

**Oxford Cambridge and RSA Examinations**



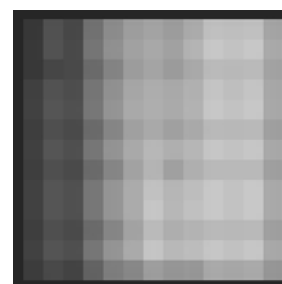
**ADVANCED GCE  
ADVANCED SUBSIDIARY GCE**

**A2 7818  
AS 3818**

**LATIN**

**COMBINED MARK SCHEME  
AND REPORT FOR THE UNITS  
JANUARY 2005**

**AS/A2**



3818/7818/MS/R/05J

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The 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.

The report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

Mark schemes and Reports should be read in conjunction with the published question papers.

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

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RECOGNISING ACHIEVEMENT

Mark Scheme 2471 - 2480  
January 2005

### 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:

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

**GRID 1 30-mark questions**

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

**GRID 2 15-mark questions**

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

**GRID 3 9-mark questions**

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

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

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

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

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

Where a question is subdivided into a 3 and 6 mark question, the mark allocation is intended to reflect just that one part requires a shorter answer than the other; the subdivision is intended to help candidates not to write at excessive length and to give them more focus in making their knowledge of the context clear.

**(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. The highest marks must be available to candidates who refer to 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.

In the mark scheme there are suggestions on how the examples may be fitted into the discussion which constitutes the full answer. Examiners will seek to reward candidates for discussion of this kind.

AS Level does not demand knowledge of rhetorical or stylistic technical terms. 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.

### **(iii) 15-mark questions**

These questions are designed to enable candidates to show thorough knowledge of the *content* of part of the set passage; for example as a summary, as a focussed comprehension, or with the invitation to find some Latin expressions which exemplify a particular aspect of the passage asked for. Mark schemes will offer what the Examiners see as the salient points, but other points may be valid. Where lists of Latin expressions are given in the mark scheme, not all of them will be needed for full marks, just the number specified in the question, usually three.

## A SENECA

- 1) (a) The Saturnalia. Seneca sees it as overblown, with the city sweating in its preparations for it and as a result there is effectively no difference between in the Saturnalia and an ordinary working day. [9]
- (b)
  - They must not move from their daily custom.
  - They might go along with the general habit, dine more light heartedly and take off their togas.
  - In the past removing the toga had been a sign of sad and tumultuous times, now, with the Saturnalia, it is done for pleasure and festival days. [15]
- (c)
  - He adopts a friendly/matey tone in the phrase *si te bene novi*, and the suggestion that Lucilius would be a reasonable judge *arbitri partibus functus*.
  - The clear contrast made in word order and repetition between  
*per omnia similes*  
*per omnia dissimiles*
  - Use of the phrase *pilleatae turbae* with value judgement and visual impact
  - *his maxime diebus* focuses on this time (Saturnalia) above all with word separation and use of the superlative.
  - *animo imperandum est* a strongish metaphor
  - Contrasts brought out in the parallel word order between  
*tunc.....cum*  
*solus ....omnis turba*  
*abstineat*  
*procubuit* (something of a metaphor here too)
  - *certissimum* stress here brought out by superlative and word placed at start of sentence
  - *trahentia it abducitur* three words with a feel of personification in them
  - *hoc ... illud* point up contrast by position at start of sentences/clauses
  - *multo fortius* emphasises extent of extra bravery needed to stand out from crowd
  - *ebrio vomitante siccum sobrium* 'visual' emphatic words, chiasmic word order
  - *excerpere insigniri misceri* build up of key words with *non nec nec*
  - *eadem, non eodem modo* repetition of form of idem produces neatly turned contrast. [30]
- 2) (a) He has learnt that Lucilius lives on friendly terms with his slaves. [3]
- This is what a sensible and well educated man should do. He responds to anti-slave thinking by saying that slaves are human beings, comrades, unpretentious friends, and in terms of fortune, fellow slaves with everyone. [6]
- (b) It is ridiculous to think it disgraceful to dine with your slaves. It is the height of arrogance to dine with a crowd of slaves standing around forbidden to speak and punished for the slightest even accidental noise. Slaves who cannot speak in front of their master, speak about him. Those who can speak in front of him, and with him, will put their lives at risk for him, because of their respect for him. If slaves become our enemies it is our fault for making them so. [15]

(c)	<i>rideo istos</i>	word order promotes verb
	<i>turpe - cenare</i>	word order for emphasis
	<i>quare nisi-circumdedit?</i>	rhetorical question
	<i>superbissima</i>	use of the superlative
	<i>consuetudo-circumdedit</i>	personification
	<i>cenanti-stantium</i>	sound repetition
	<i>onerat distentum ventrem</i>	strong suggestive language
	<i>desuetum iam ventris officio</i>	hinting at digestive problems
	<i>maiore opera omnia egerat</i>	from overeating
	<i>quam ingessit</i>	
	<i>movere labra</i>	litotes for 'speak' 'visual detail'
	<i>virga-perstant</i>	lots of telling detail in the description
	e.g. <i>virga</i>	promoted in word order
	<i>compescitur</i>	word choice
	<i>murmur omne</i>	alliteration/onomatopoeia
	<i>tussis sternumenta singultus</i>	alliteration and tricolon?
	<i>magno malo ulla voce</i>	promoted for emphasis
	<i>ieiuni mutique</i>	emotive adjectives
	<i>de domino..coram domino</i>	antithesis
	<i>de..coram, coram...cum..</i>	shapes sentence to show increasing contact with master
	<i>consuebatur</i>	metaphor is quite powerful
	<i>parati pro porrigere periculum</i>	alliteration
	<i>porrigere cervicem</i>	
	<i>in caput suum avertere</i>	strong statement
	<i>in conviviis---tacebant</i>	epigrams with antithesis
	<i>totidem---servos</i>	
	<i>non—facimus</i>	

[30]

**B VIRGIL**

- 1) (a) Laocoon has attacked the horse verbally and with a spear. He and his sons have been killed by sea serpents who have then hidden under Athene's shield in her temple and the Trojans have concluded that this is a punishment for his blasphemous treatment of the horse which must be brought into Troy. Sinon's pleading about his treatment and the role of the horse, has helped convince them. [9]
- (b)
- *pueri - gaudent* irony of the joy in the recollection
  - *illa - urbi* word choice *subit minas inlabitur*
  - *mediae - urbi* hyperbaton
  - *o patria - Dardanidum* emotional apostrophe  
key words *patria divum domus* (alliteration)  
*incluta bello moenia* –irony
  - *quater quater* repetition stresses unbelievability of what they did
  - *ipso in limine* hyperbaton
  - *sonitum arma dedere* incredible folly in not noticing then
  - *instamus* spondaic start to line
  - *immemores caecique furore* key emotional words
  - *monstrum infelix* ditto + spondees (stressed byelision?)
  - *sacrata sistimus arce* ditto + hyperbaton + place of arce
  - irony implied in the reference to Cassandra's prophecies
  - *delubra deum velamus* key words emotion + alliteration
  - *miseri* ditto
  - *ultimus esset ille dies* ditto
  - *festa..fronde* hyperbaton for emphasis [30]
- (c) Here Aeneas is expressing some feelings about the entry of the Greeks and the start of the sacking of Troy. His feelings might be of sadness, anger, despair, bitterness or similar. Candidates ought to try to show how their chosen words carry these ideas. The following might be included in answers:
- fusi*  
*fessos*  
*amica*  
*tacitae*  
*nota*  
*iniquis*  
*defensus*  
*magna* [15]
- 2) (a) Pyrrhus seized his axe and smashed the threshold with it, and wrenched the doorposts from their sockets. He hacked a panel out of the door, while his men were throwing firebrands. He was like a snake raising itself up to attack. [9]

- (b) Terror much mentioned in first few lines  
*gemitu miseroque tumultu miscetur*  
 words about confusion and lamentation  
 alliteration of m  
 dactyls for rapid and energetic emotion  
*penitus cavae aedes*  
 suggests attack and terror right inside palace  
*cavae aedes*  
 hyperbaton/separation for emphasis  
*plangoribus ululant*  
 onomatopoeia  
*plangoribus femineis*  
 hyperbaton and emotional weight of femininity  
*ferit aurea sidera clamor*  
*ferit clamor* word order for emphasis  
 dactyls add to feel of emotion  
*pavidae matres*  
*tectis ingentibus*  
 hyperbata and description add to feelings of terror  
*errant* suggests their panicking reaction  
*amplexae tenent postes atque oscula figunt*  
 visual display of the women's actions based on their terror
- Power of the attack in following lines  
*instat vi patria Pyrrhus*  
 verb key word at start of line  
 alliteration  
*nec claustra nec custodes suffere valent*  
 nothing has the power to stop him  
*labat ianua*  
 verb carefully chosen and promoted to start to show power  
*ariete crebro*  
 suggests repeated energetic striking  
*emoti cardine postes*  
 separation for emphasis; spondees also in this line suggest the effort involved  
*fit via vi*  
 powerfully short sentence suggests ease of entry  
 dactyls  
 alliteration  
*rumpunt*  
 verb promoted to start of sentence for emphasis and visual impact  
*trucidant*  
 key word choice a brutal word  
*late loca milite complent*  
 alliteration and assonance focus attention on line at key moment  
 Then comes the extended simile of the river in spate.  
*aggeribus ruptis*  
*oppositas evicit moles* (hyperbaton)  
 line 13 is full of dactyls suggesting speed and energy  
*spumeus amnis* visual adjective and alliteration  
*gurgite*  
*furens cumulo camposque per omnes* (with hyperbaton and alliteration)  
*cum stabulis armenta trahit* (alliteration here too)  
 All the above elements of the simile suggest the destructive power of river/Greek attack.

[30]

- (c) Hecuba and her hundred daughters in law are set next to the bloodlust Neoptolemus and the Atridae.  
Priam's blood polluted the altar(s) whose flames he had consecrated.  
The fifty bedchambers in the palace had been filled with the hopes of grandsons, they tumbled to the ground.  
The doorposts proud with the spoils of barbarians fell.  
What the fire had not destroyed the Greeks controlled. [15]

**C TACITUS**

- 1) (a) (i) He has decided not to travel to Asia and Egypt in particular, but stay in Rome. [3]
- (ii) Tacitus says this follows a visit to the temple of Vesta from which he emerged trembling with fear.  
Nero himself pretended people in Rome would be too sad if he left as they drew comfort from seeing him. Nero said that the Roman people must come first and he must obey their wish for him to stay. [6]
- (b)
- Irony in that the banquet was *celeberrimae* but for *luxu famaue*.
  - Tacitus says he will mention Tigellinus' banquet as an example so that he will not have to mention any other similar occasions.
  - He speaks of the rowers as  
*exoleti*  
*per aetates et scientiam libidinum componebantur*
  - The wild animals were 'over the top' in the distance from which Tig had sought them  
*diversis e terris*  
*Oceano abusque*
  - The brothels were filled with *inlustribus feminis*
  - The prostitutes with naked bodies  
*scorta ..nudis corporibus* words separated for emphasis
- Much of the language is deliberately selected to put emphasis on the sordid and sexually depraved activities mentioned.
- *iam –obsceni* absence of verb adds to impact
  - *obsceni* Tacitus' only use of this word is here.
  - Mention then of nighttime; suggestion of things growing worse; *incedo* is a rare word for the advance of night.
  - *consonare-clarescere* variation, alliteration, chiasmus and assonance all here. [30]
- (c)
- *per licita atque inlicita* words for extremes suggest 'and everything in between'
  - *foedatus*
  - *nihil flagitii reliquerat quo corruptior ageret* circumlocution for emphasis.
  - *paucos post dies* alliteration?
  - *uni ex illo contaminatorum grege* emotive words
  - *in modum* suggests awful blasphemy of the parody of the marriage ceremony.
  - Details of the wedding ceremony add to this feeling of the awful parody
  - *Imperatori* word in pointed prominence in juxtaposition to the objects he was misusing
  - *cuncta-nox operit* contrast with normal sexual behaviour in a sort of coy euphemism. [15]

- 2) (a) (i) Nero has ordered Seneca to kill himself, as implicated in the conspiracy of Piso. [3]
- (ii) Seneca has received that order, has been forbidden to alter his will and has told his friends not to weep for him but maintain their Stoic philosophical attitude to misfortune, for, he says, Nero's actions against him, his former tutor, are surely not unexpected given that he has killed his mother and brother. [6]
- (b) Seneca wants and begs her to lessen her grieving and not grieve for ever. He asks her to find decent comfort in her loss by considering his life led under philosophical principles. She says she has chosen death and demands the executioner's stroke too. Seneca concedes this not to begrudge her the fame of a noble voluntary death and so that she whom he loves will not be exposed to danger when he is gone. He says that he showed her life the consolations of life, but acknowledges she prefers to die. He wants them both to be firm in death, but her death to be more famous because it is voluntary. [15]
- (c) Moving moment as the couple are cut together *eodem ictu*  
 Visual detail *brachia ferro exsolvunt*  
 Death actions if graphic present tense  
 Attention drawn to emotive aspects and long drawn out nature of Seneca's painful death  
*senile corpus*  
*parco victu tenuatum*  
*lenta effugia sanguini praebebat* 'medical' detail  
*crurum quoque et poplitum*  
*venas abrumpit* pointed word choice  
*saevis cruciatibus defessus* moving details  
 Moving suggestion of care for his wife and determination not to lose self control in words such as  
*animum infringeret*  
*tormenta*  
*impatientiam delaberetur* [30]

## D CATULLUS

- 1) (a) It is made by Attis.  
He has gone down to the sea shore and is looking at the sea.  
He has woken from sleep and has realized the full horror of what he has done  
in castrating himself to become a priest of the goddess. [9]
- The poem arises from the end of the relationship with Lesbia.
- Catullus calls himself *miser*
  - Says he must stop being a fool - *desinas ineptire*
  - Must see that the relationship which has died (*perisse*) is gone for ever (*perditum*) *quondam* the sun shone – he was happy once
  - *Candidi soles* hyperbaton for emphasis.
  - This is especially hard because of the strength of his love for her  
*amata-nulla*  
emphasis in the word order
  - He realises that he, not she, had the stronger feel for the relationship
  - *quae tu volebas nec puella nolebat*. Emphasis in *nec nolebat*.
  - Repetition of *fulsere-soles*
  - With ironic *vere* pointedly replacing *quondam*
  - Assonance of *ere*
  - He realises she has no more interest so he tells himself that as he cannot do anything
    - *nunc - noli* simple direct statement and order
    - *nec quae - sectare* clear imagery
    - *nec miser vive*
    - number of negative commands here
- Stresses need to be determined about this by number of words about determination
- *obstinate mente*
  - *prefer*
  - *obdura*
  - in one line
  - chiasmus in line 2
- use of monosyllables at start of line 9 [30]
- (c)
- Apostrophe to Lesbia suggests he is going to be determined from now on to say good bye and live without her
  - He predicts a future for her in which she will be grieving without him  
no-one/lover will come near her or think her pretty  
no-one will love her or say she is his  
no-one will want her  
she will have no one to kiss-or to bite the lips of  
her love is not real therefore
- He ends with a feeling either of closure for himself or the inability to find it. [15]
- 2) (a) (i) Ariadne has met Theseus for the first time since he came to the court of Minos her father to be sacrificed to the Minotaur as part of the annual Athenian tribute. She has fallen in love with him at once. [6]
- The story of Theseus and Ariadne is woven on the coverlet of the marriage bed of Peleus and Thetis whose wedding is the *prima facie* subject of the poem.  
Credit discussion of place of this passage in the whole Minotaur story without reference to coverlet with 1 mark. [3]



- (b) *quam concepit flammam*  
*exarsit tota medullis*  
 Image of love as destructive fire and extent to which it damages her.  
*heu misere exagitans inimiti corde furores*  
 word choice here suggests negative aspects of love affecting her  
*puer, curis hominum qui gaudia misces*  
 suggests the two sides of the effect of love  
*qualibus incensam iactastis mente puellam fluctibus*  
*quantos timores*  
*languenti corde*  
*quanto...auri*  
 All expressions suggesting negative power of love here.  
 Candidates ought to mention meaning and use of the key words. [15]
- (c)
- Useful contribution of Ariadne's help suggested by the litotes of *non ingrata tamen*
  - The simile of the tree being flattened by the storm.
    - Strength of tree strength of Minotaur
      - quercum*
      - pinum*
    - Power of wind power of Theseus
      - indomitus turbo contorquens flamine robur*
      - hyperbata
      - spondaic centre of line
      - eruit* in emphatic position
    - Destructive felling of tree destruction of Minotaur
      - illa procul radicitus exturbata* (pointed words)
      - prona cadit* ditto
      - late* ditto
      - cuncta..obvia* ditto + hyperbaton
      - saevum prostravit corpore* spondees
      - domito...corpore* hyperbaton
      - neququam.....ventis*
      - resemblance to tree
      - spondees
      - hyperbaton
    - Triumphant exit from labyrinth
      - *sospes*
      - *multa cum laude* hyperbaton
      - *pedem.. reflexit* ditto
- Extent of potential problems which did not defeat him shown in key words
- *errabunda vestigia*
  - *labyrintheis flexibus*
  - *tecti... inobservabilis error*
  - *frustraretur*
  - spondees and hyperbata here too
- Last line a rare 4 word hexameter. [30]





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RECOGNISING ACHIEVEMENT

Mark Scheme 2491  
January 2005

## Section A: Translation Marking Instructions

### 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.

Partially inaccurate translation (again as agreed at standardisation) should be indicated by a 'squiggly' underlining.

A candidate should not lose more than the total marks 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.

'Squiggled' errors should be totalled and 1 mark deducted per 2 'squiggles'.

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

Each passage is marked out of 30, with the following divisions:

- 1.
- i. ideo pueris et sententias ediscendas damus 4  
 et has quas Graeci chrias vocant, 3  
 quia complecti illas puerilis animus potest. 3  
 qui plus adhuc non capit. 2  
 certi profectus viro captare flosculos turpe est 3  
 et fulcire se notissimis ac paucissimis vocibus et memoria stare: 5  
 sibi iam innitatur. dicat ista, non teneat. 4  
 turpe est enim seni aut prospicienti senectutem ex commentario sapere. 6  
*Seneca, Letters 33. 7*
- ii. est aliquid quo sapiens antecedit deum: 4  
 ille naturae beneficio non timet, suo sapiens. 4  
 ecce res magna: habere imbecillitatem hominis, securitatem dei. 5  
 incredibilis philosophiae vis est ad omnem fortuitam vim retundendam. 4  
 nullum telum in corpore eius sedet: munita est, solida: 4  
 quaedam defatigat et velut levia tela laxo sinu eludit, 5  
 quaedam discutit et in eum usque qui miserat respuit. 4  
*Seneca, Letters 53. 11-12*
- 2.
- i. excutior somno et summi fastigia tecti ascensu supero 4  
 atque arrectis auribus asto: 3  
 in segetem veluti cum flamma furentibus Austris incidit, 5  
 aut rapidus montano flumine torrens sternit agros, 4  
 sternit sata laeta boumque labores praecipitesque trahit silvas: 6  
 stupet inscius alto accipiens sonitum saxi de vertice pastor. 4  
 tum vero manifesta fides, Danaumque patescunt insidiae. 4  
*Virgil, Aeneid II. 302-310*
- ii. atque hic ingentem comitum adfluxisse novorum invenio admirans numerum, 7  
 matresque virosque, 3  
 collectam exsilio pubem, miserabile vulgus. 3  
 undique convenere animis opibusque parati 4  
 in quascumque velim pelago deducere terras. 4  
 iamque iugis summae surgebat Lucifer Idae ducebatque diem, 5  
 Danaique obsessa tenebant limina portarum, 4  
 nec spes opis ulla dabatur. 3  
*Virgil, Aeneid II. 796-803*

- 3.
- i. non tamen Romae incipere ausus 3  
 Neapolim quasi Graecam urbem delegit: 3  
 inde initium fore ut transgressus in Achaiam 3  
 insignesque et antiquitus sacras coronas adeptus 3  
 maiore fama studia civium eliceret. 3  
 ergo contractum oppidanorum vulgus, 2  
 et quos e proximis coloniis et municipiis eius rei fama acciverat, 5  
 quique Caesarem per honorem aut varios usus sectantur, 4  
 etiam militum manipuli, theatrum Neapolitanorum complent. 4  
 Tacitus, *Annals* 15. 33
- ii. nihil adversum haec Neroni provisum. 3  
 etiam fortes viros subitis terreri, 2  
 nedum ille scaenicus, Tigellino scilicet cum paelicibus suis comitante, arma contra 6  
 cieret. 6  
 multa experiendo confieri quae segnibus ardua videantur. 5  
 frustra silentium et fidem in tot consciorum animis et corporibus sperare: 5  
 cruciatui aut praemio cuncta pervia esse. 3  
 venturos qui ipsum quoque vincirent, 3  
 postremo indigna nece adficerent. 3  
 Tacitus, *Annals* 15. 59
- 4.
- i. cui dono lepidum novum libellum 3  
 arida modo pumice expolitum? 3  
 Corneli, tibi: namque tu solebas meas esse aliquid putare nugas 6  
 iam tum, cum ausus es unus Italorum 3  
 omne aevum tribus explicare cartis doctis, Iuppiter, et laboriosis. 6  
 quare habe tibi quidquid hoc libelli qualecumque; 5  
 quod o patrona virgo, plus uno maneat perenne saeclo. 4  
 Catullus, 1. 1-10
- ii. ille mi par esse deo videtur, 3  
 ille, si fas est, superare divos, 3  
 qui sedens adversus identidem te spectat et audit dulce ridentem, 6  
 misero quod omnes eripit sensus mihi: 4  
 nam simul te, Lesbia, aspexi, nihil est super mi 4
- lingua sed torpet, tenuis sub artus flamma demanat, 5  
 sonitu suoapte tintinant aures, gemina teguntur lumina nocte. 5  
 Catullus, 51. 1-12

## Section B: Essay Marking Instructions

Examiners are looking for:

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

Many essays are likely to appear as a list of appropriately recalled examples which cover the 'bullet points' on the question paper. Essays assessed more highly, say Band 2 and Band 1, ought also to confront more of the issues within the question, especially 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 should not be placed above the top of band 3.

Question Specific Remarks

### Seneca

1. This essay is likely to present a list of examples illustrating the bullet points. The top quality answers will have focussed on **how** examples illustrate 'attitudes' and probably be detailed on the third bullet point in particular.

### Virgil

2. There is a wealth of potential examples from the text but this is an essay where some argument is important. Many essays will concentrate on the first bullet point and probably only touch on the idea of quality and skill. For high marks examples under the bullet points ought to connect fully with the idea of communicating the emotions of Aeneas and quality and skill need to be brought in; marks allocation to and within bands 2 and 1 ought to depend on that.

### Tacitus

3. There will be chiefly lists of examples from the first two bullet points in some essays. For band 2 there will need to be connection to 'embittered and pessimistic' though only one may often appear-probably 'pessimistic'. For top band 2 and band 1 (or perhaps just band 1) there ought to be a feeling of balance with the mention of points where Tacitus is more positive about the people he is discussing. Some candidates may discuss Tacitus' background in politics and its effects on his writing. This should be rewarded but may not be insisted upon.

### Catullus

4. Many essays will be a list of themes and emotions and perhaps some examples of skilful poetic techniques. For the top bands it is important to indicate understanding of 'better' and candidates may well marshal themselves according to the range of ways in which they see that idea. We should look for and reward a feeling of personal response to the poems. Candidates who dislike all Catullus' work long or short should not be penalized if they can argue their case convincingly.

**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 made an attempt to confront it. There may not be a standard answer to an essay question, and examiners should be flexible and particularly responsive to the merits of essays, which do not adopt a standard approach.

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

Essays will be marked in accordance with the following scheme.

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





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RECOGNISING ACHIEVEMENT

REPORT ON THE UNITS  
January 2005

### **Chief Examiner's Report**

For this January session there were fewer entries than in January 2004. This reverses the trend of the previous three January sessions; the most likely explanation for this is that a higher proportion of last summer's candidates achieved their expected grades, particularly at the upper end of the range. Whereas over half the candidates for Literature 1 (Text B: Virgil) unit 2475 were taking the AS examination for the first time, 90% of those taking Literature 2 unit 2491 were re-taking the unit.

The units which included Seneca attracted a total of only 4 candidates. Besides the Virgil unit (2475), the other popular choices were Catullus (2480) and Catullus and Tacitus (2479). 21 candidates entered for two half texts (27%), whilst 48 candidates had studied a single text (63%).

There were 25 candidates aggregating in this session at AS level (3818) whilst 3 candidates aggregated for A2 (7818).

## 2471-80: Latin Literature 1 Commentary

### General Comments

As a whole, candidates' responses to these commentary papers were pleasing. Many candidates had revised soundly for what were often clearly resits. There was a demonstration of thorough knowledge of content but at several places the *style* of the Latin in front of candidates escaped appropriate attention. Centres have clearly continued to advise candidates well as to the requirements of the 9/15/30-mark questions, but some candidates still persist in writing far too much for 9-mark questions. There appeared to be fewer candidates who demonstrated insufficient knowledge of passages but a good number did not take the opportunity to give enough detail in their answers. Some candidates tended to confine references in the 30-mark questions to rather narrow sections of the lines indicated, which brought the Examiners some concern about the full sureness of their knowledge.

The Examiners note with pleasure that the quality of written communication in these papers was always high, and that there were no 'rubric errors'.

As always the Examiners send their sincere congratulations to candidates for their performance and their thanks to them and those who prepared them in the Centres, for the delight they found in reading many confident and rewarding scripts.

### Comments on Individual Questions

#### Seneca

There were very few candidates who answered on Seneca. Those who did so generally did well, and some very well indeed, and commented on Seneca's style with aplomb. More candidates answered Question 2 than Question 1.

- 1)
  - (a) This was generally well answered.
  - (b) Generally candidates answered this question well.
  - (c) This question was generally well answered. There was thorough coverage of the points listed in the markscheme, particularly with reference to contrasts between *similes* and *dissimiles*, the visual emphatic words, the build up of key words with *non/nec, certissimum*.
- 2)
  - (a) Candidates answered this question well.
  - (b) Although this question was generally well answered, candidates occasionally missed out part or parts of Seneca's argument and so let themselves down. The best candidates clearly knew this letter very thoroughly indeed.
  - (c) This was generally well answered. Again most covered many of the points in the markscheme.

## Virgil

- 1)
  - (a) This question was well answered, in general, though weaker candidates missed out reference to Laocoon.
  - (b) Most candidates answered this question reasonably well. There was much that could be made of this passage but there were a number of candidates who restricted their answers to discussion of content. Where a discussion of style did feature in answers, favourite points included: the position of *pueri* and *puellae*, *mediaque minans*, *o patria o divum domus*, repetition of *quater*, and *monstrum infelix*.
  - (c) Some candidates answered this question very well. However, a small group thought *furtim* was an adjective. Those who were confused chose *sopor*, *silentia* and *deum*. Overall, the best candidates demonstrated a clear understanding of what Virgil was trying to make Aeneas convey.
- 2)
  - (a) Most candidates showed a good knowledge of the preceding simile, though in some answers that sometimes dominated over reference to other relevant discussion.
  - (b) This question was well answered. Often both content and style were confronted. There was lots to comment on here and there were some excellent answers, with lots of appropriate remarks about alliteration, *fit via vi*, and *late loca*. The simile was dealt with well and candidates had clearly understood it well.
  - (c) Candidates answered this question very well. Those who did not score full marks tended to confine answers either to the palace or the family, rather than both. However, a clear understanding of the storyline was indicated by candidates' answers.

## Tacitus

- 1)
  - (a) This question was generally very well answered.
  - (b) Candidates answered this question well, as per the markscheme, though some candidates did not take the opportunity to range across the lines set and confined themselves to the raft, attendant boats and crews.
  - (c) Answers to this question were generally, very good although a few candidates tended to limit their answers to the first line or so only.
- 2)
  - (a) Most candidates had a very sound idea of the context indeed and consequently this question was well answered.
  - (b) Some candidates missed out small sections especially, not realising that the discussion could be said to start around *rogat temperatque*. Overall the question was well answered by the majority of candidates.
  - (c) This question was generally well answered. Answers ranged over the points covered in the markscheme.

## Catullus

- 1)
  - (a) Although there were several candidates who were unsure of where the speech was being made, most candidates answered this question with confidence.
  - (b) This question was very well answered. The best candidates showed a good feel for the content and their discussion of the style was sound; references to *miser*, *ventitabas*, *fulsere...soles* and the alliteration of p were the commonest examples, though some failed to make much of the approximate repetition of *fulsere..soles*.
  - (c) Candidates answered this question very well.
- 2)
  - (a) This question was reasonably well answered, but a surprising number of candidates failed to mention the point of the coverlet for the marriage bed of Peleus and Thetis as the locus of the storytelling.
  - (b) This question was well answered, though again with references sometimes only made to a narrow selection of the lines indicated.
  - (c) Although this question was generally well answered, Well answered – the understanding of the simile was weak in a number of candidates, with several not sure which parts of the description matched the tree and which Theseus.

## 2491: Latin Literature 2 Translation and Essay

### General Comments

The Examiners are very pleased indeed with the general standard of work presented by candidates for this paper. They offer their genuine thanks and congratulations both to the candidates and to colleagues in Centres who help candidates to perform so well.

The Examiners, though, would wish to offer the following as advice to Centres and candidates.

In the Translation Section, candidates should take as much care as they can not to miss words out when they translate; it is very clear indeed that omission rather than misunderstanding is the amplest source of lost marks, and care in reading the passage before plunging in will always pay dividends.

It is always much appreciated by Examiners when candidates follow the rubric's instruction to write their translation on alternate lines.

In Essays, candidates should try to recall as wide a range of relevant moments from the text as they can and not restrict themselves to too narrow a library of examples to support their discussion. In particular, they ought to include reference to the section to be read in translation if they have been prepared for 'half' texts. Candidates should also be sensitive to the 'trigger' words in the question, and show that they have an understanding of what those trigger words mean within the context of the question. That understanding is valuable and will be rewarded alongside text knowledge.

### Comments on Individual Questions

#### Section A: Translation

##### Seneca

- 1) (i) Generally very well recalled translation was offered here. Such mistakes as occurred were, as often happens, ones of omission. The commonest omitted words were: *ideo*, *has*, *adhuc*. Other errors included the misunderstanding of the antecedent of *qui* as *puer* rather than *animus*, and not noticing the superlative force in *notissimis* and *paucissimis*.
- (ii) The very few offering this translation did so with commendable accuracy.

### Virgil

There were some really excellent and accurate translations offered here for both passages.

- 2) (i) Some candidates offered a rather bland 'I woke up' for *excitior somno*, and a few breezes appeared when Aeneas stood there in line 2, sadly but perhaps inevitably. Another not uncommon error was to translate *silvas* as 'trees' which rather diminishes the force of the flood, and *accipiens sonitum* did not always appear.
- (ii) Again there were numerous excellent and accurate answers here. The few errors there were included:
- misunderstanding of the agreement of *admirans* - some thought it referred to the *numerum*.
  - failure to make the link between *animus opibusque* and *parati*.
  - omission of *iugis*, *obsessa* and/or *opis*.
  - making *portarum* singular.

### Tacitus

- 3) (i) *quasi* was often not understood here, and *inde* quite often omitted. The connection between *antiquitus* and *sacras* was not always grasped, and *maiore* was sometimes seen as describing *studia* as well as, or instead of, *fama*, but with those provisos most translation of this passage was very pleasingly accurate and rewarding to mark.
- (ii) Almost all translations of this passage were really accurately done. The only real errors tended to be the omission of *consciorum* and/or *pervia*. It was particularly good to see *vincirent* hardly ever made to mean 'conquer'!

### Catullus

Both of the Catullus passages were clearly well recalled and understood by candidates. Again, the only mistakes on individual scripts were the odd omission or carelessly recalled agreement;

- 4) (i) *lepidum*, *modo quare*, *tibi* and *perenne* were the usual omissions here, and *quidquid* and *qualecumque* tended to be compressed into one idea. *quod* sometimes appeared as 'which' or 'because' rather than the true connecting relative.
- (ii) The Examiners were pleased to see a lot of excellent translations. The translation of *deo* as 'gods' in line 1 and/or missing the correct agreement of *gemina* were the usual errors.

### Section B: Essay

It was clear to the Examiners that many Centres had done their best to prepare candidates well for this section of the paper, encouraging them to show off their wider text knowledge and to try a good range of discussion points, particularly where it was necessary to show understanding of a 'trigger' word or phrase, or look for balance in argument. Where the Examiners have constructive criticism to offer it is of candidates who do not manage to tackle both text recall and discussion and who concentrate on one to the detriment of the other. Some candidates still let themselves down also by not referring to the section of the text set to be studied in translation.

That said, the Examiners are delighted to acknowledge and record their thanks for the work colleagues in Centres and their students are devoting to this section - and indeed to the translation too. The quality of written communication in the Essays tended to be very good indeed.

### Comments on Individual Essay Questions

#### Seneca

- 1) The Examiners were extremely pleased with the response to this question.

#### Virgil

- 2) Where candidates did not do well in this question it was almost always because they had not considered the idea of *communicating* emotion as well as they might. There was much good, detailed and appropriate recall of the storyline of the book, but essays which consist of a list of scenes in which Aeneas experiences emotion are not really quite enough to gain the highest marks. Some candidates did not analyse what the feelings and emotions of Aeneas were in each of these scenes and only the best talked about how Virgil made us share in those feelings through his narrative technique or use of language and imagery. Those candidates who did do this fully produced some wide ranging and sensitive discussion and deserved their high marks.

#### Tacitus

- 3) The best of the essays in this question were really rewarding to read, with detailed recall of the text, a wide range of discussion points, a sense of balance in the argument and often a good, appropriate knowledge of Tacitus' political and literary background. Where there were weaknesses they tended to be in thin recall of the text. Some candidates did not back up their discussion of the anti-Nero feeling of the text with mention of the extent to which Tacitus brings the horror of the fire to life, or the discussion of the treatment of the Christians, but relied too much on the sleaze of Tigellinus' banquet and Nero's marriage - reliance perhaps on their short term memory from Paper 1?

#### Catullus

- 4) As with the Tacitus essay, this produced some really excellent discussion and analysis, again with mention of the literary background of Catullus, Alexandrianism and so on, being included. The best essays showed impressive text recall and good attempts to seek a definition of 'better'. The weakness that appeared most, however, as with the Tacitus, was thin recall of the text. Some candidates confined their discussion of shorter poems almost solely to *odi et amo*, and others showed little knowledge of what actually happens in poems 63 and 64, the archetypes of the 'long' poem. Beyond a simple criticism of their length, they tended to see little of merit in them, unfortunately.



**Advanced Subsidiary GCE Latin 3818**  
**January 2005 Assessment Session**

**Unit Threshold Marks**

Unit		Maximum Mark	a	b	c	d	e	u
<b>2471-80</b>	Raw	120	93	81	70	59	48	0
	UMS	120	96	84	72	60	48	0
<b>2491</b>	Raw	90	72	64	56	48	40	0
	UMS	90	72	63	54	45	36	0

**Specification Aggregation Results**

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

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

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

	A	B	C	D	E	U	Total Number of Candidates
<b>3818</b>	54.2	75.0	95.8	95.8	100	100	25

**Advanced GCE Latin 7818**  
**January 2005 Assessment Session**

**Specification Aggregation Results**

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

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

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

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>	<b>Total Number of Candidates</b>
<b>7818</b>	66.7	66.7	100	100	100	100	3



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