay elsewhere <i>non divitiis cum divite, nec factione cum factioso</i>: -d-; -f-; there may be discussion of the accuracy of this assessment of Cato (as with <i>nihil largiundo</i> above) <i>sed cum strenuo virtute, cum modesto pudore, cum innocente abstinentia certabat</i>: tricolon of positives; suggests competition but in different areas than Caesar <i>esse quam videri bonus malebat</i>: short phrase with emphasis on the verbs <i>quo minus petebat gloriam</i>: linking reference to <i>gloria</i></p>	
(c)	<p><i>consul optimum factu ratus</i>: archaic language; the responsibility of the consul <i>noctem, quae instabat, antecapere</i>: suggests speed <i>novaretur</i>: picks up the danger of civil war <i>tres viros quae supplicium postulabat, parare iubet</i>: -p- <i>ipse praesidiis dispositis</i>: -p-; stresses the role of Cicero <i>Lentulum in carcerem deducit</i>: simple statement for an unusual event; the consul accompanies Lentulus because of his status <i>idem fit ceteris per praetores</i>: -p-; less important individuals dealt with by lesser magistrates <i>est in carcere locus</i>: change of tense, position of verb; delays the action with a description of the prison <i>quod Tullianum appellatur</i>: the actual death chamber in the prison <i>ubi paululum ascenderis ad laevam</i>: vivid detail to aid visualisation (Sallust chooses to give this, rather than assume his audience understands the detail) <i>circiter duodecim pedes humi depressus</i>: -d-; exact detail <i>undique parietes atque insuper camera lapideis fornicibus iuncta</i>: more detail of the subterranean chamber, preparing for the description of the conditions that follows <i>incultu, tenebris, odore foeda atque terribilis eius facies</i>: tricolon of ablatives modifying the two adjectives; strong vocabulary <i>demissus est Lentulus</i>: passive emphasises his lack of control <i>laqueo gulam fregere</i>: contracted form for vivid narrative; Sallust gives the clearest account of this form of punishment <i>ita ille patricius ex gente clarissima Corneliorum</i>: -c-; after the simple if brutal account of the execution, Sallust contrasts the status of the victim with his end <i>consulare imperium Romae habuerat</i>: Lentulus had been consul in 71 BC (then expelled from the Senate, but re-elected as praetor for 63 BC) <i>dignum moribus factisque suis exitium vitae invenit</i>: strong contrast with the first part of the sentence</p>	[18]

Question	Answer	Marks
Juvenal		
1	<p>(a) <i>respice nunc</i>: imperative involves the reader <i>alia ac diversa pericula noctis</i>: the range of dangers <i>tectis sublimibus</i>: emphasises the height <i>unde cerebrum / testa ferit</i>: enjambment; <i>cerebrum</i> more vivid <i>rimosa et curta</i>: two adjectives, with noun after enjambment <i>fenestris/vasa cadant</i>: enjambment <i>percussum pondere</i>: -p- <i>signent / et laedant silicem</i>: implies what they would do to a human skull <i>possis</i>: return to the second person <i>ignavus haberi et subiti casus inprovidus</i>: two phrases to emphasise the foolishness of not making a will; the joke is delayed to the next clause; <i>casus</i> picks up <i>cadant</i> earlier <i>ad cenam si / intestatus eas</i>: enjambment puts emphasis on <i>intestatus</i>. <i>tot fata quot</i>: <i>fata</i> a rather grand word for this particular threat; bathos <i>illa nocte patent vigiles te preatereunte fenestras</i>: enjambment; <i>te preatereunte</i> enclosed by the <i>vigiles fenestras</i>; <i>vigiles</i> personifies the windows <i>optes votumque feras miserabile tecum</i>: bathos again; the poor man only has a prayer, no attendant <i>contentae patulas defundere pelves</i>: -p-; emphatic word last</p>	[9]
	<p>(b) <i>ebrius ac petulans</i>: the new individual is quickly characterised <i>forte</i>: suggests that this is his usual preoccupation <i>dat poenas, noctem patitur</i>: -p-; leads into epic parody of Achilles after the death of Patroklos <i>noctem ... lugentis amicum / Pelidae</i>: enjambment, with emphasis on <i>Pelidae</i> at the start of the line <i>cubat in faciem, mox deinde supinus</i>: reworks Homer's description of the restless Achilles; emphasizes the contrast between Achilles and the thug <i>[ergo non aliter poterit dormire; quibusdam – spurious line, doesn't add anything to answer]</i> <i>somnum rixa facit</i>: typical Juvenal epigram <i>quamvis inprobus annis/ atque mero fervidus</i>: the insolence of youth & drunkenness from unlixed wine <i>cavet hunc quem</i>: Juvenal points out that the lout is not stupid, as he avoids likely trouble, and is in fact a coward <i>coccina laena vitari iubet et comitum longissimus ordo</i>: the colour of the cloak & the <i>comites</i> suggests wealth <i>multum praeterea flammaram et aenea lampas</i>: emphasises what the poor man lacks</p>	[9]
	<p>(c) <i>me, quem</i>: Juvenal refocuses the story apparently on the speaker, or at least the victim <i>luna solet deducere vel breve lumen / candela</i>: enjambment; in contrast to the rich man described earlier <i>cuius dispenso et tempero filum</i>: the attention paid to the wick again focuses on the lack of light <i>contemnit</i>: enjambment, with stop following for emphasis <i>miseriae cognosce prohoemia rixae</i>: mock epic until subverted by <i>rixae</i> <i>si rixa est, ubi tu pulsas, ego vapulo tantum</i>: -pul-; strong contrast between the active <i>pulsas</i> and the word more appropriate for a slave <i>vapulo</i> <i>stat contra starique iubet</i>: pointed phrase, strong monosyllable</p>	[18]

Question	Answer	Marks
	<p><i>parere necesse est</i>: simple phrasing</p> <p><i>cum te furiosus cogat et idem / fortior</i>: enjambment; -f-; emphasis on <i>fortior</i></p> <p><i>cuius aceto,/ cuius conche tumes</i>: -c-; the thug insults both guest and host</p> <p><i>sectile porrum</i>: cheap food (giant chives/leeks)</p> <p><i>sutor</i>: cobblers were regarded as very insignificant craftsmen</p> <p><i>elixi verecis labra comedis</i>: another example of cheap food ('boiled sheep's head')</p> <p><i>nil mihi respondes</i>: Juvenal dramatises the confrontation and shows the speed of escalation</p> <p><i>aut dic aut accipe calcem</i>: -c-; pointed instruction</p> <p><i>ede ubi consistas</i>: the thug implies his victim is a beggar ('where your pitch is')</p> <p><i>in qua te quaero proseucha</i>: -qu-; the reference to the synagogue is another insult directed at his victim</p> <p><i>tantumdem est</i>: no course of action is safe</p> <p><i>feriunt pariter</i>: <i>pariter</i> reinforces <i>tantumdem</i>, while the plural suggests that this is not one incident but what always happens</p> <p><i>vadimonia deinde/ irati faciunt</i>: enjambment; the action is brought to court by the perpetrator, not the victim</p> <p><i>libertas pauperis haec est</i>: sarcastic tone</p> <p><i>pulsatus rogat et pugnus concisus adorat</i>: -p-; <i>adorat</i> strengthens <i>rogat</i></p> <p><i>ut liceat paucis cum dentibus inde reverti</i>: emphasis on <i>paucis</i> suggests that the poor man expects to lose some</p>	
2	<p>(a)</p> <p><i>optimus hic et formosissimus</i>: these superlatives capture the nobility and good looks of the individual</p> <p><i>gentis patriciae</i>: emphasizes his ancient family, something one might choose in a partner in Rome</p> <p><i>rapitur miser extinguendus / Messalinae oculis</i>: enjambment; overtones of violence in <i>rapitur</i> and unavoidable death in <i>extinguendus</i>; the enjambment emphasises that this is brought about by the eyes of Messalina</p> <p><i>dudum sedet illa</i>: -d-</p> <p><i>parato / flammeolo</i>: enjambment; the pretend marriage</p> <p><i>Tyrius ... genialis</i>: the marriage couch with royal colours – vivid example</p> <p><i>in hortis / sternitur</i>: stresses the public nature of the rites</p> <p><i>ritu ... antiquo</i>: suggests a parody of traditional practice</p> <p><i>decies centana dabuntur</i>: -d-; size of the dowry linked to the show of the marriage ceremony and the risk to the 'groom'</p> <p><i>veniet cum signatoribus auspex</i>: the trappings of a Roman marriage; divine sanction sought for adultery</p> <p><i>haec tu</i>: focuses attention on the 'groom'</p> <p><i>secreta et paucis commissa putabas</i>: -p-; again the openness of the deceit</p> <p><i>non nisi legitime volt nubere</i>: emphatic <i>non</i> first word; ironic <i>legitime</i></p> <p><i>quid placeat dic</i>: emphatic monosyllabic ending; ironic <i>placeat</i></p> <p><i>ni parere velis, pereundum erit ante lucernas</i>: -p- (from previous line); strong verb <i>parere</i>; strong gerundive</p> <p><i>si scelus admittas</i>: contrasts with <i>ni parere</i> above</p> <p><i>dabitur mora parvula</i>: word order emphasises <i>parvula</i></p> <p><i>nota urbi et populo</i>: stresses the very public nature of the 'marriage'</p> <p><i>contingat principis aurem</i>: humorous that the emperor is last to know</p> <p><i>dedecus ille domus sciet ultimus</i>: -d-; <i>ultimus</i> last for emphasis</p>	[18]

Question	Answer	Marks
	<p><i>interea tu / obsequere imperio</i>: enjambment, choice of vocabulary (Messalina has the power of <i>imperium</i>)</p> <p><i>si tanti vita dierum paucorum</i>: enjambment; emphasis on <i>paucorum</i></p> <p><i>quidquid levius meliusque putaris</i>: the actual choices made make little difference; -p- links to next line</p> <p><i>praebenda est gladio pluchra haec et candida cervix</i>: strong gerundive to start; -p-; <i>pulchra</i> & <i>candida</i> suggest the character of the 'groom'; <i>gladio</i> emphasised just before the caesura</p>	
(b)	<p>Juvenal in his <i>consilium</i> links back to some of the illusionary 'goods' men might want</p> <p><i>carior est illis homo quam sibi</i>: epigrammatic</p> <p><i>nos animorum / impulsu et caeca magnaue cupidine ducti</i>: -c-; -d-; plural of <i>animorum</i> suggests our inconsistency; strong language</p> <p><i>coniugium petimus partumque uxoris</i>: -p-; typical human aspirations</p> <p><i>at illis / notum</i>: enjambment; stresses the superior knowledge of the gods</p> <p><i>voveasque sacellos / exta</i>: enjambment; emphasis on the quality of offerings; mocking tone</p> <p><i>candiduli divina tomacula porci</i>: develops the offerings further; diminutive; <i>candiduli</i> suggests a perfect offering</p> <p><i>orandum est</i>: emphatic position at start of line</p> <p><i>mens sana in corpore sano</i>: Juvenal's final epigram; repetition of adjective; focus on what the individual can control</p> <p><i>fortem posce animum</i>: <i>fortem</i> emphatically first, but limited by <i>mortis terrore carentem</i>; -r-</p> <p><i>qui spatium vitae extremum inter munera ponat / naturae</i>: -m-; -n- (-nat-); <i>extremum</i> position</p> <p><i>qui ferre queat quoscumque</i>: -qu-;</p> <p><i>nesciat irasci, cupiat nihil</i>: -iat-, -n-; simple phrasing, then developed into a longer example</p> <p><i>et potiores</i>: emphatic at end of line, filled out by the next line</p> <p><i>Herculis aerumnas credat saevosque labores</i>: Hercules at the start of this line, a man who became a god in mythology, through performing his <i>labores</i></p> <p><i>et venere et cenis et pluma Sardanapalli</i>: -p-; Sardanapalus brings the line to a conclusion, contrast with previous line; the list picks out some of the misleading 'goods' to which men are drawn; a proverbial example of luxurious & lascivious living, in contrast to Hercules; gross hyperbole</p> <p><i>monstro ... tibi</i>: use of personal pronoun, 1st person verb</p> <p><i>per virtutem patet unica vitae</i>: -v-, -t-; <i>per virtutem</i> central to line</p> <p><i>nullum numen ... locamus</i>: passionate ending with effective apostrophe</p>	

Question	Answer	Marks
Essays		
1	Candidates should address the means Cicero used to defend Sextus Roscius and point suspicion towards Chrysogonus, Capito and Magnus. They should analyse the evidence presented and the way Cicero both argues for their guilt in the conspiracy and also, in other parts of the speech, implies that he has established this guilt. Various approaches may be adopted, but this should be supported by close reference to the text. Other approaches may include a fuller consideration of the historical context, though this is not a requirement.	[36]
2	Answers should cover a range of material drawn from the book to show how Virgil portrays Turnus through the book. Candidates may offer a variety of interpretations, but should use a range of specific examples; interpretation should focus on the presentation of his character at particular points (e.g. Turnus' bravery, his realisation of what he has to do and the way he faces death). Limited credit can be given for awareness of the wider context of the <i>Aeneid</i> .	[36]
3	Candidates should draw on a range of examples to illustrate how effective Sallust's presentations of individuals in the <i>Conspiracy</i> (e.g. Cicero, Catiline, Caesar, Cato). Candidates may suggest alternatives as his strengths (e.g. his dramatic presentation of incident, his depiction of political rivalries), provided they deal with the issue of character.	[36]
4	Candidates should draw on both satires studied and be prepared to support their argument with close reference to the text. Candidates should identify aspects of 3 & 10 which bear on the key terms in the question, and may treat the three terms in different ways. 'Poetic charm' should be a discriminator in the top bands. Limited credit should be given to those who go beyond the texts set to look at his other satires.	[36]

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