OCR
Oxford Cambridge and RSA

GCE

Classics: Latin

Unit **F364:** Latin prose

Advanced GCE

Mark Scheme for June 2014

Annotations used for marking in Scoris.

Annotation	Meaning of annotation
✔	Point credited
✚	Good response/positive
✖	Cross (use sparingly)
❓	Unclear/ dubious point
BOD	Benefit of doubt
CON	Consequential error
/	Used to divide responses into marking sections
═	Major error
∼∼∼	Minor error
⌃	Omission mark
BP	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.

Section A

Question			Answer	Mark	Guidance
1	**a**		so that one section would (always) be fighting/attacking while the other two sections were resting	2	or words to same effect
	b				**Content** The passage has been divided into 7 sections each worth 4 marks. Award up to 4 marks per translated section according to the 4-mark marking grid. Also award a mark out of 2 for fluency of English according to the 2-mark grid. Each *specific* improvement being credited should be indicated with a tick: min.2 for 1 mark, min.3 for 2 marks. **Levels of Response** **[4]** All or almost all of the conveyed (as agreed at standardisation) **[3]** Most of the meaning conveyed **[2]** Half of the meaning conveyed; the rest seriously flawed **[1]** Very little meaning conveyed, or isolated words known **[0]** No elements of meaning conveyed; no relation to the Latin at all N.B: consequential errors should not be penalised. **Marks for fluency of English should be awarded as follows:** **[2]** Expressed fluently and stylishly. Consistently successful improvements on a literal translation. **[1]** Occasional improvements on a literal translation. **[0]** No or very little improvement on a literal translation.

Question	Answer	Mark	Guidance
		30	The general principle in assessing each section should be the **proportion** (out of 4) of sense achieved, in comparison with the damage caused by the accumulation of errors. Specific errors identified X below --> **max.3** for that section.
	(i) *cum prima pars oppugnare coepisset, atrox proelium fuit.*		*oppugnare* = 'fight' X **Accept** 'atrocious/terrible/horrible etc….'
	(ii) *non subire, non <u>scalas</u> ferre ad muros ob incidentia tela facile erat.*		**Accept**: 'go under'*;* ladder/ladders; wall/walls *incidentia* = 'being thrown' X
	(iii) *etiam ei qui <u>scalas</u> ad murum erexerant, alii <u>furcis</u> ad id ipsum factis depellebantur,*		**Accept** *etiam* = 'also' (treat 'even' as style point) *ad muros* = 'against' - style point *ad id ipsum* = 'for that very purpose' (or sim.) – style point
	(iv) *in alios <u>lupi</u> ferrei a muro deiciebantur ut in periculo essent ne suspensi super murum traherentur.*		*alii … in alios* : do not penalise same error twice (CON) **Accept**: wall/walls *ut* : 'with the result that' – style point *ne*: 'of them being' (or sim.) – style point
	(v) *ubi animadvertit Scipio certamen aequum esse*		*aequum* = 'even/level' – style point
	(vi) *et paucitate suorum et quod hostes ex muro pugnarent*		**Accept**: wall/walls; paucity, 'fewness', lack
	(vii) *cum duabus simul partibus prima regressa urbem aggressus est.*		**Accept**: *aggressus est* = he approached *regressa* = 'withdrawn/retreated' – style mark

Question			Answer	Mark	Guidance
c			**content** they are frightened/panicking worn out with fighting the citizens abandon the walls the Carthaginian garrison abandons the defence fear of indiscriminating killing they pour out of the city hold their shields to avoid being hit by missiles holding up their right hands to signify surrender **style** *res … iniecit*: dynamic/forceful expression timor *cives incessit*: dramatic personification *omnes* reinforced by *sine discrimine* *patefacta porta*: alliteration *se eiecerunt*: dramatic vocab *tenentes ne … tollentes ut …* : parallel expressions	6	Reward any three of these or other valid points which plausibly contribute to **'sympathy for the citizens'.** Must include min. 1 relating to content, 1 to style. Otherwise max. = 4/6. Award 1 mark per valid point + 1 for appropriate supporting Latin. No/ inappropriate/ incomplete Latin = 1 only out of 2. If answers include more than 3 points, reward the best three points.
d	(i)		he says they treated the citizens **like an enemy** (army)	1	or sim.
	(ii)		**either**: the Romans couldn't see them so far off **or:** it wasn't clear that they were surrendering + the Romans suspected some kind of trick	2	
e			genitive + partitive/of quantity	2	Accept 'genitive' + literal translation (e.g. 'so much **of** fear')
f			'(tired) with/by/from fighting' + gerund/ verbal noun	2	
g			having opened the gate/when the gate(s) was opened + Ablative Absolute	2	Accept 'the gate(s) having been opened', 'opening the gate(s)' etc.
h	(i)		result/consecutive clause	1	Accept translation of whole clause *tantum ... reciperet*
	(ii)		indirect question/ after *incertum est utrum … an*	1	Accept translation of whole clause *incertum est ... fuerit*
i			*caedere*	1	

Question			Answer	Mark	Guidance	
					Content	**Levels of response**
2					The passage has been divided into 8 sections each worth 5 marks. Award up to 5 marks per translated section according to the 5-mark marking grid.	**[5]** All or almost all correct (as agreed at standardisation)
					The general principle in assessing each section should be the **proportion** (out of 5) of sense achieved.	**[4]** Minor errors in accidence or syntax. **[3]** More serious errors in accidence or syntax.
					There are many acceptable ways of turning a piece of English into correct Latin. One approach for each sentence is given. Acceptable alternatives will be illustrated during Standardisation, but examiners will need to assess on its own merits any approach that satisfactorily conveys the meaning of the English.	**[2]** Accidence/syntax seriously faulty, but not without sense **[1]** A very small proportion of correct accidence/syntax **[0]** No recognisable relation to the English
					Additional marks (to a maximum of 10) should be awarded for individual instances of stylish Latin writing.	Some examples are given (✓) below, but these are by no means the only permissible points. Other attempts at connection and subordination, good choice of words and Latinate word order should also be rewarded.
					The word or phrase credited with an additional mark should be indicated with a tick.	In general, each *type* of improvement (e.g. promotion of Subject to first word; *igitur* as 2nd word) should be rewarded once only. Exceptions to this rule include *different* methods of subordination to link clauses together, and the insertion of *different* words (*enim*, *itaque,* etc.) to aid continuity.

Question			Answer	Mark	Guidance
2		(i)	*For many years the <u>Spartans</u> had tried to defeat the <u>Messenians</u>. They went to <u>Delphi</u> to consult the <u>oracle</u>,* Lacedaemonii <u>Messenenses</u> superare multos annos conati erant. <u>Delphos</u> advenerunt ut <u>oraculum</u> consulerent,	50	✓ *Lacedaemonii* promoted to first word subordination of *conati,* or using *cum/ubi/postquam* etc. gerundive construction: *ad oraculum consulendum* accept supine, but do **not** treat as a style point subordination of *progressi* / *profecti* or using *cum/ubi/postquam* etc.
		(ii)	*and learned that only an <u>Athenian</u> could teach them how they could win.* et cognoverunt <u>Atheniensem</u> solum se docere posse quomodo vincere possent / vincerent.		✓ idiom: *victoriam reportare/ referre* *neminem nisi ...*
		(iii)	*So they immediately sent ambassadors to <u>Athens</u> to ask for an <u>adviser</u>.* itaque legatos <u>Athenas</u> statim miserunt ut <u>consultorem</u> rogarent.		✓ idiom: *qui* + subjunctive vocab: *peterent/poscerent* gerundive construction: *ad consultorem rogandum*
		(iv)	*The Athenians were afraid that the <u>Spartans</u> would very easily capture the richest part of Greece,* <u>Athenienses</u> timebant ne <u>Lacedaemonii</u> partem divitissimam Graeciae facillime caperent,		✓ subordination, using (e.g.) *quamquam* or *veriti* word-order: *partem Graeciae divitissimam* *ditissimam/ divitissam* : accept either vocab: *potior*
		(v)	*but they had to obey the god. Therefore they decided to send the Spartans a <u>lame</u> poet called <u>Tyrtaeus</u>:* sed eis deo parendum erat. poetam igitur <u>claudum</u>, <u>Tyrtaeum</u> nomine, <u>Lacedaemoniis</u> mittere constituerunt.		✓ gerundive construction *ab eis* idiom: *igitur* in 2nd position

Question			Answer	Mark	Guidance
		(vi)	*they thought that a man like that, who had never been in a battle, would give the <u>Spartans</u> very bad advice.* putabant virum talem, qui in proelio numquam fuerat, <u>Lacedaemoniis</u> consilium pessimum daturum esse.		✓ vocab: *eius modi / huius generis* etc. *militavisset, pugnavisset* use of subjunc in orat.obl: *fuisset* insertion of *nam/enim/quod* to improve continuity
		(vii)	*When he arrived there, by reciting warlike poems <u>Tyrtaeus</u> restored the soldiers' courage.* cum illuc/eo advenisset, <u>Tyrtaeus</u> carmina bellicosa recitans/recitando virtutem militum restituit/refecit.		✓ Tyrtaeus promoted to first word gerundive construction **or** abl.absol. idiom: *quo cum advenisset* *there*: do **not** accept *ibi* or *illic* idiom: *virtutem militibus reddidit*
		(viii)	*With his help, the <u>Spartans</u> fought so much better that they at last brought the <u>Messenians</u> under their control.* auxilio eius, <u>Lacedaemonii</u> adeo melius pugnaverunt ut <u>Messenenses</u> in imperium suum tandem ducerent.		✓ abl. absol : *Tyrtaeo adiuvante* vocab: *tanto* (NB do **not** accept *tam*) phrase: *in potestatem redigere* (or idiomatic alternative) use of Perfect subjunctive][Imperfect
			Section A Total	**[50]**	

Section B

Question			Answer	Mark	Guidance		
					Content	**Levels of response**	
			In assessing the quality of responses, it is important to take into account the differing emphasises of two distinct types of question. **Q3a and Q4a** (both beginning with the trigger *'What picture ...'*) are principally looking for relevant material in response to the question drawn from the **content** of the passage. Literary features, so long as they are made relevant to the issue, should be rewarded too, but are likely to play a lesser part here. Responses to **Q3b and 4b** (beginning *'How does Tacitus/ Sallust ...'*) are expected to draw on **both** content **and** literary features (though not necessarily in equal proportions) and cannot be regarded as entirely satisfactory without some attention being paid to literary style.		Answers to questions **3(a)**, **3(b)**, **4(a)** and **4(b)** must be marked using the level descriptors in the AO1 and the AO2 marking grids in Appendix 1 at the end of the mark scheme, taking into account QWC when placing the answer within the band. Please place ticks for AO1 beside the point being credited, in the **LH margin** of the page. Please place ticks for AO2 beside the point being credited, in the **RH margin** of the page.	**AO1 = 10** Level 5 9-10 Level 4 6-8 Level 3 4-5 Level 2 2-3 Level 1 0-1	**AO2 = 15** Level 5 13-15 Level 4 9-12 Level 3 6-8 Level 2 3-5 Level 1 0-2

Question			Answer	Mark	Guidance
3	**a**		***Relevant content***	25	**Stylistic features**
			Nero was increasingly driven by his desire to appear in public as an actor and singer		*acriore ... adigebatur*: colourful expression emphatic position of *acriore* + exaggerated by *in dies* N sandwiched between *cupidine adigebatur* and *promiscas*
			private performances at the *Iuvenalia* no longer satisfied him, as he had such a high opinion of his voice!		*quos ... spernebat*: presented as Nero's thinking deliberate irony of *tantae voci*
			frightened of making his debut in Rome --> timid/uncertain only Naples was good enough for his first performance, being a centre of the Greek culture which Nero was trying to emulate		*non tamen ... delegiti*: again presented as Nero's thinking *inde initium fore*: virtual *oratio obliqua*
			he then planned a trip to Greece to win artistic prizes - which he thought would boost his popularity at home		*antiquitus sacras coronas*: exaggerated --> absurdity *maiore fama ... eliceret*: probably ironic
			the audience in the theatre was, at least partly, there out of deference or self-interest - or perhaps felt compelled to attend by the presence of Nero's troops		*contractum oppidanorum vulgus*: disparaging (?) *per honorem aut varios usus* --> creeps! *etiam militum manipuli* --> force needed to ensure a full house!
			the theatre collapsed - a bad omen to most, but not to N: he arrogantly (?) intended to proceed with his Greek tour		contrast between *ut plerique* and *ut ipse* --> N arrogant/ foolish *petiturus maris Hadriae traiectus:* still going ahead with his plans + NB striking use of *Hadriae* as a noun + *traiectus*
			and turned the lucky escape of the audience into an opportunity to compose a hymn of thanks to the gods		*celebrans*: use of Present Participle --> he was still busy doing it when he arrived at Beneventum!
			Vatinius: a wonderful piece of character-assassination! described as one of the most objectionable hangers-on at Nero's court - a man who rose from humble origins, acquiring wealth and prominence as an informer, instigating prosecutions of the kind of decent people by whom he was despised himself.		*inter foedissima ... ostenta* *sutrinae tabernae alumnus* balance of insults: *corpore detorto, facetiis scrurrilibus* variation: *in comtumeliis adsumptus, dehinc ... criminatione* *gratia pecunia vi nocendi*

Question			Answer	Mark	Guidance
3	**b**		***Relevant content***	25	***Stylistic features***
			the first few Christians arrested are used as informers		exaggerated *multitudo ingens*
			condemned, not for any proven connection with the fire, but merely because of general ill-feeling against them		
			horrible deaths devised for them: being savaged by dogs, crucified, or used as street lamps		*addita ludibria* --> unnecessarily shameful deaths *laniatu canum* (rare) stresses inhumane treatment *nocturni luminis*: poetic (?Virgilian) phrase stresses the horror
			Nero opened his own estate to provide more space for this kind of mass entertainment		*unde ... miseratio oriebatur* --> the public showed better taste than Nero *non utilitate ... sed in* (*variatio*) --> emphasises the 2nd half, which is specifically critical of Nero
			even taking part in the chariot-racing himself		
			unscrupulous ways of raising money		*pervastata ... eversae:* further exaggeration
					liberae vocantur --> Nero breaking all precedent/law
					etiam dii cessere: emotive way of referring to temple treasure
					quod triumphis, quod votis (parallel phrases) *omnis populi Romai aetas ... sacraverat* (nostalgia) prospere aut in metu (contrast) : --> all emphasising the extent of Nero's misappropriations
					non dona tantum sed simulacra numinum (balance) --> worse and worse desecration
			two loathsome agents picked by Nero		*ille ... hic* --> two of a kind!
			an unscrupulous freedman		*cuicumque flagitio promptus*
			a philosopher who (allegedly) failed to practise what he preached		*Graeca doctrina ... exercitus*][*animum ... non imbuerat* *ore tenus* especially cutting
			Section B Total	**[50]**	

Question			Answer	Mark	Guidance
4	**a**		***Relevant content***	25	***Stylistic features***
			C corrupting and manipulating **the youth of Rome**		collective noun *iuventutem* --> a united body of young men alliteration of M (line 1) + F (line 2) historic infinitives: *commodare ... habere* rising tricolon/asyndeton: *fidem fortunas pericula*
			organised a bit of extra crime, just to give them practice!		pointed contrast: insontis sicuti sontis historic infinitives: *circumvenire ... iugulare* sarcastic *scilicet*
			joined by **debtors** - suddenly turned into a major issue		exaggeration: *per omnes terras ingens erat*
			and by greedy **Sullan veterans** looking for an easy way to replenish their funds		pithy put-down: *largius suo usi*
			nothing to stop them - all forces being abroad with Pompey		
			C intent on seeking the consulship][Senate unaware of what is going on		contrast: *ipsi ... magna spes*][*senatus nihil sane intentus*
			the peace throughout Italy = a gift of an opportunity for C		contrast/chiastic pattern: *tutae ... omnes*][*ea ... Catilinae*
			around 1st June 64 BC, Catiine assembled together all the **desperadoes and down-and-outs** he had attracted by his promise of easy pickings		historic infinitives + double chiasmus: *singulos appellare*][*hortari alios*][*alios temptare* *in unum* in emphatic position historic present: *convocat* slight zeugma: *maxuma necessitudo et plurumum audaciae*

Question			Answer	Mark	Guidance
4	**b**		***Relevant content***	25	***Stylistic features***

			C busily plotting murder and arson,
			planting his men in strategic locations,
			issuing military-style orders to his supporters
			on constant stand-by with weapons
			- but no opportunities present themselves!
					interea ... obsidere: tricolon + longer 4th strand
					                    + anaphora
					                    + historic infinitives
					
					balance: *ipse cum telo esse, item alios iubere*
					
					series of pairs: *intenti, parati*
					                 dies noctisque
					                 festinare vigilare
					                 neque insomniis neque labore

			therefore another meeting is necessary (at Laeca's place): C blames his supporters for their laziness][his activity, ... and the readiness of his supporters elsewhere		*intempestate nocte*: sinister *ignavia eorum*][*docet se Manlium praemisse ... etc.* *eam multitudinem, quem ad capiunda arma paraverat* *item alios in alia loca opportuna, qui initium belli facerent*
			he is prepared for anything - including leaving Rome to join Manlius with the army of rebels in the countryside		*se ad exercitum proficisci cupere*
			Cicero identified as a major stumbling-block		*(Ciceronem) suis consiliis multum officere.*
			the majority dither, ... but Cornelius and Varganteius volunteer to murder Cicero while paying an unexpected morning-call		*perterritis ac dubitantibus ceteris* *ea nocte ... sicuti salutatum introire ... confodere*
			but this plan too is immediately given away by Curius, ... through Fulvia (background relevant here from §23)		*Curius ... per Fulviam Ciceroni ... enuntiat* *propere* in emphatic position historic presents: *intellegit ... enuntiat*
			as a result, they fail to gain admittance to Cicero's door!		*illi ianua prohibiti ... tantum facinus frustra susceperant*
			Section B Total	**[50]**	

APPENDIX 1

Levels Descriptors grid: AO1

AO1:		
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	**Max mark and mark ranges**	**Characteristics of performance**
		Recall and application of subject knowledge; Relevance to question/topic; Understanding of sources and evidence; Awareness of context.
Level 5	9 – 10	Specific factual knowledge, selected with care; Fully relevant to the question; Well supported with evidence and reference where required; Strong awareness of context as appropriate
Level 4	6 – 8	Generally well-chosen factual knowledge; Relevant to the question; Usually supported with evidence and reference where required; Awareness of context as appropriate
Level 3	4 – 5	Some factual knowledge, not always well chosen; At least partially relevant to the question; Some supporting evidence and reference where required; Limited awareness of context.
Level 2	2 – 3	Restricted selection of factual knowledge, possibly including some inaccurate detail; Little evidence of relevance to the question; Occasional use of appropriate supporting evidence; Context occasionally or very superficially indicated.
Level 1	0 – 1	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

Levels Descriptors grid: AO2

AO2:		
(a) Analyse, evaluate and respond to classical sources (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	**Max mark and mark ranges**	**Characteristics of performance**
		Analysis; Evaluation and response; Organisation and use of technical vocabulary; Control of appropriate form and style; Accuracy of writing.
Level 5	13 – 15	Perceptive, well supported analysis leading to convincing conclusions; Very well balanced evaluation based on clear engagement with sources/task; Argument incisive, very well structured and developed; technical terms accurately and effectively used; Sustained control of appropriate form and register; Legible, fluent and technically very accurate writing.
Level 4	9 – 12	Careful and thorough analysis leading to generally sound conclusions; Balanced evaluation based on clear engagement with sources/task; Argument well-structured and developed; technical terms accurately and effectively used; Good control of appropriate form and register; Legible and technically accurate writing, conveying meaning well.
Level 3	6 – 8	Attempts at analysis leading to some tenable conclusions; Limited evaluation but some evidence of engagement with sources/task; Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; Limited control of appropriate form and register; Legible and generally accurate writing, conveying meaning clearly.
Level 2	3 – 5	Occasional evidence of analysis gesturing towards acceptable conclusions; Very limited evaluation or evidence of engagement with topic/task; Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; Very limited control of appropriate form and register; Legible and generally accurate writing, clarity not obscured.
Level 1	0 – 2	Work in this band may meet some of the criteria for Level 2, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

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