

# **Mark Schemes on the Units**

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**January 2007**

**3818/7818/MS/R/07J**

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

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

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

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**Mark Scheme 2471 - 2480**  
**January 2007**

### 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.

<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) Clodius was killed near his *fundus* on the Appian Way outside Rome. He was killed by some of Milo's slaves after they and Clodius' men had clashed.  
Milo's slaves thought that Clodius' men had killed Milo. [9]
- (b) Cicero chooses significant words  
*Usitatis ... rebus* separated for effect  
*enitendum*  
*singularis et huic uni concessa gloria*  
*frangendis furoribus Clodianis* (touch of alliteration)  
*cottidie augebatur ... nunc cecidit* antithesis  
 Contrast carefully brought out between effect of Clodius' death on Rome and on Milo  
*Vos ... hic*  
*adepti estis ... perdidit* chiasmic arrangement  
 Tricolon crescendo  
*exercitationem virtutis, suffragationem consulatus, fontem perennem gloriae*  
*fontem perennem* strong image  
 Parallel arrangement of words in  
*vivo Clodio labefactari non poterat*  
*mortuo tempore coeptus est*  
 Contrast also brought out in  
*non modo nihil prodest, sed obest etiam*
- All those rhetorical touches stress the way in which Clodius's death was of no benefit to Milo.
- Then mock dialogue with rhetorical questions enables Cicero to dismiss energetically further suggestions as to why Milo wanted Clodius dead.  
*'at valuit ... doloris sui'*  
 short energetic statements  
 feel of multi colon crescendo  
 anaphora of *fecit*  
*ultor iniuriae punitor doloris* powerful word choice and parallel order  
 rhetorical questions '*quid?*' *quid vultis amplius?*  
*non maiora ... quam* focuses on contrast  
*in illo maxima, nulla in hoc* chiasmus [30]
- (c) Milo had defended Cicero against Clodius.  
 Milo had beaten Clodius' mad schemes.  
 Milo had tamed Clodius' armed violence.  
 Milo had been Clodius' accuser under the Plotian law. [15]

- 2 (a) The gods have engineered the death of Clodius to support Rome, which they have always favoured because of his impious treatment of sacred places. [9]
- (b) Cicero claims that Clodius' death is a punishment for the blasphemous way he has treated sacred places in his building work.  
 Passionate address (apostrophe) to the places involved,  
*vos vos vosque* anaphora, tricolon and use of *inquam*  
*imploro atque obsecro* Ciceronian 'doublet' of verbs  
 including powerful word choice  
*obrutae arae*  
*sacrorum populi Romani sociae et aequales*  
*ille praeceps amentia oppresserat*  
*caesis prostratisque* (doublet)  
*sanctissimis* superlative  
*insanis molibus*  
 address to places then continues  
*vestrae* anaphora  
*irae ... religiones ... vis* tricolon crescendo  
 alliteration of 'v' may be commented on  
 further stress on Clodius' irreligion/blasphemy  
*omni scelere polluerat*  
*omni nefario stupro et scelere macularat*  
 address then includes Jupiter Latiaris and shows his role in Clodius' death  
*tu ex tuo edito monte aliquando ad eum puniendum oculos aperuisti*  
 all gods then included  
*vobis vobis vestro* anaphora and alliteration  
*serae, sed iustae tamen et debitae poenae* strong word choice [30]
- (c) It lacked images of ancestors, funeral songs or games obsequies lamentations or eulogies  
 The body was smeared with blood and mud and thrown in the street half burnt.  
 The anger of the gods put madness into his agents who organised it.  
 It was not right for the effigies of the most famous men to give the parricide Clodius any *decus*  
 But it happened appropriately in the senate house where his life style had been condemned. [15]

**B VIRGIL**

- 1 (a) Pallas  
is addressing the Arcadians, his soldiers.  
They are retreating before the Latins. [9]
- (b) He appeals to their self-pride, their earlier victory and the name of Evander, by the wars they have won and their hope of glory placed in Pallas himself. He says they must not trust their feet but their swords and get into the thick of the fight.  
He says they are not fighting gods but mortals with 2 hands and 1 life to lose, and that it is pointless to run into the sea; there is no more land to run to so flight is pointless.  
He throws himself into the midst of the enemy. [15]
- (c) Sympathy for Lagus evoked by *fatis adductus iniquis* with separation of noun and adjective.  
Vivid drawing of details in attack with evocation of sympathy for those killed:  
*magno vellit dum pondere saxum* separation of noun and adjective  
spondees  
*intorto figit telo* separation and spondees  
*discrimina ... dabat* exact pointing of place of wound  
*vellit figit receptat occupat* etc use of graphic present tenses of the verbs  
*hastam ossibus haerentem* vivid painful detail  
*non occupat Hisbo ille quidem* focus on Hisbo's failure to do what he hoped for  
*hoc sperans*  
*ante ruentem dum furit* focus on speed and rage  
*incautum crudeli morte sodalis* vivid and sympathetic word choice  
*ensem tumido in pulmone recondit* vivid and sympathetic word choice with hyperbaton  
*hinc ... novercae* dactyls suggest speed/ruthlessness/energy  
*vos etiam gemini cecidistis* apostrophe adds emotional impact  
*indiscreta* spondaic start to line adds sadness?  
*gratus parentibus error* evokes sympathy  
*indiscreta ... at nunc dura discrimina* the contrast between attitude of parents and of Pallas brought out here by Virgil especially in *at nunc* and *discrimina*  
spondaic start to line 393  
alliteration of d  
*tibi caput abstulit ensis* *abstulit* may evoke sympathy  
*tibi Thymbre te, Laride* apostrophe evokes sympathy/sadness and makes these moments personal  
*te decisa suum dextera quaerit* horrific description helped by *te suum decisa dextera quaerit* visual detail  
*semianimesque digiti micant*  
*ferrumque retractant* word choice and order evoke the horror [30]

- 2 (a) Aeneas and Mezentius have been fighting each other  
 Lausus has intervened in defence of Mezentius/his father  
 Mezentius has got away and Aeneas has turned on Lausus. [9]
- (b) Aeneas' rhetorical questions and ironic/insulting reference to *pietas* evoke sympathy for Lausus.  
*quo moriture ruis, maioraque viribus audes?* insulting tone  
 dactyls suggest speed and passion  
*fallit te* key word in emphatic place  
*fallit te incautum* spondees- serious moment  
*fallit-tua* alliteration of t –spitting in contempt?  
*nec-demens* Virgil shows Lausus pressing on to death  
*exsultat demens* key word choices and line 813  
 spondaic  
 hyperbaton  
*saevae irae* A's attitude suggests doom for L  
*saevae ... ductori* image evokes sympathy  
*extrema ... legunt* hyperbaton stresses *extrema*  
*extrema fila*  
 Vivid and sympathetic touches at moment of attack on Lausus  
*validum ensem* hyperbaton stresses words  
*per medium ... iuvenem* ditto  
*totumque recondit* key word choice  
*transiit e ... et ...* shows how armour was inadequate  
*molli ... auro* key word choice and hyperbaton  
 pathos of reference to mother  
*implevitque sinum sanguis* key word choice  
*implevit* promoted to start of line  
 alliteration of s  
 spondaic start to line  
*tum ... reliquit* *vita ... maesta* hyperbaton stresses  
*maesta*  
*concessit* line v spondaic  
 alliteration of m, c, s  
 pathos in the view Aeneas then has of the dead Pallas  
*at vero ... ora* spondaic line  
 alliteration of v. m. t.  
*ora ora* repetition draws attention to his face  
*ora pallentia* key word choice  
*modis miris* ditto  
*ingemuit miserans graviter* word choice carries Aeneas' mood  
 and directs ours  
*dextram ... imago* pathos in Aeneas' reactions and thoughts [30]
- (c) Aeneas speaks of his respect for his deeds and character.  
 Aeneas lets him keep his armour/will not take it for a trophy.  
 He says he will return him to the shades and ashes of his ancestors and that  
 Lausus may have the comfort of having fallen by the hand of the great  
 Aeneas.  
 Aeneas reproaches Lausus' comrades for hanging back and he himself lifts  
 Lausus' body from the ground to protect his hair from being soaked in blood. [15]

## C LIVY

- 1 (a) Masinissa, seduced by her beauty and entreaties, has married Sophoniba, the captive wife of the captured Syphax.  
Scipio rebukes him for his lack of self-control.  
He points out that Sophoniba's future, as with that of everything to do with Syphax, is a matter for Rome to decide. [9]
- (b) He says that he would have stood by the first duty a husband owes to his wife, ie to protect her.  
Since that has been taken out of his hands, he stands by the second duty, that she will not come into the power of the Romans.  
She should therefore look to her own best interests, keeping in mind her father, her homeland and the two kings who had been her husbands- ie take her own life. [15]
- (c) Masinissa's anguish  
Important deliberate expression of his emotions featured by Livy  
*non rubor solum suffusus sed lacrimae etiam obortae*  
stressed by the *non solum sed etiam*  
embarrassment to a 'macho' warrior here  
*in tabernaculum suum confusus concessit* alliteration?  
*arbitris remotis* important detail given by Livy to suggest his desire to be anguished alone  
*cum crebro suspiritu et gemitu crebro* key word and doubling of sound words  
*quod ... posset* adds to feeling of volume of lament from his anguish  
*aliquantum temporis consumpsisset* litotes for emphasis on amount of time spent grieving  
*ingenti ... gemitu* word separation for emphasis
- Sophoniba's regal dignity in face of failure to escape death  
Use of the direct speech adds impact  
*accipio nuptiale munus* sarcastic reference to the cup of poison  
and *accipio* promoted in word order to show her willingness to accept fate  
*neque ingratum* she willingly accepts her fate here too  
*si nihil maius vir uxori praestare potuit*  
*nihil maius* sarcastic understatement  
*vir uxori* sarcastically put together  
*praestare potuit* sarcastic reference to duty (and alliteration)  
*nuntia* imperative shows she feels she has the power still to boss slaves (and M) about  
*melius me morituram fuisse* sarcastic promotion of *melius* for effect  
*in funere meo nupsissem* neat and sarcastic setting of marriage and death side by side  
alliterations here too to add sound impact to the words when read aloud.
- non locuta est ferocius quam ... hausit* circumlocution stresses her ferocity at this moment in both speaking and taking the poison  
*nullo trepidationis signo dato nullo* and *signo* separated for emphasis on *nullo* and perhaps on *trepidationis*  
*impavide* key word choice for her mood  
*hausit* key word choice - she drank it all down [30]

- 2 (a) Hannibal and Scipio  
they have been in a conference/parley before Zama  
Scipio has dismissed Hannibal's overtures to make peace and avoid battle [9]
- (b) Use of the speech albeit indirect adds drama  
Soldiers must prepare not just weapons but their spirits  
*ad supremum certamen* key phrase  
and that point further developed by L going on to say that the winners would be winners for ever by use of the opposing phrases *non in unum diem sed in perpetuum*
- Commanders' speeches dramatizing situation then continue with the most important expression promoted *Roma an Carthago iura gentibus darent*  
time of the event emphasized by *ante crastinam noctem scituros*  
(some words omitted to shorten and focus ideas in sentence no *utrum* no *esse*)  
emphatic contrast stressing geopolitical consequence of victory  
*neque enim Africam aut Italiam sed orbem terrarum victoriae praemium fore par periculum praemio* short almost epigrammatic and alliterative phrase  
expressing risky consequences of defeat  
followed up by further discussion of that point  
*neque Romanis effugium ullum* (*neque ... ullum* separated for emphasis)  
*in aliena ignotaque terra* doubling of the adjectives adds force  
*et Carthagini supremo auxilio effuso* key phrase  
*adesse videbatur praesens excidium* key words delayed to end for emphasis
- Battle then described as *discrimen* key word choice  
*procedunt* verb brought forward to leave description of the combatants and their significance as the climax of the sentence  
*duorum duo duo* anaphora  
Resounding sounding genitives and double superlatives  
*opulentissimorum populorum longe clarissimi duces* (use of *longe* too)  
*duo fortissimi exercitus*  
Two contrasting future participles suggest inevitability of diametrically opposed consequences of the action that day *eo die*  
*aut cumulaturo aut eversuro*  
along with *multa ante parta decora* reminding of their previous achievements  
*multa* separated from *decora* for emphasis  
*decora* key word choice [30]
- (c) Hannibal mentions the following to hearten his men  
their exploits in Italy in 16 years of war  
all the Roman generals killed  
all the Roman armies wiped out  
the particular heroism of individual soldiers he comes to
- Scipio reminds his men that they were successful and the enemy in the wrong by using  
their campaigns in Spain  
their recent successes in Africa  
the enemy's admission that they were weak and guilty  
they were forced to sue for peace out of fear  
they were too treacherous by nature to be able to keep the peace. [15]



## D HORACE

- 1 (a) People are launching ships again.  
The ploughman is leaving his fireside.
- Cattle are longing to leave the byre.  
Meadows are losing their hoar-frost.
- Venus is dancing with the Graces and Nymphs.  
Vulcan is visiting the Cyclops' foundries. [15]
- (b) Pale Death comes to rich and poor alike.  
Life is short.  
So we must not stand on long term hopes, as  
Night, the Shades and Pluto will soon overwhelm one.  
There will be no wine or Lycidas to admire when you pass to there.  
(So live life to the full now) [9]
- (c) The questions may be mock-polite enquiries or pointed suggestions that the *puer* is one of a succession of lovers.  
*quis puer?*  
*cui religas comam?*  
Word choice gives a number of key pictorial details, often given emphasis by word order and separation of noun and adjective:  
*multa ... in rosa*  
*gracilis puer*  
*perfusus*  
*liquidis odoribus*  
*grato ... sub antro*  
*flavam ... comam*  
Pyrrha is *simplex munditiis munditiis* might give pause in praising her.  
*heu* exclamation of sadness  
*quotiens flebit?* rhetorical question and key word choice  
*fidem mutatosque deos* key words for what the lover will lament over  
suggest he will be let down  
*emirabitur* key word suggests the lover's mood  
*insolens* key word suggests how surprised/  
disappointed he will be  
*aspera nigris aequora ventis* good image of the sea for the changeable  
mood of Pyrrha  
aided by hyperbata stressing *aspera* and  
*nigris*  
*nunc te fruitur* words put in contrast between future  
disappointment and present enjoyment  
*credulus aurea* key word suggests naivete leading to  
disappointment  
short epigrammatic phrase neatly effective  
*semper semper* anaphora  
*vacuam amabilem sperat* key words  
*nescius aurae fallacis* picks up sea image in brief epigrammatic  
phrase suggesting naivete and consequent  
disappointment  
*miseri* key word for the deceived lovers as  
*heu* exclamation  
*quibus intemptata nites* short epigrammatic phrase implying her  
deceit and so their disappointment [30]

- 2 (a) *praesens* key word in key position  
*imo tollere de gradu* key words for power of Fortune with hyperbaton stressing *imo*  
*vel vel* double sided nature of Fortune's power is suggested  
*superbos vertere funeribus triumphos* hyperbaton stresses *superbos* and *triumphos*  
*vertere funeribus* key word for power to bring one down from success  
plural adds to idea of power?  
Horace then produces a list of those under Fortune's sway which is very broad indeed  
*te ... te* anaphora  
*pauper colonus* hyperbaton stresses words  
*ambit sollicita prece* key emotive words  
*ruris ... dominam aequoris* word order stresses F as *dominam* of both *ruris* and *aequoris*  
*quicumque ... carina* *quicumque* suggests number of people who might be beholden to Fortune  
*te ... te* anaphora again suggests extent of her power  
*que que et* list suggests breadth of power  
*regum barbarorum*  
*purpurei tyranni* hyperbata and key word choices suggest even the powerful respect Fortune  
Destructive power of Fortune then brought out in next stanza:  
*iniurioso pede* hyperbaton stresses *iniurioso* as does place in line  
*pede proruas* alliteration and vivid word choice  
*stantem columnam* suggests power of Fortune over what seems stable  
*ad arma* repetition stresses dangerous power of Fortune  
*cessantes concitet*  
*imperiumque frangat* key word choices  
*Dacus asper profugus Scythae* chiasmic arrangement of words [30]
- (b) *Necessitas* with all her instruments of torture/carpentry always goes before Fortune.  
(Fortune cannot be ignored and inevitably brings pain and agony– or makes permanent fixed buildings)  
*Spes* and *Fides*, which is a rare thing, pay homage to Fortune, though Hope and 'Loyalty' do not desert friends, unlike Fortune who turns her coat and abandons the homes of the great, while faithless mob and lying prostitute fall away and false friends disappear (under Fortune's influence) [15]
- (c) That Fortune will keep Caesar safe as he prepares to go to Britain.  
That she will preserve the young Romans going to fight in the East  
That she will re-forge the swords we should use/be on our side against our enemies (Massagetae and Arabs) rather than punish the blasphemy of the civil wars. [9]

**Mark Scheme 2491  
January 2007**

**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. Candidates should produce an accurate translation of the Latin text, without omission of words and avoiding general paraphrase.

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)	occurrerat ei mancam ac debilem praeturam futuram suam consule Milone;	6
	eum porro summo consensu populi Romani consulem fieri videbat.	6
	contulit se ad eius competitores, sed ita, totam ut petitionem ipse solus etiam invitis illis gubernaret,	6
	tota ut comitia suis, ut dicitabat, umeris sustineret.	5
	convocabat tribus, se interponebat, Collinam novam dilectu perditissimorum civium conscribebat.	7

Cicero, *Pro Milone* 25 [30]

1 (ii)	video adhuc constare, iudices, omnia,	3
	Miloni etiam utile fuisse Clodium vivere,	3
	illi ad ea, quae concupierat, optatissimum interitum Milonis;	4
	odium fuisse illius in hunc acerbissimum,	4
	nullum huius in illum;	2
	consuetudinem illius perpetuam in vi inferenda,	4
	huius tantum in repellenda;	3
	mortem ab illo denuntiatam Miloni et praedicatam palam, nihil umquam auditum ex Milone.	4

Cicero, *Pro Milone* 51-52 [30]

2 (i)	panditur interea domus omnipotentis Olympi	4
	conciliumque vocat divum pater atque hominum rex sideream in sedem,	5
	terras unde arduus omnes castraque Dardanidum aspectat populosque Latinos.	5
	considunt tectis bipatentibus, incipit ipse:	5
	'caelicolae magni, quianam sententia vobis versa retro tantumque animis certatis iniquis?'	4
	abnueram bello Italiam concurrere Teucris.'	3
		4

Virgil, *Aeneid* X. 1-8 [30]

2 (ii)	cui luno summissa:	2
	'quid, o pulcherrime coniunx, sollicitas aegram et tua tristia dicta timentem?'	6
	si mihi, quae quondam fuerat quamque esse decebat, vis in amore foret,	6
	non hoc mihi namque negares, omnipotens, quin et pugnae subducere Turnum	6
	et Dauno possem incolumem servare parenti.	5
	nunc pereat Teucrisque pio det sanguine poenas.'	5
		5

Virgil, *Aeneid* X. 611-617 [30]

3 (i)	deductisque navibus – et iam veris principium erat – machinas tormentaue, velut a mari adgressurus Uticam, imponit,	7
	et duo milia militum ad capiendum quem antea tenuerat super Uticam mittit,	5
	simul ut ab eo quod parabat in alterius rei curam converteret hostium animos,	6
	simul ne qua, cum ipse ad Syphacem Hasdrubalemque profectus esset,	3
	eruptio ex urbe et impetus in castra sua relicta cum levi praesidio fieret.	9

Livy, XXX. 4.10-12 [30]

(ii)	'omnia in pace iungenda tuae potestatis sunt, P. Corneli:	5
	tunc ea habenda fortuna erit quam di dederint.	5
	inter pauca felicitatis virtutisque exempla M. Atilius quondam in hac eadem terra fuisset,	5
	si victor pacem petentibus dedisset patribus nostris;	5
	sed non statuendo felicitati modum nec cohibendo efferentem se fortunam	5
	quanto altius elatus erat, eo foedius corrui.'	5

Livy, XXX. 30.22-23 [30]

4 (i)	scriberis Vario fortis et hostium victor Maeonii carminis alite,	5
	quam rem cumque ferox navibus aut equis miles te duce gesserit:	5
	nos, Agrippa, neque haec dicere nec gravem Pelidae stomachum cedere nescii (conamur)	6
	nec cursus duplicis per mare Ulixei nec saevam Pelopis domum	4
	(conamur marked in lines above) tenues grandia, dum pudor imbellisque lyrae Musa potens vetat	5
	laudes egregii Caesaris et tuas culpa deterere ingeni.	5

Horace, Odes I. 6. 1-12 [30]

(ii)	velox amoenum saepe Lucretilem mutat Lycaeo Faunus	4
	et igneam defendit aestatem capellis usque meis pluviosque ventos.	6
	impune tutum per nemus arbutos quaerunt latentes	4
	et thyma deviae olentis uxores mariti, nec virides metuunt colubras	4
	nec Martialis Haediliae lupos, utcumque dulci, Tyndari, fistula valles et Usticae cubantis levia personuere saxa.	4
		8

Horace, Odes I. 17. 1-12

**[30]**

**Section B: Essay**

Examiners are looking for:

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

This scheme should be used in conjunction with the bullet points in the question paper. A candidate's failure to address one or more of those points should not necessarily disadvantage him or her, provided the failure has not precluded a full or balanced treatment of the question.

Moderate to good essays may often appear as a list of appropriately recalled examples which cover the 'bullet points' on the question paper. Essays assessed higher, say Band 1, will also have confronted more of the issues within the question, for instance showing understanding within the context of the text of any 'trigger' words the question contains.

The highest marks within Band 1 should be awarded to candidates who have pushed the argument particularly far and show particularly thorough knowledge of the text. Examiners are encouraged to reward and be positive.

Candidates whose answers are confined to the section read in Latin are unlikely to be placed above the top of Band 3.

Essays need to be in continuous prose to gain the highest marks for the Quality of Written Communication.

**Question Specific Remarks****Cicero**

- 1** There is a wide range of reference to the text possible under the 'bullet' points and Examiners ought to look for this range. Essays assessed at the highest level are likely to refer both to the features of Clodius' character in terms of politics, lifestyle and so on and to the methods of Cicero in describing them. These essays are also likely to show signs of analysis of the character features illustrated by the text references rather than merely mentioning those text references. Some candidates will want to assess the accuracy of Cicero's portrayal. That should be rewarded, but not insisted upon.

**[30]****Virgil**

- 2** Candidates will be likely to refer to a number of characters; Aeneas, Turnus, Pallas, Lausus and Mezentius in particular. Examiners should look for and reward discussion of several characters, and wide reference to relevant parts of the text under the 'bullet' points. Essays assessed at the highest level are likely to show signs of ability to discern a range of points about the nature of the hero from the text references as well as merely mention them. This range and the showing of discernment should be looked for and rewarded.

**[30]**



**Livy**

- 3** Candidates are likely to mention a list of text examples under the bullet point headings, and Examiners should reward the extent of text recall. Essays assessed at the highest level are likely to show signs of discernment of a good range of character points arising from the text references, rather than just mentioning the text examples. (Such as his perception and patriotism in dealing with Hannibal at the parley and his sympathy, firmness, moral stance and self discipline in handling Syphax, Masinissa and Sophonisba.) The range of such points is likely to be a feature worth rewarding. Some candidates may discuss the accuracy of the picture. That should be rewarded even if not insisted upon.

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

- 4)** There are many possible text references to be mentioned under the bullet points, and essays may well include references to religion, philosophy, politics, lifestyle, love, friendship and skill as a poet. The range of text recall is likely to be a significant focus for assessment. Essays assessed at the highest level are likely to include: discussion of how examples referred to show optimism and cheerfulness signs of balance between those qualities and their opposites discussion of excellence in communication.

**[30]**

### Essay marking

Examiners will look always for good detail, good argument, and good expression. The detail will have to be relevant, even if at only a basic level, to the requirements of the question. With argument, examiners should not be too demanding. The important point is that candidates should be aware what the question demands and make an attempt to confront it. There may not be a standard answer to an essay question, and examiners should be flexible and particularly responsive to the merits of essays, which do not adopt a standard approach.

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

Essays will be marked in accordance with the following scheme.

	<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>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>[2]</b>  Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
<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.

**Advanced Subsidiary GCE Latin 3818  
January 2007 Assessment Series**

**Unit Threshold Marks**

Unit		Maximum Mark	a	b	c	d	e	u
<b>2471-80</b>	Raw	120	93	81	70	59	48	0
	UMS	120	96	84	72	60	48	0
<b>2491</b>	Raw	90	70	62	54	47	40	0
	UMS	90	72	63	54	45	36	0

**Specification Aggregation Results**

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

	Maximum Mark	A	B	C	D	E	U
<b>3818</b>	300	240	210	180	150	120	0
<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>	70.5	90.9	97.7	100.0	100.0	100.0	44
<b>7818</b>	0.0	0.0	100.0	100.0	100.0	100.0	1

For a description of how UMS marks are calculated see;  
[http://www.ocr.org.uk/exam\\_system/understand\\_ums.html](http://www.ocr.org.uk/exam_system/understand_ums.html)

Statistics are correct at the time of publication

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