

# **Mark Schemes for the Units**

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**3818/7818/MS/R/08J**

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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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# 2471-2480 Latin Literature 1

## 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) Clodius knew that his praetorship would be wasted if Milo were to be consul and that Milo was very likely to be elected consul. But everything Clodius tried to do in politics failed to turn people away from Milo as consul. [9]
- (b) Cicero argues that Clodius was deliberately in the place where he could kill Milo for the following reasons:  
Clodius knew that it was vital for Milo to go to Lanuvium to appoint a priest. So he left Rome the day before to lay a trap for Milo at his estate. To do this he missed a rowdy public meeting, which he would never have missed if he had not had a compelling reason. [15]
- (c) Cicero points out that Milo had made no preparations to meet Clodius. He was in the senate *quoad senatus est dimissus*, important detail. Then further simple list of what Milo did with telling details included:  
*domum venit*  
*calceos et vestimenta mutavit*  
*paulisper, dum se uxor ut fit se paravit commoratus* with humour in *ut fit*  
Importance of the time stressed in *dein id temporis cum iam*  
*obviam ei fit Clodius* word order leads to 'Clodius' and description of him. Details of Clodius' readiness to fight in lengthy list of points with asyndeton *expeditus, in equo, nulla raeda, nullis impedimentis, nullis Graecis comitibus* (tricolon crescendo and anaphora of *null-*). Unlikelihood of Clodius' situation stressed also in:  
*nullis Graecis ut solebat*  
*sine uxore quod numquam fere*  
Milo sarcastically referred to as *hic insidiator, qui iter illud ad caedem faciendam apparasset*  
Contrasts then deliberately drawn with Clodius in reverse order of the points about Clodius  
*cum uxore*  
*in raeda*  
*paenulatus*  
*magno et impedito*  
*et ... comitatu*  
Within that key words *muliebri delicato ancillarum puerorumque*  
All these points designed to suggest innocence of Milo and guilt of Clodius. [30]



- 2) (a) The gods have engineered the death of Clodius by getting him to set the fatal trap for Milo, because the state had not had power enough to stop his madness. [9]
- (b) Clodius if elected praetor would have been unstoppable. The consuls could not have stopped him because he would have had consuls he wanted. No consul would have stopped Clodius as praetor, because when he was only a tribune he had persecuted a brave ex-consul. He had a law ready to free slaves, so Rome would have ended if the immortal gods had not intervened to make him trap Milo. [15]
- (c) Rhetorical questions  
*an ille ... incenderit?*  
*quo quid ... sed ab uno?*  
*qui ... ausus?*  
 Anaphora of *ille* and tricolon crescendo  
 With *praetor consul vivus/mortuus*  
*si modo ... potuissent* stresses the unlikelihood of this happening.  
*haec ipsa* emphatic word choice  
*vivus ... mortuus* use of a fortiori argument  
*suis satellitibus* key word choices and alliteration  
*miserius acerbis luctuosius* tricolon crescendo  
 anaphora of *quid*  
 stream of rhetorical description of senate house burned at Clodius' funeral:  
*templum sanctitatis, amplitudinis, mentis, consilii publici,*  
*caput urbis, aram sociorum, portum omnium gentium, sedem ab universo*  
*populo concessam uni ordini*  
 words are pregnant with religion and patriotism.  
 tricolon for destruction *inflammari, excindi, funestari*  
 extra force of *nec a multitudine, sed ab uno*  
 Forceful contrast between *ustor pro mortuo, signifer pro vivo*  
 Chiasmus of *ausus sit, esset ausus* [30]

**B VIRGIL**

- 1) (a) Detail included of the way Pallas responds to Turnus suggest the contrast between good Pallas and violent, grim Turnus  
*iuvenis miratus stupet*  
*iussa superba*  
*corpusque per ingens*  
*lumina volvit*  
*obitque procul omnia*  
*truci visu* (noun and adjective separated for emphasis)  
*tyranni* describing Turnus  
Pallas then says he is ready for victory or death equally  
*aut aut*  
*spoliis raptis opimis* words separated for emphasis  
*aut leto insigni* spondaic start to line  
Reference to father adds emotion  
*pater aequus* key word  
*sorti utriusque* separated for emphasis  
Detail of Pallas' approach to fight is visual  
*fatus medium procedit in aequor* separation of noun and adjective  
*frigidus ... sanguis* separated for emphasis and at key points in line  
Detail of Turnus' approach  
*desiluit* verb promoted to start of line  
*pedes* and *comminus* key words in key places in lines  
Simile of the lion and the bull with details of place and distance and preparation for the fight  
*specula alta* separated for emphasis  
*stare* and *taurum* in key places in line  
*advolat* key word choice and place  
*haud alia ... imago* makes comparison more emphatic **[30]**
- (b) He prays that chance may help him as he is unequally equipped vis a vis Turnus.  
He prays to Hercules to return the favour of hospitality Evander showed him.  
He prays to kill Turnus, that Turnus' last sight may be of him as victor.  
Hercules groans loudly from the depths of his heart and pours out futile tears. **[15]**
- (c) Jupiter tells Hercules that he cannot save Pallas. For men's fates are fixed. Pallas vainly throws his spear at Turnus, who fatally wounds him with his own spear.  
With a dismissive speech returning Pallas to Evander, he tears off Pallas' baldric. **[9]**

- 2) (a) Aeneas and Mezentius meet on the battlefield, Mezentius on his horse Rhaebus, and Aeneas prays for victory over him. Mezentius replies that he is not afraid to die but wants vengeance for Lausus. Mezentius throws his spears into Aeneas' shield. [9]
- (b) Aeneas turns three times facing him with the forest of spears in the shield. Then Aeneas tires of the delay and of pulling javelins from his shield, and hard pressed in an unequal battle, hurls a spear at Mezentius' horse Rhaebus, hitting him between the temples. The horse rears, throws Mezentius and falls on him pinning him to the ground. [15]
- (c) Both sides cry out at the fall of Mezentius  
 Line 895 is spondaic  
*clamore incendunt caelum* vivid expression alliteration of c and *clamore* in key place at start of line.  
*advolat* key word  
 Mezentius takes death bravely  
*haud inscius*  
 Vivid and perhaps sad final line  
*undanti cruore* key word choice and order and spondaic start to line  
*animam diffundit in arma* very visual  
 Aeneas' rhetorical questions may not win him our sympathy  
*ubi nunc Mezentius acer?*  
*et illa effera vis animi?* sarcastic tone?  
 More sympathetic view of Mezentius in  
*ut auras suspiciens hausit caelum*  
 Mezentius' speech puts us on his side  
 He is willing to die and not sarcastic or bitter, like Aeneas.  
 Rhetorical questions are critical of Aeneas  
*hostis amare, quid increpitas, mortemque minaris?*  
*nullum in caede nefas* key word choice and order  
*nec sic ... Lausus.* Both of them 'know the score' in battle.  
*unum hoc oro* word order emphatic and spondaic line with alliterations of s and v and assonance of o  
*corpus tegi* simply stated request  
*acerba odia hunc furorem* separated for emphasis.  
 And M has no illusions about himself at moment of death  
*et ... sepulcro* spondaic line c alliteration and sympathy in *consortem nati sepulcro*.  
 Poignancy of his last moments. [30]

## C TACITUS

- 1) (a) Blaesus the legionary commander had allowed men to be idle during public mourning for the death of Augustus and this led to mutiny. He had then persuaded them to ease the mutiny and send delegates to Rome. When mutiny was revived he imprisoned and flogged the ringleaders. [9]
- (b) Emotional word choice in *his innocentibus et miserrimis lucem et spiritum* with doubling of similar words.  
 Contrast between *vos reddidistis* and *quis reddit?*  
 Rhetorical questions of *quis reddit?*  
 Anaphora of *quis* and emotional word choice *fratri vitam fratrem mihi*  
 Use of chiasmus *fratri vitam fratrem mihi*  
 Value of the dead brother *missum ad vos a Germanico exercitu de communibus commodis*  
 Assonance *communibus commodis*  
*iugulavit, in exitium militum habet atque armat* key word choices  
 Direct appeal to Blaesus *responde Blaese*  
 Emotional power of  
*ubi cadaver abieceris* and *ne hostes quidem sepultura invident*  
 Anaphora and emotion of *cum osculis cum lacrimis implevero*  
 Emotional power of feeling of speaker's own doom as inevitable  
*me quoque trucidari iube* (and word choice of *trucidari*)  
 Variatio in *nullum ob scelus sed quia utilitati legionum consulebamus*  
 adds to the power of the statement of unfair treatment  
 Further emotional/vivid word choice in  
*incendebat*  
*fletu*  
*pectus atque os manibus verberans* [30]
- (c) He pushes apart those on whose shoulders he was supported, and hurls himself headlong, prostrating himself at the feet of each man in turn, arousing such emotion and hostility that soldiers arrested Blaesus' gladiators and captured the rest of his household. No body was found. Slaves denied the murder of Vibulenus' brother even under torture. It was discovered that Vibulenus never had a brother. [15]

- 2) (a) Mutinous soldiers were afraid that the concessions they had won would be cancelled by the senatorial delegates.  
They insult the chief envoy Plancus and forcibly take back their standard from Germanicus' house.  
They then attacked the delegates especially Plancus who takes refuge by grasping the legionary eagle. [9]
- (b) Use of the indirect speech to give verisimilitude to the criticism of Germanicus.  
*satis superque* neat phrase with alliteration.  
*missione pecunia mollibus consultis peccatum* key critical word choices and tricolon crescendo.  
Sarcastic tone of *si vilis ipsi salus* with separation of noun and adjective for emphasis and alliteration.  
Anaphora of *cur*, and rhetorical question  
*filium parvulum* emotional diminutive  
*gravidam coniugem* emotional word choice and chiasmus in two phrases.  
*inter furentes et omnis humani iuris violatores* key word choices.  
*saltem* key word *avo* emotional word choice.  
*diu cunctatus* suggestive of Germanicus' mood and feelings.  
*aspernantem uxorem, divo Augusto ortam neque degenerem ad pericula*  
Key words for Agrippina's character with brevity and chiasmus  
*uterum eius et communem filium multo cum fletu* (separation of adjective)  
*complexus* vivid words for Germanicus' actions and feelings.  
*muliebre et miserabile agmen*  
*profuga ducis uxor*  
*parvulum sinu filium gerens*  
*lamentes coniuges*  
*trahebantur*  
*nec minus tristes*  
All key choices of phrase for emotional impact [30]
- (c) Soldiers saw women crying, and asked why.  
They saw they had no soldiers to escort them or normal honours of commander's wife, and they were to be looked after by foreigners, the Treveri. [15]

## D OVID

- 1) (a) Cupid  
stole one foot from the second line of his poem  
This meant it had to be on love not war-elegiacs not hexameters. [9]
- (b) Ovid directly addresses Cupid as *saeve puer*.  
Rhetorical question *quis tibi ... iuris*  
*iuris* key word at end of line in emphatic place  
*Pieridum non tua* contrast brought out  
More rhetorical questions follow containing list of other improbable actions  
by gods on other gods' spheres of influence, perhaps with some force from  
the *doctrina* here perceptible to readers, and other rhetorical style touches  
too.  
*flavae Minervae accensas faces* hyperbata  
*praeripiat ventilet* key powerful word choices  
*in silvis iugosis* hyperbaton  
*pharetratae virginis* doctrina  
*crinibus insignem acuta cuspide* chiasmus points up difference  
*Aoniam Iyram* hyperbaton  
*magna regna* hyperbaton  
*nimumque* key word for Cupid's already existing power  
*cur* rhetorical question *ambitiose* key word choice *opus novum* hyperbaton.  
*an ... tuum est?* Neat pithy rhetorical question.  
Further questions in *tua ... sua est?*  
*bene surrexit/attenuat nervos* contrast pointed up neatly here  
*versu nova pagina primo* intertwined order for emphasis  
*materia apta* hyperbaton  
*longas compta puella comas* chiasmus [30]
- (c) Cupid opened his quiver,  
took out arrows  
and fired them unerringly at Ovid.
- Ovid therefore became the poet of Love.  
Ovid accepts that he will write elegiacs (work rise in six feet and fall in five)
- He bids farewell to War; he will measure his Muse in eleven feet lengths,  
her hair bound with myrtle. [15]

- 2) (a) He has had a whole night without sleep and is aching with a mattress feeling hard and the bedclothes dropping off. He concludes that Love's arrows have wounded him and kept him awake. [9]
- (b) Should I resist love and feed its flame by struggling or I surrender to it? Surrender, he decides, for that is a lighter burden. The truth of this is demonstrated by some examples: A shaken torch flames up, but goes out when unshaken; Stubborn oxen get more punishment than those that take readily to the plough; The bit hurts a spirited horse, a broken horse has an easier life; Love assails the unwilling more fiercely than those who admit their slavery; So I am your conquest, Love, put the chains on me, I will stretch my hands out to do your will. [15]
- (c) Ovid makes the whole scene vivid by the imagery of the Triumph procession with Cupid as the general who has defeated Ovid, who adapts and applies to him all the detail of the triumph procession, with devices of style stressing various key scenes and details.  
*myrto* myrtle plant of Venus rather than the triumphator's usual laurel  
*maternas columbas* doves not horses again creatures of Venus  
*maternas* separated for emphasis on that also a piece of doctrina  
*vitricus* also doctrina Vulcan meant  
*qui deceat* promoted for emphasis on the chariot's quality  
visual detail of *inque dato curru populo clamante triumphum stabis adiunctas ... aves* separated for emphasis *aves* in key place- birds not horses  
*arte* key word  
*ducentur ... puellae* more scene painting detail and spondaic line  
*haec pompa ... magnificus triumphus* separated to emphasise  
*ipse ego* emphatic words and position in line  
*praeda recens* key word choice  
*nova vincula captiva mente* nouns and adjectives separated for emphasis  
*Mens Bona ducetur* Cupid controls Good Sense  
*et ... obest* and Modesty and all that resists his army  
*manibus ... retortis* visual detail  
*omnia metuent* key word choice *ad ... tendens* visual detail  
*volgus ... canet* visual/aural triumph image [30]

## 2491 Latin Literature 2

### 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 mark 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)	ubi vidit homo ad omne facinus paratissimus	4
		fortissimum virum inimicissimum suum certissimum consulem	4
		idque intellexit non solum sermonibus, sed etiam suffragiis populi Romani saepe esse declaratum,	8
		palam agere coepit et aperte dicere occidendum Milonem.	6
		servos agrestes et barbaros, quibus silvas publicas depopulatus erat Etruriamque vexarat, ex Appennino deduxerat, quos videbatis.	8

Cicero, *Pro Milone* 25–6

[30]

(ii)	ea vis igitur ipsa, quae saepe incredibiles huic urbi felicitates atque opes attulit,	7
	illam perniciem extinxit ac sustulit, cui primum mentem iniecit,	5
	ut vi irritare ferroque lacessere fortissimum virum auderet	4
	vincereturque ab eo, quem si vicisset, habiturus esset impunitatem et licentiam sempiternam.	7
	non est humano consilio, ne mediocri quidem, iudices, deorum immortalium cura res illa perfecta.	7

Cicero, *Pro Milone* 84–5

[30]

2)	(i)	talibus orabat luno, cunctique fremebant caelicolae adsensu vario,	5
		ceu flamina prima cum deprensa fremunt silvis et caeca volutant murmura venturos nautis prodentia ventos.	8
		tum pater omnipotens, rerum cui prima potestas, inquit	5
		(eo dicente deum domus alta silescit et tremefacta solo tellus,	5
		silet arduus aether,	
		tum Zephyri posuere, premit placida aequora pontus).	7

Virgil, *Aeneid* X. 96–103

[30]

(ii)	forte ratis celsi coniuncta crepidine saxi expositis stabat scalis et ponte parato,	8
	qua rex Clusinis advectus Osinius oris.	3
	huc sese trepida Aeneae fugientis imago conicit in latebras,	6
	nec Turnus segnior instat exsuperatque moras et pontes transilit altos.	6
	vix proram attigerat, rumpit Saturnia funem avulsamque rapit revoluta per aequora navem.	7

Virgil, *Aeneid* X. 653–660

[30]

3)	(i)	hic rerum urbanarum status erat, cum Pannonicas legiones seditio incessit,	5
		nullis novis causis nisi quod mutatus princeps licentiam turbarum et ex civili bello spem praemiorum ostendebat.	8
		castris aestivis tres simul legiones habebantur, praesidente Iunio Blaeso,	5
		qui fine Augusti et initiis Tiberii auditis ob iustitium aut gaudium intermiserat solita munia.	7
		eo principio lascivire miles, discordare, pessimi cuiusque sermonibus praebere aures.	5

Tacitus, *Annals* I. 16

[30]

(ii)	at in Chaucis coeptavere seditionem praesidium agitantes vexillarii discordium legionum	7
	et praesenti duorum militum supplicio paulum repressi sunt.	5
	iusserat id M'. Ennius castrorum praefectus, bono magis exemplo quam concessio iure.	6
	deinde intumescente motu profugus repertusque, postquam intutae latebrae, praesidium ab audacia mutuatur:	7
	non praefectum ab iis, sed Germanicum ducem, sed Tiberium imperatorem violari.	5

Tacitus, *Annals* I. 38

[30]

4)	(i)	omina sunt aliquid: modo cum discedere vellet, ad limen digitos restitit icta Nape.	8
		missa foras iterum limen transire memento cautius atque alte sobria ferre pedem.	7
		ite hinc, difficiles, funebria ligna, tabellae, tuque, negaturis cera referta notis,	8
		quam, puto, de longae collectam flore cicutae melle sub infami Corsica misit apis.	7

Ovid, *Amores* I. 12, 3–10

[30]

(ii)	militat omnis amans, et habet sua castra Cupido; Attice, crede mihi, militat omnis amans.	8
	quae bello est habilis, Veneri quoque convenit aetas: turpe senex miles, turpe senilis amor.	8
	quos petiere duces annos in milite forti, hos petit in socio bella puella viro:	7
	pervigilant ambo, terra requiescit uterque; ille fores dominae servat, at ille ducis.	7

Ovid, *Amores* I. 9, 1–8

[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 should be a large number of text references from all the bullet points which could be mentioned. Discussion of the last point might be a useful point of differentiation. Essays assessed at the highest level are likely to include sorting text references into attack and defence points clearly, and seeing how attacks on Clodius help Cicero's case for Milo, and go beyond mere narrative.

[30]

**Virgil**

- 2) A good number of references to incidents in the story should be expected, and the discussion of the final bullet point may well be a useful point of differentiation. Essays assessed at the highest levels are likely to put the text references into a *range* of aspects of the gods, natures and roles, and go beyond being just a catalogue of incidents.

[30]

**Tacitus**

- 3) Again a range of text references should be looked for, ideally referring to all of the bullet points. Essays assessed at the highest level are likely to show a good grasp of the idea of 'stimulating' and how that is achieved, going beyond being just a catalogue of incidents and references.

[30]

**Ovid**

- 4) Essays are likely to contain a good range of text references across the poems and ideally covering all the bullet points. Essays assessed at the highest level are likely to define 'strengths' in a range of ways that take the essay beyond being just a list of examples or repetition or narrative.

[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>[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.

# Grade Thresholds

Advanced GCE Latin 3818, 7818  
January 2008 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2471-80	Raw	120	92	81	70	59	48	0
	UMS	120	96	84	72	60	48	0
2491	Raw	90	68	60	53	46	39	0
	UMS	90	72	63	54	45	36	0

## Specification Aggregation Results

Overall threshold marks in UMS (ie 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>	38.7	74.2	80.6	96.8	100	100	31
<b>7818</b>	0	100	100	100	100	100	2

## 33 candidates aggregated this series

For a description of how UMS marks are calculated see:

[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.

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