

Mark Schemes for the Units

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3818/7818/MS/R/09

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

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

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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CONTENTS

Advanced GCE Latin (7818)

Advanced Subsidiary GCE Latin (3818)

MARK SCHEMES FOR THE UNITS

Unit/Content	Page
2471-2480 Latin Literature 1	1
2481-2490 Latin Literature 3	16
2491 Latin Literature 2	30
2492 Unprepared Translation 1	36
2493 Unprepared Translation 2	39
2494 Composition or Comprehension	45
Grade Thresholds	51

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

GRID 1 30-mark questions

	Assessment Objectives 2 (i) and (ii)	
Band 1	[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.
Band 2	[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.
Band 3	[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.
Band 4	[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.
Band 5	[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.
Band 6	[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

	Assessment Objectives 2 (i) and (ii)	
Band 1	[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.
Band 2	[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.
Band 3	[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.
Band 4	[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.
Band 5	[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.
Band 6	[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

		Assessment Objectives 2 (i) and (ii)
Band 1	[8-9]	Thorough knowledge of text and full and clear description of context and/or events referred to.
Band 2	[7-8]	Good grasp of text and clear description of context and/or events referred to.
Band 3	[4-6]	Sound grasp of text but omission of detail in description of context and/or events referred to.
Band 4	[3-4]	Insecure grasp of text and inaccurate and/or incomplete description of context and/or events referred to.
Band 5	[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) 5-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) The Amerians feel sadness/horror at the injustice experienced by Roscius.
usque eo ... indignum ut key word choice
urbe tota key words
fletus gemitusque word doubling stresses emotions
multa simul versabantur expresses sheer extent of injustice; this is followed by a detailed and emotion laden list.
mors hominis florentissimi crudelissima key superlatives and word order
egestas indignissima key word choices and superlative
de tanto patrimonio (reliquisset)
praedo iste nefarius
ne iter quidem ad sepulcrum patrum
bonorum emptio flagitiosa
possessio furta rapinae donationes
 All key word choices for emotional effect and fine rhetorical list
nemo erat qui non circumlocution for stress on how everyone felt
illa ardere mallet quam videre powerful expression of their feelings
Sex. Roscii, viri optimi atque honestissimi word doubling and superlative
iactantem ac dominantem word doubling and word choice adds to effect
T. Roscium placed emphatically at end.
 The delegation sent then reflects feelings of Amerini
 A decree of the decurions with their title mentioned is stated
 ten first men *decem primi* so important
doceant, conquerantur orent feeling of tricolon crescendo in what they are to do
istorum scelere et iniuriis word doubling of key words
illius mortui famam, filii innocentis fortunas parallel word order gives weight to words. [30]
- (b) He is a 'nasty piece of work' involved in *scelera* and *flagitia*.
 He is influential enough to suborn *homines nobiles*.
 He is deceptive; he tricks the Amerians by promising to do what they want, but does not do so.
 He is willing to deceive Sulla.
 He is scared of Sulla; he would prefer to die rather than have Sulla know what is happening. [15]
- (c) The Amerians trust Chrysogonus and go home, their case unheard.
 Capito guaranteed that Chrysogonus' promise would be carried out.
 He began to plot against Sextus.
 Sextus fled for safety to Caecilia. [9]

- 2 (a) The news was brought by Mallius Glaucia, a friend and client of Magnus, which suggests that Magnus was involved.
He took the news not to Roscius' family in Ameria but to Capito, which suggests that Capito was involved. [9]
- (b) He may have a guilty conscience and be scared of being 'frisked' for a weapon.
He may be the man who murdered father Sextus Roscius.
He is not though the 'brains' behind the murder.
He had enough knowledge and quick enough knowledge of the murder to make his involvement suspicious. [15]
- (c) *fac audisse statim* short sentence draws attention to what Cicero is about to dismiss (and s alliteration?).
Following rhetorical questions convey contempt for opponents' case
nocte una tantum itineris una and *tantum* key contrast words put together.
quae quae anaphora, *res necessitas* variatio.
id temporis, nullam partem noctis key word choices and asyndeton.
etiamne ... est? further rhetorical question with contempt for opponents' case.
tam perspicuis rebus key word choice.
argumentatio quaerenda coniectura capienda key words and phrase doubling.
Then direct appeal to the imaginative faculties of the jurors to enhance Cicero's case *nonne vobis ... videmini, iudices?*
Emotive description of last moments of Sextus Roscius *pater* again in rhetorical questions.
non illum miserum, ignarum casus sui, redeuntem a cena (feel of tricolon crescendo here).
non positas insidias? non impetum repentinum?
(n.b. *non* anaphora is very strong indeed).
- Then suggestion that the jurors picture Glaucia and T. Roscius as involved in the murder.
versatur ante oculos key phrase varied then with *adest* 'doctrina' in reference to Automedon.
suis manibus sui sceleris anaphora.
Alliteration of 's' in these lines may have significance; whispering? contempt?
- acerbissimi* superlative
sceleris acerbissimi nefariaeque victoriae key emotive words and phrase doubling anaphora of *ut* and tricolon crescendo in what Roscius begs Glaucia to do. [30]

B Virgil

- 1 (a) Energy of Aeneas and his men leaving camp vividly conveyed
sese extulit ingens vivid words *ingens* at end of line also.
telum immane spondaic start to line suggests size and power of spear
simul not just Aeneas.
agmine denso key phrase at line end.
omnis turba, relictis castris hyperbata.
ruunt, fluit key action words.
caeco pulvere campus miscetur visual detail.
pulsuque ... tellus vivid word choice and alliteration of 'p', 't' and 'c'.
vidit, videre key words leading to reaction of Italians repeated and at starts of lines.
adverso aggere hyperbaton.
Turnus in key place at end of line.
gelidus tremor ima ossa key adjectives in hyperbaton.
prima ante alios emphatic word choice leads to reaction of Juturna.
 She does not just hear but recognises the sound *agnovit sonum* so understands it and reacts with fear and foreboding *tremefacta refugit volat* key word choice.
campo aperto hyperbata stress adjectives adding to 'visual' impact *atrum agmen*.
 Then follows the simile of the rain cloud:
nimbus key word at line end
mare per medium hyperbaton
 and the reaction of the farmers is as horrified as the men on the battlefield at thought of what the cloud presages.
 Exclamation *heu*.
miseris agricolis hyperbata stress adjectives.
praescia corda
horrescunt key word in key place and spondaic line start.
dabit ominous future tense.
ruinas key word at end of line.
ruinas arboribus stragemque satis key word choices in parallel.
ruet verb promoted for stress.
late key word at line end.
ante key word at start of line for the fear of what is to come.
venti key word at end of line; links on to *talis*.

[30]

- (b) Aeneas' men go on a great and successful killing spree:
 Thymbraeus kills Osiris, Mnesteus Arcetius, Achates butchers Epulo and Gyas Ufens. Even Tolumnius the augur first to hurl a spear at the enemy is killed.
 Their battle-cry reaches the sky and it is now the turn of the Rutulians to turn tail and flee.
 But Aeneas himself has no thought for killing them as they turn away.
 And he does not chase them as they meet him with spears in equal combat.
 Turnus is the only one he searches for and tracks and demands to fight.

[15]

- (c) She threw Turnus' charioteer Metiscus from the chariot and, disguised as him, took his place.
She drove Turnus all over the battlefield but keeping him away from Aeneas.
She was like a black swallow flying through a rich man's house collecting titbits for her young.

[9]

- 2 (a) Juno admits to advising Juturna to help Turnus and justifies this
misero fratri hyperbaton stresses *misero* – she is still sympathetic
pro vita maiora audere adds to this
suasi probavi doubling of the key verbs in key places in line
 But disclaims intention to provoke fight
non ut anaphora
 Alliteration of ‘t’ in 815 and *tela* and *arcum* in key places in line
 She swears to this powerfully by reference to the Styx – an oath gods
 cannot forswear
adiuro verb promoted for emphasis
Stygii caput implacabile fontis hyperbatic word order and spondaic
 feel to *implacabile* rather grandiloquent word choice
una key place in line
superis divis hyperbaton ‘s’ alliteration here too
cedo pugnas exosa relinquo verb doubling and word choice
 Then she makes the request that the Trojans do not dominate:
 begins with spondaic line 7
nulla ... lege hyperbaton stresses *nulla*
 anaphora of *pro*
 anaphora of *cum iam*
 doubling in *leges et foedera*
 10 very spondaic
vetus nomen; indigenas Latinos hyperbata
 threefold form of the plea in *ne neu aut*
Troas Teucros doubling
vocem mutare vertere vestem chiasmus and v alliteration
 Threefold anaphora of *sit, sint, sit* tricolon crescendo
Albani reges hyperbaton stresses *Albani* (i.e. not *Trojani*)
sit Romana potens Itala virtute propago word order connects
Romana and *Itala (virtute)* across *potens*
occidit occideritque sinas repetition of verb connects both the fact and
 the plea neatly
sinas separates *occiderit* from *cum nomine* to stress latter, her
 key point.
Troia placed at end of line. [30]
- (b) He says that Juno really is the sister of Jupiter and daughter of Saturn, for
 she has such waves of anger rolling deep in her heart.
 He will grant what she wishes; so she should put her anger aside, and he
 will freely yield.
 The Italians will keep their ancestral ways and tongue, and their ancient
 name.
 The Trojans will join them in body only and be submerged in them.
 He will grant them ritual and worship and one tongue.
 The descendants of this blend of peoples will be above all men and gods
 in *pietas* and no race will honour her more. [15]
- (c) Jupiter sends a Fury/Dira in the shape of a bird to Turnus; this fills him
 with terror and dread.
 Juturna recognises the omen and prays for the death she cannot have.
 She returns to her home in the stream leaving Turnus alone to face
 Aeneas. [9]

C Tacitus

- 1 (a) (i) Germany near the Rhine, Germanicus [3]
- (ii) Germanicus, would resent the new emperor Tiberius and want to use the army's support for a bid for the throne [6]
- (b) He calls the plotters *vernacula multitudo* a crowd of slaves and points out that they were recently conscripted in the city *nuper acto in urbe dilectu*, and were familiar with indiscipline and intolerant of hard work *lasciviae sueta, laborum intolerans* neatly parallel phrases with asyndeton.
 They tell the sillier soldiers that the time has come to demand discharge for the veterans, more generous pay for the younger ones and an end to their sufferings and vengeance for the cruelty of the centurions for all: that not just one ringleader calls for this as Percennius in Pannonia, talking to unsure soldiers watching what others might do, but the majority want change, so there is safety in numbers and that they were vital to the empire so sure to be listened to.
 These last points are really revolutionary.
 These powerful points backed up by rhetorical touches:
venisse tempus promotion of verb for emphasis
 tricolon crescendo *veterani, iuvenes, cuncti*
 alliteration of 'm' and 's' in the demands they make
non unus sed multa contrast leads to emphasis
apud trepidas militum aures hyperbaton stresses *non trepidas*
 personalised impression of them not as *alios validiores exercitus respicientium* appeals to their sense of worth
multa seditionis ora separation for emphasis of *multa*
ora vocesque doubling of words
sua suis in suum anaphora
 tricolon crescendo *sitam rem publicam, victoriis augeri rempublicam cognomen adscisci imperatores* [30]
- (c) The legion commander made no counter move against the rebels.
 He had lost his nerve in the prevalent frenzy.
 Suddenly enraged, the soldiers attacked centurions with drawn swords as the traditional objects of hatred and first victims of fury.
 They gave them sixty lashes each, one for each centurion in the legion, then threw them mangled over the walls or into the river.
 Septimius took refuge with Caecina but was handed over to his fate as the men insistently demanded this. [15]

- 2 (a) (i) Germanicus Agrippina Gaius/Caligula [3]
(ii) Visiting troops in response to their revolt, Germanicus has sent his wife and children away to safety with the Treveri. This has moved the mutinying soldiers much and they have appealed to him not to send them away thus. He speaks in reply to their appeal. [6]
- (b) Germanicus says that his father and country are dearer to him than his wife and son, but his majesty will protect his father and the other armies will save the empire.
Though he would sacrifice his wife and child for the soldiers' glory, yet now he is removing them from the soldiers' madness.
Whatever happens in the mutiny he would rather risk his own life to expiate their guilt than increase it by risking their murdering Augustus' great grandson and Tiberius' daughter in law.
The soldiers have left nothing untried or unviolated;
what can he call a gathering such as the one he is addressing?
(i.e. there is no name for it in Roman experience – it is so awful.) [15]

- (c) Germanicus states he cannot call them soldiers because they have imprisoned the emperor's son, or citizens because they despise the senate's authority. They have outraged the privileges due to an enemy, the sanctity of ambassadors and the law of nations. Caesar and Augustus brought rebellious men to heel with a word or a look; he is born from them and Spanish or Syrian troops would not treat him as they are doing [acting beyond his power to control them] and they are Tiberius' former men. He cannot take back to Tiberius the news that they are doing these things.

This argument enhanced by rhetorical and stylistic devices.

rhetorical questions:

militesne appellem (*milites* promoted for stress)

an cives implied insult

primane ... refertis?

hunc nuntium patri feram?

Powerful statements of what they have done: (in 2nd person plural too)

filium imperatoris vallo et armis circumdedistis

tam proiecta senatus auctoritas

hostium ius et sacra legationis et fas gentium rupistis (tricolon too).

Mention of Caesar and Augustus enhanced by

anaphora of *divus*

verbo uno vultu et aspectu (doubling) *compescuit, exterruit*.

If Spanish or Syrians treated Germanicus thus it would be

mirum et indignum key word choices.

He uses the legion numbers to remind them of their loyalty.

Personal words such as *illa* and *tu*.

signis a Tiberio acceptis stresses connection with Tiberius.

Anaphora of *tot* and sarcasm in *egregiam ... gratiam* hyperbaton meant to wound them.

Comparison with the good news Tiberius has from all other provinces compared with them alone brought out.

ipsius ipsius anaphora stresses connection with Tiberius.

non non anaphora and key words *missione pecunia satiatos*

Final powerful list of what news Tiberius will have of his men with verbs promoted *interfici centuriones, eici tribunos, includi legatos* (tricolon crescendo of rank here)

infecta sanguine castra, flumina key word choices and anaphora.

meque precariam animam inter infensos trahere vivid phrase choices.

[30]

D Ovid

- 1 (a) Envy says that Ovid is lazy as he is a poet not a soldier or a lawyer/politician/orator.
But Ovid says he seeks eternal not temporary fame. [9]
- (b) Ovid gives variations in expression of the formula 'X will be famous, so long as Y is true':
vivet Maeonides vivet et Ascræus
semper toto cantabitur orbe (hyperbaton too there to stress *toto*)
nulla veniet iactura (another hyperbaton stresses *nulla*)
Menandros erit
Ennius and *Accius casurum nullo tempore nomen habent* (more hyperbaton stresses *casurum* and *nomen*.)
 Further variation then in use of the rhetorical question on the same theme:
quæ nesciet ætas?
 Then move away from question back to earlier pattern:
tunc sunt peritura cum ... dabit
legentur dum caput orbis erit.
 Then further variation in the order of 'will ... until':
donec ignes ... arma
 and apostrophe to Tibullus
discentur numeri, culte Tibulle, tui.
 Ovid makes some telling/vivid and appropriate reference to an aspect of each author's work, and interest is kept by 'doctrina', through the author's name and work:
Mæonides, (Homer) *Tenedos et Ide, Simois* places in the *Iliad*
 also there hyperbaton of *rapidas* and *aquas*
Ascræus (Hesiod) *mustis uva tumebit*
cadet incurva falce resecta Ceres references to themes of 'Works and Days'
Battiades Callimachus and reference to talent and art *ingenio non valet arte valet*
Sophocleo cothurno doctus reference to tragic theatre
cum sole et luna Aratus wrote on astronomy
 Key themes of Menander's comedy sketched in economically
fallax servus, durus pater, improba lena et meretrix blanda.
 Variation in little summaries of Ennius and Accius *arte carens, animosique oris*
 Reference to themes of Varro allusively mentioned *primam ratem aureaque Aesonio terga petita duci* (n.b. hyperbaton in word order)
 Allusion to be picked up about Virgil
Tityrus (Eclogues) et fruges (Georgics) Aeneiaque arma (Aeneid)
 Mention of *Roma triumphati caput orbis* alludes to *Aeneid* themes too.
ignes arcusque Cupidinis arma themes of Tibullus (love poetry) alluded to here. [30]

- (c) Though rocks and the ploughshare will perish with time, poetry is free from death.
Kings and their triumphs and the wealth of Tagus should yield to poetry.
The mob should worship vulgar things, but Apollo himself will serve Ovid with full wine cups from the Castalian spring.
Ovid hopes to wear myrtle in his hair (symbol of Venus) and be widely read by anxious lovers.

[15]

- 2 (a) It was past midday and hot.
 With one shutter open and one closed, it was the kind of light found in woods, or the faintly glowing twilight when the sun departs or night has gone but the day not yet risen.
 It was the kind of light to offer to shy girls to hide their timid modesty. [15]
- (b) *ecce!* draws attention suddenly to what is happening.
Corinna venit and later *deripui tunicam* simple clear statement of events
tunica velata recincta telling detail chosen with hyperbaton and place at end of line to stress *recincta*.
candida colla hyperbaton stresses *candida*.
dividua coma ditto.
colla tegente telling visual detail about her alluring beauty.
 Then follow 'docti' references to mythical beauties Semiramis, Lais with telling details relevant to Corinna
in thalamos isse
multis amata viris hyperbaton stresses *multis*
 (many men have loved her but only Ovid has got this far?).
 Then the incident with the tunic, which Ovid clearly enjoys and Corinna only gives token resistance to please him.
 Choice of telling phrases and details and 'military' imagery.
deripui promotion of verb for effect
nec multum rara nocebat pugnabat tunica sed tamen illa tegi brief expressions yet full of meaning hinted at for reader.
cum ita pugnaret tamquam quae vincere nollet (key phrase)
non aegre
proditione sua key word at end of line.
 Key details economically sketched in:
stetit ante oculos posito velamine nostros
in toto corpore hyperbaton
nusquam tautology adds emphasis.
 Then comes the recalled survey of all her bodily beauty.
 Exclamatory words *quos quales* etc with variation in their forms and cases.
 He lists shoulders, arms which he saw and touched *vidi tetigique*
 anaphora of *quos quales* stresses the shoulders and arms
forma papillarum promoted for emphasis and variation
quam fuit apta premi! Exclamation and hint at his reaction
quam castigato ... venter castigato pectore and *planus venter*: in hyperbata
quantum at quale size and nature both important details
quam iuvenale femur! iuvenale key word choice. [30]
- (c) He has no need to relate her individual charming aspects, everything was worth praising.
 He clasped her naked to his body.
 He hints that their love making was pleasant by saying that anyone can tell the rest, they relaxed tired out; may all his middays be like that! [9]

2481-2490 Latin Literature 3

Marking Grids

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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)
Band 1	[4] Expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
Band 2	[3] Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
Band 3	[2] Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
Band 4	[1] Serious weaknesses in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.

GRID 1 18-mark questions

	Assessment Objectives 2 (i) and (ii)	
Band 1	[16-18]	Intelligent and thorough knowledge and understanding of Latin/Greek text (including historical and literary context, where appropriate), well directed at question. Well-chosen and wide range of examples cited, with clear and perceptive discussion. Correct use of rhetorical and other appropriate technical terms.
Band 2	[13-15]	Good grasp of text (including historical and literary context, where appropriate). Wide range of examples cited, with coherent discussion, but less sophisticated and wide-ranging, or fewer examples, than a Band 1 answer.
Band 3	[10-12]	Sound grasp of text and question (including historical and literary context, where appropriate). A range of examples cited, but discussion lacks depth and coherence, or may be limited in scope. Possibly some misunderstanding of Latin/Greek text.
Band 4	[7-9]	Basic grasp of text. Some examples cited, but discussion is brief and shows little ability to relate examples to overall picture. Examples may not be particularly well chosen.
Band 5	[4-6]	Insecure grasp of text. Few, and not always appropriate, examples cited; discussion is very brief with little or no understanding of overall picture.
Band 6	[1-3]	Little or no knowledge of text. Little or no citation of text, and discussion is minimal or wholly absent.

GRID 2 9-mark questions

	Assessment Objectives 2 (i) and (ii)	
Band 1	[8-9]	Intelligent and thorough knowledge and understanding of Latin/Greek text (including historical and literary context, where appropriate), well directed at question. Well-chosen range of examples cited, with clear and perceptive discussion. Correct use of rhetorical and other appropriate technical terms.
Band 2	[7-8]	Good grasp of text (including historical and literary context, where appropriate). A range of examples cited, with coherent discussion, but less sophisticated and wide-ranging, or fewer examples, than a Band 1 answer.
Band 3	[4-6]	Sound grasp of text and question (including historical and literary context, where appropriate). Some citation of text, but discussion lacks depth and coherence, or may be limited in scope. Possibly some misunderstanding of Latin/Greek text.
Band 4	[3-4]	Insecure grasp of text. Little, and not always appropriate, citation of text; discussion is very brief with little or no understanding of overall picture.
Band 5	[1-2]	Little or no knowledge of text. Little or no reference to text, and discussion is minimal or wholly absent.

Essay Question

	Assessment Objectives 2 (i) and (ii)	Assessment Objectives 2 (iii)
Band 1	[31-36] 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.	[4] Expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling punctuation and grammar in either case.
Band 2	[26-30] Obvious quality in knowledge and understanding of the text(s), sensibly and convincingly applied to the question. Perhaps some weaknesses in the overall answer – the treatment of the text and/or of the question, may not have struck quite the right balance.	[3] Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
Band 3	[23-25] Competent throughout. Knowledge sound and some evidence of a thoughtful approach, but this not very consistently maintained.	
Band 4	[19-22] Plenty of knowledge, but with weaknesses of expression and argument. Organisation of answer shaky.	[2] Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
Band 5	[16-18] Some coherent argument and detail from the text; but knowledge and expression limited, and/or the question not well confronted.	
Band 6	[13-15] Some informed attempt to confront the question – or at least one part of the a two-part question. But detail not well applied to the requirements of the question.	[1] Serious weakness in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.
Band 7	[0-12] Detail, argument, and expression all weak. The higher marks here will apply when there are from time to time some glimmerings of better things.	[0] Wholly lacking sense or logic and/or scores 0 under the other criteria.

9 or 18 mark questions

The points listed in the scheme are not all required in a candidate's answer: the list reflects the points candidates might make, and the final mark will be determined by the quality of relevant comment in response to the question, according to the marking grids: examiners are looking to reward candidates for their understanding of the author and their response to the 'trigger' words in the question: high marks cannot be given for answers which cover only points of content. Where candidates make points other than those listed in the mark scheme, the examiner will award marks based on his judgement of the appropriateness of the answer given: in extreme cases reference should be made to the Principal Examiner.

A Cicero

- 1 (a) *Metellis, Serviliis, Scipionibus*: tricolon, impressive list
non modo ... verum etiam: throws emphasis on *domesticus usus et consuetudo*
familias honestatis amplitudinisque gratia: emphasis
ex suis omnibus commodis hoc solum filio: Cicero begins to return to the son here, who has been deprived of his father's property
patrimonium ... vi ereptum: emphasis on use of force; -p- (also *praedones*)
ab hospitibus amicisque paternis: the son now relies on his father's friends for protection against the *domestici praedones*, powerfully suggestive of problems that lay within the extended family [9]
- (b) *omni tempore*: Cicero focuses on his role *hoc tumultu proximo nobilitatis fautor*: emphasises the positive role Roscius played
omnium nobilium dignitas et salus in discrimen veniret: expand *tumultu* and further aligns Sex Roscius with the *optimates*
vicinitate: Roscius' local role
opera, studio, auctoritate: tricolon
pro eorum honestate se pugnare, propter quos ipse honestissimus: word play
proscriberentur: reference to the proscriptions under Sulla, aimed at those *qui adversarii fuisse putabantur*: highlights the crisis as *adversarii* does not suggest *hostes* and *putabantur* implies that the proscriptions were not limited to those who were definitely associated with the opposition
erat ille Romae frequens: Roscius' prominent involvement on the side of the *optimates* is emphasized
cotidie versabatur: frequentative + tense suggests repeated activity
magis ut ... quam: Cicero draws attention to what lies behind his behaviour
exsultare: prominent position in clause [18]
- (c) *veteres inimicitiae*: placed early to focus on the long standing hostility between these men
alterum ... video, alterum ... audio: Cicero points first to one then the other
tria huiusce praedia: gesture towards client
praedia possidere: -p-
si cavere potuisset ... viveret: Cicero makes his accusation generally against both men
duo isti: the pronoun points to their role in the prosecution
alteri Capitoni cognomen est, iste ... Magnus vocatur: *variatio* focuses attention on the two
plurimarum palmarum vetus ac nobilis gladiator: sarcastic comparison; so too *ad eum lanistam*; -p-
ante hanc pugnam tiro esset: *tiro* picks up on the idea of a trainee
facile ipsum magistrum scelere audaciaque superavit: *magistrum* picks up *tironem* and *scelere audaciaque* suggests negative qualities [9]

- 2 (a) *causa Sex Rosci cum tua conferetur*: direct comparison made vivid by the use of direct speech and prosopopoeia: opportunity for characterisation and putting words in the mouth of his opponent;
Romae adsiduus: enables Cicero to repeat arguments already made about opportunity and to stress his client's lack of opportunity
fateor: Cicero makes Magnus confess to being a *sector* and to knowing that there were many in Rome
at ego, ut tute: strongly opposed pronouns
agricola et rusticus: contrasts with *Romae* and helps separate Roscius from events at Rome; positive associations of these terms
non continuo ... sum sicarius: this is undermined by the admission out in Magnus's *persona* '*me in gregem sicariorum contuli*'; word order of *me contuli* surrounding *in gregem sicariorum*; *grex* also pointed in contrast to Roscius.
at ego profecto: introduces a further strong denial of Roscius guilt
ne novi quidem quemquam sicarium: Cicero as Roscius can be direct again about the implausibility of the case
longe absum: stresses the implausibility of the charge
permulta: Cicero resumes his role as counsel with an emphatic word
tibi facultatem fuisse malefici suscipiendi: -f-; emphatic gerundive conclusion
te ipsum non libenter accuso: Cicero distances himself from being an 'accuser', though his defence is to point the accusation towards Magnus and Capito
de illis caedibus: Cicero again points to the situation at the time and the similar killings
velim: suggests Cicero does not wish to pursue the wider argument about the proscriptions
ista eadem causa: echoes what the prosecution have said about the situation
ad plures: veiled threat – if Cicero discusses similar killings, a number of people might be involved, such as Magnus and Capito, and beyond them Chrysogonus
pertinere videatur: rhythmical conclusion to sentence.

[18]

- 2 (b) *videamus nunc*: picks up *videatur*
strictim: Cicero has in mind precise points he wants to make so this is disingenuous
post mortem Sex. Rosci: fixes the time but also associates Magnus with the deed
abs te: word order links with preceding phrase
T. Rosci: the vocative focuses attention
aperta et manifesta: emphatic repetition
me dius Fidius: emphatic interjection
iudices: the vocative draws the attention of the jurors
invitus: again Cicero gives the impression of unwilling to be an 'accuser'
hunc ... servare: gesture towards his client
omnino non pepercerim: *omnino* emphatic
cupio tibi ... parcere: Cicero feigns a desire to spare Magnus
salva fide: Cicero refers to his duty to his client
venit enim mihi in mentem: verb first for emphasis: suggests a strong reaction
oris tui: emphasises Magnus' shameless behaviour
tene: picks up *tui*
ceteri socii tui: this language associates Magnus with the killers of Sex. Roscius again
de illorum praeda sed de huius maleficio: contrast
potissimum tibi partes istas depoposcisse -p-; *istas* sarcastic reference to his role in the trial
versarere: frequentative form
sederes cum accusatore: -s-
qua tu re: word order emphasises *tu*
audacia tua cognoscatur et impudentia: emphasis on *impudentia*

[18]

B Virgil

- 1 (a) *ac velut*: the simile compares a fire raging through a forest or rivers rushing down a mountain to the impact of the heroes fighting; the *ignes* and the *amnes* are plural
sonantia (later *dant sonitum*): emphasis on the noise of battle
decursu rapido de montibus altis: rhythm of spondees and dactyls
sonitum spumosi -s-;
suum populatus iter: appropriate for Aeneas and Turnus
non segnius ambo / Aeneas Turnusque: emphasises the similarity between the two men
runt per proelia: -r-, -p-
nunc, nunc: excited repetition
fluctuat ira intus: -u-; emphasis on destructive emotion
rumpuntur: vivid language
nescia vinci / pectora: the determination of the combatants
nunc: repeated again
totis in vulnera viribus itur: -v-; word order focus attention on *vulnera*; impersonal verb suggests action rather than the actors
Murranum hic: putting the name first focuses on the new figure; he is *sonantem*, picking up a detail from the simile above; *hic* suggests pointing to one part of the battlefield
atavos et avorum antique sonantem / nomina: enjambment; ancestry important to a traditional Homeric hero (so too *per regesque actum genus omne Latinos*)
praecipitem scopulo: enjambment; effective rhythm; the lengthy phrases suggesting Murranus' pride in his family, swiftly overthrown
ingentis turbine saxi: violent description
excutit effunditque solo: 2 strong verbs
provolvere rotae: -r- (also *crebro* after caesura); vivid description
nec domini memorum: a relationship destroyed
proculcat: vivid verb

[18]

- (b) *ille*: focus on Turnus: short sequences, switching from Turnus to Aeneas, with variety of treatment, leading to a more extended treatment of Aeolus
ruenti ... frementi: vivid description in a few words
animisque immane frementi: -m-
occurrit ... torquet: verbs frame the line
telumque aurata per tempora torquet: -t-;
fixo stetit hasta cerebro: vivid detail
dextera nec tua te: -t-; apostrophe and change to 2nd person
Graium fortissime Cretheu: apostrophe, superlative gives the description some substance
eripuit Turno: enjambment: contrast with *Aenea* in next line
di ... sui: implies a relationship between Cupencus and his gods
Aenea veniente: enjambment: Aeneas in prominent position in line
misero ... mora: -m-
occidis: emphatic verb
Argivae ... Achilles: references to Greeks and Trojan war frame the clause
non potuere phalanges: -p-
Priami regnorum eversor Achilles: this suggests the stature of the man killed
mortis errant metae: -m-
domus alta: repeated for emphasis and contrast with *sepulcrum*
solo Laurente sepulcrum: -s-; contrast between home and tomb evokes pathos

[18]

- 2 (a) *ab aethere summo / Iuppiter*: shows the importance of the event and its supernatural origin
ad terram turbine fertur: -t-
non secus ac: extended simile, vivid language
nervo per nubem: -n-
Parthus: exotic threat, repeated for effect
telum immedicabile torsit: -t-; polysyllable
stridens: detail applies both to the arrow and Dira
sata Nocte: vivid detail; -t- (through the line)
acies ... Iliacas atque agmina Turni: the two sides contrasted
alitis in parvae subitam collecta figuram: involved word order; *subitam* emphasised after caesura
in bustis aut culminibus desertis: mysterious setting; spondaic fifth foot
nocte sedens serum: -s-
canit importuna per umbras: emphasis on the dark again
fertque refertque sonans: repeated action directed at Turnus, repeated reference to sound
membra novus solvit formidine torpor: shows the effect on Turnus; -or-
arrectaeque horrore comae: physical sensation of fear; vivid word *horrore*
vox faucibus haesit: another physical sensation of fear [18]
- (b) *stridorem agnovit et alas*: Juturna knows what she sees
infelix crines scindit: emotional reaction
unguibus ora soror foedans et pectora pugnis: relationship to Turnus stressed; -r-; vivid word *foedans*; -p-; chiasmus (*unguibus ora ... pectora pugnis*)
te tua, Turne: -t-; direct address to Turnus; questions show her reaction
potest germana iuvare: recognises her inability to help
qua ... arte morer: enjambment
talin possum me opponere monstro: -p-; -m-
iam iam linquo acies: repeated *iam* stresses urgency
ne me terrete timentem: -m-; -t-;
obscae volucres: enjambment; pause before caesura
alarum verbera nosco / letalemque sonum: -v- picked up from *volucres*; enjambment; Juturna recognises the supernatural nature of the attack
iussa superba / magnanimi lovis: emphasis on *superba* as last word; enjambment throws emphasis and irony on *magnanimi*
pro virginitate reponit: mythological background
vitam ... aeternam: contrast between Juturna's state after accepting Jupiter's gift and what is to happen to Turnus; *cur mortis adempta est condicio* – same idea repeated
possem: subjunctive indicates the impossibility for Juturna of renouncing this 'gift'
nunc certe: emphatic position and enjambment
immortalis ego: emphatic repetition
mihi dulce meorum -m-
te sine: pointed word order, enjambment
o: impassioned interjection
satis ima dehiscat / terra mihi: vivid vocabulary
Manesque deam demittat ad imos: -m-; *Manes* – *deam* contrast [18]

C Sallust

- 1 (a) *quis mortalium cui virile ingenium*: the question engages the audience and the use of *virile* suggests that all men feel the same about these issues
divitias superare: resentment of wealth (in the hands of others)
in extstruendo mari et montibus coaequandis: vivid examples of the use of resources by the wealthy, making a strong contrast with *ad necessaria deesse*
binas aut amplius domos: contrasted with *larem familiarem nusquam ullum esse*
tabulas, signa, toreumata : *emunt ... diruunt ... aedificant*: 2 groups of 3
trahunt, vexant ... nequeunt: another tricolon
divitias suas vincere: almost suggests a battle
at nobis: strong contrasts brings the focus back to his audience
domi inopia, foris aes alienum: contrast, short phrases emphatic
mala res spes multo asperior: variation in word order between these two phrases
praeter miseram animam: emphatic at end of sentence
quin igitur: introduces the final exhortation to his supporters
illa illa: repetition for emphasis: a list of the things desired by his supporters – *libertas* becomes more concrete as he goes on – *divitiae, decus, gloria*
fortuna omnia ea victoribus praemia posuit: -p-; word order throws emphasis on *praemia*
res tempus pericula egestas, belli spolia magnifica: list ends in the solution to their present troubles, suggestive of what appealed most to the audience
vel imperatore vel milite: while offering soldiers a choice, it emphasizes Catiline's leadership and military experience; balance of *vel ... vel*, followed by *neque ... neque*
neque animus neque corpus: emphasizes his physical presence as leader
ut spero: suggests some uncertainty
consul agam: highest office and Catiline a strong candidate, which would give him considerable power
me ... vos: a further direct appeal to his audience
servire magis quam imperare: contrast

[18]

- (b) *postulavere plerique*: -p-; the questions suggest that Catiline's speech has not offered concrete and clear plans for action; 3 questions follow (*quae condicio ... quae praemia ... quid ubique opis aut spei*): tricolon suggests the energy of the crowd
quae praemia: the conspirators want concrete objectives
polliceri: historic infinitive: leads into an extended list
tabulas novas, proscriptionem locupletium, magistratus, sacerdotia, rapinas, alia omnia: a list reminiscent of events during the Sullan reign of terror, dealing with the present difficulties and the future hopes of the conspirators
alia omnia quae bellum atque libido victorum fert: some of the conspirators had been soldiers, though any victory here would be victory over Rome;
libido suggestive of state of mind
Pisonem ... P Sittium Nucerinum: reassurance from naming names, though Piso was probably dead by this time and Sittius' role is unclear
petere consulatum C Antonium: Antonius has a chequered career, though Sallust generally presents him unfavourably
et familiarem et omnibus necessitudinibus circumventum: as many of the conspirators were – though Cicero neutralised Antonius
se consulem: Catiline had realistic ambitions despite his up and down career
ad hoc maledictis increpabat omnes bonos: suggests the lack of detailed preparation for action
suorum unum quemquam nominans laudare: Catiline's personal knowledge of his associates and his ability to address himself to them and their concerns

[18]

- 2 (a) *maximo clamore cum infestis signis concurrunt*: emphasis on noise; historic present tense; simple main clause; continued with *pila omittunt, gladiis res geritur*, which suggest close, brutal fighting
veterani pristinae virtutis memores: even though now fighting against Rome, their *virtus* shows through on the battlefield
haud timidi resistunt: emphatic negative, present historic, switch of view point
maxima vi certatur: impersonal passive throws emphasis on the action
Catilina cum expeditis: focus on Catiline and his active role [McGushin notes in his commentary that the change of viewpoint distinguishes Sallust from Caesar]
in prima acie vorsari, laborantibus succurrere: historic infinitives, Catiline fighting in the front line and help where his men in difficulty
arcessere ... providere ... pugnare ... ferire: emphasis on Catiline's role
strenui militis et boni imperatoris officia: Catiline's quality as a leader in battle stressed
Petreius: focus switches to the actions of Marcus Petreius, in command as Antonius was ill with gout
in medios hostes: direct action leading to the slaughter of the conspirators
Manlius et Faesulanus; change of focus again
in primis pugnantes: -p-
Catilina: change back to Catiline
memor generis atque pristinae suae dignitatis: a reminder of Catiline's distinguished background
in confertissimos hostes incurrit: direct action
ibique pugnans confoditur: suggests he kept fighting to the end and the verb indicates the effort needed to stop him

[18]

- (b) *cerneres*: draws the reader in
quanta audacia quantaque animi vis: positive aspects here
fere quem quisque vivos ... locum ceperat: emphasises the individual bravery of the rebel forces
amissa anima corpore tegebat: -a-; simple phrasing
cohors praetoria: the crack forces of the Roman consul
paulo divorsius sed omnes tamen advorsis vulneribus: although separated these men kept fighting
longe a suis: Catiline's individual bravery
ferociam animi ... in voltu retinens:
neque ... civis ingenuus captus est: free born citizens died rather than surrender
neque ... laetam atque incruentam victoriam: victory gained at cost
strenuissimus quisque: emphasises the difficulty of the battle
visundi aut spoliandi causa: aftermath of battle
volventes hostilia cadavera: this revealed who the dead rebels were –
amicum ... hospitem ... cognatum, which underlines the nature of civil war
inimicos suos: political enemies rather than *hostes*, enemies of the state; contrasts with the previous sentence
laetitia, maeror, luctus atque gaudia: the varying emotions in the aftermath of battle

[18]

D Juvenal

- 1 (a)** *rusticus ille tuus ... Quirine*: the traditional ideal of the Roman country dweller, coupled with the traditional term for a Roman citizen
trechedipna ... ceromatico ... niceteria: Greek terms used in affectation
hic (repeated): Greeks from all over the Greek world have come to Rome, emphasized by the distribution of city states mentioned
Esquillas: wealthy district of Rome – the Greeks have got everywhere
dictum a vimine collem: = *collis Viminalis*
viscera magnarum domuum: the Greeks make themselves integral to the houses of wealthy: *dominique futuri* – with the intention of taking control; *viscera* vivid vocabulary
ingenium ... audacia ... sermo: tricolon, with emphasis falling on the last
promptus et Isaeo torrentior: emphasis on the ability to speak fluently
quid illum / esse putes: enjambment – leads on to list
quemvis hominem: suggests the flexibility of the Greeks
grammaticus ...: interesting list – some educator, artist or more questionable professions (*alipites, schoenobates, magus*): asyndeton; Greek words as well as Latin in the list
omnia novit / Graeculus esuriens: enjambment, sarcastic diminutive and emphasis on *esuriens*
in caelum iusseris ibit: humorous exaggeration
mediis sed natus Athenis: the centre of Greek learning

[18]

- (b)** *horum ego*: strong contrast between the poet and the Greeks he describes
conchylia: purple clothing, as a sign of status
me prior: the Greeks gain precedence over true-born Romans like Juvenal
toro meliore recumbet: higher status at dinner parties
quo pruna et cottana vento: sarcastic comparison
nostra infantia: emphasizes his Roman status
baca nutrita Sabina:
gens prudentissima:
sermonem ... faciem ... collum: tricolon, final example developed
Herculis Antaeum: overblown mythological example
a tellure tenentis: -t-
vocem angustam: developed with a striking comparison to a hen; sexual overtones
et nobis laudare: Juvenal admits Romans can use the same language
sed illis / creditor: enjambment throws emphasis on this – Romans are not believed: Juvenal undermines his own position
cum Thaida sustinet: various roles in the theatre – the Greeks can act the parts of women of different status (Thais, a courtesan; a wife, Doris a slave)
mulier nempe: emphasizes that the Greek appears to be the woman, not to be acting

[18]

- 2 (a) *mors sola*: death as the leveller, enabling a judgment to be made
quantula ... corpuscula: diminutive emphasizes the insignificance of humans
velificatus Athos: Juvenal uses this as an example of Greek false exaggeration; use of *doctrina*; reference to Xerxes and Persian wars, human arrogance exemplified with some of the specific references
Graecia mendax: implies the similarity of all Greeks
constratum classibus isdem: -c-
solidum mare: striking phrase
Medo / prandente: enjambment
madidis ... alis: the sweating poet recites the deeds of men
ille tamen: Juvenal develops further the reference to Xerxes
Salamine relicta: a reference to Salamis in 480BC, after which Xerxes returned home
solitus saevire flagellis: a further reference to the arrogance of mortals; an exaggerated reference to the flogging of the Hellespont
barbarus: Xerxes
Aeolio ... hoc in carcere: mythological detail
ipsum ... Ennosigaeum: a reference to the bridge over the Hellespont
quisquam vellet servire deorum: challenging idea
sed qualis rediit: rhetorically effective description follows even if historically inaccurate
nempe una nave: -n-
cruentis / fluctibus: enjambment
tarda per densa cadavera prora: vivid example
optata ... gloria poenas: human vanity leading to retribution [18]
- (b) The prayer refocuses the direction of the poem: repetition: invocation of Jupiter
recto voltu:
quam continuus et quantis ... malis: powerful exclamation: enjambment puts emphasis on *plena malis*
deformem: emphatic repetition
taetrum ante omnia vultum: emphatic phrase
dissimilemque sui: -s- enjambment
pro cute pellem / pendentisque: -p-
pendentesque genas: striking visual image
rugas: developed with a striking simile
umbriferos ubi pandit Thabraca saltus: sonorous – contrasts with next line
plurima sunt iuvenum discrimina: emphasis on appearance
pulchrior ille hoc ... hic robustior illo: word order
una senum facies: strong contrast with *plurima*
tremencia membra: -r-, -m-
madidique infantia nasi: return to a second childhood
frangendus: emphatically first
uxori natisque sibi: tricolon, emphasis on *sibi*
captatori: even the *captator* feels *fastidia* – legacy seekers were proverbially assiduous [18]

Essays

- 1 Cicero** Candidates should address the means Cicero used to make what he had to say convincing to the jury (and also to the reader): rhetorical techniques, use of evidence and his turning of the speech into an attack on those he claimed to be responsible. Various approaches may be adopted, but this should be supported by close reference to the text and there should be some attempt to address possible arguments to the contrary. Other approaches may include a fuller consideration of the historical context, though this is not a requirement. **[40]**
- 2 Virgil** Answers should cover a range of material drawn from the book to show what impression is created by the ending of the book and also what the tone of the book is more generally. Candidates may offer a variety of interpretations of both, but should use a range of specific examples; interpretation should focus on 'triumph' and 'triumphant'. Limited credit can be given for awareness of the wider context of the *Aeneid*. **[40]**
- 3 Sallust** Candidates should draw on a range of examples to illustrate how Sallust depicts both Catiline's negative and positive qualities. Negative qualities might include: his attitude towards leading figures in the Roman state, the problems faced in his career, his bad temper and rash behaviour, his choice of associates, his readiness for violence. Positive qualities might include: his family background, his energy, his ability as a speaker and leader, his bravery in battle. **[40]**
- 4 Juvenal** Candidates should draw on both satires studied and be prepared to support their argument with close reference to the text. Candidates should identify entertaining aspects of Juvenal's work (such as the energy of his descriptions, the vivid cameos from history and Roman life), as well as sections where he exaggerates; they should explicitly consider to what extent the *Satires* are attempts to persuade the audience. Limited credit should be given to those who go beyond the texts set to look at his other satires. **[40]**

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) ita vivunt, dum possunt, ut ducere animam de caelo non queant; (6) ita moriuntur, ut eorum ossa terra non tangat; ita iactantur fluctibus, ut numquam adluantur; (5) ita postremo eiciuntur, ut ne ad saxa quidem mortui conquiescant. (6) tanti maleficii crimen, cui maleficio tam insigne supplicium est constitutum, (6) probare te, Eruci, censes posse talibus viris, si ne causam quidem maleficii protuleris? (7)

Cicero, *Pro Roscio Amerino* 72 [30]

- 1 (ii) veniat modo, explicet suum volumen illud, (5) quod ei planum facere possum Erucium conscripsisse, (4) quod aiunt illum Sex. Roscio intentasse et minitatum esse, (5) se omnia illa pro testimonio esse dicturum. (4) o praeclarum testem, iudices! o gravitatem dignam expectatione! (5) o vitam honestam atque eius modi, ut libentibus animis ad eius testimonium vestrum ius iurandum accommodetis! (7)

Cicero, *Pro Roscio Amerino* 101 [30]

2 (i)

'Turne, per has ego te lacrimas, per si quis Amatae tangit honos animum: (5) spes tu nunc una, senectae tu requies miserae, (5) decus imperiumque Latini te penes, in te omnis domus inclinata recumbit. (6) unum oro: desiste manum committere Teucris. (4) qui te cumque manent isto certamine casus et me, Turne, manent; (5) simul haec invisa relinquam lumina nec generum Aenean captiva videbo.' (5)

Virgil, *Aeneid* XII. 56-63 [30]

2 (ii)

'quid nunc te tua, Turne, potest germana iuvare? aut quid iam durae superat mihi? (6) qua tibi lucem arte morer? talin possim me opponere monstro? (6) iam iam linquo acies. ne me terrete timentem, obscae volucres: (5) alarum verbera nosco letalemque sonum, nec fallunt iussa superba magnanimi Iovis. (7) haec pro virginitate reponit? quo vitam dedit aeternam? cur mortis adempta est condicio?' (6)

Virgil, *Aeneid* XII. 872-880 [30]

- 3 (i) ac ni propere neque corpus ullum reperiri, et servos adhibitis cruciatibus abnuere caedem, neque illi fuisse umquam fratrem pernotuisset, **(7)** haud multum ab exitio legati aberant. **(3)** tribunos tamen ac praefectum castrorum extrudere, **(4)** sarcinae fugientium direptae, et centurio Lucilius interficitur **(6)** cui militaribus facetiis vocabulum 'cedo alteram' indiderant, **(5)** quia fracta vite in tergo militis alteram clara voce ac rursus aliam poscebat. **(5)**

Tacitus, *Annals* I. 23 [30]

- 3 (ii) interea Germanico per Gallias, ut diximus, census accipienti excessisse Augustum adfertur. **(6)** neptem eius Agrippinam in matrimonio pluresque ex ea liberos habebat, **(5)** ipse Druso fratre Tiberii genitus, Augustae nepos, **(4)** set anxius occultis in se patruī aviaeque odiis quorum causae acriores quia iniquae. **(7)** quippe Drusi magna apud populum Romanum memoria, **(3)** credebaturque, si rerum potitus foret, libertatem redditurus. **(5)**

Tacitus, *Annals* I. 33 [30]

- 4 (i) ergo ego dilectam tantum conviva puellam
aspiciam? **(5)** tangi quem iuvet, alter erit,
alteriusque sinus apte subiecta fovebis? **(6)**
iniciet collo, cum volet, ille manum? **(3)**
desine mirari, posito quod candida vino
Atracis ambiguos traxit in arma viros; **(8)**
nec mihi silva domus nec equo mea membra cohaerent:
vix a te videor posse tenere manus. **(8)**

Ovid, *Amores* I. 4. 3-10 [30]

- 4 (ii) dicebam 'medicare tuos desiste capillos';
tingere quam possis, iam tibi nulla coma est. **(7)**
at si passa fores, quid erat spatiosius illis?
contigerant imum, qua patet, usque latus. **(8)**
quid, quod erant tenues et quos ornare timeres,
vela colorati qualia Seres habent, **(8)**
vel pede quod gracili deducit aranea filum,
cum leve deserta sub trabe nectit opus? **(7)**

Ovid, *Amores* I. 14. 1-8 [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 scope for a good number of text references under all the bullet points. High marks are likely to be awarded to those who discern the thoughts and emotions provoked by the text references alluded to and the highest to those who discern a *range* of thoughts and emotions such as sympathy for Roscius, horror or outrage at the injustice of his treatment by the other Roscii or at the role of Chrysogonus, perceptions of weaknesses in the arguments offered by Erucius and admiration for Cicero's arguing and rhetorical skills. [30]

Virgil

- 2 Examiners ought to look for a wide range of text references under each of the bullet point headings and reward with higher marks those who draw out the pictures of warfare evoked by those references. Highest marks will probably be awarded to those who have discerned a *range* of impressions of war; e.g. as an awful gory business, bringing out the worst in those involved, as a game with rules to be followed, as part of the plan of fate or the will of Jupiter eventually bringing good but at considerable cost. [30]

Tacitus

- 3 Highest marks are likely to be awarded to those who discern a *range* of strengths in narrative, in characterisation and use of language: the last may be a useful discriminator, based on a wide range of accurately recalled allusions to the text under the bullet points. [30]

Ovid

- 4** Examiners ought to look for a range of good points about the Amores which might be recommended and the highest marks are likely to be awarded to those who perceive and express that range of points discerned, supporting their discussion with a good wide range of references to a range of poems which come under the bullet points. Candidates who find themselves unable to recommend Ovid should be equally rewarded, if they argue their case effectively.

[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.

	Assessment objectives 2(i) & (ii)	Assessment objective 2(iii)
Band 1	[23-27] 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.	[3] Expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
Band 2	[20-22] 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.	[2-3] Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
Band 3	[17-19] 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.	
Band 4	[13-16] 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.	[2] Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
Band 5	[10-12] Some coherent argument and detail from the texts; but knowledge limited, and/or the question not well confronted.	
Band 6	[7-9] 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.	[1] Serious weaknesses in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.
Band 7	[0-6] Detail, argument, and expression all weak. The higher marks here will apply when there are from time to time some glimmerings of better things.	[0] Wholly lacking sense or logic and/or scores 0 under the other criteria.

2492 Unprepared Translation 1

General Notes

- 1 This scheme is constructed on the principle of positive marking.
- 2 Recurrent errors are not penalised. Such errors usually occur with unknown vocabulary, and so words appearing for a second or subsequent time are printed in italics, which indicates that they carry no marks for meaning. If the ending is not in italics, there will be a mark for it. Proper names are also italicised and carry no marks.
- 3 A ligature (e.g. in_templo) indicates that the mark is given for the whole phrase, which must be correct to gain credit.
- 4 The basic unit of marks is 1, which is awarded separately for meaning and for ending. Each 1 awarded should be written above the word in the script.
- 5 The passage is divided into five sections, each of which carries a subtotal of marks, shown in bold at the extreme right. These subtotals should be recorded in the right-hand margin of the script, to be added up at the end to give the final raw total. Please note that the subtotals add up to ten marks less than the raw total, to allow for the ten marks for good English (see 7).
- 6 To help examiners further, each subsection has been subdivided into clauses or short sentences, reproduced in the scheme on a single line each. Each of these sub-subsections also carries a subtotal, so that if a candidate translates the entire clause correctly, only a subtotal need be written above the last word in the script. This reduces the number of 1s to be entered on the script.
- 7 Over the whole passage 10 additional marks are available for a felicitous or natural translation. Some words and phrases have been identified on the marking scheme (by underlining) as likely to generate such marks. Others will be added at Standardisation. One principle is that an additional mark should be awarded every time an ablative absolute or an indirect statement is rendered into natural English. It is important to note at Standardisation which renderings have been agreed upon as deserving the bonus. It may also happen that in a script the general standard of English will be excellent and deserve extra marks, but this may not show up in the phrases identified; in this case, use your judgement to award an extra mark for any appropriate phrase.
- 8 As an additional help for examiners, **in the case of very good scripts only** (i.e. where typically only two or three elements are wrong in each sub-subsection), a negative marking scheme may be applied. In this procedure, you start with the subtotal (or sub-subtotal) and deduct 1 mark for each error made. Great care must be taken in using this scheme, to ensure that it correlates precisely with the positive scheme. Thus, if a word carries two marks, neither must be awarded if the word is wrong in both meaning and syntax; if one of these elements is correct, only one should be withheld. The two schemes should **never** be mixed in the same section.
- 9 If the negative scheme is employed, it is important to underline all errors in the script: where two marks are lost in a word, it should be underlined twice. This helps in re-marking. If positive marking is used, there is no need to underline errors.
- 10 The unseen is totalled out of 180. This total must be divided by 2 to give a total out of 90; this total is then transferred to the front of the script and then to the MS2.

1 1 1 1 1 1 1 1 1 1	10
interea autem <i>M. Lepidus</i> , iuvenis melior <u>forma quam mente</u> ,	
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	15
consilium stultum <u>ceperat</u> ut, simulac <i>Caesar</i> in_urbem rediisset, eum interficeret.	
1 1 1 1 1 1 1 1 1 1 1	11
eo tempore <i>C. Maecenas</i> , <u>clarissimo genere</u> ortus,	
1 1 1 1	4
<i>urbis</i> custodibus <i>praeerat</i> .	40
1 1 1 1 1 1 1	7
hic vir, si <u>res</u> <i>vigiliam</i> poscebat,	
1 1 1 1 1 1 1 1 1 1 1 1	13
multos dies noctesque sine somno diligenter laborare poterat;	
1 1 1 1 1 1 1 1 1 1 1 1	11
in_omnibus officiis ac periculis intellegebat quid <u>faciendum</u> esset;	
1 1 1 1 1 1 1 1 1 1 1 1	12
cum vero otium haberet, in_vino <u>ac luxu</u> vivere <u>ei placebat</u> .	43
1 1 1 1 1 1 1 1 1 1 1 1	13
quamquam <i>Caesar ei</i> adeo favebat ut maiores <i>honores</i> dare vellet,	
1 1 1 1 1 1 1 1 1 1	9
<i>Maecenas</i> neque <i>honores</i> <i>nec</i> plus potestatis sibi cupiebat.	22
1 1 1 1 1 1 1 1	8
is summa <u>cum quiete</u> <i>consilia</i> <i>Lepidi</i> <i>speculatus</i> est;	
1 1 1 1 1 1 1 1 1 1 1 1 1 1	14
tum nulla <i>cum_perturbatione</i> aut <i>rerum aut</i> hominum, <u>iuvene ipso</u> celerrime <u>necato</u> ,	
1 1 1 1 1 1 1	9
novi belli civilis initium <i>suppressit</i> .	31
1 1 1 1 1 1 1 1 1	12
<u>Lepidi occisi</u> uxor, quae <u>vivum</u> ignem consumpsit,	
1 1 1 1 1 1 1 1 1 1	11
<i>praematura</i> morte <i>immortalem</i> nominis sui gloriam adepta est.	
1 1 1 1 1 1 1 1 1 1	11
<i>Caesar</i> igitur, in_Italiam regressus, <u>tutus</u> in_urbem ab_omnibus civibus exceptus est.	34

Total mark for unseen: 170

+ up to 10 bonus marks for English:

10

Total raw mark:

180

Divide this mark by 2 (rounding up fractions) to give a final mark of:

90

Ring this total at the end of the script and transfer it to the front page.

2493 Unprepared Translation 2

General Notes

- 1 This scheme is constructed on the principle of positive marking.
- 2 Recurrent errors are not penalised. Such errors usually occur with unknown vocabulary, and so words appearing for a second or subsequent time are printed in italics, which indicates that they carry no marks for meaning. If the ending is not in italics, there will be a mark for it. Proper names are also italicised and carry no marks.
- 3 A ligature (e.g. in_templo) indicates that the mark is given for the whole phrase, which must be correct to gain credit.
- 4 The basic unit of marks is 1, which in the verse is awarded separately for meaning and for ending. This is usually not possible in the prose, because there are not enough marks available for the larger number of words; here, therefore, the 1 must, unless otherwise indicated, be awarded only if both elements are correct. Each 1 awarded should be written above the word in the script.
- 5 In each passage ten additional marks are available for a felicitous translation. Some words and phrases have been identified on the marking scheme as likely to generate such marks. Others will be added at Standardisation. It is important to note at Standardisation which renderings have been agreed upon as deserving the bonus. It may also happen that in a script the general standard of English will be excellent and deserve extra marks, but this may not show up in the phrases identified; in this case, use your judgement to award extra marks in proportion. Phrases rewarded should be indicated with a tick above them and +1 in the margin. Please ensure that you do not award more than the maximum of ten.
- 6 Each passage is divided into four sections, each of which carries a subtotal of marks, shown in bold at the extreme right. These subtotals should be recorded in the right-hand margin of the script, to be added up at the end to give the final raw total.
- 7 To help examiners further, each subsection has been subdivided into clauses or short sentences, reproduced in the scheme on a single line each. Each of these sub-subsections also carries a subtotal, so that if a candidate translates the entire clause correctly, only a subtotal need be written above the last word in the script.
- 8 As an additional help for examiners, **in the case of very good scripts only** (i.e. where typically only two or three elements are wrong in each sub-subsection), a deductive marking scheme may be applied. In this procedure, you start with the subtotal (or sub-subtotal) and deduct 1 mark for each error made. Great care must be taken in using this scheme, to ensure that it correlates precisely with the additive scheme. Thus, if a word carries two marks, neither must be awarded if the word is wrong in both meaning and syntax; if one of these elements is correct, only one should be withheld. The two schemes should **never** be mixed in the same subsection.
- 9 If the deductive scheme is employed, it is important to underline all errors in the script: where 1 only is lost, the word should be underlined once; where two marks are lost in a word, it should be underlined twice. If additive marking is used, there is no need to underline.
- 10 Each question is totalled out of 145. The front of the script will therefore carry two totals, which must then be added together. The resulting total must be divided by 3 to give a total out of 90, which is to be transferred to the MS2.

1.

1 1 1 1 4
simul castra oppugnabantur,

1 1 1 1 1 1 1 1 1 1 12
simul pars exercitus ad populandum agrum Romanum missa urbemque ipsam temptandam.

1 1 1 1 5
L. Valerius ad praesidium *urbis* relictus,

1 1 1 1 1 6
consul *Postumius* ad arcendas *populationes* finium *missus*.

27

1 1 1 1 1 1 7
nihil remissum curae aut laboris:

1 1 1 1 1 1 8
vigiliae in *urbe*, *stationes* ante *portas*, *praesidiaque* in *muris* disposita.

1 1 1 1 1 1 8
interim in *castris* *Furius* *consul* cum primo quietus obsidionem passus esset,

1 1 1 1 1 1 8
in incautum hostem *porta* erupit *et*, cum ___ *persequi* posset,

1 1 1 1 1 1 1 1 11
metu substitit, ne qua ex *parte* altera in *castra* vis fieret.

42

1 1 1 1 1 1 1 9
Furium legatum – frater *consulis* erat – longius extulit *cursus*;

1 1 1 1 1 1 1 1 1 1 13
nec suos redeuntes ille *persequendi* studio *neque* *hostium* ab *tergo* incursum vidit.

1 1 1 1 1 1 6
ita exclusus multis frustra *conatibus* captis

1 1 1 1 1 1 1 8
ut viam sibi ad castra faceret, acriter dimicans cecidit;

36

1 1 1 1 1 1 1 9
et *consul*, nuntio circumventi *fratris* conversus ad *pugnam*,

1 1 1 1 1 1 6
dum se temere in *mediam* *dimicationem* infert,

1 1 1 1 1 1 8
vulnere accepto aegre ab circumstantibus ereptus

1 1 1 1 1 1 7
et suorum animos turbavit *et* ferociores *hostes* fecit.

30

Total for Q 1:**135****+ up to 10 additional marks for English:
maximum mark:****10
145****Write total at end of translation and ring; transfer to front of script.**

2 (a)

1 1 1 1 1 1 1 1 1	10	
<u>accessit positoque genu</u> <i>Titania</i> terram <u>pressit</u> ,		
1 1 1 1 1 1 1 1	8	
ut <i>hauriret</i> gelidos <u>potura</u> liquores.		
1 1 1 1 1 1 1 1	9	27
<u>rustica turba</u> ____ vetat; dea sic adfata vetantes:		
1 1 1 1 1 1 1 1	10	
'quid prohibetis _ aquis? usus <u>communis</u> <i>aquarum</i> est.		
1 1 1 1 1 1 1 1	10	
nec solem <i>proprium</i> natura <i>nec</i> aera fecit		
1 1 1 1 1 1 1 1	8	28
<i>nec</i> <u>tenues</u> undas: ad_publica munera veni;		
1 1 1 1 1 1 1	7	
<u>quae</u> tamen ut detis, <u>supplex</u> peto.		
1 1 1 1 1 1 1 1 1 1 1 1	13	
non ego nostros abluere hic artus lassata <u>que</u> membra parabam,		
1 1 1 1 1 1 1	9	
<i>sed</i> relevare sitim. caret os <i>umore</i> loquentis,		
1 1 1 1 1 1 1	8	37
et fauces <i>arent</i> , vix <u>que</u> est <u>via vocis</u> in_illis.		
1 1 1 1 1 1 1 1 1 1	12	
haustus <i>aquae</i> mihi nectar erit, vitam <u>que</u> fatebor <u>accepisse</u> <i>simul</i> :		
1 1 1 1	4	
<i>vitam</i> dederitis in_ <u>unda</u> .		
1 1 1 1 1 1 1 1 1 1 1 1	13	
hi quoque vos <u>moveant</u> , qui <i>nostro</i> bracchia tendunt parva sinu,'		
1 1	2	31
et casu tendebant <i>bracchia</i> ____ nati.		

2b

- v v | - v v | - v v | - | - v v | - x
 haustus aquae mihi nectar erit, vitamque fatebor 11 6 x 1

- - | - v v | - - | - v v | - v v | - -
 accepisse simul: vitam dederitis in unda. 12 6 x 1

Total for Q 2a:

123

+ up to 10 additional marks for English:
 maximum mark:

10
 133

Total for Q 2b: 12Total for Q 2: 145

Write total at end of translation and ring.

Transfer this raw total to front of script.

Use the scaling grid to convert the overall raw total to a mark out of 90.

SCALING GRID FOR 2493

290	90	237	79	184	61	131	44	78	26	25	8
289	90	236	79	183	61	130	43	77	26	24	8
288	90	235	78	182	61	129	43	76	25	23	8
287	90	234	78	181	60	128	43	75	25	22	7
286	90	233	78	180	60	127	42	74	25	21	7
285	90	232	77	179	60	126	42	73	24	20	7
284	90	231	77	178	59	125	42	72	24	19	6
283	90	230	77	177	59	124	41	71	24	18	6
282	90	229	76	176	59	123	41	70	23	17	6
281	90	228	76	175	58	122	41	69	23	16	5
280	90	227	76	174	58	121	40	68	23	15	5
279	90	226	75	173	58	120	40	67	22	14	5
278	90	225	75	172	57	119	40	66	22	13	4
277	90	224	75	171	57	118	39	65	22	12	4
276	90	223	74	170	57	117	39	64	21	11	4
275	90	222	74	169	56	116	39	63	21	10	3
274	90	221	74	168	56	115	38	62	21	9	3
273	90	220	73	167	56	114	38	61	20	8	3
272	90	219	73	166	55	113	38	60	20	7	2
271	90	218	73	165	55	112	37	59	20	6	2
270	90	217	72	164	55	111	37	58	19	5	2
269	90	216	72	163	54	110	37	57	19	4	1
268	89	215	72	162	54	109	36	56	19	3	1
267	89	214	71	161	54	108	36	55	18	2	1
266	89	213	71	160	53	107	36	54	18	1	0
265	88	212	71	159	53	106	35	53	18	0	0
264	88	211	70	158	53	105	35	52	17		
263	88	210	70	157	52	104	35	51	17		
262	87	209	70	156	52	103	34	50	17		
261	87	208	69	155	52	102	34	49	16		
260	87	207	69	154	51	101	34	48	16		
259	86	206	69	153	51	100	33	47	16		
258	86	205	68	152	51	99	33	46	15		
257	86	204	68	151	50	98	33	45	15		
256	85	203	68	150	50	97	32	44	15		
255	85	202	67	149	50	96	32	43	14		
254	85	201	67	148	49	95	32	42	14		
253	84	200	67	147	49	94	31	41	14		
252	84	199	66	146	49	93	31	40	13		
251	84	198	66	145	48	92	31	39	13		
250	83	197	66	144	48	91	30	38	13		
249	83	196	65	143	48	90	30	37	12		
248	83	195	65	142	47	89	30	36	12		
247	82	194	65	141	47	88	29	35	12		
246	82	193	64	140	47	87	29	34	11		
245	82	192	64	139	46	86	29	33	11		
244	81	191	64	138	46	85	28	32	11		
243	81	190	63	137	46	84	28	31	10		
242	81	189	63	136	45	83	28	30	10		
241	80	188	63	135	45	82	27	29	10		
240	80	187	62	134	45	81	27	28	9		
239	80	186	62	133	44	80	27	27	9		
238	79	185	62	132	44	79	26	26	9		

2494 Composition or Comprehension

Section A

1✓ 2 1 2 3✓ 1 2 1 2 2 Galli montes in Italiam transgressi ad oppidum Clusium quod cito 3✓ 1 3 obsidebant celeriter progressi sunt.	✓ promotion; participle; tense	24
2✓ 1 2 3✓ 2✓ 2 2 3 quod cum Romam nuntiatum esset, patres quid facere deberent 3✓ (faciendum [2✓] esset [3]) disseruerunt.	✓ con rel; imper pass; gerund; voc	20
- -3✓ - - 2 2✓ 1 2 3✓ 2 -- 2✓ -- eis placuit igitur legatos qui cum hostibus agerent mittere, si forte 2 -- 2 - - 3 1 ✓ 2 3✓ - - 3 - - obsidione sua sponte desisterent; sed illi crudeliter tractati repulsi sunt.	✓ vocab; <i>qui</i> ; vocab; vocab; <i>illi</i> ; voc/subord	33
1 1 3✓ 1 2 3 Galli, Clusio aversi, Romam ipsam contenderunt.	✓ subord	11
1 1 2 2 2 2 1✓ 2 2 ✓ 2 ad Aliam flumen exercitus Romanus, consule Fabio duce, et breve et acre --- 3 ✓ --- proelium fecit.	✓ abl abs; <i>et ...</i> <i>et...</i> ; vocab	20
1 ✓ 2 3✓ 2 1+3✓ 1✓ 1 2 2 Romani tamen adeo pervicti sunt ut diffugerint* neque iam ullam spem 1 3✓ 3 urbis retinendae habuerint.	✓ connect; vocab; vocab/perf subj; <i>neque</i> ; gerundive	25
1 3 1 1 2 2 Galli invenerunt urbem sine praesidio esse,		10
2 3 1 1 2 ✓✓3 1 1 3 cives fugisse et virgines Vestales sacris sublatis ex urbe discessisse.	✓ abl abs; vocab	17

*One mark for the “in all directions”.

Total 160 (scaled down to 75) plus up to 15 marks for style (ten style ticks maximum) – using the mark conversion table.

Maximum 2 style ticks for repeated construction (e.g. ablative absolute).

Words that are repeated get no mark for vocab on second and subsequent appearances.

Section B

(a)	(i) fighting [1] (allow "meeting") Hannibal [1]	2
	(ii) THREE OF: seriously [1] wounded [1] by sling-stone [1] at start of battle [1]	3
(b)	BOTH: abandoned [1] {must refer to horses} horses [1]; THREE OF strength [1] of consul [1] to control / ride [1] horse [1] failing [1].	5
(c)	EIGHT OF: defeated [1] preferred [1] to die [1] than to flee [1]; victors [1] slaughtered [1] those whom [1] they could not/did not [1] drive away [1].	8
(d)	FOUR OF: only a few survivors [1] driven off [1] worn out [1] by toil and wounds [1] {must be correct case}; all fled [1] on horseback if they could [1].	4
(e)	sitting [1] on a rock [1]; drenched [1] {must refer to consul} with blood [1].	4
(f)	1 for reference; up to 2 for quality of explanation; such points may include, but are by no means limited to: <ul style="list-style-type: none"> • <i>quem unum insontem culpa</i> – reassurance of and concern for consul • <i>dei respicere debent</i> – even the gods ought to think this • emphatic imperative clause <i>cape hunc equum</i> • juxtaposition of <i>comes ego</i> – shows his concern • <i>tollere</i> and <i>protegere</i> – two things to stress his concern • emphatic prohibition <i>ne ... feceris</i> • <i>funestam</i> emphatic word in emphatic position • <i>lacrimarum luctusque</i> almost a pleonasm. 	9
(g)	SEVEN OF: but take care [1] not to lose [1] little time [1] to escape [1] enemies' [1] clutches [1] (just "enemy" = [1]) in pointless [1] pity [1].	7
(h)	(i) FIVE OF: fortify [1] Rome [1] and strengthen it [1] with garrisons [1] before victorious enemy [1] arrives [1].	5
	(ii) FOUR: he had lived [1] and was dying [1] [+1 correct contrasts in tenses] mindful of his instructions [1] {limit to 3 if attribution not right}	4
(i)	SEVEN OF: he should be allowed [1] to die [1] amidst the carnage [1] of his (or correct attempt at possessive <i>meorum</i>) [1] soldiers [1]; he should not survive [1] to be/as an accuser / to reproach [1] of his colleague [1].	7
(j)	to protect / valid 1 st person protect [1] my innocence [1] with/by means of [1] accusing [1] another [2] – the key word here is <i>alieno</i> .	6
(k)	THREE OF: overwhelmed [1] by a throng [1] of fleeing [1] citizens [1] and then the enemy [1].	3
(l)	consul overwhelmed / buried / covered [1] by missile weapons {must be plural} [1]; horse [1] carried Lentulus off [1] in the confusion [1].	5
(m)	SIX OF: 7000 [1] made it safely back/fled [1] to smaller camp [1]; 10000 [1] to bigger camp [1]; {insist on comparatives, but only penalise once} roughly 2000 [1] into (the neighbouring village of) Cannae [1].	6
(n)	(i) in the initial engagement / at start of battle [1] (NOT in first battle)	1
	(ii) as/while they discussed [1] (NOT doing / driving etc)	1
(o)	A correct translation is always acceptable in lieu of explanation	
	(i) dative [1] <i>occurro</i> takes dative [1]	2
	(ii) genitive [1] partitive [1]	2
	(iii) ablative [1] instrumental [1]	2
(p)	(i) <i>pello</i> [1]	
	(ii) <i>vivo</i> [1]	2
(q)	(i) <i>cum</i> clause [1]	
	(ii) indirect command [1]	2

	Style Ticks Awarded											
Accuracy	0	1	2	3	4	5	6	7	8	9	10	Accuracy
0	0	2	3	5	6	8	9	11	12	14	15	0
1	0	2	3	5	6	8	9	11	12	14	15	1
2	1	2	4	5	7	8	10	11	13	14	16	2
3	1	3	4	6	7	9	10	12	13	15	16	3
4	2	3	5	6	8	9	11	12	14	15	17	4
5	2	4	5	7	8	10	11	13	14	16	17	5
6	3	4	6	7	9	10	12	13	15	16	18	6
7	3	5	6	8	9	11	12	14	15	17	18	7
8	4	5	7	8	10	11	13	14	16	17	19	8
9	4	6	7	9	10	12	13	15	16	18	19	9
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13	6	8	9	11	12	14	15	17	18	20	21	13
14	7	8	10	11	13	14	16	17	19	20	22	14
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157	74	75	77	78	80	81	83	84	86	87	89	157
158	74	76	77	79	80	82	83	85	86	88	89	158
159	75	76	78	79	81	82	84	85	87	88	90	159
160	75	77	78	80	81	83	84	86	87	89	90	160

Grade Thresholds

Advanced GCE Latin 3818, 7818
June 2009 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2471-80	Raw	120	89	78	68	58	48	0
	UMS	120	96	84	72	60	48	0
2491	Raw	90	69	60	51	43	35	0
	UMS	90	72	63	54	45	36	0
2492	Raw	90	69	62	56	50	44	0
	UMS	90	72	63	54	45	36	0
2481-90	Raw	120	82	73	64	55	47	0
	UMS	120	96	84	72	60	48	0
2493	Raw	90	65	58	51	44	37	0
	UMS	90	72	63	54	45	36	0
2494	Raw	90	63	56	49	43	37	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
3818	300	240	210	180	150	120	0
7818	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
3818	69.2	89	95.1	97.6	99.4	100	494
7818	67.9	89.7	97.6	99.5	99.7	100	1478

1972 candidates aggregated this series

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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