

Mark Schemes for the Units

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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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Advanced Subsidiary GCE Latin (3818)

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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:

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

GRID 1 30-mark questions

Assessment Objectives 2 (i) and (ii)		
Band 1	[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.
Band 2	[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.
Band 3	[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.
Band 4	[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.
Band 5	[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.
Band 6	[1-5]	Little or no knowledge of text. At least 1 example cited, but discussion is minimal or wholly absent.

GRID 2 15-mark questions

Assessment Objectives 2 (i) and (ii)		
Band 1	[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.
Band 2	[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.
Band 3	[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.
Band 4	[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.
Band 5	[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.
Band 6	[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

Assessment Objectives 2 (i) and (ii)		
Band 1	[8-9]	Thorough knowledge of text and full and clear description of context and/or events referred to.
Band 2	[7-8]	Good grasp of text and clear description of context and/or events referred to.
Band 3	[4-6]	Sound grasp of text but omission of detail in description of context and/or events referred to.
Band 4	[3-4]	Insecure grasp of text and inaccurate and/or incomplete description of context and/or events referred to.
Band 5	[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) The murder of the elder Sextus Roscius.
His name's subsequent entry on the proscription lists.
The sale of his property, through Chrysogonus. [9]
- (b) Cicero's contention here is that everything was done without the knowledge of Sulla. This he does by stressing the impossibility of the busy Sulla knowing everything that was happening on his staff.
- This is supported by stylistic and rhetorical effects
neque mirum (key word) *si aliquid* (understatement) *non animadvertat*.
Anaphora of *cum* and its clauses give all the things Sulla had to do in a great list, also of *et* and *ut* and their clauses
Repetition of *et ea quae*
Parallelism of *ea quae praeterita sunt sanet* (key word) *et ea quae videntur instare praeparet*
Parallelism of *et pacis constituendae rationem et belli gerendi potestatem*
Key word *solus* put in
Chiasmus of *omnes in unum spectent, unus omnia gubernet*
spectent and *gubernet* key word choices
Anaphora of *unus*
Alliteration of t in *tot tantisque* (itself emphatic phrase) *negotiis distentus sit ut respirare libere non possit* key vivid phrase
tam multi more emphatic than *tot*?
occupationem observent tempus aucupentur key words describing vividly Sulla's problems so sympathetically
simulatque despexerit, aliquid huiusce modi moliantur again vivid suggestions of Sulla' situation
The pun with *felix* and *felicitate*
sicut est emphasises Cicero wants to show grasp of Sulla's situation
tanta felicitate promoted in its clause for emphasis
neminem separated from *improbum* for emphasis on their meanings [30]
- (c) Candidates might discuss any three of the following but must show that they know how these phrases convey sympathy for Roscius or hostility to the opposition.
vir optimus sarcastic
in praedia huius invadit
miserum luctu perditum nudum eiecit domo
qui nondum etiam omnia paterno funeri iusta solvisset
focis patriis et dis penatibus praecipitem exturbat
ipse amplissimae pecuniae fit dominus
in sua re egentissimus, insolens in aliena [15]

- 2) (a) The opposition have not claimed he did it himself.
Roscius could not have got free men to do it as he had not left his estate and come to Rome for many years.
The possibility of using slaves means the charge rebounds on the opposition's own heads. [9]
- (b) Cicero's point is that the opposition's claim that murder was easy to commit with impunity at that time when there were so many being committed, is not a valid point.
This is supported by style and rhetoric as well as content as follows:
interdum mihi videris, Eruci, begins a patronising address to Erucius about how stupid his argument is
una mercede duas res adsequi velle strong metaphor
nos iudicio perfundere, (key image) *accusare eos ipsos* chiasmus
eos ipsos a quibus emphatic use of pronouns
accusare ... mercedem accepisti suggests folly of E's approach
- Rest of passage is a set of outraged rhetorical questions following up this folly and some personally addressed to Erucius.
quid ais? Nescis ... ?
quid ais ... quid postea? Comment might be made on brevity of sentences aiding their impact
sectoribus key word choice
Then its meaning extended by *collorum et bonorum*
- Rest of passage one long periodic outraged rhetorical question. Candidates ought to use its meaning as well as style as support for their answer, discussing the hypocrisy of the Roscii's attack on Roscius when they themselves were involved in crime in Rome and he was nowhere near the city.
- Anaphora of *qui* and tricolon crescendo in *ii denique qui ... versabantur*
Vivid word choice in *armati dies noctesque concursabant*
omni tempore in praeda et sanguine versabantur
acerbitatem iniquitatem rhetorical doublet
illam sicariorum multitudinem in qua ipsi duces et principes stresses their hypocrisy from personal involvement *duces et principes* another rhetorical doublet
non modo non fuit sed omnino nescivit emphatic use of multiple negatives
propterea quod emphatic 'for the very reason that.'
tute confiteris use of the opposition's point against them *tute* emphatic [30]
- (c) Cicero apologises to the jury for wasting their time on discussing points that are so transparent and obvious.
He says Erucius has brought up charges of embezzlement and other fabricated charges just at this last moment.
He says that Erucius seems to have brought those points in from some other speech on some other case, as they have no relevance to the charge of parricide against Roscius. [15]

B VIRGIL

1) (a) (i) He is like a wounded lion that still faces the huntsman fiercely. [3]

(ii) He has realised the Latins have lost heart and need him to be their champion. He asks Latinus to declare a truce so that he and Aeneas can fight in single combat. [6]

(b) Turnus has his father's kingdom, and the many cities he has/conquered. In Latium there are other noble women for him to marry.

Latinus had been forbidden by the prophecies of the gods to give Lavinia to previous suitors. Only love and ties of kinship to Turnus and his wife's tears made him take her from Aeneas to whom she had been promised and give her to Turnus. He had therefore taken up arms unjustly. The purpose of the speech is to encourage Turnus to avoid danger to his life by not fighting Aeneas/giving up his claim to Lavinia. [15]

(c) Latinus is saying that he is no longer willing to prosecute the war and he fears for its outcome so he wants Turnus to make peace with Aeneas and renounce his claim to Lavinia.

ex illo ... sequantur heavily spondaic line

Anaphora/tricolon of *qui casus quae bella quantos labores*

primus a key persuasive word

Alliteration of p in *primus patiare*

quantos labores separation of noun and adjective for emphasis

bis ... tuemur spondees here

magna victi pugna separation for emphasis

vix tuemur spes Italas key words for pointlessness of continuing war

recalent sanguine ossibus albert vivid word choices

chiasmus in this sentence too

nostro ... sanguine separation for emphasis

Passionately despairing rhetorical questions *quo ... tollo?*

quid ... petentem?

si Turno extincto, cur non incolumi spondaic start to lines

Alliteration of s here too

Parallelism of *extincto* and *incolumi* points up his argument

Content of this sentence is important as well as style

Anaphora of *quid*

Emotional exclamation *fors dicta refutet*

Emotional word choices *prodiderim, natam conubia nostra petentem*

Pleading imperatives *respice, miserere*

Emotional word choices *res varias, miserere parentis longaevi*

maestum patria longe dividit

Spondees again in *longaevi ... maestum*

[30]

- 2) (a) Aeneas pursues Turnus and challenges him.
Turnus picks up a great rock to throw at Aeneas but his strength gives way under the influence of the Dira.
Aeneas throws his spear and wounds Turnus in the thigh so he falls. [9]
- (b) Turnus says he has brought this moment on himself and asks nothing for himself.
But he asks Aeneas to take pity on his aged father Daunus, reminding him of his love for his own father Anchises and either give him back to his people alive or dead.
He acknowledges that Aeneas has beaten him and that the men of Italy have seen him defeated and stretching out his hands to him.
He renounces his claim to Lavinia in favour of Aeneas. [15]
He asks him to carry his hatred no further.
- (c) The emotions evoked cover the indecision then grief and rage of Aeneas when he stands over Turnus and then notices Pallas' baldric.
- stetit* promoted verb he stood-stopped moving
acer in armis key word choice
volvens oculos dextramque repressit key words for his intense emotions
Alliterations of s here too
iam iamque magis cunctantem flectere sermo coeperat key words for the developing uncertainty about what to do, the speech had started to move him when ... this structure suggests the sudden about turn of feelings
infelix key word and separated from *balteus* for emphasis
notis bullis ditto
Some visual details here to help convey the scene
umero alto (separated), *fulserunt cingula bullis*
Pallantis pueri pueri key emotional word (and p alliterated)
victum vulnere alliteration of v
straverat key word for Pallas' brutal death
inimicum insigne key word choice words carry heavy weight of meaning
Alliteration of s (perhaps for anger) in next lines *ille ... terribilis saevi ... doloris* separation for emphasis
monimenta doloris oculis hausit key words for cause of anger
furiis accensus et ira terribilis key words for his emotions then
Angry rhetorical question *tunc ... mihi?*
eripiare key powerful word and alliteration of r
spoliis indute meorum brief and effective phrase
Anaphora of *Pallas* and emotive effect of its being Pallas acting here
immolat et poenas sumit key powerful expressions
scelerato ex sanguine separation of noun and adjective for stress
Alliteration of s here too.
hoc ... fervidus alliterations c and r and s [30]

C TACITUS

- 1) (a) The men were confident in their numbers and their decision to mutiny, then nervous when they saw 'Caesar'.
quasi per officium word choice suggests only a show of duty
Druso ... obviae fuere legiones key word for the soldiers delayed to build up tension
non laetae ut adsolet neque insignibus fulgentes key detail for their mood begins with a negative then *sed* leads into the reality
inlucie deformi vivid phrase chosen by Tacitus
inlucie vultu two different ablative uses put side by side - neat brevity
quamquam ... propriores word choices suggest true mood deliberately hidden to point up the falseness of the outward emotion, and all neatly and briefly (memorably) expressed.
 The mutineers then make definite security arrangements - shows they were in control, situation dangerous and tense n.b. military vocabulary
portas stationibus firmant,
globos armorum certis castrorum locis opperiri iubent
ceteri tribunales ingenti agmine circumveniunt
 use of the vivid present tense
ingenti agmine key phrase
 Vivid detail *stabat Drusus* (verb promoted he did stand there and faced them bravely)
manu silentium poscens- but he did not at first get it - shows tension
 Tacitus conveys mood through the 'sound' words
vocibus truculentis strepere key word choice and historic graphic infinitive
rursum viso Caesare trepidare, ditto
murmur incertum, atrox clamor, et repente quies, key word choices and short, pithy vivid phrases without verbs.
diversis motibus noun and adjective separated for emphasis
pavebant terrebantque emotional contrasting verbs side by side. [30]
- (b) The heroic soldiers who had been his comrades in the field so often, were dear to Tiberius.
 He would refer their claims to the senate when he had got over Augustus' death.
 He had sent his own son to grant any concessions he could grant immediately.
 The remaining points had to go to the senate.
 They could be generous as well as severe. [15]
- (c) There was no point in his coming if he could not authorise kindness; though anyone could authorise punishment, it seemed.
 They always had to deal with men who had to refer the legions' requests to their fathers, as Tiberius had with Augustus - this was a trick they were used to; ditto that the emperor had to ask the senate about the good of the troops, but not about executions and battles. [9]

- 2) (a) Germanicus wants the mutinying soldiers to end their mutiny against the emperor and ideally do their real task of avenging the Varian disaster. *cur ... amici?* Appeal to his friends, wishing they had not saved him when he wanted to kill himself for shame earlier.
 Rhetorical question and apostrophe
detraxistis vivid word
inprovidi key word
melius et amanti key words, in brief pithy sentence
 If he had died then he would not have been party to the subsequent shame
nondum tot flagitiorum exercitu meo conscius key word choices
 If he had died they might have chosen a better successor who would not have avenged him but Varus and his men. Suggests duty before his own needs.
meam quidem mortem impunitam, Vari et trium legionum ulcisceretur
 antithesis
neque enim di sinant strong emotional appeal/prayer
Belgarum placed in key position for emphasis
quamquam offerentium implied comparison with the mutineers
decus et claritudo key words and rhetorical doublet
subvenisse Romano nomini, compressisse Germaniae populos two parallel pieces of word order to emphasise contrasts. Alliteration of s suggests his spitting out of words angrily?
 Then rhetorical appeals to the dead Augustus and Drusus to whom men would have been loyal - plays on emotions
 Anaphora of *tu(a)*
 Tricolon crescendo *mens, imago, memoria*
 Emotionally charged phrases *dive Auguste caelo recepta mens*
pater Druse memoria isdem istis cum militibus
isdem separated from *militibus* for emphasis on *isdem*
pudor et gloria rhetorical doublet
iam intrat subtle appeal to men to build on change of heart
eluant maculam irasque ... vertant emotionally compelling phrases
 Contrast of *civiles* and *hostibus* [30]
- (b) They begged for mercy, admitted his rebuke was deserved, begged him to punish the guilty, forgive those who had slipped.
 They urged him to lead them out against the enemy. They said Agrippina and Caligula should come back.
 Germanicus agreed to fetch Caligula back, but not Agrippina because she was pregnant and winter was coming.
 The rest, he said, they should see to for themselves. [15]
- (c) They dragged the ringleaders before Gaius Caetronius, commander of the first legion.
 The soldiers all stood in a mass with their swords drawn.
 Each man was brought up, if they shouted 'guilty' that man was butchered. [9]

D OVID

- 1) (a) She is skilled in arranging and putting in order wayward things/hair.
 She is not reckoned as an ordinary serving girl.
 She has been useful in 'the services of the stealthy night'.
 She is clever at giving secret signs.
 She has often before encouraged Corinna to come to Ovid when she was wavering.
 She has often been faithful to Ovid in his difficulties. [15]
- (b) Nape is to say that Ovid is living only in hope of (seeing Corinna) that night, i.e. he will die if he does not *spe noctis vivere dices*, a compressed statement in contrast with the everyday *quid agam* of Corinna's polite question as to how he is.
 Ovid is desperate for a reply as soon as possible *dum loquor, hora fugit*, a short pithy phrase
 Yet he insists Nape finds just the right moment otherwise Corinna will not say yes *vacuae bene redde tabellas*; *vacuae* promoted to start of phrase
 This line is dactylic to convey urgency too
 Yet again she has to absolutely ensure that she reads the letter at once *verum continuo fac tamen illa legat continuo* promoted for emphasis *fac legat* a strong imperative
aspicias promoted for emphasis Ovid wants Nape to notice everything about Corinna as she reads his note *oculos frontemque legentis* makes that vivid
mando perhaps a rather solemn formal word (also *iubeto* later)
et tacito vultu suggests Ovid is desperate for any kind of sign from her
nec mora pithily urgent phrase
multa key word choice
perlectis rescribat multa spondees as Ovid stresses his need for a full answer
odi ... vacat also heavily spondaic *odi* emotional word *late splendida vacat* all rather graphic pictures
comprimat ordinibus versus also descriptive for the amount of love detail Ovid wants in the reply
 Ditto *oculos ... meos* with *marginem extremo* and *oculos meos* separated for emphasis
moretur key word
 Alliterations here too
 Then Ovid changes mind again in his anxiety; no need after all for a long answer, just 'come'
 Rhetorical question *quid opus est digitos lassare? lassare* key emotive word
 Dactylic line and alliterations
hoc ... veni, hoc in key position then whole line leads to climax '*veni*'
 Alliterations here too [30]
- (c) The tablets come back with a reply that Corinna cannot come today.
 Ovid bitterly attacks/blames the wax tablets for being made from evil/ill-omened wood, and Nape for having tripped (a bad omen) on her way to Corinna. [9]

- 2) (a) (i) Her hair has dropped out because she dyed it too often.
- (ii) Abundant length
Fine in texture (like silk or spider's web)
Not black or gold but a combination of both. [9]
- (b) It was:
responsive to treatment
adaptable to a hundred styles
never caused her anger
not broken by pins or teeth of combs
never caused her to lose her temper with her hairdresser and attack her
even when hair was undone it looked beautiful e.g. first thing in the
morning after a night of love/like a Bacchant. [15]
- (c) Sympathetic description of hair as
graciles ... lanuginis instar
Then horror at events indicated after that by exclamation
heu mala quanta tulere comae!
mala quanta and *vexatae* (key word) *comae* in hyperbata.
quam patienter se praebuerant exclamation and personification.
ferro et igni military metaphors.
torto nexilis orbe sinus intertwined word order is appropriate for meaning.
Use of Ovid's direct speech adds emotional impact through exclamation
Anaphora of *scelus* (and word choice) *istos urere crines* emphatic word
order.
sponte decent neat pithy phrase.
Emotion in appeal to girl and word *ferrea capiti parce tuo, vim procul hinc*
remove
erudit key word in emphatic place and good metaphor
Emotion in hyperbaton of *formosae comae* around *periere*
Anaphora of *quas vellet* and doublet of Apollo and Bacchus adds to feeling
of lost beauty of hair
Comparison to hair of Dione (doctrina important here for readers)
Visual detail of *umentis sustinuisse manu* [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)	nam cum Metellis, Serviliis, Scipionibus erat ei non modo hospitium,	4
	verum etiam domesticus usus et consuetudo,	4
	quas, ut aequum est, familias honestatis amplitudinisque gratia nomino.	7
	itaque ex suis omnibus commodis hoc solum filio reliquit:	4
	nam patrimonium domestici praedones vi ereptum possident,	5
	fama et vita innocentis ab hospitibus amicisque paternis defenditur.	6

Cicero, *Pro Roscio Amerino* 15 [30]

1) (ii)	si hanc ei rem privatim Sex. Roscius mandavisset, ut cum Chrysogono transigeret	7
	atque decideret inque eam rem fidem suam, si quid opus esse putaret, interponeret,	7
	illeque sese facturum recepisset,	3
	nonne, si ex eo negotio tantulum in rem suam convertisset,	6
	damnatus per arbitrum et rem restitueret et honestatem omnem amitteret?	7

Cicero, *Pro Roscio Amerino* 114 [30]

2) (i)	'nulla mora in Turno; nihil est quod dicta retractent ignavi Aeneadae,	7
	nec quae pepigere recusent: congregior.	5
	fer sacra, pater, et concipe foedus.	3
	aut hac Dardanidum dextra sub Tartara mittam desertorem Asiae (sedeant spectentque Latini),	7
	et solus ferro crimen commune refellam, aut habeat victos, cedat Lavinia coniunx.'	8

Virgil, *Aeneid* XII. 11–17 [30]

2) (ii)	'iam iam fata, soror, superant, absiste morari;	4
	quo deus et quo dura vocat Fortuna sequamur.	4
	stat conferre manum Aeneae, stat, quidquid acerbi est, morte pati,	8
	neque me indecorem, germana, videbis amplius.	4
	hunc, oro, sine me furere ante furorem.'	4
	dixit et e curru saltum dedit ocus arvis perque hostes, per tela ruit.	6

Virgil, *Aeneid* XII. 676–682 [30]

3) (i)	haec audita quamquam abstrusum et tristissima quaeque maxime occultantem Tiberium perpulere,	8
	ut Drusum filium cum primoribus civitatis duabusque praetoriis cohortibus mitteret,	7
	nullis satis certis mandatis, ex re consulturum.	4
	et cohortes delecto milite supra solitum firmatae.	4
	additur magna pars praetoriani equitis et robora Germanorum, qui tum custodes imperatori aderant.	7

Tacitus *Annals* I. 24 [30]

3) (ii)	diversa omnium, quae umquam accidere, civilium armorum facies.	6
	non proelio, non adversis e castris, sed isdem e cubilibus, quos simul vescentes dies, simul quietos nox habuerat,	8
	discedunt in partes, ingerunt tela.	
	clamor vulnera sanguis palam, causa in occulto;	8
	cetera fors regit. et quidam bonorum caesi, postquam intellecto in quos saeviretur pessimi quoque arma rapuerant.	8

Tacitus *Annals* I. 49 [30]

4) (i)	oscula iam sumet, iam non tantum oscula sumet: quod mihi das furtim, iure coacta dabis.	7
	verum invita dato (potes hoc) similisque coactae: blanditiae taceant sitque maligna Venus.	8
	si mea vota valent, illum quoque ne iuvel opto; si minus, at certe te iuvel inde nihil.	7
	sed quaecumque tamen noctem fortuna sequetur, cras mihi constanti voce dedisse nega.	8

Ovid *Amores* I. 4. 63-70 [30]

4) (ii)	aestus erat, mediamque dies exegerat horam; adposui medio membra levanda toro.	7
	pars adaperta fuit, pars altera clausa fenestrae, quale fere silvae lumen habere solent,	8
	qualia sublucent fugiente crepuscula Phoebos aut ubi nox abiit nec tamen orta dies.	7
	illa verecundis lux est praebenda puellis, qua timidus latebras speret habere pudor.	8

Ovid *Amores* I. 5. 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 will be a large number of text references for 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 going beyond being just a list of references and narrative, keeping the concept of skills and especially the *range* of skills, in mind throughout.

[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 properly into discussion of a *range* of emotions liable to be felt; such as sympathy for Aeneas and/or Turnus, changing of sympathies as the book moves forward into anger, contempt, apprehension, horror at the fighting, and should go beyond a simple retelling of the story.

[30]

Tacitus

- 3) Essays are likely to contain a good range of examples from the text which illustrate the bullet points, the last of which may be a useful differentiation point. Essays assessed at the highest level are likely to put the text references properly into the context of *attitude to the people involved* and should therefore go beyond simple retelling of the narrative. [30]

Ovid

- 4) Essays are likely to contain a good range of text references across the poems and ideally covering all the bullet points, the last of which may be a useful differentiation point. Essays assessed at the highest levels are likely to put the text references properly into the context of humour and light heartedness, and not merely retell the events of the poems. Candidates who find no humour in the text should not be penalised, if they argue their case well. [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.

	Assessment objectives 2(i) & (ii)	Assessment objective 2(iii)
Band 1	[23-27] 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.	[3] Expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
Band 2	[20-22] 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.	[2-3] Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
Band 3	[17-19] 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.	
Band 4	[13-16] 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.	
Band 5	[10-12] Some coherent argument and detail from the texts; but knowledge limited, and/or the question not well confronted.	[2] Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
Band 6	[7-9] 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.	[1] Serious weaknesses in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.
Band 7	[0-6] Detail, argument, and expression all weak. The higher marks here will apply when there are from time to time some glimmerings of better things.	[0] Wholly lacking sense or logic and/or scores 0 under the other criteria.

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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 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 an extra mark for any appropriate phrase.
- 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 11 1 1 1 11	9
dum <i>Romani</i> bellum contra regem <i>Perseum</i> gerunt,	
1 1 1 1 1 1 1 1 1	10
<i>Chalcidenses Romani</i> in_urbem <u>exceptis</u> auxilium libenter dederunt.	
1 1 1 1 1 1 1	7
<i>Lucretius</i> tamen, praetor <i>Romanus</i> , urbem spoliavit.	26
.....	
1 1 1 1 11 1 1 1 11	11
omnia <i>ornamenta</i> e_templis <u>rapta</u> navibus in_Italiam vexit;	
1 1 1 1 1 1 1	7
homines liberos in_servitutem abduxit;	
11 1 1 1 1 1 1 1 1	10
<u>res</u> sociorum populi <i>Romani</i> cotidie auferebat.	28
.....	
1 11 1 1 11 1 1 1 1 1 1 1 1 1 1 16	
quamquam cives credebant tutius <u>fuisse claudere</u> portas quam in_urbem <i>Romanos</i> accipere,	
1 1 1 1 1 1 1 1 1 1 1 1 1	14
tamen putabant haec facinora <u>patienda esse</u> , quia nolebant <u>fide decedere</u> .	
1 1 1 1 1 1 1 1 1 1 1	10
legatos autem <i>Romam</i> miserunt, qui <i>Lucretium</i> in_senatu <u>accusarent</u> .	40
.....	
1 1 1 1 1 1 1 1 1 1 1 1	12
<i>legati</i> senatores hortati sunt ne <u>benefacta</u> suae civitatis obliviscerentur.	
1 1 1 1 1 1 1 1 1 1 1	10
arcessere in_senatum <i>Lucretium</i> <u>placuit</u> , ut se_ipse defenderet.	
1 11 1 1 1 1 1 1 1 1 1 1 1 1	14
simulatque adfuit, tot crimina <u>ei inlata sunt</u> ut sine mora condemnatus sit.	36
.....	
1 1 1 1 1 1 1 1 1 1 1 1	11
<i>senatores</i> <u>affirmaverunt ea quae</u> ille fecisset <u>sine auctoritate senatus facta esse</u> ;	
1 1 1 1 1 1 1 1 1 1 1 1	10
praeterea promiserunt se <u>per litteras</u> <i>propraetori Romano</i> <u>imperaturos esse</u>	
1 1 1 1 1 1 1 1 1 1 1 1	10
ut, <u>si qui</u> in_servitutem venissent, eos statim liberaret.	
1 1 1 1 1 1 1 1	9
<i>legati</i> domum <u>aequo animo</u> redierunt.	40

Total mark for unseen:	170
+ up to 10 bonus marks for English:	<u>10</u>

Total raw mark:	<u>180</u>
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Divide this mark by 2 (rounding up fractions) to give a final mark of:	<u>90</u>
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Ring this total at the end of the script and transfer it to the front page.

2481-90 Latin: Literature 3

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:

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

GRID 1 18-mark questions

Assessment Objectives 2 (i) and (ii)		
Band 1	[16-18]	Intelligent and thorough knowledge and understanding of Latin/Greek 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.
Band 2	[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.
Band 3	[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 Latin/Greek text.
Band 4	[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.
Band 5	[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.
Band 6	[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

Assessment Objectives 2 (i) and (ii)		
Band 1	[8-9]	Intelligent and thorough knowledge and understanding of Latin/Greek 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.
Band 2	[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.
Band 3	[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 Latin/Greek text.
Band 4	[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.
Band 5	[1-2]	Little or no knowledge of text. Little or no reference to text, and discussion is minimal or wholly absent.

Essay Question

	Assessment Objectives 2 (i) and (ii)	Assessment Objectives 2 (iii)
Band 1	[31-36] Intelligent and through 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.	[4] Expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling punctuation and grammar in either case.
Band 2	[26-30] 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.	[3] Clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
Band 3	[23-25] Competent throughout. Knowledge sound and some evidence of a thoughtful approach, but this not very consistently maintained.	
Band 4	[19-22] Plenty of knowledge, but with weaknesses of expression and argument. Organisation of answer shaky.	[2] Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
Band 5	[16-18] Some coherent argument and detail from the text; but knowledge and expression limited, and/or the question not well confronted.	
Band 6	[13-15] Some informed attempt to confront the question – or at least one part of the a two-part question. But detail not well applied to the requirements of the question.	[1] Serious weakness in spelling, punctuation, grammar and/or organisation which impede meaning and argument. Random spelling of Classical names.
Band 7	[0-12] Detail, argument, and expression all weak. The higher marks here will apply when there are from time to time some glimmerings of better things.	[0] 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 shows the immediate impact of the murder; the greater indignation that the crime has benefited a worthless individual; the decision to appeal directly to Sulla. *usque eo ... indignum*: leads to *fletus* and *gemitus*: *urbe tota* for emphasis
ante oculos versabantur: imperfect tense
florentissimi ... crudelissima ... indignissima: repeated superlatives, some variation to word order (balance use of genitive followed by superlative in nom. Case within extended chiasmus (*mors hominis ... filii egestas*); *nemo erat qui non* strong positive (double negative)
patrimonio praedo: -p- alliteration
praedo iste nefarius: strong language, emphatic *iste*
ne iter quidem ad sepulcrum patrum: important in a Roman context, emotive additional difficulty for Roscius
emptio flagitiosa, possessio, furta, rapinae, donationes: contrasts with earlier nominatives *mors* and *egestas*
nemo erat: strong opening
virii optimi atque honestissimi: strong superlatives, contrasting with the phrase describing Roscius, placed emphatically at the end of the sentence (*iactantem se ac dominantem T. Roscium* – strong language)
decurionum decretum ... decem: -d-
primi proficiscantur, -p- alliteration
ad L. Sullam: direct appeal to Sulla emphasises the importance attached to the issue (credit some awareness of the background to the prescriptions) and Sulla's ability (in the eyes of the citizens) to straighten out the situation
conquerantur: the *decem primi* are speaking for the community
de istorum scelere et iniuriis: *istorum* again pointed
illius mortui famam et filii innocentis fortunas: balanced phrasing

[18]

- (b) Cicero deals directly with Chrysogonus & Roscius (later in the passage), handling his relationship with Sulla with some care;
legati in castra veniunt: a very simple statement: sets the scene
intellegitur, iudices, id quod iam ante dixi: Cicero draws the attention of the jury to what he has said before in the speech about Sulla's lack of involvement, thus separating Sulla from Chrysogonus
imprudente L. Sulla: Sulla's lack of involvement; he is introduced formally as a Roman, in contrast to Chrysogonus
scelera haec et flagitia:
nam statim Chrysogonus: emphasises his immediate involvement
et ipse ... et homines nobiles: Chrysogonus uses 'men of standing'
omnia Chrysogonum, quae vellent, esse facturum: interlaced word order, puts emphasis on Chrysogonus' role
usque adeo autem ille pertimuerat: emphasises Chrysogonus' fear & hence his involvement
mori mallet: -m- alliteration
de his rebus Sullam doceri: again Cicero distances Sulla from knowledge of what has happened
homines antiqui qui ex sua natura ceteros fingerent: in contrast to both Chrysogonus and the *homines nobiles*; Chrysogonus appears to offer what they want; T Roscius Capito also involved (*adpromitteret*)
Ameriam re inorata reverterunt: simple phrase to bring this episode to an end
rem differre cotidie ac procrastinare:
isti coeperunt: *isti* links Chrysogonus & Capito
primo ... deinde ... postremo: crescendo effect as 'they' move beyond inactivity to *insidias parare*
insidias vitae huiusce Sex. Roscii: vivid demonstrative
alienam pecuniam domino incolumi obtinere: *domino incolumi* pointed language, chiasmus

[18]

- 2) (a) Cicero raises the question why the news was brought by Glaucia not to Roscius' family but to Capito. Effective use of rhetorical questions and short sentences to focus the attack on Glaucia's role.

Sex. Roscii domus, uxor liberique: the focus on the family

tot propinqui cognatique optime convenientes: continues the same idea

iste tuus cliens, sceleris tui nuntius: focuses attention on Glaucia as *cliens* and as messenger *sceleris tui*, implying the guilt of Magnus; pointed use of *iste*

a cena rediens: Cicero emphasises the speed with which the news is brought & so leads on to the reasons for this haste

nondum lucebat: simply put to focus attention

incredibilis cursu ... tanta celeritas festinatioque: repetition to make the point, synonyms

non quaero: Cicero makes clear his focus has moved on to the reason for the speed of the journey

nihil est, Glaucia, quod metuas: effective turn towards Glaucia, suggestive of his guilt; heavy handed humour

non excutio te

si quid forte ferri habuisti: -f- alliteration; humorous idea that he might still have a weapon on him

non scrutor: note repeated negatives (*non, nihil*)

nihil ad me arbitror pertinere: Cicero is **defending** his client, not prosecuting someone else

cuius consilio occisus est: -c- alliteration; Cicero here assumes to have proved his contention about the origin of the plot to kill Roscius

cuius manu sit percussus: hints at Glaucia/Capito's role; repetition of *cuius*

unum hoc sumo: Cicero emphasises his interest not in guilt but in the bringing of the news to Ameria

apertum ... manifesta: synonyms, word order

ubi aut unde audivit Glaucia: simple question; implies that Glaucia must have known who was responsible

fac audisse statim: again Cicero anticipates an objection to his line of argument; short sentence to get the jury's attention

quae res eum nocte una tantum itineris contendere coëgit: the emphasis on the shortness of the time and distance involved; suggests some form of compulsion (*coëgit*)

sua sponte: Cicero implies there must have been some reason compelling him to travel as he did

[18]

- 2) (b) Cicero continues to use rhetorical questions to engage the attention of the jury and keep the focus on his interpretation of events, before turning the final part of the passage to Capito's involvement (and his participation in other crimes).
in tam perspicuis rebus: implies that the case is clear and straightforward.
 The use of the rhetorical question in this section involves the audience.
argumentatio ... coniectura:
nonne vobis haec, quae audistis: Cicero draws the jury in
cernere oculis videmini: (-c-) Cicero implies his description should have made matters plain: this leads on to a further description of the murder
non: the repeated introduction to the questions focuses the audience on Cicero's view of what happened
non illum miserum: Cicero begins with Roscius *redeuntem a cena*
videtis: vivid present as Cicero tries to draw a picture of what happened for the jury
non positas insidias: *insidiae* implies prior organisation, rather than a chance killing
non impetum repentinum: Cicero steps his audience through his version of what happened
non versatur ante oculos vobis in caede Glaucia: Cicero points the blame; the present tense is used to make the image more immediate
non adest iste T. Roscius: *iste* is used with a gesture to point towards this man sitting amidst the accusers in court
in curru collocatae ... Automedontem illum: -c- alliteration; Ciceronian humour, Glaucia as charioteer (unseemly haste of Glaucia as Automedon had swift horses)
sui sceleris acerbissimi nefariaeque victoriae: -s- alliteration; two different descriptions of the killing; chiasmus
non orat: Cicero puts words into his mouth with a tricolon of *ut* clauses, suggestive of great endeavour (*pervigilet, honoris sui causa labore*) so that Capito might be told *quam primum*
quid erat: direct question, focusing on why Capito would want to know
nescio: an apparent admission, but Cicero has a suggestion, as he 'follows the money'
tres nobilissimos fundos: emphasis on these properties
audio praeterea: Cicero now directs his attention at Capito, suggesting what he has heard about his crimes
in Capitonem conferris: (-c-)
multas esse infames eius palmas: sarcastic use of *palma*
hanc primam esse tamen lemniscatam: again strong sarcasm
nullum modum esse: Cicero continues to report what he has heard
multos ferro, multos veneno: vague

[18]

B Virgil

- 1) (a) Candidates should discuss Aeneas' reactions at the start of the passage and the consequences of his words for the different groups in the city, together with the impact of the simile.

ipse inter primos: the emphasis on Aeneas here

magna voce: emphasis on what Aeneas said

testaturque deos: invokes the gods – listeners know about the involvement of the gods

iterum ... bis ... altera: tricolon, leading up to *foedera rumpi*

exoritur trepidos: quickening rhythm at the start of the line

exoritur ... discordia: nom. abstract, perturbed word order *trepidus inter ... cives*;

discordia & *cives* placed together

alii ... alii: amplifies and explains *discordia*

pandere portas: alliteration

iubent ... trahunt ... ferunt ... pergunt: simple vivid verbs, contrasting the actions of those who want to open the gates and those who want to defend the city; parallelism in phrasing

inclusas ... ad auras: simile: discussion of points of comparison (e.g. *fumo, trepidae, castra, discurrunt, tectis*)

inclusas: starting point for the comparison

pumice pastor: -p- alliteration

illae intus trepidae: parallels the reactions in the city

cerea castra / discurrunt: -c-; *dis-* implies some confusion; enjambment

murmure caeco:

saxa sonant: -s-

it fumus: the burning of the city

[18]

- (b) Good deal of material in these lines describing the queen and her suicide; then the effect on the Latin women, finally on Latinus.

Note heavily spondaic lines (e.g. 16, 18, 30, 31: others with 3 spondees.)

haec ... fortuna: further disaster strikes the Latins who are by now *fessis*

luctu ... urbem: -u- sounds (picks up the end of the simile *tum murmure ... intus ... fumus*)

concussit funditus: indicates the degree to which the city is affected

regina ut; answers may refer back to Amata's words to Turnus earlier in the book

venientem hostem: vivid present participle (also *ignes volare*)

nusquam ... nulla: negative reinforced; *Turni* emphatically placed

in certamine credit: alliteration

iuvenem ... extinctum: enjambment, emphatic position

mentem turbata dolore: emphatic end to the line

se causam clamat crimenque caputque: -c- alliteration

multaque per maestum demens: -m- (later *moritura manu ... amictus*)

effata furorem: -f- (*furorem* strong word in Virgil, picked up 6 lines later)

nodum ... ab alta: -n- & -t-

Lavinia ... laniata: -l-; enjambment: balance of *flavos Lavinia crines* with *roseas laniata genas*

tum cetera circum // turba: -c-, -t-; pattern of alliteration

furit: strong word

infelix: picks up the earlier description of Amata

demittunt mentes: -m-, picks up *mentem turbata, demens* earlier, verb emphatically first, so too monosyllabic *it*.

fatis urbisque ruina: ties the royal family and the fate of the city; *ruina* strong word

canitiem immundo perfusam pulvere turpans: -p-, -r-; word order.

[18]

- 2) (a) Saces here pleads in a direct address for Turnus to rescue his people and return to face Aeneas.

Credit reference to elisions in lines 3-5.

Turne, in te ... tuorum: -t-; direct address

suprema salus: -s-; emphatic phrase, heightens tension

miserere tuorum: Turnus is needed by his men

fulminat Aeneas armis: strong vocabulary, emphatic position for verb

delecturum ... daturum: future participles emphatically placed beginning and end

iamque faces ad tecta volant: vivid; short phrase

in te ora ... in te oculos: repetition/parallel phrasing to emphasise the Latins'

dependence on Turnus

mussat: emphatic position

ad foedera flectat: -f-

tui fidissima: strong phrase

dextra / occidit ipsa sua: enjambment/word order

solis: emphasis; almost an accusation against Turnus

pro portis Messapus: -p-

circum hos utrimque:

phalanges / stant densae: enjambment; emphatic at start of line; -s-

strictisque seges mucronibus: -s- continues, vivid image

horret: strong word, emphatic position

tu: strong contrast between the toils of the city and Turnus' current activities

deserto in gramine: contrast with the city

[18]

- (b) Virgil shows Turnus' confused reaction to Saces' words and his realisation of what has been happening, then his looking back towards the city, which impels him to address his sister & state his determination to return to face Aeneas.

obstipuit: strong word placed first for emphasis

varia confusus imagine: reflects the mental turmoil of Turnus' realisation of the truth

and also the deception he has experienced through Juturna and Juno

aestuatur ingens uno in corde pudor: verb first for emphasis, again a strong word; *ingens*

... *pudor* enjambment, positioning (end of line to before caesura)

mixtoque insania luctu: contrast between *pudor*, *insania*, *amor* & *virtus*.

furiis agitur amor: *amor* and *virtus* are more positive qualities than *insania*, though the *amor* is driven by *furiis*, always a negative word in Virgil

conscia virtus: the order of these four phrases suggests that Turnus comes through his emotional reaction to a realisation of his true self

umbrarum et lux: strong contrast between these to reinforce his return to his senses

torsit / turbidus: -t-, enjambment

ecce: the dramatic sight of the burning of the tower which Turnus himself built is

significant. Virgil chooses to emphasise what Turnus sees and its meaning for him

(*quam eduxerat ipse*)

iam iam fata: the repeated *iam* maintains the pace of *ecce*; the reference to *fata* shows Turnus' understanding of what must happen

soror, superant, absiste: -s-

quo deus et quo dura ... Fortuna: repetition, -d-

stat: anaphora, asyndeton

morte pati: -m- (lines 27/28); emphatic at the start of line

neque me indecorem: shows Turnus' realisation of his own behaviour before this point

hunc ... furere furorem: -f-; powerful word in Virgil; sense of personal doom

[18]

C Tacitus

- 1) (a) Tacitus provides a vivid picture of events and the reaction to the death of Augustus, and contrasts what happens with events described previously.

mente ambigua: does not suggest enthusiastic support of the new emperor

in rabiem prolapsus est: strong language

per otium aut levia munia: suggests a lack of discipline

audito fine Augusti: the starting point of the troubles

vernacula multitudo: suggestive of the origins of the soldiers recently conscripted (enrolled by Augustus to make up numbers after the disaster of Varus in AD 9)

lasciviae sueta, laborum intolerans: describes the sort of people conscripted

implore: historic infinitive

ceterorum rudes animos: the conscripts can influence others – the following indirect speech reflects the vivid language of the camp; a tricolon follows

maturam missionem: -m-

modum miseriarum: -m-

saevitiamque centurionum ulciscerentur: this is illustrated in the next chapter

non unus: emphatically first & separated from Percennius to stress the scale of the agitation

apud trepidas militum aures: contrasts with *multa seditionis ora vocesque*

sua ... imperatores: indirect speech echoing the *voces* of the soldiers in revolt; the repetition of *sua, suis, in suum* echoed by the ends of each clause (a tricolon), *rem Romanum, rem publicam, imperatores*

[18]

- (b) Tacitus chooses telling details (*destructis gladiis*) and vivid incidents.

nec legatus obviam ibat: short sentence emphasising the failure to respond; so also the next clause (*quippe ... exemerat*)

repente lymphati: dramatic vocabulary

destructis gladiis in centuriones invadunt: simple direct language, historic present

ea vetustissima ... saeviendi principium: compressed and pointed Latin

prostratos verberibus mulcant: no connective, simple phrasing, historic present

convulsos, laniatos et partim exanimos: strong description of the state of the centurions

perfugisset ... advolveretur: change of tense helps bring the scene to life

ad tribunal pedibusque Caecinae: shows how the mutiny has spread into the heart of the camp

eo usque ... dederetur: shows that even the *legatus* had no control in his own headquarters

Cassius Chaerea: introduced abruptly, probably for his future actions here described

tum adulescens et animi ferox: lively description

non tribunus ... non castrorum praefectus: anaphora

vigilias, stationes: the control of all military activities taken over by the men (*ipsi*)

id ... coniectantibus: Tacitus steps back from description to emphasise the scale of the revolt

magni atque inplacabilis motus: emphasized by two adjectives

neque disiecti neque paucorum instinctu: *variatio*

pariter ... pariter: anaphora; emphasises the organisation of the revolt; two verbs here

tanta aequalitate et constantia: *variatio* as here two ablative nouns used

ut regi crederes: emphasises the apparent control in a situation where no proper authorities were in charge

[18]

- 2) (a) Tacitus emphasises the lack of preparations on the part of the Germans.
iuvit nox sideribus inlustris: useful for planning a military manoeuvre
ventumque ad vicos: -v-; the forces arrive & *stationes* set up
stratis etiam tum per cubilia propterque mensas: Tacitus emphasises the lack of preparedness of the Germans, followed up by *nullo metu* & *non antepositis vigiliis*
adeo cuncta incuria disiecta erant: T. continues to emphasise the carelessness of the Germans
ne pax quidem nisi languida et soluta inter temulentos: again the emphasis on the state of the Germans and the unreadiness/unfitness (through drink) for war [9]
- (b) *avidas legiones*: in contrast to the Germans
populatio: strong use of abstract noun in the nominative to show what was the intention of the raid
quattuor in cuneos: the organisation of the Romans
pervastat: the use of -per- & the extent of area covered emphasised;
ferro flammisque: -f-
non sexus, non aetas: again the completeness of the Roman attack
profana simul et sacra et celeberrimum illis gentibus templum: emphasis on the range of destruction, a tricolon focusing finally on one specific temple at Tanfana
sine vulnere milites: strongly placed at start of clause
semisomnos, inermos aut palantes: again emphasises the extent of the Romans' domination [9]
- (c) Tacitus describes the build-up to the battle (the careful organisation of the Roman march) and the response to the attack itself
excivit: first word to focus on the disturbance caused by the activities of the Romans
per quos exercitui regressus: abstract noun focuses attention on the withdrawal
quod gnarum duci: shows Germanicus was aware of the situation
itineri et proelio: links the two ideas strongly together
pars equitum ... terga firmavit, post ceteri sociorum: shows the organisation of the Roman forces
sed hostes: attention is focused on the enemy
porrigeretur: imperfect tense shows the whole *agmen* now spread out *per saltus*
immoti ... adsultantes ... incurrere: shows the progression of the attack
latera et frontem modice ... tota vi novissimos:
turbabanturque: verbal idea placed first, imperfect tense
cum: 'inverted *cum*', so main idea, hence *cum Caesar (-c-) advectus ad vicesimanos voce (-v-) ... clamitabat*, emphasises the role of Caesar;
voce magna: the role of Caesar
tempus oblitterandae seditionis clamitabat: imperfect for repetition; emphasis on the purpose of the expedition
pergerent, properarent: reflects the orders given by Caesar, alliteration for emphasis
culpam in decus vertere: this was the purpose of the expedition
exarsere: the response of the soldiers to the words of the general
unoque impetu perruptum hostem redigunt in aperta caeduntque: emphasis on the verbs [18]

D Ovid

- 1) (a) Ovid begins, apparently seriously, by expressing the objections that might be put to his chosen life as a poet, contrasting his choice with the traditional options for a Roman of good birth (military, law, politics), ending up with his decision to go for *fama perennis*. His tone can be seen as scornful & self-justificatory.

quid mihi: the question involves the reader/listener

Livor edax: suggestive of the nature of those who oppose Ovid's choice; sarcastic

ignavos ... annos: common objection against the 'life of love', humorously addressed elsewhere (e.g. 1. 9)

ingenii inertis: as above

non me ... nec me ... nec me: Ovid rejects the traditional alternatives (*more patrum*)

me more patrum: -m-

strenua sustinet aetas: -s-

praemia militiae pulverulenta: -m-, -p-; each career is dismissed with its own appropriate adjective (later *verbosas, ingrate*)

prostituisse: vulgar metaphor (Barsby)

mortale ... perennis: the line is framed by these time words

in toto semper ... orbe: emphasis on what Ovid seeks, as opposed to *mortale opus*. [9]

- (b) Ovid chooses to list a number of poets from earlier in the 1st century BC up to his contemporaries with details to recall their works and their claim to fame. *Variatio* is used in word order and choice of phrase: Varro (1st word), Lucretius (last word); Virgil identified by the subjects of his poems and his close association with Rome; Tibullus' name is delayed until the second line of the couplet – together with Gallus, the love poets bring this list to an appropriate conclusion to show the value of Ovid's work; the repetition of Gallus' name is striking.

primam ratem: (with *aurea terga* a clear reference to Varro's *Argonautica*)

Aesonio ... duci: learned reference to Jason son of Aeson

sublimis: a reference to the lofty style of the philosophical poem of Lucretius

exitio ... dabit una dies: a reworking of Lucretius' own line (V 95) *una dies dabit exitio*

Tityrus etc: *Tityrus* (Eclogue 1), *fruges* (Georgics), *Aeneiaque arma* (Aeneid); the next line recalls one of Virgil's themes – the destiny and power of Rome

donec erunt: the perennial interest of the theme makes it a suitable conclusion, especially as it fits with Ovid's work in this book

culte Tibulle: the apostrophe introduces another note of *variation*

Gallus: repetition of name and emphasis on world-wide fame

sua cum Gallo: the emphasis on the fame of the beloved [9]

- (c) Ovid turns from his fellow poets & restates his belief in the power of poetry & its immortality; then he turns to himself and what he hopes to achieve in the face of *Livor* (linking back to line 1). [Candidates may be aware that this is the final poem in the book.]

ergo: almost as if the conclusion of an argument

cum silices, cum dens: very physical; almost indestructible but worn out over time; repetition of *cum*

carmina morte carent: -c-; briefly expressed

cedant carminibus: -c-; contrast *reges regumque triumphi*; the *triumphus* was the greatest accolade for a successful soldier under the Republic

cedat ... ripa benigna: repetition; Tagus proverbial for its gold

vilia miretur vulgus: -v-; dismissive of the mass of ordinary people

flavus Apollo / pocula Castalia plena ... aqua: traditionally connected with poetry

metuentem frigora myrtum: associated with poetry

a sollicito multus amante legar: -l-, -m-

pascitur in vivis Livor: Envy's power is limited

suus ... honos: Ovid is confident of the fame his poetry will bring after death

supremus ... ignis: again the seriousness of the poem as Ovid looks forward to and beyond his own death

vivam: emphatically first; contrasts with *in vivis* above

parsque mei multa: -m-

[18]

- 2) (a) The introductory couplet leads on to an address to *Aurora*, the point of which becomes clear from line 5
quo properas, Aurora?: focus of the poem made clear; direct address
nunc: emphatic
in teneris dominae iacuisse lacertis:
nunc: repetition for emphasis
somni pingues et frigidus aer / ... cantat avis: tricolon; *avis* links back to earlier in the poem
tenui gutture cantat: -t-
quo properas: repetition; but with variation, leading to the parallel phrasing of *ingrate viris, ingrate puellis*
roscida purpurea supprime lora manu: word patterning
ante tuos ortus: -t-; Ovid goes on (at length) to show how other groups of people are put out by the arrival of Dawn, some of whom might traditionally have been supposed not to have minded
sua sidera servat: -s-
navita nec media nescius: -n-
te surgit: emphatic position for *te*, which is separated from *veniente*.
veniente viator: -v-; the *viator* is still exhausted (*quamvis lassus*)
aptat ad arma: assonance
saevas manus: suggestive – the effect of dawn’s arrival is not good
prima ... prima: emphasis again on Dawn’s seeing the hard work of farmers (*oneratos, tardos*)

[18]

- (b) Candidates should focus on a number of examples drawn from the passage which show Ovid’s clever manipulation of material and technique (e.g. word order, *doctrina* (shown in the manipulation of mythological exempla); and his humour (as shown by his manipulation of mythological material & his ‘joke’ at the end of the poem).
invida, quo properas: use of direct address; repetition of phrase (*quo properas*)
quod erat tibi filius ater: example of Ovidian *doctrina*, applied in a striking or unusual way, making a play on the colour of Memnon’s skin
Tithono: again *doctrina*, making play on Tithonus’ great age (now unable to speak) in contrast to *Aurora* herself:
femina: Ovid prepares to develop the theme of adultery
illum dum refugis: *Aurora*’s early rising is explained by her relationship with Tithonus
at si: strong contrast
Cephalum complexa teneres: -c-
lente currite, noctis equi: Ovidian wit – if *Aurora* had a lover, she would be the one seeking a longer night – role reversal
me conciliante: humour - Barsby suggests ‘cheekily’
seni / iuveni: Ovid marks the contrast between the lovers of *Aurora* and *Luna* [reference to *Endymion*, granted eternal sleep]
Luna: 1st word
ipse deum genitor: traditional & powerful description of *Jupiter*, but here focused on his relationship with *Alkmene*, wife of *Amphitryon*
iurgia finieram: the end of the complaints – an abrupt final couplet (with joke)
iurgia ... rubebat: 3 verbs, 3 ideas; final line shows all Ovid’s words were for nothing. However *Aurora*’s reaction is given (*rubebat*). [There may be an element of parody here, discussed by Barsby, of some Greek anthology poems.]

[18]

Essays

- 1) **Cicero** Candidates can take different approaches to this. They may include discussion of the importance of the trial in Cicero's career and the risks in his decision openly to discuss the role of Chrysogonus, but this is not required. Answers should draw on a range of examples from the text which exhibit the qualities of a Roman forensic orator, and the techniques used to focus interest on the characters and what they have done (or are alleged to have done); use of the passages set in A for examples to support discussion of Cicero's use of language is entirely acceptable. [40]
- 2) **Virgil** This essay must focus on specific examples drawn from the text to show how Virgil structures Book XII : candidates should show a good understanding of the incidents of the book, choosing an appropriate starting point for their analysis and Virgil's techniques for focusing the interest of the reader on significant factors; his use of *variatio*. Essays should show how the poet changes the viewpoint through the book and manipulates the sympathies of the reader. [40]
- 3) **Tacitus** Candidates must bring in detailed examples from sections of Book 1 they have read, with appropriate assessment of Tacitus' choice of incident and shaping of an episode, as well as any specific comments/asides. Discussion of language should be credited: use of the passages in Section A is to be rewarded. Answers should focus on the way Tacitus uses the material to tell a story and bring out the drama of the situations he chooses to describe. [40]
- 4) **Ovid** Candidates must bring in a range of poems from *Amores* 1 to support their answer. They should choose examples to illustrate the trigger words in the question ('light-hearted' & 'real') and then consider what makes a 'love-poet'. There can be a variety of approaches, but there must be considered use of the poems to support the interpretation offered. [40]

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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 four 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.
- 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 sub-subtotal, so that if a candidate translates the entire clause correctly, only a sub-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 deductive 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 subsection.
- 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 scaled and transferred to the MS2.

1.		
1 1 1 1 1 1 1 1 1		10
est autem oppidum et loci natura <u>et colle munitum.</u>		
1 1 1 1 1 1 1 1 1 1		10
sed celeriter cives Romani <u>lignis effectis turribus</u> his sese <u>munierunt</u>		
1 1 1 1 1 1 1 1		8
et, cum essent <u>infirmi ad resistendum</u> propter paucitatem hominum,		
1 1 1 1 1 1 1		7
<u>ad extremum auxilium descenderunt</u> servosque omnes liberaverunt.		
		35
1 1 1 1 1 1 1 1 1		9
<u>quorum</u> cognita <u>sententia</u> Octavius <u>quinis</u> castris <u>oppidum</u> circumdedit		
1 1 1 1 1 1 1 1 1 1 1 1		12
atque <u>uno tempore</u> obsidione <u>et oppugnationibus</u> eos <u>premere</u> coepit.		
1 1 1 1 1 1		6
illi maxime <u>a re frumentaria laborabant.</u>		
		27
1 1 1 1 1 1		6
reliqua <u>incommoda, ut poterant,</u> sustinebant.		
1 1 1 1		4
et longo interposito <u>spatio</u>		
1 1 1 1 1 1 1 1		7
cum <u>diuturnitas oppugnationis</u> negligetiores Octavianos <u>effecisset,</u>		
1 1 1 1 1 1 1		8
nacti occasionem <u>meridiani temporis</u> discessu eorum,		
1 1 1 1 1 1		5
pueris mulieribusque <u>in muro</u> dispositis,		
1 1 1 1 1 1		5
ne <u>quid cotidianae consuetudinis</u> desideraretur,		
1 1 1 1 1 1 1 1 1 1 1 1		11
ipsi cum eis quos nuper <u>liberaverant,</u> in proxima Octavii castra irruperunt.		
		46

1 1 1 1 1 1 1 1 1 9
 his expugnatis eodem impetu altera sunt adorti,

1 1 1 1 1 1 1 1 1 1 9
 inde tertia et quarta et deinceps reliqua, omnibusque eos castris expulerunt

1 1 1 1 1 1 1 1 1 1 9
 et magno numero interfecto reliquos atque ipsum Octavium in naves confugere coegerunt.
27

Total for Q 1: 135
 + up to 10 additional marks for English: 10
 maximum mark: 145

Write total at end of translation and ring; transfer to front of script.

2 (a)

1 11 1 1 1 1 1 1 1	10	
<u>res</u> similis <u>fictae</u> , <i>sed</i> quid mihi <u> fingere </u> <u>prodest</u> ?		
1 1 1 1 1 1 1 1 1	10	
<u>gramine</u> <u>contacto</u> coepit mea praeda moveri		
1 1 11 11 1 1 1 1	10	30
et <u>mutare</u> <u>latus</u> terraque ut in_ <u>aequore</u> <u>nifi</u> .		
1 1 1 1 1 1 1 1 1 1 1	11	
dumque <u>moror</u> <u>miror</u> que simul, fugit omnis in_ <u>undas</u> turba suas		
1 1 1 1 1 1 1 1	7	
dominumque novum litusque relinquunt.		
1 1 11 1 1 1 1	8	
obstipui dubitoque diu <u>causam</u> que <u>requiro</u> .		
1 1 1 1 1 1 1 1 1 1	10	36
num deus hoc aliquis, <i>num</i> <u>sucus</u> fecerit herbae:		
1 1 1 1 1 1 1 1 1 1	10	
'quae tamen has,' inquam, 'vires habet <u>herba</u> ?' manuque		
1 1 1 1 1 1 1 1	7	
<u>pabula</u> <u>decerpsi</u> <u>decerpta</u> que <u>dente</u> momordi.		
1 1 1 1 1 1 1 1	8	25
vix <u>bene</u> <u>conbiberant</u> ignotos <u>guttura</u> <u>sucos</u> ,		
1 1 1 1 1 1 1 1	8	
cum subito trepidare intus <u>praecordia</u> sensi		
1 1 1 1 1 1 1 1	10	
alteriusque rapi naturae pectus amore;		
1 1 1 1 1 1 1 1	7	
nec potui restare <i>diu</i> <u>repetenda</u> que 'numquam		
1 1 1 1 1 1 1 1	7	32
<u>terra</u> , vale!' dixi corpusque sub_ <u>aequora</u> mersi.		

2b

- -| - v v| - -| - v v| - v v| - -^x
 et mutare latus terraqu(e) ut in aequore niti. 3 6 x 1

- v v| - -| - -| - v v| - v v| - -^x
 pabula decerpsi decerptaque dente momordi. 9 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 raw total to front of script.

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

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Section A

2✓ princeps, quamquam nox adhuc erat, suis imperavit ut magna voce clamantes moenia oppugnarent	1 2 1 3 2✓ 3 2 --- 2 ---	✓ promotion; vocab; subord; vocab	26
ne hostes audirent munitores cuniculum sub moenibus facientes.	2 2 3 1 1 1(acc OK) 2		12
dum milites custodes dstringunt, munitores e cuniculo in altam turrem quae prope portas erat exsiluerunt.	1 2 2 2 1 -- 1 -- - 2 - 1 ✓ 1 --- 2 --- 3✓ [turrim]	✓ relative; compound	18
vir ingens fortissimusque, nomine Exsuperius, primus munitorum hostem necavit.	1 2 2 ✓✓ ✓ 1 2✓ 1 1 3	✓ superlative; -que; nomine; idiom	13
hac turre facile capta, munitores taciti portis appropinquaverunt;	1 1 2 3✓ 1 2✓ 1✓ 3	✓ abl abs; vocab; use of dat.	14
vigiles in quos occurrerant celeriter interfecerunt	2✓ ✓ ----- 3 ----- 1 3	✓ vocab; subord	9
tandem urbs, portis apertis expugnata est	1 1 1 3✓ 3✓	✓ abl abs; vocab	9
Romani tam ferociter oppugnaverunt ut omnes, viri feminaeque, liberi et senes, trucidati sint.	1✓ 1 2 2 2 1 1 1 1 1 3✓✓	✓ personalised; vocab; tense	16
cuius urbis solum octaginta cives superfuerunt.	1✓ 1 1 1✓ 1 3✓	✓ conn rel; 80; vocab	8

Total 125 (scaled down to 75) plus up to 15 marks for style (ten style ticks maximum) – using the mark conversion table.

Words that are repeated get no mark for vocab on second and subsequent appearances

Section B

(a)	as soon as (1) army returned to Rome (1)	2
(b)	sky (1) seemed (1) to be aflame (1) <u>with very much fire</u> (1)	4
(c)	added (1) terrors (1) to/for petrified people (1)	3
(d)	three day (1) holiday (1) // to dispel (1) fear etc (1)	4
(e)	SIX of: <u>all temples</u> (1) filled (1) by crowd (1) <u>of men and women</u> (1) asking (1) the gods (1) for peace (1)	6
(f)	TEN of: the season / year was plague-ridden (1); [it affected] city and the countryside (1) for men (1) <u>no more than</u> (1) for livestock (1); intensity (1) increased (1) <u>because livestock</u> (1) and people (1) <u>taken into the city</u> (1) through fear (1) of plundering (1).	10
(g)	THREE Points: 1 for reference; up to 2 for quality of explanation; such points may include: <i>conludio</i> <i>omnis ... animantium</i> <i>odore ... urbanos</i> <i>aestu ac vigiliis</i> <i>confertum in arta tecta</i> the tragic irony of <i>temere</i> clause	9
(h)	scarcely (1) tolerating/coping with (1) this disaster i.e the plague (1)	3
(i)	SEVEN of: combined (1) forces (1) of Aequi and Volsci [case not all that important] (1) pitched camp (1) in their territory (1); were plundering [correct tense vital] (1) their lands (1) <u>with huge army</u> (1)	7
(j)	TEN of: they should protect their <i>res</i> [any translation] (1); themselves (1); Rome (1) being ravaged (1) by disease (1) (because of) <u>sudden anger</u> (1) of the gods (1); if there was a break (1) in their suffering (1); they would help (1) as in previous year (1)	10
(k)	reporting / bringing back home (1) even (1) sadder (1) news (1) in exchange for (1) their own (sad news) (1)	6
(l)	SIX of: Roman consul dead (1); his colleague (1) not expected to live (1); most [any large quantity] (1) leading citizens (1); majority of senate (1); almost all (1) the soldiers (1) MUST have "colleague still alive" to get full marks	6
(m)	SEVEN of: lacked (1) strength (1) not only (1) for expeditions (1) which situation (1) in such a crisis (1) demanded (1) but scarcely (1) <u>for peaceful/simple guard duty</u> (1)	7
(n)	(i) <i>hominibus</i> = people/humans (1) – must be a dative of disadvantage; (ii) <i>in agro suo</i> = in their territory/land/country (1) (not field/arm) (iii) <i>res</i> = situation / position / circumstances (1) (not thing)	1 1 1
(o)	A translation or other means of explaining is acceptable instead of correct terminology (i) ablative (1); instrument (1) (ii) accusative (1); subject of indirect statement (1) (iii) ablative (1); measure of difference (1) [allow "time when"] (iv) dative (1); to / for allies (1)	2 2 2 2
(p)	(i) indirect command (1) (ii) result/consecutive clause (1)	1 1

Mark / 125	Style Marks											Mark / 125
	0	1	2	3	4	5	6	7	8	9	10	
1	1	2	4	5	7	8	10	11	13	14	16	1
2	1	3	4	6	7	9	10	12	13	15	16	2
3	2	3	5	6	8	9	11	12	14	15	17	3
4	2	4	5	7	8	10	11	13	14	16	17	4
5	3	5	6	8	9	11	12	14	15	17	18	5
6	4	5	7	8	10	11	13	14	16	17	19	6
7	4	6	7	9	10	12	13	15	16	18	19	7
8	5	6	8	9	11	12	14	15	17	18	20	8
9	5	7	8	10	11	13	14	16	17	19	20	9
10	6	8	9	11	12	14	15	17	18	20	21	10
11	7	8	10	11	13	14	16	17	19	20	22	11
12	7	9	10	12	13	15	16	18	19	21	22	12
13	8	9	11	12	14	15	17	18	20	21	23	13
14	8	10	11	13	14	16	17	19	20	22	23	14
15	9	11	12	14	15	17	18	20	21	23	24	15
16	10	11	13	14	16	17	19	20	22	23	25	16
17	10	12	13	15	16	18	19	21	22	24	25	17
18	11	12	14	15	17	18	20	21	23	24	26	18
19	11	13	14	16	17	19	20	22	23	25	26	19
20	12	14	15	17	18	20	21	23	24	26	27	20
21	13	14	16	17	19	20	22	23	25	26	28	21
22	13	15	16	18	19	21	22	24	25	27	28	22
23	14	15	17	18	20	21	23	24	26	27	29	23
24	14	16	17	19	20	22	23	25	26	28	29	24
25	15	17	18	20	21	23	24	26	27	29	30	25
26	16	17	19	20	22	23	25	26	28	29	31	26
27	16	18	19	21	22	24	25	27	28	30	31	27
28	17	18	20	21	23	24	26	27	29	30	32	28
29	17	19	20	22	23	25	26	28	29	31	32	29
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31	19	20	22	23	25	26	28	29	31	32	34	31
32	19	21	22	24	25	27	28	30	31	33	34	32
33	20	21	23	24	26	27	29	30	32	33	35	33
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35	21	23	24	26	27	29	30	32	33	35	36	35
36	22	23	25	26	28	29	31	32	34	35	37	36
37	22	24	25	27	28	30	31	33	34	36	37	37
38	23	24	26	27	29	30	32	33	35	36	38	38
39	23	25	26	28	29	31	32	34	35	37	38	39
40	24	26	27	29	30	32	33	35	36	38	39	40
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42	25	27	28	30	31	33	34	36	37	39	40	42
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44	26	28	29	31	32	34	35	37	38	40	41	44
45	27	29	30	32	33	35	36	38	39	41	42	45
46	28	29	31	32	34	35	37	38	40	41	43	46
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53	32	33	35	36	38	39	41	42	44	45	47	53
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55	33	35	36	38	39	41	42	44	45	47	48	55
56	34	35	37	38	40	41	43	44	46	47	49	56
57	34	36	37	39	40	42	43	45	46	48	49	57
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59	35	37	38	40	41	43	44	46	47	49	50	59
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65	39	41	42	44	45	47	48	50	51	53	54	65
66	40	41	43	44	46	47	49	50	52	53	55	66
67	40	42	43	45	46	48	49	51	52	54	55	67
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76	46	47	49	50	52	53	55	56	58	59	61	76
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83	50	51	53	54	56	57	59	60	62	63	65	83
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87	52	54	55	57	58	60	61	63	64	66	67	87
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92	55	57	58	60	61	63	64	66	67	69	70	92
93	56	57	59	60	62	63	65	66	68	69	71	93
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100	60	62	63	65	66	68	69	71	72	74	75	100
101	61	62	64	65	67	68	70	71	73	74	76	101
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103	62	63	65	66	68	69	71	72	74	75	77	103

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109	65	67	68	70	71	73	74	76	77	79	80	109
110	66	68	69	71	72	74	75	77	78	80	81	110
111	67	68	70	71	73	74	76	77	79	80	82	111
112	67	69	70	72	73	75	76	78	79	81	82	112
113	68	69	71	72	74	75	77	78	80	81	83	113
114	68	70	71	73	74	76	77	79	80	82	83	114
115	69	71	72	74	75	77	78	80	81	83	84	115
116	70	71	73	74	76	77	79	80	82	83	85	116
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118	71	72	74	75	77	78	80	81	83	84	86	118
119	71	73	74	76	77	79	80	82	83	85	86	119
120	72	74	75	77	78	80	81	83	84	86	87	120
121	73	74	76	77	79	80	82	83	85	86	88	121
122	73	75	76	78	79	81	82	84	85	87	88	122
123	74	75	77	78	80	81	83	84	86	87	89	123
124	74	76	77	79	80	82	83	85	86	88	89	124
125	75	77	78	80	81	83	84	86	87	89	90	125

Grade Thresholds

Advanced GCE Latin 3818/7818
June 2008 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2471-80	Raw	120	95	83	71	59	48	0
	UMS	120	96	84	72	60	48	0
2491	Raw	90	69	60	51	43	35	0
	UMS	90	72	63	54	45	36	0
2492	Raw	90	65	58	52	46	40	0
	UMS	90	72	63	54	45	36	0
2481-90	Raw	120	82	73	64	55	47	0
	UMS	120	96	84	72	60	48	0
2493	Raw	90	67	59	52	45	38	0
	UMS	90	72	63	54	45	36	0
2494	Raw	90	69	62	55	48	42	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
3818	300	240	210	180	150	120	0
7818	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
3818	65.0	84.9	93.4	97.2	98.5	100.0	1353
7818	67.7	86.9	95.5	98.4	99.7	100.0	1432

2785 candidates aggregated this series

For a description of how UMS marks are calculated see:
http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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