

# **Mark Schemes for the Units**

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**June 2006**

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

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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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Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annersley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 870 6622  
Facsimile: 0870 870 6621  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

## CONTENTS

### Advanced GCE Latin (7818)

### Advanced Subsidiary GCE Latin (3818)

#### MARK SCHEMES FOR THE UNITS

<b>Unit</b>	<b>Content</b>	<b>Page</b>
2471 – 2480	Latin Literature 1	1
2491	Latin Literature 2	15
2492	Unprepared Translation 1	23
2481 – 2490	Latin Literature 3	27
2493	Unprepared Translation 2	47
2494	Latin Composition or Comprehension	53
*	Grade Thresholds	59



**Mark Scheme 2471 - 2480**  
**June 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**

<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.

**(ii) 30-mark questions**

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

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

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

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

AS Level does not demand knowledge of rhetorical or stylistic technical terms in candidates' answers. Where they appear in the mark schemes they are intended merely as a 'shorthand' assistance to the Examiners. Examiners are looking for discussion of the effects of the choice of words. Many candidates will be aware of such technical terms and their use is



welcomed, but candidates ought to use them correctly and express some awareness of their effects on the reader/hearer.

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

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

### **(iii) 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 CICERO

- 1) (a) Any three of:  
Milo had a large entourage and Clodius was waiting for him.  
A number of Clodius' men attacked from the high ground.  
Milo's driver was killed and Milo jumped down and defended himself bravely.  
Clodius' men ran to attack Milo and some, thinking him dead, attacked his servants. [9]
- (b) There were slaves loyal to their master and had presence of mind  
They were frustrated in their attempts to defend their master  
They were convinced that Milo was dead and did what any master would want his slaves to do in that situation. [15]
- (c) Use of a range of repeated rhetorical devices in combination for effect.  
*insidiator vis audacia* tricolon  
*vi victa vis* alliteration and epigrammatic  
*vel potius* apparent correction stresses next phrase  
*nihil nihil nihil nihil* anaphora and tricolon again  
*ratio necessitas mos*  
*natura ipsa* crescendo like list of carefully chosen concepts  
*omnem semper*  
*quacumque ope possent* juxtaposition for emphasis  
*a corpore a capite a vita* anaphora and tricolon again
- Direction of argument about the importance of this situation to the life of the state (and also of the members of the jury) as a whole.  
*quid res publica consecuta sit, quid vos quid omnes boni* tricolon  
*nihil sane id prosit Miloni* he derived no personal benefit from it  
*hoc fato* (key emotive word) *natus est ut* use of hoc builds anticipation  
*ne se quidem servare potuit quin una rem publicam vosque servaret*  
especially *ne quidem quin una vosque* as key expressions here.  
*non potestis hoc improbum iudicare quin simul iudicetis omnibus pereundum esse*  
here C suggests for dismissal the stupid consequence of not judging this *improbum*  
balance of *illorum telis* and *vestris sententiis*  
*pereundum* key word in climactic position [30]

- 2) (a) One should look for three of the following points:  
 It was desirable for Milo that Clodius should live, but for Clodius Milo's death was greatly advantageous.  
 Clodius bitterly hated Milo but Milo did not hate Clodius.  
 Clodius had a violent lifestyle, Milo the opposite.  
 Clodius had threatened to kill Milo and predicted his death, Milo had not threatened Clodius.  
 Clodius knew when Milo was travelling, Milo did not know Clodius had returned.  
 Milo's journey was inevitable, Clodius' voluntary even inconvenient.  
 Milo's journey was well publicised, Clodius' not so.  
 Milo always intended to travel, Clodius had changed his plans suddenly.  
 If Milo were plotting, he would wish to reach Rome near nightfall, Clodius would have feared arriving there at night. [9]
- (b) We cannot doubt who benefited more from the attack at that particular place.  
 Milo cannot have wanted to attack in a place in front of C's farm/estate where there were a thousand strong men working and there was high ground to favour Clodius' men.  
 Rather, Clodius knew well what an ideal place all that would make it for him to attack Milo. [15]
- (c) Abrupt almost epigrammatic *res loquitur ipsa* suggests confidence in point.  
*semper valet plurimum plurimum* in emphatic place at end of sentence.  
 Antithesis *in gesta audiretis picta videretis* and use of the picture image to help jury visualize point Cicero is making  
*uter uter* anaphora for contrast  
 Visual detail of *in raeda paenulatus una sederet uxor*  
 Then rhetorical questions built on that image to ridicule/weaken opposing case  
 within those questions  
 tricolon structure of the reasons for Milo's innocence *raeda, paenulatus, uxor* are expanded in the same order in lines 12-13 and *inretitus* is metaphorical.  
*inpeditissium* use of the superlative  
*vestitus an vehiculum an comes* tricolon with a little alliteration  
*promptum ad pugnam* alliteration  
*cum..esset* tricolon crescendo  
 Then picture of Clodius done through a mock self dialogue to weaken case along with the rhetorical questions again.  
 Final conclusion  
*morae et tergiversationes* repetition of similarly meaning words for stress and *tergiversationes* an unusual word [30]

**B VIRGIL**

- 1) (a) He has criticized the other gods for disobeying his instruction that there should not be war between the Trojans and Turnus, by provoking it and becoming involved in it. [9]
- (b) Rutuli and Turnus their enemies are triumphantly beating them. A closed circle of fortifications no longer protects them but they are fighting hand to hand inside and the ditches are swimming in blood. Aeneas is not there and knows nothing of what is happening to them. [15]
- (c) Top band answers are likely to keep expressing intensity of feeling. rhetorical question *numquamne..sines?* suggests passion against Jupiter's policy.  
*muris and hostis* in emphatic positions to stress danger to T  
*nascentis Troiae* suggests vulnerability; all that line is spondaic too  
*iterum iterum* anaphora stresses point  
 alliteration of **n** and **m** in lines 9-10  
 alliteration of **t** and **s** in line 11  
*equidem ... arma* sarcastic suggestion that she is going to have to be wounded again before anything happens to help the Trojans.  
*tua progenies* suggests how wrong that would be  
*mortalia demoror arma* has a sarcastic feel to it  
*si ... auxilio* a possibility she raises only to dismiss it as impossible  
*tot responsa*  
*quae superi Manesque dabant* key words showing that right is with the T.  
 then more passionate rhetorical questions suggesting opposition to J is wrong  
*cur cur quid quid* anaphoras  
*exutas classes* hyperbaton points up *exutas* as wrong done to them  
*quid ... furentes* spondaic line suggests seriousness of action taken against T  
 graphic/sonorous phrases *tempestatum regem ventos*  
*furentes actam nubibus Irim* [30]

- 2) (a) Jupiter has told Juno that Venus has been inspiring the Trojans. Juno has asked him for a delay in the death of Turnus though she knows she cannot save him for ever. Jupiter granted her that request. [9]
- (b) Vividness of what she does  
 In the first 5 lines the first two feet are all dactylic. Line 3 is more dactylic with two elisions which help to give the impression of speed.  
*protinus* key word choice  
*caelo ... alto* hyperbaton stresses alto  
*agens ... auras* visual detail and image of power and foreboding  
 Vividness of what she creates  
 The stress is on the insubstantial yet realistic quality of the wraith  
*nube cava*  
*tenuem sine viribus umbram* word choice and order here important  
*visu mirabile monstrum* important and sonorous phrase  
*Dardaniis ... telis* separation of noun and adjective gives the latter emphasis  
*clipeumque iubasque* amount of 'visual' detail  
*divini ... capitis* stress on divini from position in line  
*inania verba* insubstantiality  
*sine mente sonum* ditto  
*gressusque effingit euntis* ditto with alliterations  
*dat dat* anaphora draws attention to her working  
*morte ... sensus* Image of the dream visions put in here  
*morte obita* ominous phrase in key place in line.  
*volitare figuras* Several phrases suggesting insubstantiality  
*fama est* 'pile up' in these lines  
*sopitos ... sensus*  
*deludunt*  
*morte ... sensus* predominantly ominous spondees here  
 Top band answers are likely to have reference to what she does and what she creates and to the insubstantiality yet realism of the wraith. [30]
- (c) Turnus presses on and hurls his whirling spear from far off. He shouts that he will give Aeneas land to live in by his right hand, i.e. he will kill him so that he can be buried there. He pursues him and flashes his drawn sword. [15]

## C LIVY

- 1) (a) Masinissa has met Sophoniba wife of Syphax as he enters the palace as conqueror. Thanks to her seductive oratory and his impetuous nature he has fallen in love with her.  
He has married her to protect her, as she wanted, from the Romans without Scipio's consent. [9]
- (b) Scipio thinks that Masinissa might have valued him in some way for his self-control.  
That is the quality in himself which Scipio rates most highly.  
He wishes that Masinissa had shown that self-control in his dealings with Sophoniba, among his many other qualities.  
He avers that temptation to sexual pleasure is more dangerous than armed enemies, and that conquering it is a bigger victory than beating Syphax in battle. [15]
- (c) For top bands, answers are likely to cover both rebuke and respect  
Showing respect and valuing him  
Sc happy to praise M's actions at once  
*quae... strenue ac fortiter fecisti* use of two adverbs and alliteration  
*libenter* in emphatic place  
*et commemoravi et memini* use of two verbs and *et ... et*  
*cetera* circumspectly avoids defining these things  
*te ipsum reputare* stress on M. doing this himself and talks of thinking as an euphemism for correcting  
*quam me dicente erubescere malo* circumspectly wants to avoid embarrassing M  
*vince animum* polite and appropriate way of saying this  
*cave deformat multa bona uno vitio* polite/kindly expression  
stress on many good things and only one fault  
*et (cave) corrupas* polite/kind circumlocution  
*tot meritorum gratiam* key phrase at start  
*maiore culpa quam causa culpae* stress on relative strengths of the fault and its cause with some alliteration  
**Rebuking him**  
*Syphax...est* clear simple statement  
*ipse...est* full list of everything to do with S  
stresses strength of Sc's point and does not mention just Sophoniba so makes an *a fortiori* point  
*praeda populi Romani* alliteration supports the statement  
chiastic echo of *populi Romani auspiciis*  
  
Then Sc makes case against Sophoniba in *a fortiori* terms firm but gentle  
*etiamsi non etiamsi non* (also anaphora)  
*senatus populi que Romani* formal phrase and in emphatic position  
*iudicium atque arbitrium* use of two phrases here for effect of firmness  
*socium nobis alienasse*  
*in arma egisse praecipitem* *socium* and *praecipitem* in emphatic places [30]

- 2) (a) i) Not to go ahead with the battle (of Zama)/make peace [3]  
 ii) Hannibal was once all conquering but now is reduced to begging for peace. Scipio might suffer the same fate if he strains his luck by fighting. [6]
- (b) *non me fallebat* in emphatic place at start, stresses he sees through H's plan  
 alliterations of **s** and **t** in this sentence might suggest Scipio's anger and contempt  
*neque tu dissimulas sane* again show Scipio sees through the scheme  
 Scipio then fully and explicitly analyses the potential trickery in the offer of peace terms  
 in *qui ... sunt* with *iampridem* as key phrase  
*ceterum ut ... leventur* sees that H is cynically trying to get favour in C.  
*sic ... habeant* and then shows he sees exactly what the truth is and what he has to do about it  
*praemia perfidiae* short alliterative and effective phrase  
*indigni ... petitis* short sentence sounds dismissive  
*indigni* sarcastic word  
*etiam* perceives truth 'you are even asking'  
*ut prosit vobis fraus* neat summary of C idea  
 Then moves on to justify war by saying it is not the Romans' fault but the Cs', a neat truthful and dismissive response to H's review of history.  
 Neat balance between past and present in that sentence  
 Also use of moral words  
*sociorum periculum*  
*Sagunti excidium*  
*pia ac iusta arma*  
*induerunt* strong metaphor  
 Last sentence  
*vos lacessisse* emphatic word order  
*et et* i.e. several things prove you in the wrong, H  
*tu ipse fateris* stress on seeing truth about H.  
*di testes sunt* climactic reference to the gods as on the side of right and R  
*et ... et* result of last war shows way this one will go  
*exitum secundum ius fasque* moral language  
*dederunt et huius dant et dabunt* past and present prove R right so future will too  
 nb. use of alliteration at least points up emotion laden moment. [30]
- (c) He is not rejecting a peace offer made by a Hannibal who has willingly left Italy and come to him, a rejection which would be immoral.  
 He has dragged H from Italy, resisting and 'shifting and shuffling' so he feels no binding respect for him. The Carthaginians are not making any further peace offer, not even recompense for the attack on the ships and violation of the envoys, and they have not been able to put up with peace. [15]

**D HORACE**

- 1) (a) There have been (enough) hailstorms and snowstorms and floods including the Tiber having badly-flooded Rome so Horace fears these events might be signs of the gods' anger with Rome after the Civil Wars. [9]
- (b) Use of the rhetorical questions suggests the fear that no god will put this right.  
(Unusual word order of line 1 *quem ... populus* adds stress to each word?)  
*ruentis* key word in emphatic place at end of line with enjambment to  
*imperi*  
*fatigent* key word for their effort and the feared  
lack of response  
*minus audientem* ditto and at end of line for stress  
*scelus expiandi* key word acknowledging what has to be
- Horace then lists several gods as if anxious that at least one of them must listen.  
*nube ... amictus augur* with visual detail of glory in *nube candentes*  
and reminder of Apollo's role as augur  
*Erycina ridens* doctus word for Venus and 'ridens' seeks to placate her  
*quam ... Cupido* reminder of her attributes of Fun and Desire  
*sive ... hostem* refers to Mars but without his name out of awe and respect  
*neglectum genus et nepotes* reminds that Mars has not looked over them as he might in letting the Civil Wars happen  
*heu* exclamation suggests strength of plea that there has been enough fighting  
*nimis longo ... ludo* ludo key image for the war seen as Mars' playing with them  
*nimis longo* hyperbaton with *ludo*  
*satiare* expresses hope that Mars has had enough. [30]
- (c) That Caesar's avenger (i.e Octavian/Augustus) may be kind Mercury in disguise.  
That he will not be in a hurry to leave the Romans without his protection but continue for a long time to delight in triumphs and be hailed as father and Princeps and plan to avenge Rome's defeat by the Parthians. [15]



- 2) (a) *cervicem roseam* and *cerea bracchia*  
 In these phrases Horace observes exactly what Lydia is doing and chooses key visual adjectives, perhaps to reflect his jealousy. The repetition of *Telephi* perhaps suggests how Lydia keeps mentioning him. This leads to the statements of how jealous Horace is when this happens.
- |                                        |                                                            |
|----------------------------------------|------------------------------------------------------------|
| <i>vae</i>                             | energetic exclamation                                      |
| <i>fervens iecur</i>                   | key word choice and adjective separated for extra emphasis |
| <i>difficili bile</i> and <i>tumet</i> | examples of effective word choice                          |
- Second stanza contains vivid word choice to show the effect on Horace, the symptoms of his jealousy.  
*-nec mens nec color*  
*-certa sede manet*  
 (Here there is also chiasmic alliteration of **m** and **c**)  
*umor in genas labitur*  
*et* suggests even onto his cheeks  
*furtim* perhaps neatly suggestive of Horace's inability to control his feelings  
*arguens* perhaps also suggests this  
*penitus* suggests how deeply this goes into Horace  
*macerer* strong powerful meaning in choice of this word  
*lentis ignibus* adjective separated for emphasis  
*ignibus* powerful image of his jealousy  
*uror* ditto and in emphatic position at start of line/stanza  
*candidos umeros* visual detail with separated adjective, showing how Horace sees this  
*immodicae rixae* key adjective separated from the noun showing how strongly Horace takes the sight of this  
*turparunt* key powerful word in strong place at start of line again shows how strongly Horace feels about seeing this  
*puer furens* shows Horace's view of the *puer*, and word in key place at end of line.  
*impressit* strong verb at start of line (also spondaic)  
*memorem notam* adjective separated for emphasis  
*dente* detail suggests Horace closely observes Lydia because of his feelings for her  
*non si me* spondaic monosyllables at start of line give added force to the 'If only' pleading which comes from his jealous feelings.  
*satis audias* continues this idea  
*perpetuum / laedentem / dulcia / oscula* separation of linked words for extra emphasis  
*barbare* key choice reflects the judgement Horace passes because he is passionate and jealous  
*quae ... imbuit* frustrated? view of the loveliness of Lydia Horace so values.  
*Venus* role of goddess of Love  
*quinta parte sui nectaris* word choice and *quinta* in key place at start of line shows Horace's feelings for Lydia.

[30]

- (b) Three times and more blessed are those held in an unbroken bond, whose love has no ill-natured scolding and continues until their last day.

[9]

- (c) Answers might include any three of the following, or of significant parts of them but those with highest marks are likely to include discussion of how they link to 'the simple life'.

*Persicos odi, puer, apparatus,  
displicent nexae philyra coronae;  
mitte sectari, rosa (quo locorum) sera moretur.*

*simplici myrto nihil allabores sedulus curo:  
neque te ministrum dedecet myrtus neque me sub arta  
vite bibentem.*

[15]

**Mark Scheme 2491  
June 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)	legite testimonia testium vestrorum.	4	
		dixit Caius Causinius Schola Interamnas, familiarissimus et idem comes Clodi,	6	
		cuius iam pridem testimonio Clodius eadem hora Interamnae fuerat et Romae,	6	
		Publium Clodium illo die in Albano mansurum fuisse,	4	
		sed subito ei esse nuntiatum Cyrum architectum esse mortuum, itaque repente Romam constituisse proficisci.	6	
			4	
		Cicero, <i>Pro Milone</i> 46		<b>[30]</b>
1)	(ii)	quamquam haec quidem iam tolerabilia videbantur,	5	
		etsi aequabiliter in rem publicam, in privatos, in longinquos, in propinquos, in alienos, in suos iruebat;	7	
		sed nescio quo modo iam usu obduruerat et percalluerat civitatis incredibilis patientia.	8	
		quae vero aderant iam et impendebant,	4	
		quonam modo ea aut depellere potuissetis aut ferre?	6	
		Cicero, <i>Pro Milone</i> 76		<b>[30]</b>
2)	(i)	est Amathus, est celsa mihi Paphus atque Cythera	3	
		Idaliaeque domus: positus inglorius armis exigit hic aevum.	4	
		magna ditione iubeto Karthago premat Ausoniam; nihil urbibus inde obstabit Tyriis.	7	
		quid pestem evadere belli iuvat	4	
		et Argolicos medium fugisse per ignes	4	
		totque maris vastaeque exhausta pericula terrae,	4	
		dum Latium Teucricae recidivaque Pergama quaerunt	4	
		Virgil, <i>Aeneid</i> X. 51-58		<b>[30]</b>
2)	(ii)	interea genitor Tiberini ad fluminis undam	3	
		vulnera siccat lymphis corpusque levabat	4	
		arboris acclinis trunco. procul aerea ramis dependet galea et prato gravia arma quiescunt.	7	
		stant lecti circum iuvenes; ipse aeger anhelans	4	
		colla fovet fusus propexam in pectore barbam;	4	
		multa super Lauso rogitat, multumque remittit	4	
		qui revocent maestique ferant mandata parentis.	4	
		Virgil, <i>Aeneid</i> X. 833-840		<b>[30]</b>
3)	(i)	cum saepius agitata res certiore spem pacis in dies et Syphaci et Carthaginiensibus per eum faceret,	7	
		legati Romani vetitos se reverti ad imperatorem aiunt,	5	
		nisi certum responsum detur:	3	
		proinde, seu ipsi staret iam sententia, promeret sententiam,	4	
		seu consulendus Hasdrubal et Carthaginienses essent,		
		consuleret:	5	
		tempus esse aut pacem componi aut bellum naviter geri.	6	
		Livy, XXX. 4.4-5		<b>[30]</b>

3)	(ii)	ita infecta pace ex conloquio ad suos cum se recepissent, frustra verba temptata renuntiant; armis decernendum esse habendamque eam fortunam, quam di dedissent. in castra ut est ventum, pronuntiant ambo, arma expedirent milites animosque ad supremum certamen, non in unum diem sed in perpetuum, si felicitas adesset, victores.	4 3 4 2 3 4 4 3 3	
		Roma an Carthago iura gentibus daret, ante crastinam noctem scituros.	4 3 3	
		Livy, XXX. 31.10-32.2		<b>[30]</b>
4)	(i)	Lydia, dic, per omnes hoc deos vere, Sybarin cur properes amando perdere, cur apricum oderit campum, patiens pulveris atque solis. cur neque militares inter aequales equitet, Gallica nec lupatis temperet ora frenis? cur timet flavum Tiberim tangere? cur olivum sanguine viperino cautius vitat neque iam livida gestat armis bracchia, saepe disco, saepe trans finem iaculo nobilis expedito?	3 3 4 3 3 3 4 3 4	
		Horace, Odes I. 8. 1-12		<b>[30]</b>
4)	(ii)	serve iturum Caesarem in ultimos orbis Britannos et iuvenum recens examen Eois timendum partibus Oceanoque rubro. eheu, cicatricum et sceleris pudet fratrumque. quid nos dura refugimus aetas? quid intactum nefasti liquimus? unde manum iuventus metu deorum continuit? quibus pepercit aris? o utinam nova incude diffingas retusum in Massagetis Arabasque ferrum!	4 6 3 3 3 3 3 3 5	
		Horace, Odes I. 35. 29-40		<b>[30]</b>

## 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

#### Cicero

- 1) Essays banded above Band 2 are likely to go beyond a good range of relevant text references under the bullet points, and show clearly how the text references they discuss show Cicero's excellence in terms of the ability **to defend**.

Essays above Band 2 might well identify a *range* of qualities in defence, and aspects such as the clarity and direction of his narrative and the character drawing of Milo and Clodius will be important, but should always be related to the idea of defence for high marks. Examples of rhetoric need to be clearly related to this too in order for candidates to score highly.

[30]

#### Virgil

- 2) There should be lots candidates can say under the bullet point heading in terms of text examples. Essays achieving marks in Band 1 are likely to have pulled examples together into a discussion of 'picture'; the more points made the higher the mark.

Candidates might discuss aspects and examples of Virgilian war as:

- exciting, brutal, glorious
- necessary but bad
- a means of revealing true human worth or lack of it
- part of the will of the gods and the triumph of good
- a sign that humans are the playthings of the gods and fate.

[30]

### **Livy**

- 3) There should be a range of examples of individuals from the text for candidates to discuss. Essays achieving marks in Band 1 are likely to include discussion of a number of different people, analysis of the kinds of people these characters are and some discussion of how Livy conveys them by his choice of things to mention about their words and actions. Examiners might well want to look for some discussion of the idea of 'bringing to life'.

Some answers may mention the moralizing climate of Augustanism in which Livy worked and its effects on his interest in character portrayal, and that should be rewarded but not insisted upon.

**[30]**

### **Horace**

- 4) Candidates ought to find a number of things to say about each of the bullet points. Essays which achieve marks in Band 1 are likely to have covered a wider range of suggestions about Horace, all arising from recall of parts of the text, such as his attitude to love, friendship and relationships, food and drink, the simple life, religion and the contemporary political situation in Rome. Signs of personal response to the poems are likely to be worth rewarding. Some candidates may discuss the difficulty of seeing the 'real' Horace through the literature, and that can be rewarded though not insisted upon.

**[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.



**Mark Scheme 2492**  
**June 2006**

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

1	1	1 1	1	1	1	1	1			8
<i>Vespasianus, quamquam amici assidue eum hortabantur,</i>										
1	1	1 1	1	1	1	1 1	1	1	1	12
<i>bellum gerere nolebat, antequam favorem militum acciperet.</i>										
1 1	1	1 1	1	1	1	1 1	1	1 1	1	13
<i>tres enim legiones e_Moesia Aquileiam missae erant ut Othonem adiuverant;</i>										
1	1	1 1	1	1	1	1	1	1	1	8
<i>milites, postquam nuntiatum est Othonem iam mortuum esse,</i>										
			1	1	1	1	1	1	1	7
<i>nihilominus Aquileiam progressi sunt, quasi rumori non crederent.</i>										
1	1 1	1	1	1 1	1	1 1 1 1	1	1	1	14
<i>ibi, oppidum aggressi, multam pecuniam aliaque abstulerunt.</i>										
1	1	1 1	1	1 1	1 1	1	1	1	1	13
<i>deinde, cum timerent ne poenas darent, si in_Moesiam rediissent,</i>										
1	1	1	1	1						5
<i>constituerunt imperatorem eligere.</i>										
1	1 1	1	1	1	1	1	1	1		8
<i>itaque nomina complurium legatorum proponebant;</i>										
1	1 1	1	1 1	1 1	1	1 1 1 1	1	1 1	1	13
<i>ceteris ob varias causas spretis, Vespasiano soli favebant.</i>										
1	1	1	1 1	1	1	1	1	1	1	12
<i>omnes consenserunt ac nomenque eius vexillis omnibus sine mora inscripserunt.</i>										
1	1	1	1	1	1	1	1	1	1	8
<i>aliae legiones mox promiserunt se Vespasiano futuras esse,</i>										
1	1 1	1	1	1	1	1	1	1		7
<i>cum epistulam Othonis ad_Vespasianum legissent,</i>										
1	1 1	1	1 1	1	1	1 1	1	1	1	11
<i>in qua eum hortatus est ut ultionem quaereret utque rei_publicae subveniret.</i>										
1	1	1	1 1	1	1	1 1	1	1 1		11
<i>suscepto igitur civili bello, Vespasianus copias in_Italiam misit</i>										
1 1	1	1	1	1	1					6
<i>quae Vitellium imperatorem oppugnarent.</i>										
1	1	1	1 1	1	1	1	1 1	1	1	11
<i>dum ipse in_Aegypto moratur, Vitellius prope_Cremonam victus occisusque est.</i>										
		1	1	1						3
<i>iam Vespasianus imperator erat.</i>										

Total mark for unseen: 170  
+ up to 10 bonus marks for English: 10

Total raw mark: 180

Divide this mark by 2 (rounding up fractions) to give a final mark of: 90

Ring the total and transfer it to the front page.

**Mark Scheme 2481 - 2490**  
**June 2006**

### Marking Grids

The following grids should be used, in conjunction with the question specific marking scheme, in awarding marks for questions in A2 Latin/Greek Literature 3 (Units 2481-2490 and 2981-2990). 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>[4]</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>[3]</b> Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
<b>Band 3</b>	<b>[2]</b> Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
<b>Band 4</b>	<b>[1]</b> Serious weaknesses in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.



**GRID 1 18-mark questions**

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

**GRID 2 9-mark questions**

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

## Essay Question

	<b>Assessment Objectives 2 (i) and (ii)</b>	<b>Assessment Objective 2 (iii)</b>
<b>Band 1</b>	<b>[31-36]</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>[4]</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>[26-30]</b> Obvious quality in knowledge and understanding of the text(s), sensibly and convincingly applied to the question. Perhaps some weaknesses in the overall answer – the treatment of the text, and/or of the question, may not have struck quite the right balance.	<b>[3]</b> Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
<b>Band 3</b>	<b>[23-25]</b> Competent throughout. Knowledge sound, and some evidence of a thoughtful approach, but this not very consistently maintained.	
<b>Band 4</b>	<b>[19-22]</b> Plenty of knowledge, but with weaknesses of expression and argument. Organisation of answer shaky.	<b>[2]</b> Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
<b>Band 5</b>	<b>[16-18]</b> Some coherent argument and detail from the texts; but knowledge and expression limited, and/or the question not well confronted.	
<b>Band 6</b>	<b>[13-15]</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>[0-12]</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.

**9 or 18-mark questions**

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

**A CICERO**

- 1) (a) Cicero stresses the effect of the supposed imminent success of Milo in the consular elections on Clodius and his consequent actions, as he feared he would not be able to achieve his aims (as described by Cicero). Clodius is represented as an activist with his own agenda, then resorting to threats of violence when failure is imminent.
- mancam ac debilem praeturam*: this would be the result *consule Milone* (emphatically placed at the end of the sentence)
- summo consensu populi Romani*: Milo's popularity
- ad eius competitores*: Clodius' scheming & manipulating
- etiam invitis illis*: Clodius' interference was not even popular with those he was 'helping'
- dictitabat*: Clodius' public and frequent declarations of hostility to Milo emphasized
- umeris sustinebat*: emphasizes the effort put in by Clodius
- Collinam novam*: the voting tribe for the lowest class of citizens, given further emphasis in *perditissimorum civium*, emphasizing Clodius' efforts directed to the lowest element in Roman society; *conscribebat* (technical vocabulary of elections); the imperfect tenses suggest his habitual actions; the *cives perditii* suggest the sort of people he was working with
- quanto ... tanto*: emphasizes the increasing efforts of Clodius (*ille*) and the (consequent) increasing strength of Milo's (*hic*) position
- homo ... virum*: deliberate choice of words, both with descriptive phrases in the superlative; strong contrast between *ad omne facinus paratissimus* (which powerfully describes Clodius's unscrupulousness) and the tricolon, three superlative adjectives leading up to *certissimum consulem*
- sermonibus ... suffragiis populi Romani*: the *comitia* had been held more than once, but interrupted, though Milo was doing well: Cicero stresses that the Milo's popularity and likelihood of success was not just a matter of talk, but reflected the voting
- palam ... aperte*: Cicero emphasizes that Clodius' threats were open, well-known and expressed unequivocally
- occidendum Milonem*: threat is brief and pointed: to achieve his goal, Cicero implies Clodius would take any opportunity

- 1) (b) Cicero immediately turns from the threat to Milo (uttered openly) to *servos*, identifying a particular group for the jury (*quos videbatis*) which they would recognise; he draws on witnesses to Clodius' words and by repeated emphasis seeks to make the case for Clodius' intentions; then goes into the practicalities of the plot and how it was organised, though without much specific 'evidence', based rather on Clodius' known character.

*servos agrestes et barbaros*: Cicero points to the use by Clodius of slaves for violence, the adjectives highlighting their uncivilised nature

*silvas publicas ... Etruriam*: Cicero highlights Clodius' use of these slaves away from Rome (though without offering evidence) and draws the jurors into his case by referring them to what they had previously seen (*quos videbatis*)

*minime obscura*: emphasizing how clear cut the case was

*palam dictitabat*: emphasizing what Clodius kept on saying openly – Cicero has used these words in the first part of this passage

*consulatum Miloni eripi non posse, vitam posse*: epigrammatic quality

*significavit hoc saepe in senatu, dixit in contione*: -s-; emphasizes again the openness of Clodius' activities in public meetings both within the Senate and more openly at official meetings held by magistrates

*M. Favonio*: Cicero introduces a particular witness for a damning statement; *fortissimo viro* as a description links him to Milo (line 7) but also suggests the courage needed to stand up to Clodius

*qua spe fureret*: suggestive of lack of control and unrealisable hopes; *fureret* strong vocabulary

*triduo illum aut summum quadriduo*: the timescale shows a plot is afoot, if not finalised

*hunc M. Catonem*: the reference to a distinguished member of the senate who was also present (*hunc*) as a juror in the trial

*sciret... neque enim difficile scire*: Clodius' knowledge of Milo's movements is assumed rather than proved

*iter sollemne, legitimum, necessarium*: this journey is given emphasis, showing Milo's sense of duty in travelling to Lanuvium, but also its public nature (*ad flaminem prodendum*)

*Roma subito ipse profectus pridie est*: -p- alliteration, sudden change of routine, emphasized by his not attending a *contionem turbulentam* (picks up the reference to a *contio* earlier in this passage)

*quod re intellectum est*: Cicero again makes his deduction from the subsequent events

*insidias*: suggestive of Clodius' character

*contionem turbulentam ... relinqueret*: there may be some uncertainty about timing here, with Cicero choosing ambiguous language to make his argument about Clodius' plans

*eius furor desideratus est*: again *furor* is not an admirable quality in a politician, though political life in at this time Rome was robust.

*quam nisi ... voluisset, numquam reliquisset*: Cicero again makes an assertion about Clodius' intentions, based on his character and on the expectations the jurors might have of him, without evidence

- 2) (a) Cicero attempts to show that Milo was encumbered with his wife's entourage, whereas Clodius was prepared for action.

*iter expediti latronis cum Milonis impedimentis comparate*: Cicero draws the jurors in to make the comparison between the *latro* who was on active service, whereas Milo was encumbered with his wife  
*semper ... numquam ... quocumque ibat*: short phrases, verbless or with imperfects to indicate Clodius' habits, without evidence presented. Cicero stresses Clodius' apparent and unusual readiness: no wife, on a horse, no *Graeculi/nugarum*: *nugarum ... nihil* makes a forceful end of sentence. Also a tricolon: travelling with, without wife; in a carriage or on horseback; finally the retinue (the most damning).

*Milo*: Cicero turns to Milo and tries to explain why he was attended by *pueros symphonicos* (they were his wife's) and *ancillarum greges*: important in the context of his intentions towards Clodius, but potentially damning if seen as implying effeminacy or luxury on his part

*ille*: back to Clodius, who was always (as a rule) accompanied by *scorta*, *exoletos*, *lupas*: repetition of *semper* designed to emphasize Clodius' moral degeneracy, and also the unusual nature of his activity at this time, suggestive of a plot

*virum a viro lectum*: strong contrast with Clodius' usual associates  
*cur igitur victus est*: Cicero has now to explain the result of this encounter (*paratus in imparatos*) as his description of the contrasting preparedness of the two men could make Milo's victory seem unlikely

*non semper ... non numquam*: Cicero develops the contrast between the *latro* and the *viator*

*quia ... mulier inciderat in viros*: Cicero has to explain why Clodius lost, if indeed he was so well-prepared for his ambush, and so accuses Clodius of effeminacy and lack of manliness (as elsewhere) (in this passage, the reference to *Graeculi* (line 3). Milo is presented as a true *vir* (hence the need to explain the unusual entourage as being his wife's).

- (b) Cicero's arguments so far in the passage make Milo's victory seem implausible, so he must now explain how Milo was ready to defend himself, yet distance him from any suggestion that the encounter was contrived by him.

*nec vero sic erat umquam non paratus*: Milo's readiness due to the manifest threat posed openly by Clodius (documented elsewhere by Cicero)

*semper ... cogitabat*: Cicero lists three points as always being in Milo's mind, introduced by *quantum, quanto, quantum*. Milo's death was in Clodius' interest, he hated Milo & finally Milo knew *quantum auderet*

*maximis praemiis propositam et paene addictam*: Milo's knowledge of Clodius' intentions against him

*numquam in periculum sine praesidio et sine custodia proiciebat*: -p- alliteration, repetition of *sine*, strong initial *numquam* to emphasise Milo's customary precautions (imperfect tense)

*adde*: repetition brings out the reasons for the eventual outcome (the death of Clodius rather than the death of Milo); tricolon, each 'explanation' being developed further as Cicero develops the idea of the aggressor (*spoliantem iam et exultantem* overwhelmed by his (innocent) victim (*abiecto*)

*inscitiam pransi, poti, oscitantis ducis*: Cicero turns of Clodius, developing the idea, well-prepared earlier that he was more *mulier* than man, over-fed, drunk & sleepy: alliteration of -p-, -sc-; Cicero points to tactical errors in the execution of the plot (*nihil de eius extremis comitibus cogitavit*)

*incensos ira vitamque domini desperantes*: Cicero describes the response of

Milo's slaves in a desperate situation

*haesit in iis poenis*: Clodius is caught in a trap of his own making  
*servi fideles pro domini vita*: Cicero picks up *vitamque domini* and emphasizes the importance of the *servi fideles* (in contrast to the *servos barbaros* described in this passage (line 7) as *virum a viro lectum* that accompanied Clodius): the positive quality (*fideles*) prevails against Clodius' mob

**B VIRGIL**

- 1) (a) Turnus stands over Pallas, despoils the corpse of the baldrick but does not return the body for burial. He sends a political message to Evander. His behaviour is typical of a Homeric hero. Virgil also prefigures Turnus' death at Aeneas' hands (11-15).

*Evandro*: Turnus sends his message back directly to the father, emphasized by the enjambment

*qualem meruit, Pallanta remitto*: 'harsh & heartless words' (Williams), which show Turnus' arrogance. He ends with a contemptuous taunt.

*largior*: arrogance

*hospitia*: ironic emphasis after enjambment

*parvo hospitia ... pressit pede*: -p-

*baltei*: looks forward to the end of *Aeneid* 12, when Aeneas reacts with anger upon seeing it: despoiling of the corpse a typical feature of Homeric combat, as is the description of the *balteus*'s history

*impressumque nefas*: the tale of the fateful and violent marriage of the 50 sons of Aegyptus to the 50 daughters of Danaus, who murdered their husbands (apart from Hypermnestra); the violence is perhaps appropriate for Pallas on the battlefield, but more so for Turnus as warrior and because of his interest in marriage

*foede ... cruenti*: links between the scene on the sword-belt and Turnus on the battlefield

*ovat spolio gaudetque potitus*: typical of Homeric heroes and the importance of material goods in the *Iliad/Odyssey*: but credit also discussion of 'gloating'

*nescia mens hominum*: Turnus is victorious at this point, but does not realise the significance of what he has done. This authorial comment directs the attention of reader/listener to the after effects of this killing; indicates strong emotion

*fati sortisque futurae*: Turnus is also subject to destiny

*rebus sublata secundis*: Turnus is carried away by his present success, but the seeds of his own destruction are already emphasized by the poet

*Turno tempus*: -t- alliteration: attention directed firmly to Turnus, whose fate is now sealed by his actions towards Pallas; Virgil foreshadows his fate. -t- alliteration continues *optaverit emptum / intactum Pallanta*

*oderit*: enjambment emphasizes Turnus' destined change of view of the *spolia*

- (b) Virgil shows the effect on Pallas' comrades, and apostrophises him for heightened effect. He shows the effect on the death of Aeneas, for whom the tragedy focuses his responsibility for the untimely death of the young man.

*socii*: the *Arcades* addressed by Turnus in line 1

*multo gemitu lacrimisque*: unusual quadrisyllabic ending to the line, suggestive of discordant sounds of grief (Page & Williams)

*impositum scuto*: carried off the battlefield as a fallen hero

*o dolor atque decus magnum*: the apostrophe concentrates the reader's mind on Pallas: -d- alliteration: striking linkage of *dolor* and *decus*

*haec te prima ... haec eadem*: simple phrasing emphasizes the short time Pallas had to earn his *decus magnum*, which results in *ingentes acervos Rutulorum*

*proxima quaeque metit*: Aeneas' response is to make violent progress through the battlefield

*ardens*: 1<sup>st</sup> word in line for emphasis



*limitem agit ferro*: emphasizes the scale of his response

*te, Turne*: the apostrophe focuses the reader on the object of Aeneas' quest, which is partly to save his men (*versis Teucris*), but more for vengeance for the dead Pallas

*superbum caede nova*: Turnus is characterised as arrogant, and is now being sought by Aeneas

*Pallas, Evander...mensae...dextrae*: these images before Aeneas's eyes as he roams the battlefield, drive him on towards Turnus: the broken structure of these lines, reflecting his state of mind, is commented on Servius

- 2) (a) Credit discussion of Aeneas' actions as a warrior, with appropriate comments on *pius* (which may be a 'stock epithet', ironic, a reflection of Aeneas' duty towards his men, or Pallas, or the future of Rome). Some comparison with Aeneas elsewhere may be appropriate, but the focus should be on discussion of this passage where Aeneas is *furens*.

*pius*: a characteristic of Aeneas, who is here performing his duty towards his people, his son and his dead friend; credit appropriate discussion the conversation is a typical feature of Homeric combat, and so of Virgilian combat: [credit awareness of the parallels with Achilles after the death of Patroclus]

*frater*: emphasizes the connection between Lucagus and his brother Liger, to whom Aeneas turns: candidates should identify the speaker as Liger below

*arripuit biugos*: short phrase to the caesura, matching the abrupt action

*infelix*: emphasizes Liger's fate – his supplication is in vain

*inertes infelix*: repetition of –in- helps to draw the phrase together

*per te, per qui te talem*: alliteration/repetition helps focus on Aeneas as victor

*parentes*: typical of such appeals in Homer, but Aeneas' reaction is very direct

*pluribus oranti Aeneas*: sharp half line, made more effective by omission of verb; Aeneas points to Liger's earlier boasting (*haud talia dicta dabas*)

*fratrem ne desere frater*: again the emphasis on familial relationships uprooted by war

*latebras animae pectus*: *animae* picks up *animam* (line 8) & graphically shows Aeneas' response to the appeal

*ductor / Dardanius* alliteration, enjambment

*torrentis aquae vel turbines atri / more*: vivid comparison showing Aeneas' impact of the battlefield

*furens*: not a positive quality in Virgil

Give credit for appropriate stylistic comments (e.g. alliteration)

- (b) The relationship between the gods was brought out more clearly at the start of the book in the council; here the focus is on Jupiter and Juno, with one reference to Athena. Virgil characterises the relationship between the gods in a human way, typical also of Homer

*lunonem*: first word to make clear the shift to a different scene

*interea*: the gods' world is separate from the human one; Jupiter's words are not focused on the human drama, but the influence of Venus behind it

*o germana ... gratissima coniunx*: -g- alliteration, stresses aspects of their relationship

*Venus*: her role as supporter of the Trojans is emphasized, and their dependence on her at this point in the story

*summissa*: Juno appears to be humble towards Jupiter, reinforced by her description of herself as *aegram et tua tristia dicta timentem* [credit candidates who recall the council of the gods at the start of the book & Jupiter's words: *rex Iuppiter omnibus idem./ Fata viam inveniunt.*]

*vis in amore*: emphasis on the relationship between Juno and Jupiter (Homeric parallels): here Juno tries to manipulate Jupiter. Candidates can discuss what her attitude towards Turnus really is

*omnipotens*: powerful word in an emphatic position

*pugnae subducere Turnum*: Juno seeks to save her follower

*nunc pereat*: discussion of the impact of Juno's words here

*pio sanguine*: Turnus' piety to Juno is important to her

*Pilumnus*: Juno stresses the family history

*tua larga manu multisque donis*: Homeric parallels; Turnus has been dutiful towards the gods and Jupiter in particular. Juno makes no mention of her role in urging the war upon Turnus.

## C LIVY

1) (a)

Livy provides lists of *prodigia* as proof of the state of the times, and his narrative focuses on the crisis coming, and Scipio's role in it, together with his importance for Rome's fortune.

*ea prodigia*: important aspect of the annalistic tradition in Rome; acted upon by the Romans, showing due piety towards the gods: *maioribus hostiis* emphasizes the importance attached as fully grown sacrificial animals harder to get

*his transactis*: only once this has been dealt with can the consuls/praetors proceed to their duties

*praetores...profecti*: -p alliteration

*omnibus tamen, velut eam sortitis, Africae cura*: emphasizes that all knew where the important battles would be fought; alternative explanations given for this (*seu ... seu*)

*in quem tum omnis versa civitas erat*: stresses the importance of Scipio's role, recognised by the entire state

*ex Sardinia ... Sicilia ... Hispania*: the resources of the Empire as it then was devoted to the final push into Africa against Carthage

*nec Scipio ullo tempore hiemis*: winter could bring warfare to an end in this period, but Scipio continues operations to ensure a Roman victory: not strictly true as he had broken off the siege of Utica for the winter

*quae multa simul undique eum circumstabant*: emphasizes the size of the task facing Scipio; short sentences show the different problems facing him

*Uticam obsidebat*: during the winter the siege camp had been abandoned while Scipio withdrew his forces to the *Castra Cornelia*

*castra in conspectu Hasdrubalis*: the camps were on the opposite ends of the same ridge of hills, about 6 miles apart – there were two in fact, that of Hasdrubal and the other for Syphax

*Carthaginenses deduxerant naves*: ships were not used much during the winter because of the rough seas, but the enemy ships were ready to prevent supplies getting through (emphasized by Livy *paratam instructamque ad commeatus intercipiendos*)

(b) Livy first focuses on an individual Syphax, who had been an ally, but had changed sides; the negotiations with him provide Scipio with opportunities.

*ne Syphacis quidem reconciliandi curam*: -c- alliteration. Syphax remained something of a wildcard, though at this time tied more closely to the Carthaginians because of his marriage to Sophoniba, Hasdrubal's daughter, and his hatred of Masinissa. Scipio had had a close relationship with Syphax. *si forte iam satias amoris in uxore*: *satias* rare in classical Latin, but found in old and post-classical Latin; the abstract gives more force to the observation *ab Syphace ... condiciones*: -c- alliteration. Syphax seemed unlikely to defect but offered hopes of a negotiated peace.

*vix auribus admisit*: Scipio at first paid little attention, but then saw the opportunity for information gathering

*causa ... commeandi .. in castra hostium*: -c- alliteration to tie this phrase together

*mollius*: first in clause for emphasis

*abnuere ... facere*: historic infinitives

*spem facere saepius ultro citroque agitantibus*: -s- alliteration; Scipio's careful planning

*hibernacula*: the fruits of this spying operation – the flammable nature of the camp (*ex agris material*); even worse for the Numidians (*lignea; harudine textis*)

*storeaque*); disorganised (*passim nullo ordine; sine imperio occupatis locis*); with some outside the camp (*extra fossam etiam vallumque*)  
*Scipioni spem, fecerant*: -s- alliteration, followed by -c- (*castra ... occasionem incendendi*); the gerund emphasised by position last in sentence and separation from *spem*.

- 2) (a) Livy uses this dramatic situation to bring out the organisation of the Romans and their ability to work effectively together under stress of battle, in contrast to the Carthaginians and their allied forces.

*resilientes*: the light armed troops are forced to withdraw by the elephants (exactly as they had been ordered to – the Roman plan is working), but then *utrimque coniciebant hastas*, concerted action  
*nec pila ab antesignanis cessabant*: the Romans keep up sustained attack (imperfect)  
*exacti ex Romana acie hi quoque*: the elephants are turned against their own forces  
*in suo dextro cornu ipsos Carthaginiensium equites*: even the reliable cavalry is forced to flee  
*Laelius*: Masinissa was in charge of the forces described in the first part of the passage, but is now supported by Laelius  
*addidit percussis terrorem*: the unusual word order gives emphasis to *terrorem* placed last, and *percussis* is also strong  
*utrimque nudata equite erat Punica acies*: the neutralising of the Punic cavalry again emphasized  
*nec spe nec viribus iam par*: Livy stresses both hope and strength, and reinforces this with reference to the war-cry (*dictu parva sed magna eadem in re gerenda momenta*)  
*congruens clamor*: -c- alliteration; its effective picked up by *eo maior et terribilior*  
*dissonae illis...voces*: the contrast between the sides is effective  
*pugna Romana*: contrast with *concuratio et velocitas*, which could be positive factors in ancient warfare, but here *maior quam vis*, in contrast to the steady Roman advance *suo et armorum pondere incumbentium in hostem*. Abstract nouns in the nominative give force and emphasis to the description.

- (b) Livy makes a strong contrast between the efficiency of the Romans and the disorder amongst the Carthaginian forces, revealing the psychology of the retreating soldiers faced with the near impossibility of escape.

*igitur primo impetu extemplo*: Livy emphasizes the effectiveness and suddenness of the first attack  
*movere*: emphatically placed, the subject *Romani* delayed to the end of the line for further emphasis  
*ala deinde et umbonibus pulsantes*: direct physical content  
*velut nullo resistente*: suggests the speed of the Romans advance  
*urgentibus et novissimis primos ut semel motam aciem sentire*: et emphasizes *novissimis*; Livy captures the eagerness of the Roman forces as they realise the enemy *acies* is giving way, further picked out by *quod ipsum* and *ad pellendum hostem*  
*adeo non sustinebant ut contra etiam*: Livy emphasizes the failure of the *secunda acies*, consisting of Carthaginians and Africans  
*resistentes pertinaciter primos caedendo*: -r- & -p- alliteration, continues through into next phrase  
*terga dant repente*: historic present, with late positioning of the adverb  
*partim ... partim...*: suggests the confusion of the *auxiliaries*: historic infinitives

used to suggest speed

*prope duo iam permixta proelia errant*: -p- alliteration

*cum Carthaginienses*: -c- alliteration, continuing to *cum ... cum ... cogere*  
*... conserere*

**D HORACE****1) (a)**

Candidates can choose a variety of approaches to this, showing how Horace varies his approach to the historical content and uses poetic language, word order etc.

Lines 1-4 deal with Romulus (a demigod & founder of Rome), Numa his peaceful successor, Tarquinius (Superbus), last of the kings of Rome, and, surprisingly, Cato, whose death came at the end of the Republic: Horace then moves on to some significant figures from the history of Rome; the *Iulium sidus* also connects (indirectly) to Augustus, and leads onto the final stage of the poem.

Discussion of the Republican aspects of this in the context of Rome under Augustus can be credited, but are not required.

*Romulum*: as founder of Rome

*Pompili*: Numa Pompilius reigned peacefully

*superbos Tarquini fasces*: the arrogance of Tarquinius, last of the kings of Rome

*Catonis nobile letum*: end of the Republic, the suicide of Cato the Younger: credit discussion of the issues about the inclusion of Cato here, a contemporary but apparently a Republican reference

*quietum .. superbos ... nobile*: Horace's choice of adjectives

*Regulum*: M Atilius Regulus

*Paullum*: L Aemilius Paullus

*prodigum Paulum superante Poeno*: -p- alliteration, the importance of Carthage in Rome's development

*Fabricium*: C Fabricius Luscinus

*Curium*: M' Curius Dentatus, his *incomptis capillis* a sign of archaic virtue  
*saeva paupertas*: an archaic Roman ideal, also in keeping with aspects of Augustan policy (though discussion of this is not required)

*Camillus*: M Furius Camillus, again, frugality & ancient virtue (*avitus apto cum lare fundus*): again the Roman ideal of the small farm together with proper respect for the local gods (*lare*)

*crescit ... micat*: verbs placed emphatically first in their sentences

*fama Marcelli*: M Claudius Marcellus

*Iulium sidus*: a reference to Julius Caesar (Nisbet & Hubbard think not) or Augustus, or to the comet that appeared in 44 BC: whichever it is, it brings the poem to the present (almost), and more so if the combination of *Marcelli* & *Iulium sidus* makes the audience think of Marcellus & Augustus

- (b) The invocation to Jupiter parallels the references to Augustus, who is not seen here as a god but as an earthly ruler subordinate to Jupiter. Horace hints at the scope of Roman ambitions (*Parthos ... Seras et Indos*) and the characteristics of Augustan rule (*iusto triumpho, aequus*); as well as emphasizing the power and dominance of the Olympian gods – traditional religion which Augustus was keen to promote (as seen in, for example, the *Res Gestae*). Augustus' name is not mentioned, but the force of the ending commends his position as ruler in Rome, associated with the king of gods (*secundo Caesare*).

*gentis humanae pater atque custos*: formally shows the change in form of the poem

*orte Saturno*: formal phrasing

*tibi cura*: Augustus is praised because he is a particular concern to Jupiter, and is also described as *magni Caesaris*: N&H comment on the political aspects of *cura*

*tu secundo / Caesare regnes*: the emphasis on the address to Jupiter puts

the god first (the repeated use of *tu/te* is common in prayers), though the claim that Caesar is *secundus* is still very striking

*Parthos Latio imminentes*: a striking exaggeration of the threat posed by the Parthians

*iusto triumpho*: triumph justified by the aggression of the enemy

*Seras et Indos*: the first mention of the Chinese; the Indians sent ambassadors to Augustus. Again the stress on the importance of Rome in the world context, particularly focused on the East and on victory (*domitos triumpho, subiectos*)

*te minor*: stresses Augustus' appropriate place, lesser than Jupiter, but by implication, superior to all men

*laetum orbem*: Augustus rules well, is *aequus* and so his people are happy

*te ...tu...tu...*: the repeated references to Jupiter as serve to enhance Augustus as he rules in the human sphere; his role as thunder god emphasized – raw power

*parum castis lucis*: Augustus' attempts at moral reform were not entirely successful

- 2) (a) Candidates can take a variety of approaches to the tone of this poem, but they must be based in the text. Answers should draw out the implications of Horace's language (*saeva, lasciva urit, in me ruens, lenior*). He appears to describe an external force compelling him to experience the pains of love, at once divine (1-4) and caused by the beauty of Glycera (5-8).

*mater saeva*: sets the topic of the poem and an indication, if taken at face value, of Horace's attitude

*iubet*: an external force

*lasciva Licentia*: erotic overtones

*finitis ... amoribus*: this suggests that Horace has given up love or is too old for it.

*urit*: repeated for emphasis, with three nouns describing Glycera (just as there were 3 divine figures in the first stanza; *nitor, grata protervitas & voltus*)

*grata protervitas*: less elevated language than *splendentis Pario marmore purius*

*in me ruens*: a powerful phrase, showing Horace as again the victim of Love who pursues him, leaving mythological haunts and affecting his work

*Cyprum deseruit*: suggests that Venus' attention is concentrated on Horace: unlike the hymn of summoning, the Goddess is with him without him summoning her

*nec patitur...*: a little of the *recusatio* here: Horace is forbidden to mention Parthians & Scythians, though of course he does mention them: candidates may discuss this common trope

*quae nihil attinent*: colloquial, in contrast to the opening of the sentence which was strong and direct

*hic ... hic*: the focus changes to Horace's slaves and their instructions, the building of an altar (-p- & -v- alliteration); the altar, the garlands for it and the incense & wine

*mactata ... hostia*: there is also a sacrificial victim

*veniet lenior*: Horace seeks a more gentle passion through his attentions to the Goddess (-t- alliteration)

- (b) Candidates may take whatever view they like of the 'reality' of this affair, providing what they say is based in the text of the poem. They should discuss the comparison between Chloe and the fawn, and her reaction to the situation, and also Horace's comparison of himself to a lion/tiger

*vitas*: verb first word: -v- alliteration (*pavidam, aviis*)

*Chloe*: the name suggests greenness and immaturity, so is appropriate; addressing Chloe helps the reader focus on the image of the young girl

*quaerenti pavidam montibus avis matrem*: the fawn is lost and the mother is fearful (-m- alliteration)

*aurarum et silvae metu*: suggests the various noises of the wood; Chloe/the fawn is young and fearful of mere noises

*mobilibus ... foliis*: the fawn reacts even to the fluttering of leaves; then the lizards

*inhorruit*: strong word

*et corde et genibus tremit*: simple and direct language, suitable for the fawn, and for the young girl, made clearer in the final stanza

*atqui non ego te*: direct contrast between Horace:Chloe, man:girl (-t- alliteration); returns the reader's focus from the fawn to the relationship between Horace and the girl

*tigris ut aspera / Gaetulusve leo*: pompous after the simplicity of the preceding stanza

*frangere persequor*: a strong word and emphatic *per-*

*tandem*: -t- alliteration: Horace asks Chloe to stop following her mother because she is *tempestiva ... viro*: Chloe is ready for this new experience even if she is fearful of it



**Essays****1 Cicero**

Candidates can focus on Cicero's use of language, with examples drawn from the text either in English or Latin: material from the passages quoted can be credited; there should be discussion of the purpose of the rhetorical techniques identified. Candidates may also consider the extent to which Cicero's technique is used to direct the juror's attention to aspects of the case and to obscure less helpful details.' both to blacken Clodius directly or by implication, and to exculpate Milo.

Use of dramatic description (e.g. the battle 27ff, Milo's return to Rome 61ff)  
 The presentation of Clodius' character  
 The presentation of Milo's character  
 The use of evidence presented to the jurors  
 The presentation of argument to the jurors (e.g. Milo's emancipation of his slaves)  
 Examples from Roman history (e.g. Cicero's presentation of Milo's claims (72ff)  
 Appeals to the gods (85ff)  
 Variety in pacing: simplicity/complexity; long sentences/short sentences; *clausulae*; etc.

**2 Virgil**

Candidates can discuss the wider significance of the events of Book 10 in the *Aeneid* and their importance for the future Rome; they may also examine the role of the gods and the importance of human relationships: father/son, allies, the bravery of men and the nobility that arises from their mortality, leadership.

Discussion may include:

- the role of the gods at the beginning of the book (and elsewhere), especially Jupiter's words at 104ff
- Turnus' speech of encouragement (279ff)
- Aeneas' fighting (with some help from Venus) (310ff)
- Pallas as leader (362ff)
- Lausus (426ff) (& comment about Jupiter at 436ff)
- Turnus takes on Pallas (439ff)
- Pallas calls on Hercules (445ff); & Jupiter's comment 467ff)
- Pallas v Turnus (474ff)
- Aeneas' reaction to Pallas' death (510ff); the sacrificial victims; Aeneas' frenzy; his words to Tarquinius (550ff); compared to Aegaeon (565ff); Lucagus & Liger (575ff)
- Jupiter & Juno discuss Turnus (606ff)
- Juno's effigy of Aeneas (633ff) & Turnus' pursuit (643ff); his reaction on the ship (653ff)
- Mezentius (689ff); compared to a rock (693ff); compared to a wild boar (707ff); to a lion (723ff)
- Mezentius & Aeneas (762ff); Mezentius compared to Orion (763ff)
- Lausus & Aeneas (789ff); Aeneas's fury; simile of the storm; Aeneas' reaction to the death of Lausus (821ff)
- Mezentius' reaction to his son's death (833ff); his death and request to be buried with his son

**3 Livy**

There should be discussion of a number of the 'characters' presented by Livy: e.g. Syphax (ch 3, 12-14), Sophoniba (ch. 12, 15), Masinissa (ch. 12, 14, 15, 33), Hannibal (ch. 30, 37), Scipio (*passim*) with assessment of the quality of the presentation. At his most vivid in the presentation of Masinissa, his relationship with Sophoniba and the aftermath of her death.

The politics include Scipio's position as Roman commander, the political realities behind the negotiations between Carthage and Rome at the start of the set text (Syphax's role as a potential bridge between the two sides), and the final negotiated settlement after Zama, with discussion of Hannibal's forcible intervention in Carthage; Masinissa's impulsive relationship with Sophoniba in the context of his alliance with Rome.

**4 Horace**

Candidates should show an awareness of the range of the poems in *Odes* 1 and be able to identify those that deal with 'contemporary Roman themes'. They may agree or disagree with the statement but must back up their argument with reference to specific poems. Credit discussion of 'success': Horace's lasting appeal over the centuries, his technical achievement or his importance to contemporary Romans. There should be some discussion of patronage both overall (Maecenas *Odes* 1 1, 20) and other Roman figures (3 (Virgil's journey), 4 (Sestius), 6 (Agrippa), 7 (Plancus), 23 (Aristius Fuscus), 29 (Iccius)), as well as poems that deal with contemporary themes without a named individual as addressee (2, 8 (Sybaris a Greek name, but Roman activities), 12 (the sweep of Roman history leading to Augustus), 17 (the Sabine farm), 21 (prayer by the youth of Rome to Diana & Apollo), 34 (Horace's religious views), 35 (prayer to Fortuna), 37 (death of Cleopatra)). However a candidate who chooses to argue for Horace being most successful in other areas (e.g. combining Greek & Roman elements, projecting a self-deprecating *persona*, writing of love etc.) can deal with the poems s/he thinks are successful, but must also give some treatment to the poems dealing with 'contemporary Roman themes' to show why these poems are rejected (e.g. propaganda, too fulsome, less technically proficient, less inherently poetic etc.).

**Mark Scheme 2493**  
**June 2006**

## General Notes

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

2493	Mark Scheme	June 2006
1 11 1 1 1 1 1 1 1 1 1		12
<i>Sueborum gens est longe maxima et bellicosissima Germanorum omnium.</i>		
1 1 1 1 1 1 1		7
hi centum <i>pagos</i> habere dicuntur,		
1 11 1 1 1 1 1 1 1		11
ex quibus <i>quotannis</i> mille armatos bellandi <u>causa</u> ex finibus educunt.		
		<b>30</b>
1 1 1 1 1 1 1 1 1		10
reliqui qui domi <u>manserunt</u> se atque illos <i>alunt</i> ;		
1 1 1 1 1 1 1		6
<u>hi</u> in vicem anno post in <u>armis sunt</u> , illi <i>domi</i> remanent.		
1 1 1 1 1 1 1 1 1		9
sic neque agri cultura <i>neque</i> <u>usus</u> belli <u>intermittitur</u> .		
1 1 1 1 1 1 1 1 1		9
<i>sed</i> privati ac separati <i>agri</i> apud eos <u>nihil</u> est,		
1 1 1 1 1 1 1		7
<i>neque</i> longius <i>anno</i> remanere uno in <u>loco</u> <u>licet</u> .		
		<b>41</b>
1 1 1 1 1 1 1		6
<i>neque</i> <u>frumento</u> <i>sed</i> lacte <i>atque</i> <u>pecore</u> vivunt,		
1 1 1 1		4
<u>multumque</u> sunt in <u>venationibus</u> ;		
1 1 1 1 1 1 1 1 1 1 1		10
<u>quae res</u> , et <u>quod a pueris</u> nullo officio aut disciplina <i>assuefacti</i>		
1 1 1 1 1		5
<i>nihil</i> <u>omnino</u> contra voluntatem faciunt,		
1 1 1 1 1 1 1 1 1 1 1		12
et vires <i>alt</i> et immani <u>corporum</u> magnitudine homines efficit.		
		<b>37</b>
1 1 1 1 1 1 1 1		5
<i>atque</i> in eam <u>consuetudinem</u> se adduxerunt		
1 1 1 1 1 1 1 1 1 1 1		10
ut <i>locis</i> frigidissimis <u>neque</u> vestitus praeter <u>pelles</u> <u>haberent</u> <u>quicquam</u> ,		
1 1 1 1 1 1 1 1 1 1 1		12
<u>quarum</u> propter <u>exiguitatem</u> magna est <i>corporis</i> pars aperta, et <u>lavantur</u> in <u>fluminibus</u> .		
		<b>27</b>
<b>Total for Q 1:</b>		<b>135</b>
+ up to 10 additional marks for English:		<u>10</u>
maximum mark:		<b>145</b>
<b>Write total at end of translation and ring; transfer to front of script.</b>		

## 2) (a)

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 12  
 'illa locum taurumque diu cunctata relinquit –

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 11  
 sed niger in vaccae pectore *livor* erat;

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 8  
 utque procul vidit *carpentes pabula tauros* –

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 4 **35**  
*carpebant tauri pabula laeta procul* –

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 10  
 illuc se rapuit gregibusque inmiscuit illis

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 9  
 et petiit herbae fertilioris humum.'

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 9 **28**  
sic ego; nocturnae *sic* dixit imaginis *augur*,

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 10  
*expedens* animo singula dicta suo:

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 11  
 'quem tu mobilibus foliis vitare volebas,

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 8 **29**  
 sed male *vitabas*, aestus amoris erat.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 11  
*vacca* puella tua est – aptus color ille *puellae*;

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 7  
 tu vir et in vacca compare taurus eras.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 6  
 quod *cunctata diu taurum* sua *vacca reliquit*,

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 7 **31**  
 frigidus *in viduo* destituere *toro*.'

2) (b)

- - | - v v|<sup>x</sup>- - | - v v | - v v| - v

quod *cunctata diu taurum sua vacca reliquit,* 3 6 x 1

- v v | - v v|<sup>x</sup>- | - v v| - v v| -

frigidus in *viduo* destituere toro.' 4 6 x 1

**Total for Q 2a:** 123  
 + up to 10 additional marks for English:  
 maximum mark: 10  
 133

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

**Write total at end of translation and ring.**

**Transfer this total to front of script.**

**Divide the overall total by 3 to give a raw mark out of 90.**





**Mark Scheme 2494**  
**June 2006**

## Section A

<p>1 1 2 1 1 --- 3 --- 1 1 2 dum Alexander ad finitimam provinciam Bactram iter facit epistola ab amico 1 ✓ 3 ✓ (must be perfect) satrape scripta adlata est,</p>	17	✓ <i>scripta</i> ; ✓ vocab
<p>1 3 1 --- 1 --- 1 3 ex qua cognovit Bessum cum exercitu ad se progredi</p>	10	
<p>1 1 1 1 1 1 3 ✓ --- 1 --- ----- et quoque Satibarzanem, quem ipse Ariis praefecerat, contra se seditionem --- 3 ----- commovisse.</p>	13	✓ vocab
<p>✓ 1 1 --- 1 --- 3 ✓ 3 ✓ itaque, quamquam Bessum in proelio debellare cupiebat,</p>	9	✓ connect; ✓ vocab; ✓ tense
<p>✓ 1 1 1 2 3 ----- 3 --- tamen se primum Satibarzanem opprimere debere arbitratus est. or sibi (1) opprimendum (2 ✓) esse (3)</p>	11	✓ <i>tamen</i>
<p>3 ✓ ✓ 2 1 ✓ 1 1 profectus igitur omnibus cum expeditis et equitibus</p>	8	✓ <i>gerundive</i>
<p>1 1 1 1 3 2 2 ✓ 1 3 ✓ per noctem tam celeriter contendit ut improvisus hostibus superveniret. (perf subjunc = ✓)</p>	15	✓ subord; ✓ connect; ✓ word order
<p>1 ✓ 1 3 ✓ 1 cuius adventu cognito, Satibarzanes,</p>	6	✓ vocab; ✓ vocab
<p>1 ✓ 1 1 --- 1 --- 2 3 ✓ --- 1 --- 3 maiore parte exercitus in collibus quibusdam relicta, ad Bactram fugit.</p>	13	✓ connect relat ✓ abl abs
<p>1 1 1 2 1 3 ✓ 3 Alexander milites paucos ad eum persequendum misit ut (2) eum (1) persequeretur (3 ✓ - <b>allow sg. or pl.</b>)</p>	13	✓ idiom ✓ abl abs
<p>1 2 1 3 3 et reliquis ut in colles procederent imperavit.</p>	10	✓ vocab

## Section B

(a)	But (1) the Germans, as soon as (1) they caught sight of (1) our men/cavalry (1) NB pluperfect acceptable; “when for the first time” acceptable	4
(b)	Germans – not more than (1) 800 (1); Romans 5000 (1)	3
(c)	<b>Five</b> of: those that / some (1) had set out (1) across the Meuse (1) to forage (1) had not yet (1) returned (1)	5
(d)	<b>Nine</b> of Germans’ (1) envoys [NOT commanders] (1) had left (1) Caesar/him (1) a little (1) earlier (1) and a day (1) for a truce (1) had been asked for (1) by them (1) [active they had asked for ... = 2]	9
(e)	<b>Nine</b> of: then (1) the Germans (1) according to (1) their custom (1) leapt down (1) to feet (1), stabbed horses from below (1), felled (1) several of our men (1) in this way (1) rest (1) put to flight (1)	9
(f)	<b>Six</b> of: were driven/routed etc (1) in such terror (1) that they didn’t stop (1) fleeing (1) until/before (1) they had come (1) into sight (1) of Roman column (1)	6
(g)	<b>Eight</b> of: very brave (1) born (1) of very distinguished (1) family (1); grandfather (1) became king (1) in own country/state (1) [NOT city] and called (1) friend (1) by/of Roman senate (1)	8
(h)	Any 3 points worth 3 marks each (1 for citation of relevant Latin, 1 for effect and 1 for how effect achieved; NO credit for simply rephrasing translation or discussing basic content); May consider: * contrast of <i>hic</i> and <i>ille</i> and <i>illum</i> and <i>ipse</i> * <i>fortissime</i> picking up earlier use of <i>fortissimus</i> * repetition of <i>vulnerato</i> / <i>vulneribus</i> * exchange of predicament with <i>circumventus</i> mirroring <i>intercluso</i> * <i>fratri ... auxilium</i> word order mirroring events There may be other points.	9
(i)	withdrawn/at a distance from/left (1) battle (1); urged on horse (1) presented self to enemy (1) killed (1)	5
(j)	<b>Five</b> of: [those who] waged war (1) without cause/gratuitously (1) through deceit (1) and ambush (1) after having sought (1) truce (1)	5
(k)	<b>Four</b> of: wait (1) until (1) enemies’ forces (1) increased (1) and cavalry (1) ‡ returned	4
(l)	<b>Five</b> of: how much (1) influence (1) the Germans had obtained (1) after/with (1) one battle (1) amongst/with (1) them/Gauls (1)	5
(m)	(i) of the cavalry ‡ (ii) after (1) this battle (1) had occurred (1) [plus variants – literal translation = max 2]	1 3
(n)	A translation showing case is acceptable in lieu of explanation (i) genitive (1) <i>causa</i> (1) (ii) ablative (1) ablative absolute (1) [allow simply “ablative absolute since case and explanation there”] (iii) dative (1) <i>offero</i> + dative (1) (iv) genitive (1) partitive (1)	8
(o)	(i) consecutive / result clause (1) (ii) temporal clause after <i>cum</i> (1) [allow simply “after <i>cum</i> ”]	2
(p)	(i) perfect (1) (ii) imperfect (1) (iii) pluperfect (1) (iv) pluperfect (1)	4

‡ NB allow horses if candidate has consistently been wrong (e.g. q. (a)); in q. (m) do not ever insist on cavalry – it is the “of” in which we are interested.

Mark / 125	Style Marks										
	0	1	2	3	4	5	6	7	8	9	10
1	1	2	4	5	7	8	10	11	13	14	16
2	1	3	4	6	7	9	10	12	13	15	16
3	2	3	5	6	8	9	11	12	14	15	17
4	2	4	5	7	8	10	11	13	14	16	17
5	3	5	6	8	9	11	12	14	15	17	18
6	4	5	7	8	10	11	13	14	16	17	19
7	4	6	7	9	10	12	13	15	16	18	19
8	5	6	8	9	11	12	14	15	17	18	20
9	5	7	8	10	11	13	14	16	17	19	20
10	6	8	9	11	12	14	15	17	18	20	21
11	7	8	10	11	13	14	16	17	19	20	22
12	7	9	10	12	13	15	16	18	19	21	22
13	8	9	11	12	14	15	17	18	20	21	23
14	8	10	11	13	14	16	17	19	20	22	23
15	9	11	12	14	15	17	18	20	21	23	24
16	10	11	13	14	16	17	19	20	22	23	25
17	10	12	13	15	16	18	19	21	22	24	25
18	11	12	14	15	17	18	20	21	23	24	26
19	11	13	14	16	17	19	20	22	23	25	26
20	12	14	15	17	18	20	21	23	24	26	27
21	13	14	16	17	19	20	22	23	25	26	28
22	13	15	16	18	19	21	22	24	25	27	28
23	14	15	17	18	20	21	23	24	26	27	29
24	14	16	17	19	20	22	23	25	26	28	29
25	15	17	18	20	21	23	24	26	27	29	30
26	16	17	19	20	22	23	25	26	28	29	31
27	16	18	19	21	22	24	25	27	28	30	31
28	17	18	20	21	23	24	26	27	29	30	32
29	17	19	20	22	23	25	26	28	29	31	32
30	18	20	21	23	24	26	27	29	30	32	33
31	19	20	22	23	25	26	28	29	31	32	34
32	19	21	22	24	25	27	28	30	31	33	34
33	20	21	23	24	26	27	29	30	32	33	35
34	20	22	23	25	26	28	29	31	32	34	35
35	21	23	24	26	27	29	30	32	33	35	36
36	22	23	25	26	28	29	31	32	34	35	37
37	22	24	25	27	28	30	31	33	34	36	37
38	23	24	26	27	29	30	32	33	35	36	38
39	23	25	26	28	29	31	32	34	35	37	38
40	24	26	27	29	30	32	33	35	36	38	39
41	25	26	28	29	31	32	34	35	37	38	40
42	25	27	28	30	31	33	34	36	37	39	40
43	26	27	29	30	32	33	35	36	38	39	41
44	26	28	29	31	32	34	35	37	38	40	41
45	27	29	30	32	33	35	36	38	39	41	42
46	28	29	31	32	34	35	37	38	40	41	43
47	28	30	31	33	34	36	37	39	40	42	43
48	29	30	32	33	35	36	38	39	41	42	44
49	29	31	32	34	35	37	38	40	41	43	44
50	30	32	33	35	36	38	39	41	42	44	45
51	31	32	34	35	37	38	40	41	43	44	46
52	31	33	34	36	37	39	40	42	43	45	46
53	32	33	35	36	38	39	41	42	44	45	47
54	32	34	35	37	38	40	41	43	44	46	47

55	33	35	36	38	39	41	42	44	45	47	48
56	34	35	37	38	40	41	43	44	46	47	49
57	34	36	37	39	40	42	43	45	46	48	49
58	35	36	38	39	41	42	44	45	47	48	50
59	35	37	38	40	41	43	44	46	47	49	50
60	36	38	39	41	42	44	45	47	48	50	51
61	37	38	40	41	43	44	46	47	49	50	52
62	37	39	40	42	43	45	46	48	49	51	52
63	38	39	41	42	44	45	47	48	50	51	53
64	38	40	41	43	44	46	47	49	50	52	53
65	39	41	42	44	45	47	48	50	51	53	54
66	40	41	43	44	46	47	49	50	52	53	55
67	40	42	43	45	46	48	49	51	52	54	55
68	41	42	44	45	47	48	50	51	53	54	56
69	41	43	44	46	47	49	50	52	53	55	56
70	42	44	45	47	48	50	51	53	54	56	57
71	43	44	46	47	49	50	52	53	55	56	58
72	43	45	46	48	49	51	52	54	55	57	58
73	44	45	47	48	50	51	53	54	56	57	59
74	44	46	47	49	50	52	53	55	56	58	59
75	45	47	48	50	51	53	54	56	57	59	60
76	46	47	49	50	52	53	55	56	58	59	61
77	46	48	49	51	52	54	55	57	58	60	61
78	47	48	50	51	53	54	56	57	59	60	62
79	47	49	50	52	53	55	56	58	59	61	62
80	48	50	51	53	54	56	57	59	60	62	63
81	49	50	52	53	55	56	58	59	61	62	64
82	49	51	52	54	55	57	58	60	61	63	64
83	50	51	53	54	56	57	59	60	62	63	65
84	50	52	53	55	56	58	59	61	62	64	65
85	51	53	54	56	57	59	60	62	63	65	66
86	52	53	55	56	58	59	61	62	64	65	67
87	52	54	55	57	58	60	61	63	64	66	67
88	53	54	56	57	59	60	62	63	65	66	68
89	53	55	56	58	59	61	62	64	65	67	68
90	54	56	57	59	60	62	63	65	66	68	69
91	55	56	58	59	61	62	64	65	67	68	70
92	55	57	58	60	61	63	64	66	67	69	70
93	56	57	59	60	62	63	65	66	68	69	71
94	56	58	59	61	62	64	65	67	68	70	71
95	57	59	60	62	63	65	66	68	69	71	72
96	58	59	61	62	64	65	67	68	70	71	73
97	58	60	61	63	64	66	67	69	70	72	73
98	59	60	62	63	65	66	68	69	71	72	74
99	59	61	62	64	65	67	68	70	71	73	74
100	60	62	63	65	66	68	69	71	72	74	75
101	61	62	64	65	67	68	70	71	73	74	76
102	61	63	64	66	67	69	70	72	73	75	76
103	62	63	65	66	68	69	71	72	74	75	77
104	62	64	65	67	68	70	71	73	74	76	77
105	63	65	66	68	69	71	72	74	75	77	78
106	64	65	67	68	70	71	73	74	76	77	79
107	64	66	67	69	70	72	73	75	76	78	79
108	65	66	68	69	71	72	74	75	77	78	80
109	65	67	68	70	71	73	74	76	77	79	80
110	66	68	69	71	72	74	75	77	78	80	81

111	67	68	70	71	73	74	76	77	79	80	82
112	67	69	70	72	73	75	76	78	79	81	82
113	68	69	71	72	74	75	77	78	80	81	83
114	68	70	71	73	74	76	77	79	80	82	83
115	69	71	72	74	75	77	78	80	81	83	84
116	70	71	73	74	76	77	79	80	82	83	85
117	70	72	73	75	76	78	79	81	82	84	85
118	71	72	74	75	77	78	80	81	83	84	86
119	71	73	74	76	77	79	80	82	83	85	86
120	72	74	75	77	78	80	81	83	84	86	87
121	73	74	76	77	79	80	82	83	85	86	88
122	73	75	76	78	79	81	82	84	85	87	88
123	74	75	77	78	80	81	83	84	86	87	89
124	74	76	77	79	80	82	83	85	86	88	89
125	75	77	78	80	81	83	84	86	87	89	90

**Advanced Subsidiary GCE Latin 3818 7818  
June 2006 Assessment Series**

**Unit Threshold Marks**

Unit		Maximum Mark	a	b	c	d	e	u
<b>2471-80</b>	Raw	120	94	82	70	59	48	0
	UMS	120	96	84	72	60	48	0
<b>2491</b>	Raw	90	69	61	53	45	38	0
	UMS	90	72	63	54	45	36	0
<b>2492</b>	Raw	90	78	70	63	56	49	0
	UMS	90	72	63	54	45	36	0
<b>2481-90</b>	Raw	120	86	76	66	57	48	0
	UMS	120	96	84	72	60	48	0
<b>2493</b>	Raw	90	71	63	55	48	41	0
	UMS	90	72	63	54	45	36	0
<b>2494</b>	Raw	90	69	62	55	49	43	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
<b>7818</b>	600	480	420	360	300	240	0

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

	A	B	C	D	E	U	Total Number of Candidates
<b>3818</b>	66.1	84.5	92.9	96.9	98.9	100	1273
<b>7818</b>	68.6	89.9	97.5	99.2	99.8	100	920

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





**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Information Bureau**

**(General Qualifications)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [helpdesk@ocr.org.uk](mailto:helpdesk@ocr.org.uk)

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**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

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