

# **Combined Mark Schemes And Report on the Units**

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**January 2006**

**3818/7818/MS/R/06J**

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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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**Mark Scheme 2471 - 2480**  
**January 2006**

### 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

Assessment Objectives 2 (i) and (ii)		
<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

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

**GRID 3 9-mark questions**

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

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

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

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

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

**(ii) 30-mark questions**

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

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

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

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



AS Level does not demand knowledge of rhetorical or stylistic technical terms in candidates' answers. Where they appear in the mark schemes they are intended merely as a 'shorthand' assistance to the Examiners. Examiners are looking for discussion of the effects of the choice of words. Many candidates will be aware of such technical terms and their use is welcomed, but candidates ought to use them correctly and express some awareness of their effects on the reader/hearer.

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

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

**(iii) 15-mark questions**

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

## A SENECA

- 1) (a) i) Lucilius has said that he is nothing/worthless/ignoble, badly treated by nature and fortune. [3]
- ii) Seneca has said that Lucilius can separate himself from the crowd and rise to happiness and that philosophy is not interested in pedigrees. [6]
- (b) Socrates was not noble, Cleanthes worked at a well and as a gardener and Plato was not found noble but made noble by philosophy. Seneca tells Lucilius not to despair that he is not their equal because philosophy shines for everyone and, to her, ancestry and nobility do not matter. [15]
- (c) Content and style both needed for mark above Band 3.

**Content**

Reassuring reference to Lucilius' social status and his *industria* in getting there.

Not everyone gets to the top in politics or the army, but he has-reassuring

Reassuring allusion to words of Plato '*Platon ait....regibus.*'

**Style**

*Eques ... industria* word order emphasises key words  
alliteration of t adds emphasis

*mehercules* virtual exclamation adds force to sentence

*quattuordecim curia castra* choice of key words on concepts familiar and important to L.ucilius

*multis, non omnes* balanced neatly

*fastidiose* key word

tricolon phrasing from *multis ... legunt*

Short epigrammatic phrases or sentences, suggesting brisk, brusque argument;

*Bona ... patet*

*omnibus lucet*

*omnes ... dignum* with anthithesis in *hi tui, te illis*

*ad virtutem ... compositus*

Use of rhetorical techniques for persuasion

Rhetorical question; *quis est generosus?* (with its instant reply)

*si ... superari* *hoc* anticipates and gives force to *a ... superari*  
*protinus* key word

*tibi ipse* emphasizing pronoun

*a nullo* in key emphatic place

*superari* strong word

antithesis in *omnibus ... nullius*

anaphora of *neminem ... neminem*

chiasmus of *regem e servis ... servum e regibus*

emphatic phrase *sursum deorsum* [30]

- 2) (a) i) He was seasick in a storm at sea and had to swim ashore. [3]
- ii) He has been thinking afterwards that we forget our failings easily, even bodily ones. But diseases of the soul are particularly hard to acknowledge. [6]

- (b) If one were ill one would not engage in domestic or court business but would strive with all one's heart to be free of the illness as fast as possible so devote the same commitment to philosophy as you would to regaining health. [15]
- (c) Short, briskly persuasive, epigrammatic phrases and sentences with jussives and imperatives
- Expergiscamur ... philosophis* almost *passim*.  
 anaphora of *sola* gives emphasis  
*illi totum ... dignus illa* chiasmus for emphasis of the point  
 imagery of waking from sleep  
 imagery of the lovers  
*non est quod* circumlocution gives emphasis
- argument then moved on by  
 short epigrammatic/ imperative sentences  
 image of philosophy as ruler not as *subsciva* but *ordinaria, domina*  
 The analogy with Alexander the Great gives historical support and grandeur.  
 The Alexander and philosophy speeches are in longer, grander periodic style,  
 with feelings of parallel arrangement *acciperem ... dedissetis ... haberetis ... reliquissem*  
*sum acceptura ... superfuerit, habebitis ... reiecero*  
 Final short intense imperative sentences. [30]

**B VIRGIL**

- 1) (a) The Trojans have split into groups wanting to bring in the horse or destroy it. Laocoon has urged them to mistrust the Greeks and destroy the horse and has hurled a spear at it. Sinon has warmed their hearts to him and told them that the horse will bring them the favour of the gods if taken in. [9]
- (b) Size of snakes emphasized by  
*pars cetera pontum pone legit sinuatque immensa volumine terga*  
 (n.b. alliteration also)  
 and later  
*spirisque ingentibus* (hyperbaton)  
*bis medium bis collo circum dati* – anaphora  
*superant capite et cervicibus altis* (also alliteration again)  
 also *altis* in emphatic place at line end  
 word choice and sibilance of fit *sonitus spumante salo* suggests snakes' sound through the water  
*ardentesque oculos suffecti sanguine et igni* graphically menacing  
 spondaic start to line  
 alliteration of s  
*sibila* onomatopoeia  
*sibila lambebant linguis vibrantibus ora*  
 spondees  
 alliteration  
 hyperbaton/separation of noun and adjective/promotion of adjective  
*lambebant* and *vibrantibus* vivid  
 are they looking forward to the coming meal?  
 use of *iam* suggests speed of snakes  
  
*diffugimus visu exsanguis agmine certo* horror and foreboding here  
*parva corpora* evoking sympathy  
*miseros morsu depascitur artus* evoking sympathy  
 alliteration here may help stress vividness and emotion  
 Also word order stresses the wrapping of snakes round bodies as does *implicat* along with *corripiunt* and *ligant*  
 Laocoon comes to the boys' aid but to no avail. [30]
- (c) The snakes go to the highest shrines, make for Athene's citadel and hide at her feet beneath her shield. Laocoon's cries are like those of a sacrificial bull bellowing when the axe has missed it - a bad omen and the signs of his priesthood the *vittae* are stained as a victim would be. [15]
- 2) (a) Aeneas is rescuing his family from the falling Troy. Anchises has suddenly had him run to avoid Greeks and he has missed his way. On reaching the rendez-vous he finds his wife Creusa missing. [9]

- (b) He curses all gods and men. He shows devotion to family and Troy's gods entrusts son father and *penates* to his companions. Resolves to go back to search for Creusa even at risk to his own life.  
Answers might well receive credit for mention of the details of this enterprise:  
     puts on his armour again  
     exposes his life to dangers on his way through Troy  
     passes/risks the dark thresholds of the gates  
     retraces his previous steps. [15]
- (c) Destruction of Aeneas' own house brought out key words/phrases for impact:  
*ignis edax*  
*summa ad fastigia* hyperbaton  
*vento volvitur* vivid and alliterative  
*exsuperant flammae* key vivid word choice  
*furit aestus* verbs promoted in phrases for emphasis  
 Desolate scene at the palace of Priam  
*porticibus vacuis* empty/deserted  
*custodies .. adservabant* spondees suggest sadness of A's feelings  
*dirus Ulixes* sense of nastiness  
 piling up (*congeritur*) of pillaged treasures  
*undique gaza erepta* key phrases  
*incensis adytis* extra desolation of burned shrines  
 pathetic list of what the treasure was  
*mensae deorum* gods won't help or perhaps blasphemy  
*crateresque auro solidi* sense of their now useless grandeur  
 alliteration here too  
 Desolation of the captured humans  
*pueri matres* soon to be lost relationships suggested  
*pavidae ... matres* hyperbaton/separation of noun and adjective for emphasis  
*longo ordine* suggests numbers  
*stant circum* short spondaic line suggests abrupt end to thinking of what might become of them. [30]

## C LIVY

- 1) (a) i) Sophonisba (wife of Syphax) is speaking to Masinissa in Syphax' palace. [3]  
 ii) Syphax has been captured and defeated by Masinissa and the Romans and Masinissa has just ridden into the palace as conqueror. [6]
- (b) **Content points which might be covered**  
 She flatters Masinissa for his achievements and power over her.  
 She emphasises her lowly status before his power over her to get sympathy.  
 She reminds him of the Numidian background they share and which is alien to that of the Romans.  
 Thus she seeks to turn him against the idea that she might be put to death.
- Stylistic aspects which might be covered**  
 -Flattery of Masinissa and stress on his power over her and their common background  
*omnia quidem ut possis* omnia emphatic position  
 use of *quidem*  
*di, virtus et felicitas tua* tricolon focussing on M himself  
*victricem ... dextram* hyperbaton  
 emphatic almost overdone *ipse quodcumque fert animus ... statuas Numidae atque in eadem mecum Africae geniti ... fidem*  
 -Her lowly status before him  
*si...si licet* sense of pleading and pretended uncertainty in anaphora  
*captivae apud dominum vitae necisque suae*  
*vocem supplicem mittere* key pleading phrases  
*precor quaesoque oro obtestorque* feeling of repetition for effect  
*per ... per ... per* pleading tricolon crescendo  
 coupled with references to Syphax and their old powerful state vis a vis current one  
*in qua ... fuimus*  
*tibi cum Syphace commune fuit*  
*deos, qui te melioribus ... miserunt*  
 -They are different from the Romans  
*in cuiusquam Romani superbum et crudele arbitrium alienigenae et externi fidem*  
 again there is repetition similar wording to drive points home  
 -She does not want to die  
*quid ... quid* anaphora stresses the point together with  
*Carthaginiensi ab Romano ... filiae Hasdrubalis timendum sit*  
*si nulla re alia potes* i.e. 'well of course you can'  
*morte me ut vindices* i.e. 'well of course you won't' (nb word order too) [30]
- (c) Sophonisba was of great beauty and of the best age to show it. She embraced him by the knees and right hand in supplication and her words were flattering blandishments rather than a speech. Numidians fall headlong into love because of their nature. [15]
- 2) (a) The Carthaginian front line of auxiliaries has lost its cavalry protection. They have been giving way in the face of Roman attack. As the front line auxiliaries retreat the second line men fall back too in case the Romans get through to them. [9]

- (b) Draws attention to the unusual two fold nature of the battle for the Carthaginians and how they had to deal with this crisis.

*duo iam permixta proelia*

*simul cum hostibus simul cum suis  
cogerentur*

*manus conserere*

*perculsos iratosque*

*in aciem acceperere*

*densatis ordinibus*

*vacuum ... campum*

*in cornua*

*vacuum circa campum*

*extra proelium*

repetition of *simul cum*

suggests they had to do this

word choice suggests the hand to hand fighting

draws attention to the mood of the men

*ac ... ac* repetition

draws attention to exclusion of the others

hyperbaton

combination of these 3 phrases gives force to how and where the men were excluded

*ne ... miscerent*

draws attention to feelings of group of soldiers and desperate need not to weaken

*pavido ... milite*

focus on feeling through word order

*sinceram et integram* pointed contrast with previous phrase

*tanta ... ut*

clause order and use of this whole sentence stresses difficulty of Carthaginians *strages hominum armorumque* key word choice - visual idea

*steterant* word order points up that they had been there

*paulo ante* indicates speed of change

Livy then wants you to see the problem for the Romans is the weakening of their battle lines. This idea is conveyed in

*per cumulos corporum*

*et tabem sanguinis*

*qua quisque poterat*

*et signa et ordines confuderunt*

visual detail and alliteration

visual detail in choice of words

suggests it was hard to find way

word choice expresses the problem

*et signa ... aciem*

*signa fluctuari vagam ... aciem*

focuses on weakening of the line

key phrases chosen for this weakening

*cernendo*

offers the view that the soldiers had

*sauciis subductis*

*quo ... esset*

reminder that men were wounded

recognition of danger of line otherwise being weakened.

[30]

- (c) It had reached the stage of battle between real enemies. The enemies were matched in weaponry experience fame of achievements and extent of their 'hope and danger'. The Romans were superior in numbers and spirit, as their success against elephants and the enemy's first line gave Romans the edge.

[15]

## D HORACE

- 1) (a)
- Soracte white with snow
  - the woods labouring under the weight of the snow
  - frozen rivers

Also give credit for winter being a time for:

-putting logs on the fire to dispel the cold

-pouring out the wine more generously

-letting the gods deal with the battling winds on the sea and the cypresses and ash trees.

[9]

- (b) He wants to show joys of youth are more attractive than worrying over what will happen tomorrow whatever day fortune gives i.e. how long you will live and not reject pleasures of youth, while old age is far off.

*fuge quaerere* emphatic way of saying 'don't'

*lucro appone* image from accounting suggests living is a profit

*quem dierum cumque* the separation in *quem cumque* stresses its indefinite feeling

*dulces* word choice to describe nicer side of love

*amores* possibility of more than one relationship

*nec dulces amores nec choreas*

joyful activities put in important parts of sentence

*virenti canities*

opposite colours and their ideas put adjacent for effect

colours used to show up different life times to the benefit of *virenti*

*canities ... morosa*

Adjective suggesting unpleasantness separated from noun for emphasis; then come little suggestive descriptions of what the potential joys might actually include:

*Et ... et ... que* there is quite an attractive list of possibilities

*campus areae sub noctem composita hora* (separated adjective)

places and time hinted at

*lenes ... susurri* adjective separated for emphasis

suggestive onomatopoeic *susurri*

*nunc ... nunc* suggests time must not be wasted and these things can be enjoyed now

*proditor gratus risus*

phrase very suggestive of the situation

personification of *proditor risus*

*latertis puellae* phrase hinting at possibilities of the situation

*intimo ab angulo*

suggestive placing of the laughter

The word order by intertwining the words gives each one of them a useful emphasis.

*pignus dereptum lacertis*

word choice hints at possible pleasure to come

*digito male pertinaci* the litotes is suggestive of the attractive possibilities and placed at the end of the line and stanza.

[30]

- (c) Leuconoe should not indulge in astrology to find out her end. Whether she will live many years or not, it is better to put up with whatever will be as envious time is going by, she should think as little as possible of the future and enjoy today by being wise, straining the wine and not hoping too far ahead.

[15]



- 2) (a) Iccius is planning to join the army and go east. This is a surprise to Horace, because Iccius has been devoted to philosophy. [9]
- (b) Horace thinks a good man needs no weapons, he exaggeratedly stresses the size amount or quality of these weapons, *Mauris iaculis* darts used by the Mauri *venenatis gravida sagittis pharetra* (separation of nouns and adjectives adds to the latter's emphasis).  
 He says that these will not be needed even if the good man goes to a vast range of far flung destinations emphasised by 'doctus' language choice  
*per Syrtes aestuosas* (adjective separation in word order again)  
*inhospitalem Caucasum*  
*quae loca fabulosus lambit Hydaspes* (adjective separation in word order)  
 He knows this is true of a good man because a wolf failed to attack him. He describes this wolf in exaggerated and 'doctus' word choice  
*portentum*  
*quale neque militaris Daunias latis alit aesculetis*  
*nec lubae tellus generat*  
*leonum arida nutrix*  
 But it was only in his Sabine woods not in any of these romantic places. [30]
- (c) *nulla arbor aestiva recreatur aura* no trees revived by the breeze  
*nebulae malusque Iuppiter urget* mists and evil sky pressing down  
*sub curru nimium propinqui solis* too hot  
*terra domibus negata* uninhabited
- Discussion of any of the above needs to show understanding of 'awfulness' appearing in that phrase. [15]



**Mark Scheme 2491  
January 2006**

**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 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.

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

- 1) (i) in hoc tu victu saturitatem putas esse? 4  
 et voluptas est. 2  
 voluptas autem non illa levis et fugax et subinde reficienda, 4  
 sed stabilis et certa. 2  
 non enim iucunda res est aqua et polenta aut frustum hordeacei 6  
 panis, 6  
 sed summa voluptas est posse capere etiam ex his voluptatem 5  
 et ad id se deduxisse 3  
 quod eripere nulla fortunae iniquitas possit. 4 [30]  
 Seneca, *Letters* 18. 10
- (ii) regum nobis induimus animos. 3  
 nam illi quoque obliti et suarum virium et imbecillitatis alienae sic 6  
 excandescunt, 6  
 sic saeviunt, quasi iniuriam acceperint: 4  
 a cuius rei periculo illos fortunae suae magnitudo tutissimos 5  
 praestat. 5  
 nec hoc ignorant, sed occasionem nocendi captant querendo: 5  
 acceperunt iniuriam ut facerent. 3  
 diutius te morari nolo; non est enim tibi exhortatione opus. 4 [30]  
 Seneca, *Letters* 47. 20-21
- 2) (i) 'heu, quae nunc tellus' inquit 'quae me aequora possunt 4  
 accipere? 4  
 aut quid iam misero mihi denique restat, 4  
 cui neque apud Danaos usquam locus, 4  
 et super ipsi Dardanidae infensi poenas cum sanguine poscunt?' 5  
 quo gemitu conversi animi compressus et omnis impetus. 5  
 hortamur fari quo sanguine cretus, 3  
 quidve ferat; memoret quae sit fiducia capto. 5 [30]  
 Virgil, *Aeneid* II. 69-75
- (ii) vestibulum ante ipsum primoque in limine 3  
 Pyrrhus exultat telis et luce coruscus aena; 4  
 qualis ubi in lucem coluber mala gramina pastus, 5  
 frigida sub terra tumidum quem bruma tegebat, 5  
 nunc, positus novus exuviis nitidusque iuventa, 4  
 lubrica convolvit sublato pectore terga arduus ad solem, 5  
 et linguis micat ore trisulcis. 4 [30]  
 Virgil, *Aeneid* II. 469-475
- 3) (i) addit verbis honorem: 2  
 neque magnificentius quicquam triumpho apud Romanos 3  
 neque triumphantibus amplioem eo ornatum esse 4  
 quo unum omnium externorum dignum Masinissam populus 5  
 Romanus ducat. 5  
 Laelium deinde et ipsum conlaudatum aurea corona donat; 4  
 et alii militares viri, prout a quoque navata opera erat, donati. 5  
 his honoribus mollitus regis animus 2  
 erectusque in spem propinquam 2  
 sublato Syphace omnis Numidiae potiundae. 3 [30]  
 Livy, XXX. 15.12-14

	(ii)	in tempore Laelius ac Masinissa	1	
		pulsos per aliquantum spatii secuti equites,	3	
		revertentes in aversam hostium aciem incurrere.	4	
		is demum equitum impetus perculit hostem.	4	
		multi circumventi in acie caesi,	3	
		multi per patentem circa campum fuga sparsi	4	
		tenente omnia equitatu passim interierunt.	3	
		Carthaginiensium sociorumque caesa eo die supra viginti milia:	3	
		par ferme numerus captus cum signis militaribus centum triginta		
		duobus, elephantis undecim.	5	[30]
		Livy, XXX. 35.1-3		
4)	(i)	iam satis terris nivis atque dirae		
		grandinis misit Pater	5	
		et rubente dextera sacras iaculatus arces		
		terrui urbem,	5	
		terrui gentes, grave ne rediret		
		saeculum Pyrrhae nova monstra questae,	5	
		omne cum Proteus pecus egit altos		
		visere montes,	5	
		piscium et summa genus haesit ulmo		
		nota quae sedes fuerat columbis,	5	
		et superiecto pavidae natarunt		
		aequore dammae.	5	[30]
		Horace, Odes I. 2. 1-12		
	(ii)	Dianam tenerae dicite virgines,		
		intonsum, pueri, dicite Cynthium	5	
		Latonamque supremo		
		dilectam penitus Iovi.	5	
		vos laetam fluviis et nemorum coma,	4	
		quaecumque aut gelido prominet Algido		
		nigris aut Erymanthi		
		silvis aut viridis Cragi.	6	
		vos Tempe totidem tollite laudibus		
		natalemque, mares, Delon Apollinis,	6	
		insignemque pharetra		
		fraternaue umerum Iyra.	4	[30]
		Horace, Odes I. 21. 1-12		

**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.

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****Seneca**

- 1) Candidates ought to be able to offer a range of text references under the three bullet points to reach the top of Band 2

Entry to Band 1 will probably depend on discussion of the idea of *persuasiveness* and *how or why* the text examples quoted are persuasive.

A more than just implicit suggestion of persuasiveness and a fuller discussion of *how* the points persuade could lead to Band 1.

Points brought out might include

- use of examples from everyday life or from literature,
- the striking quality of some stylistic features.
- moral quality of some ideas e.g. re slavery.

**[30]**

**Virgil**

- 2) There should be a lot of text examples candidates can bring in.

For Band 1 examiners might look for more than just implicit assessment of optimism/pessimism, and some feeling of what the two trigger words mean in the context of the text.

Credit into Band 1 could be given for a well argued case on only one side of the discussion between optimistic or pessimistic.

**[30]**

**Livy**

- 3) Essays reaching top of Band 2 will probably appear as a series of relevant references under the bullet points.

The strongest answers might well include more than saying 'Livy presents these examples of narrative, character depiction, history writing, therefore he is worth reading'.

Discussion of why each bullet point and each reference contributes to his worthiness and/or fuller assessment of what 'worth reading' means for Band 1.

Examiners might look for discussion of excitement, vividness, credibility, perception of character, bias, relevance to his contemporary audience perhaps, and assess banding on basis of range of those issues more than just implicitly mentioned.

**[30]****Horace**

- 4) Essays achieving marks in Band 1 are likely to show depth of discussion of the bullet points beyond just supporting examples of them.

Candidates ought to show they can suggest what are Horace's attitudes to life, range of themes and poetic qualities (possibly that last point will appear less often and may therefore be a potential discriminator).

The number of points raised and supported here might well guide Banding.

Essays gaining the highest marks are likely to discuss why these points make Horace worth recommending.

**[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 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.



# **Report on the Units January 2006**

### **Chief Examiner's Introduction**

There was an increase in the number of candidates for these units: in the January 2006 session there were approximately 100 candidates whereas the January 2007 session saw an increase to 160 candidates for these units.

There was a discernible pattern in candidates' performances: most were comfortable with the longer stylistic questions and the essays and demonstrated a degree of sophistication, a few showed inconsistent knowledge of the content of the texts, including the translation. It is important to stress again perhaps that all candidates need to have accurate knowledge of the factual details of the texts. They also need to be able to translate passages accurately from the set texts.

## **2471-2480: Latin Literature 1 (Commentary)**

### **General Comments**

Candidates' responses to the commentary papers were generally pleasing. However, there were a number of only moderately good scripts. A good number of candidates appear to have revised soundly where they were re-sitting and the examiners hope that their extra efforts will have been rewarded appropriately.

Candidates usually managed to demonstrate a thorough knowledge of content of the Latin texts. Centres have continued to advise candidates well as to the requirements of the 9/15/30-mark questions, and there is a pleasing reduction in the number of candidates writing at too great a length in the 9-mark answers.

There appeared to be few candidates who knew very little but a good number are still not providing enough detail in their answers. Some candidates again 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 fullness of their knowledge, and again there were some who seemed to work from translation rather than the text in front of them, as a number of scripts contained little or even no reference to the Latin. At the 'top' end there were a good number of candidates referring to more than the 4 examples from the text and these were particularly praiseworthy. The best candidates showed knowledge not just of the technical terms of style but of their effects too.

Some answers were weak in the recall of the storyline of texts, especially in the Virgil and Livy, where the sweep of the narrative means details may be lost in learning. Indeed, given the amount of usable material in the Virgil, some answers to some Virgil questions were disappointing. Centres may wish to be reminded of the value of candidates' learning what happens in the texts in more detail; this seems a problem with candidates who find other aspects of the work such as stylistic discussion demanding. Recall of the narrative might be a straightforward way to lessen this risk. This is included in the advice to Centres which accompanies this report.

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 commend and congratulate candidates for their performance and thank 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**

Few candidates answered on Seneca. Those who did so generally had been well prepared, they did well, and some very well indeed, and commented on Seneca's style with assurance.

1(a) Generally well answered.

1(b) Generally well answered.

## Report on the Units taken in January 2006

1(c) Generally well answered, particularly with regard to style. There was thorough coverage of the points made in the mark scheme, and references to style and content were usually thoughtfully intertwined. Some candidates concentrated on 'forceful' rather than 'reassuring', if they were not certain why Lucilius needed reassurance.

2(a) Generally well answered, though some candidates found it hard to recall the discussion of diseases of the soul.

2(b) Generally very well answered indeed.

2(c) Generally well answered. Again most covered many of the points in the mark scheme.

### Virgil

1(a) Generally well answered, though some candidates missed out reference to the dispute over what to do with the horse and/or the throwing of the spear.

1(b) Reasonably well answered. Some candidates were content to confine themselves to points about content rather than style on what the examiners felt would have been a very familiar 'quarry' for stylistic discussion.

1(c) Reasonably well answered. Some did this very well. Points omitted from answers tended to be: discussion of the *vittae*, awareness that the sacrifice of the bull in the simile would have been an ill omened failure, and (often) recollection of which deity the serpents served.

2(a) Generally very well answered indeed, though some candidates concentrated too much on discussion of Anchises' reluctance to leave the house, or the persuading omens. The name of the unfortunate and lost Mrs Aeneas was not as widely known as the examiners might have expected.

2(b) Well answered for the most part. Commonest omissions tended to be about Aeneas' conscious decision to face danger again to find Creusa. 'He went back for her' is not quite enough comment on 'react'.

2(c) Generally very well answered. Candidates who did not score high marks tended to confine their answers to just the first few lines and discuss Aeneas' house rather than the palace as well. Some candidates discussed stylistic examples *in vacuo* without showing a clear knowledge of what is being so vividly described. In one sense style is the servant of content rather than an independent feature of writing. Given the amount of usable material it was sad to find many answers of band 2-3 level rather than band 1.

### Livy

1(a) Generally very well answered. In part ii some candidates were not aware of how Masinissa came to be in control of the palace and just mentioned that he had ridden in to it; some thought him already romantically involved with Sophonisba.

1(b) Generally well answered with broad reference to points noted on the mark scheme; clearly a familiar passage.

1(c) Generally very well answered, though some omitted Sophonisba's persuasive stance and there were some coyly euphemistic paraphrases of *in venerem praeceps*.

## Report on the Units taken in January 2006

2(a) Variably answered. Most candidates had a sound idea of the context, but a number had not thoroughly learned the details of the sequence of actions within Livy's account of Zama (though some knew of his weaknesses in comparison with Polybius).

2(b) Well answered particularly by those who knew the 'storyline' and could connect the details of the content with details of the style. Again there was weakness of recall of what was going on in the passage and this compounded issues of seeing how Livy's choice of stylistic features worked.

2(c) Generally well answered, though some candidates did not see the point about the battle now being between *true* enemies and some restricted themselves to discussing just the ways in which the two armies were similar or different, but not both.

This passage did seem to show up weaknesses of recall of the details of the events being described. Centres may wish to be reminded that knowledge of the 'storyline' is really important in order to be awarded high marks in several aspects of the questions both on this paper and 2491.

## Horace

1(a) Generally well answered, with very good recall of the details of the description.

1(b) Generally very well answered with a good feel for the content and sound attempts by some candidates at discussion of the style. Other candidates fell down on stylistic discussion. These can be relatively straightforward to discuss in fact, choice of effective 'visual' detail, word order with words placed in positions designed to give them emphasis and, especially common in Horace, separation of nouns and adjectives so that each is given emphasis would all be good *foci* for discussion.

1(c) Generally very well answered; the best answers gave much detail – either as effectively a translation of the passage, which in this case was acceptable, or a clear statement of the advice in the candidate's own words. A surprising number of candidates thought that Leuconoe was male and there was lack of assured understanding of *Babylonios numeros*, which some simply thought was a system of expressing numbers.

2(a) Very frequently very well answered in accordance with the mark scheme.

2(b) Well answered, though sometimes with references only made to a narrow selection of the lines indicated and in a number of cases there was limited discussion of style; again word choice, placing and the separation of noun and adjective, common features of Horatian verse would have been quite straightforward points to make and illustrate from the text.

2(c) Generally well answered, with a good number of candidates clearly focusing on the trigger word 'awfulness' in their answers.

## AS LATIN LITERATURE ADVICE TO CENTRES

### 1 WHERE CANDIDATES ARE APT TO FALL DOWN

- Not knowing the detail of the storyline and content of the texts
- Not translating accurately, especially omitting words
- Not commenting on **both** content **and** style in 30 mark questions on Lit. 1
- Not backing up points there by reference to the LATIN (Lit. 1)
- Confusing technical terms in their discussion of style or not showing understanding of how those stylistic features work
- Not making a wide range of points in the essay
- Not showing knowledge of the whole text in the essay

### 4 ADVICE ON AVOIDING THOSE PITFALLS

#### Commentary Questions

- Do be aware of the approach to the exam set out in the introduction to the mark schemes. Those are meant to be helpful to teachers as well as to the examiners. Past papers and their mark schemes are valuable too of course.
- Do please work on the candidates' knowledge of the 'storyline' of the texts, even/especially in texts where there are separate poems/letters rather than one continuous piece.

**Knowledge of the content of the text is valuable in its own right and therefore vital for all types of questions set.**

Perhaps read through the text first in English and establish a good *précis* of the content.

Ensure awareness of

- who is speaking where there is speech or dialogue in a text
- who characters are and what they do through the course of a text.

Perhaps get students to pursue the development of a character through the text and share this with the group, or summarise a particular section of the narrative or argument each and share that, or *précis* a poem each and share that.

In the course of work on the text or for revision:-

perhaps produce small sections of the text for testing along the lines of

'this is the bit when what happens?'

'what has just happened before this bit?'

'what happens next?'

perhaps test along the lines of 'what part in the story is played by (person or object or place)?'

- Do spot the potential 'trigger' ideas in a passage when preparing to teach it. See what mood or tone the author is communicating and how that communication takes place, *and encourage candidates to do this for themselves too.*



## Report on the Units taken in January 2006

The triggers are what the author intends and so will be what readers will perceive eventually for themselves- they are not just an examiner's construct.

- Go out hunting for passion, anger, excitement, suspense, tension, sympathy, shame, deceit, forcefulness in argument, indeed whatever the author seems to want to convey **and what Latin words, phrases and stylistic features best communicate these.**
- Encourage candidates when they practice and do commentary exercises for the 30 mark questions, to support their points with at least four references to the text. Candidates need to show that they understand what the Latin means, even if they do not translate everything they write.
- Look at examples of good quality answers to see the ways in which they have been well expressed.

## Essays

- If possible, do not skimp on the time devoted to preparing candidates for the essay. The essay is often the place where candidates can show off their knowledge of their favourite bits of the text.
- Do think ahead about the kinds of essays that might be set. There is a finite range of possibilities; remember that examiners must set essays that will cover points from the whole text not just one half of it, so the titles will be quite broad in their coverage.
- Essay titles will contain key words rather like the 'triggers' in the 30-mark questions of paper 1. It is sound to try to imagine what those might be when you prepare the work.
- Encourage candidates
  - to attempt to define the trigger words in their answers
  - to make a good range of analytical points; the more the better
  - to use all the bullet points if they can, though they need not structure the essay just around them

e.g. in the 2005 Livy essay "‘Romans good, others bad’ is this a valid statement of Livy's approach", a range of discussions (within the context of the text) of 'good' and 'bad' is really needed-

- Are characters morally good/bad?
- Are they good/bad at their jobs?
- Are any characters both good and bad?
- Are any Romans bad?
- Are any foreigners good?

It is answers to several of these 'sub-questions' that shape a good essay.

- These points must be supported by a range of pieces of evidence from the text, of course.
- Evidence must come from both halves of a text for a candidate to achieve the highest marks. References do not have to be in Latin, though if discussion of stylistic points is useful e.g. in discussing the qualities of poetry or rhetoric, Latin quotation is valuable.
- The papers are not in 'watertight compartments'. It is 'OK' to include as examples in essays, references to the text from the translation passages on the same paper, and from the passages covered in paper 1 which the candidates have done only minutes ago.

## **Translation**

- Sometimes candidates' answers show that translation work on the text was rushed. It is important to devote time to going through the text and arriving at a translation, perhaps as a first reading together in class, then to test it.
- Set texts are probably harder than AS candidates could manage as 'Unseens' so the teacher's role in leading translation work in class will clearly be important.
- Some responses to translation questions can be quite wide of the mark and do sometimes come from loosely translated printed or internet based translations. Be careful therefore not to let candidates 'source' translations independently for themselves.
- So **do** 'police' candidates' translation work.
- A large proportion of translation marks lost are lost through the omission of words, so care needs to be taken over this when preparing and testing translation.
- Translation questions are often places where a candidate who has learned up the translation can do very well, even if that candidate is less sure-footed in the commentary and essay sections. So it is worthwhile making that point to such candidates to encourage them.

## 2491: Latin Literature 2 (Translation and Essay)

### General Comments

As in previous sessions, there were many very good translations. However, the examiners again sense that there seem to be more weak and inaccurate translations. The examiners would again politely but strongly urge their colleagues in Centres not to limit the time and attention paid to accurate translation work, particularly to ensuring that candidates translate all the words in the set passage.

The essays were frequently very pleasing indeed to read. Once again this reflects considerable hard work and study done within Centres: candidates are being encouraged to think clearly and argue cogently from good knowledge of the texts studied. There were a number of essays which showed a good grasp of the range of points that might be made in defining key words within the question and giving balance, but in which candidates let themselves down by not supporting these points with evidence from the text itself. In some cases candidates did not use both 'halves' of a text where only one half has been studied in Latin. This weakness in the grasp of the 'storyline' is also evidenced in this year's Literature 1 scripts.

Very few candidates scored less than 3/3 for the quality of their written communication, and spelling and punctuation were of a highly commendable standard.

The examiners as ever wish to congratulate candidates and Centres on the hard work and scholarship, which bodes very well for the future of the subject.

### Comments on Individual Questions

#### Section A: Translation

##### Seneca

- (i) Generally well translated. The points that caused difficulty were in the last 2 lines where the sentence structure caught out some, particularly the roles of the various infinitives and the cases of *nulla fortunae* and *iniquitas*.
- (ii) Also well translated, though some candidates did find this passage a challenge if they were not well prepared.
  - Some omitted the reflexive force of *nobis* which is important to the meaning
  - The sentence structure of *a cuius* to *praestat* was unclear to some
  - *querendo* was sometimes read as *quaerendo*
  - *non ... opus* was also not always well handled.

##### Virgil

- (i) Translations were of mixed quality. The commonest issues arising were:
  - omission of *nunc* or *me* or *possunt*
  - omission of *usquam*
  - omission of either *ipsi*, *infensi* or both
  - bland translation of *conversi*
  - omission of the force of the subjunctive in *memoret*.

## Report on the Units taken in January 2006

- (ii) Faults in translation here centred on compression of phrases which meant that some words were missed out. The commonest of these were:
- *ante ipsum* and/or *primo*
  - *exultat* and *coruscus* often too loosely combined
  - *in lucem*
  - *nunc*
  - *arduus*
  - *ore*
  - agreements of the nouns and adjectives was sometimes inaccurate.

### Livy

- (i) Generally fine, except for the following:
- *addit verbis honorem* was quite frequently misunderstood
  - *triumphantibus* was quite often omitted
  - *ampliozem* and *ornatum* were sometimes conflated
  - *eo* was not seen as an ablative of comparison and part of the antecedent of *quo*
  - *omnium* and/or *unum* were omitted at times
  - *prout ... opera erat* was quite often mistranslated - *prout* and *quoque* being particular issues
  - *propinquam* was very often omitted
  - *sublato* was quite frequently read as *superato*.
- (ii) Well translated on the whole.
- *in tempore* was not well understood by some candidates
  - *aliquantum* and *aversam* were at times *omitted* or mistranslated
  - *demum* was a quite frequent omission
  - *patentem circa fuga sparsi* and *passim* were the most frequent absentees from translation of lines 3-4 of the passage.

### Horace

Most candidates found little difficulty with these translations.

- (i) There were many very thorough and accurate translations.
- *rubente dextera* and *sacras arces* sometimes saw confusion over adjectives
  - *questae* sometimes appeared as if it were *quaesitae* (or similar)
  - *haesit* was sometimes blandly translated
  - *superiecto* likewise.
- (ii) Very good translations were offered by a good many candidates, but again there were problems with seeing which adjectives agreed with which nouns when they were separated. Centres might like to take note of this perhaps inevitable issue in verse translation where accurate spotting of endings is of course crucial.
- *supremo dilectam penitus* were sometimes telescoped into each other
  - *quaecumque* was not always clearly sorted out
  - *nigris* and *viridis* were at times misconnected to the right noun
  - *totidem* was often omitted
  - the adjectives and nouns in the last two lines were quite often misconnected.

## **Section B: Essays**

### **Seneca**

Although few candidates wrote the Seneca essay, those that did so wrote well. There were signs of quite thorough knowledge of the texts and some very sound analysis was included. Some candidates lost sight of the key phrase 'persuasion to adopt his ideas' at some stages. It is important to link the text to this issue.

### **Virgil**

Some candidates persist in regarding essays on Virgil as requesting a summary of the story of the book studied and little more. However, there were a good number of really encouraging attempts to link some very thorough knowledge of the text (in the best cases both halves of the text) to the key ideas of 'pessimism' and 'optimism'. Candidates selected and commented on examples of both moods and the best candidates clearly also saw the possibilities of balance between the two moods especially in view of the bigger picture of the connection between Aeneas, fate and Rome.

### **Livy**

These essays were often of a very high quality. Some candidates here did let themselves down badly by not referring to both halves of the set text. Mention of the 'other half' which only has to be studied in translation, would have greatly helped with detail in the argument.

Some candidates saw the bullet points rather than the essay question as the important issue, however, and did not keep sight of the need to assess Livy's 'worthiness to be read' through all their discussion.

### **Horace**

There were some very satisfying and commendable answers to this question. However, a good number of candidates focused on the bullet points rather than the essay question: this resulted in lists of text examples (varying in number) as illustrations of the bullet points rather than a focussed essay on how Horace might be recommended.

## **Examiners' Tips for Candidates**

- Please be prepared for the translation questions: the examiners expect accuracy.
- Please be careful not to rush the translations and miss out the odd little word.
- Please write your translations on alternate lines.
- Please read the essay question carefully and answer it fully. You need to show that you can pick out the moments from the text that are relevant to the question you are answering but also think about making a range of points about the text **that the question actually requires**.
- **See also the advice for Candidates and Centres appended to the Report to Units 2471-2480.**

**Advanced Subsidiary GCE Latin 3818  
January 2006 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	69	61	54	47	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>	68.9	80.0	88.9	93.3	100	100	45

**45 candidates aggregated this session**

For a description of how UMS marks are calculated see;  
[www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp](http://www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp)

Statistics are correct at the time of publication



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