OCR
RECOGNISING ACHIEVEMENT

GCE

Latin

Mark Schemes for the Units

June 2007

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Advanced GCE Latin (7818)

Advanced Subsidiary GCE Latin (3818)

MARK SCHEMES FOR THE UNITS

Mark Scheme 2471 - 2480
June 2007

Marking Grids

The following grids should be used, in conjunction with the question specific marking scheme, in awarding marks for questions in AS Latin/Greek Literature 1 (Units 2471-2480 and 2971-2980). These are generic marking grids and indicate the levels of response expected of candidates at each band.

The bands are not intended to correspond exactly with the final grade boundaries, which are determined at the awarding meeting, although their utility depends on some degree of closeness of fit. A working assumption is that grade boundaries will approximate to the grade thresholds of the Uniform Mark Scale (A – E = 80% - 40% in 10% steps).

When placing an answer in a particular band, examiners should be aware that an answer which matches closely the band descriptor should be placed at or close to the midpoint of the band. There is flexibility in placing marks higher or lower in a band according to the degree of correspondence to the band descriptor. Examiners should seek best fit, not exact match. Full marks should be awarded to answers which, in the examiner's view, are as good as could reasonably be expected at this level.

Quality of Written Communication

10% of marks awarded for this unit are assigned to quality of written communication (Assessment Objective AO2 (iii)). Examiners should use the following bands in awarding these marks:

	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)   He was going to Lanuvium in his role as 'dictator' there to appoint a 'flamen' (priest), so purely for religious reasons.
He was in a carriage with his wife, wearing a heavy travelling cloak, with much baggage and with women and maidservants; not therefore ready to fight.   **[9]**

(b)   Clodius had reason to stay in Rome unless something very pressing such as a good chance to fight/kill Milo came up.
illo ipso quo profectus est die stresses the importance of that date
at quo die?   Rhetorical question draws attention to the new point of the significance of that date for Clodius' needing to be in Rome.
insanissima contio
ab ipsius
mercennario tribuno
concitata   key phrases pile up on the point of the importance to Clodius of being present in Rome that day

quem diem
quam contionem
quos clamores   tricolon crescendo with anaphora of qu- words stresses day's importance to Clodius.
nisi ... numquam reliquisset rounds off the point that the reason for leaving was vital
nisi ... numquam   circumlocution suggests the only reason for going
ad cogitatum facinus adproperaret   key word choices to show Clodius' intentions in leaving Rome that day for the only reason possible.

Antithesis of phrases in next sentence around the vital ideas.
Illi ... Miloni
ne causa quidem itineris ... etiam causa manendi
manendi nulla facultas ... exeundi non solum causa sed etiam necessitas
Rhetorical question then stresses difference between their knowledge of each other's movements to show that Clodius could know more of Milo's and therefore be likelier to have done the plotting.
quid si ... ?
Antithesis between phrases
ille scivit ... Milo ne suspicari quidem potuit.   **[30]**

(c)   Clodius would have stayed at his Alban villa, but sudden news of the death of Cyrus the architect made him decide to set out for Rome.
Causinius is an intimate friend and companion of Clodius.
He has already said that Clodius was at Interamna and Rome at the same time.   **[15]**

2)   **(a)**   Three of:
- he intruded into the ceremony of the Bona Dea
- he burnt the temple of the nymphs
- he committed incest with his sister Clodia
- he used armed force to force people off their property
- Etrurians
- Publius Varius
- entered other men's property with architects and surveyors
- built a house on the land of Marcus Paconius
- threatened to put a corpse into the house of Titus Furfanius
- turned his own brother Appius off his farm
- built a wall through his sister's house to cut off her access to it.   **[9]**

(b)   Cicero first stresses the destruction which Clodius would have wrought if he
had achieved *imperium.* Rhetorical/stylistic devices assist this:
imperium key word in the argument promoted to start of sentence
Aside to 'omit' what might have happened in foreign issues
socios, exteras nationes, reges, tetrarchas asyndeton speeds the list
vota   key emotive word
faceretis   direct address to the Roman people
in eos potius ... quam in ...   words separated for emphasis
vestras   anaphora to stress the effect on the Roman people
possessiones, tecta, pecunias   tricolon crescendo
pecunias dico   rhetorical aside to anticipate something worse
medius fidius   exclamation suggests horror
a liberis   emotive word in key place
coniugibus   numquam
effrenatas libidines cohibuisset   all emphatic/emotive words
Next he uses a rhetorical question to stress that his contention about
Clodius arming slaves is not a fiction. Rhetorical devices assist this:
fingi haec putatis?
fingi promoted to start of sentence for effect
quae quae quae   anaphora and tricolon crescendo.
Perhaps also mention of t alliteration?
servorum   key emotive word in emphatic place
totam res publicam
res privatas omnium   chiastic arrangement stresses *totam* and *omnium*
Then use of direct speech to add impact to what 'Milo' says.
adeste atque audite   double imperative for emphasis
cruentum gladium tenens   powerful visual impact
P.Clodium interteci   abrupt shocking statement
nullis nullis   anaphora
hoc hac   anaphora
a cervicibus vestris reppuli   powerful language
per me ... unum   hyperbaton
ius ...pudicitia   list with asyndeton   **[30]**

(c)   Cicero hopes that many good things will happen to his hearers and their
children, and some things will happen which would have been impossible
while Clodius lived:
Pompey will be consul – a *summo viro.* The uncontrolled licence of people
will be checked. Evil passions will be put down laws and courts will be firmly
established.   **[15]**

B   **VIRGIL**

1)   **(a)**   (i) Jupiter is speaking to Hercules, his son.   **[3]**

                        (ii) Pallas has prayed to Hercules to stand by him as he tries to kill Turnus. Hercules knows that Pallas is doomed to be killed by Turnus and has Jupiter hears him groaning in grief at the thought of this.   **[6]**

         (b)   Each man has his allotted life span, all life is brief, Pallas has reached this.
A brave man's task is to enlarge his fame by action. (P has been brave)
Many gods' sons including Jupiter's own, Sarpedon, have died under the walls of Troy, (so he knows how Hercules feels.)   **[15]**

         (c)   Turnus' response is given some ominous features
- 479 is a very spondaic line
- *diu librans*   ominous suspense

arrogance in Turnus' words to him draws our sympathy
details in Turnus' spear hitting Pallas focus on his vulnerability
- anaphora of *tot*
- list of the materials which ought to have defended P but did not
- *tot ferri terga tot aeris quem totiens ... tauri*
- tricolon crescendo here

vibranti ictu hyperbaton draws attention to the sight of this at key moment for Pallas' pain
- *loricae moras* ironic word choice
- *pectus perforat ingens*   alliteration at key moment
                                                 hyperbaton stresses ingens
                                                 breast was huge yet he still fell

In all this the present tense verbs make the action graphic and draw our attention to it aiding sympathetic feeling
Visual detail of P vainly pulling out spear
- *frustra*   key word
- *calidum telum* hyperbaton stresses *calidum* to focus on this detail of Pallas' pain
- line is strongly dactylic
- *una eademque via*   doubling of words in phrase focuses on his death as he pulls out the spear
- *sanguis animusque sequuntur*   key word choice and alliterations at key moment
- *corruit in vulnus*   key short phrase- visual

sonitum super arma dedere   draws attention to sound at his death moment / alliteration and assonance

then visual detail of P dying yet attacking/seeking his enemies' soil
- *et terram hostilem moriens petit ore cruento:* spondaic start dactylic ending / alliteration and assonance
- *cruento* in key place at end of line

Final bullying arrogance of Turnus
- *qualem meruit, Pallanta remitto*

With hurtful reference to Pallas' father Evander through the Arcadians backed up by spondaic start to line 26.

     [30]

2)   (a)   Juno has made a phantom in the shape of Aeneas to draw Turnus from the
                   battlefield and delay his death.
                   Turnus has pursued the phantom onto the ship of Osinius, moored nearby.
                   Juno has taken the phantom away and untied the ship.   **[9]**

          (b)   Rhetorical questions all convey Turnus' heightened emotional state.
                  tantone me crimine dignum duxisti? He cannot think the god wants him in
                  this situation
                  tanto crimine and *dignum*   key word choice
                  tales expendere poenas   ditto; he sees this situation as a punishment
                  670 four intense short rhetorical questions
                  671 where he feels the shame of seeing his people again after this is v
                  spondaic
                  672 rhetorical question leads to his thinking of his people and what they will
                  think of him now
                  673 *nefas infanda in morte*   word choice and hyperbaton stressing *infanda*
                  reliqui   expresses his shame at leaving his men
                  674-5 he thinks of how they look and sound as they die without him
                  et nunc palantes   spondaic start to line
                  gemitumque cadentum   key word choices
                  accipio?   rhetorical question around his shame at
                                                   encountering them again now
                  675ff rhetorical question suggests he has no idea what to do, and cannot
                  even contemplate dying
                  speaks of ground opening up to swallow him (in his shame)
                  ima terra   hyperbaton stresses *ima*
                  dehiscat   key word choice
                  in rupes in saxa ferte ratem
                  saevis vadis inmittite syrtis tricolon crescendo and the imperative,
                                                   alliterations in these lines too
                  vos o miserescite, venti   apostrophe with alliterations and word choice,
                  He is so desperate he wants the winds to destroy him and ship.
                  volens vos Turnus adoro   parenthesis shows his determination to end it
                  all, with alliteration
                  quo ... sequatur. show he is too ashamed to be where his men might follow
                  him
                  conscia fama: key word choice for his shame   **[30]**

          (c)   He might fall on his sword.
                   He might throw himself into the sea and swim back to shore to face the
                   enemy again in Troy.
                   Juno would not let him move, though he tried each way three times;
                   She floated the ship on the favouring tide and he came back to the city of
                   his father Daunus.   **[15]**

C   TACITUS

1)   (a)   (i) The speaker is Percennius, an ex professional applause leader in the
theatre, now a soldier.   **[3]**
(ii) After the death of Augustus the troops in Pannonia become idle and
insubordinate, and worried about future terms of service. Percennius begins
to work on them towards mutiny.   **[6]**

(b)   There are only a few centurions and even fewer tribunes for them to obey.
The emperor is new and faltering so it is a good time to make demands of
him.
The soldiers' previous inactivity has done them no good; some men old and
wounded are still serving after 30 or 40 years, even after service is finished
men still stay on as reserves; deceived into going on serving.   **[15]**

(c)   Unpleasant features of army life are focussed on by Tacitus so that speaker
is seen to be persuading hearers to be rid of these. Some rhetorical
techniques add to the force of these points.

si quis vita superaverit	indefinite suggests situation unlikely
tot casus	key word choice
trahi	key word in emphatic place
diversas in terras	hyperbaton stresses *diversas*
per nomen	suggests officers' deception of men
uligines paludum	key emotive word choice
inculta montium	
enimvero	sarcastic tone of word
gravem infructuosam	key word choice and asyndeton
	sentence shortened by omission of verb
denis in diem assibus	key position in sentence
	hyperbaton stresses *denis-* only ten
	alliteration of d and the angry hissing 's'
animam et corpus aestimari assibus	key word choice in *aestimari* with *denis*
hinc hinc	anaphora stresses point of what has to be
	paid for from the two asses a day
vestem arma tentoria	asyndeton speeds the list
saevitiam centurionum	
vacationes munerum	key emotive word choices
redimi	
at hercule	emotional outburst
verbera et vulnera	alliteration
duram hiemem exercitas aestates	parallelism
bellum atrox sterilem pacem	chiasmus
sempiterna	key word in key place at end of sentence
nec aliud levamentum quam	circumlocution for 'only' leads into the list of 'levamenta'

List of demands then produced, with *variatio* etc to shape the list forcefully.

si ut ne sed	variatio in conjunctions
certis sub legibus	hyperbaton stresses *certis*
singulos denarios	
sextus decimus annus	parallelism in use of numbers
ultra sub vexillis	
isdem in castris	antithesis with *variatio*

[30]

2) (a) After the death of Augustus and the accession of Tiberius, mutiny has spread among the army in Germany.
Germanicus has committed himself to supporting Tiberius and gone to negotiate with the mutineers.
He has spoken of Tiberius' achievements and people's acceptance of his accession and he has got them into a more disciplined order. **[9]**

(b) Germanicus' points mentioned in brief indirect rhetorical questions

ubi modestia	key word
ubi veteris disciplinae decus	key words
quonam quo	anaphora and choice of *quonam*
rogitans	suggests repeated questioning not just once

Then description of men's reply is full of visual detail and rhetorical technique drawing attention to the points about which they feel most intensely angry.

nudant	graphic present tense of verbs from here on key word choice for visual impact emphatic place in sentence
universi	key word choice shows all involved
cicatrices ex vulneribus	
verberum notas	key 'visual' words plus chiasmus and *variatio*
mox indiscretis verbis	suggests increasing passion
pretia vacationum	
angustias stipendii	
duritiam operum	tricolon crescendo
incusant	key word choice
vallum ... adgestus	asyndeton suggests individuals calling words out
pabuli ... adgestus	chiasmus
et si qua alia possible points	the indefinite here suggests extent of list of
ex necessitate aut	
adversus otium	variatio
atrocissimus	use of superlative
oriebatur	imperfect suggests starting and growing clamour
mederetur fessis promoted to start of clause	no *ut* so sounds like an order called out, verb
tricena aut supra	
stipendia numerantes	
neu mortem	
in isdem laboribus	
finem tam exercitae militiae	
neque inopem requiem	key word choices for their emotions **[30]**

(c) He leapt off the platform, pulled out his sword and lifted it as if to kill himself, saying that death was better than disloyalty.
Some men stopped him, others encouraged him to strike;
one Calusidius offered him his own sword for the job, saying it was sharper. **[15]**

D   **OVID**

1)   (a)   He is so stressed by the thought that he might lose his lady to her husband that he prays the dinner they attend will be the husband's last one.

ultima	key emphatic place in line 2
tuo viro	hyperbaton stresses *tuo* and *viro* in emphatic place

Four rhetorical questions follow suggesting his worry

Can he only look at her?
Will someone else be touching her?
Will it be someone else's breast she warms?
Will he 'not Ovid' place his hand on her neck whenever he wants?

Questions contain visual details of the actions Ovid dwells on/drools over and some stylistic features add emphasis.

dilectam tantum conviva	spondaic – sad for Ovid
tangi	visual detail and key place in sentence
alter alterius	anaphora
apte subiecta fovebis	active visual detail
iniciet collo manum	ditto
cum volet	detail that would especially plague Ovid

lines also contain alliterations which may usefully be discussed

He then addresses her directly (apostrophe) to say how he feels (and he uses *doctrina* to appeal to her). He talks to her because of his worry and stress at the thought of sharing her with her husband.

desine mirari	imperative used

He compares his situation to that of the centaurs in myth who could not keep their hands off Hippodamia. He is human, less bestial and cannot keep his hands of her so *a fortiori* his love for her is very strong.

Details of the feast with the centaurs drawn in

posito vino	
candida Atracis	
ambiguos viros	all hyperbata to stress adjectives
nec ... cohaerent	he reminds her quite graphically that he is human not an animal. (So has real feelings)
vix a te	spondaic start to the crucial line for Ovid.

He wants her to listen to his suggestions, but fears that she might not do so.

tepidis Notis	hyperbaton stresses the attractive adjective
nec da nec ferenda	rhetorical touch *variatio* - doubling of the emphasis suggests his anxiety.

He wants her to arrive before her husband- then wonders if that will be any use, because he is stressed and anxious.

nec quid possit agi video ... sed tamen repetition of the 'but nevertheless'	**[30]**

(b)   Secretly touch Ovid's foot when she joins her husband on the couch. Look at Ovid's nods and face; catch and return the stealthy signs in his eyebrows and traced in the wine by his fingers. Touch her cheeks with her thumb when she thinks of love making with Ovid. Grasp with her soft hand the bottom of her ear when she is displeased with Ovid. Turn her ring round and round when she is pleased with what Ovid says or does. Touch the table when she wants ill for her husband.   **[15]**

(c)   She is to go into the middle of the crowd and she and Ovid will make contact there. She is to try to touch whatever part of Ovid she can in the crowd. She is to avoid giving her husband any pleasure or getting any from him in love that night.   **[9]**

2)   **(a)**   He has struck his mistress and caused her to weep.
He wants any friend there to tie up his hands until the frenzy passes   **[9]**

(b)   Examples of the way *furor* has taken people in myth and made them like
him act violently
    Ajax killed the sheep
    Orestes asked for weapons against the Furies
He says that when he tore her carefully arranged hair, that made her look
as beautiful as figures from myth;
    Schoeneus' daughter Atalanta the huntress
    The Cretan princess Ariadne
    Cassandra   **[15]**

(c)   He begins with 2 rhetorical questions to show that he sees himself as mad
and barbarian.
demens barbare key words
quis quis   anaphora for stress on the rhetorical questions
mihi non non mihi chiasmus
combination of the rhetorical features significant for the intensity of the
mood.
He reports that she herself says nothing, that fear holds her tongue but that
he knows from her look that she sees him as guilty (and that shames
/embarrasses/makes him angry with himself.)
ipsa nihil   very brief, compressed statement
pavido metu hyperbaton stresses the words that make Ovid see
what he has done, that line is quite dactylic suggests rapid thinking?
taciti ... vultus hyperbaton and use of emphatic placing in line
stresses the silence that Ovid finds so telling
sed tamen   doubling of meaning stresses that there is meaning
behind her silence, which affects Ovid.
convicia   key word
egit me ... reum key words in emphatically separated positions
lacrimis ore silente key words about her mood which affect Ovid,
spondaic start to line, assonance in the sound here
Then Ovid expresses his regret/shame etc by wishing he could tear off the
guilty hands that hit her.
ante ... lacertos alliterations of **s t c l**
    s alliteration suggests spitting anger with himself or at least some
intensity of feeling, message about losing his arms repeated in the
pentameter to stress it
utiliter   key word in key position suggests shame

potui parte carere mei key words
Next Ovid declares as part of his shame and anger that he used his
strength against his own interests; by harming her he hurts himself. He
turns on his own hands as guilty of this.
vesana vires hyperbaton stresses *vesana* key word for emotion
in mea dispendia hyperbaton stresses *mea* and *dispendia* key words
et ... meam   word order suggests confusion in his mind and
stresses some key words about his mood

(continued over the page)

valui fortis	sarcastic
poenam in meam	words stressed

rhetorical questions and apostrophe to the hands suggest intensity of feeling

quid mihi vobiscum	suggests his horrified attitude to his hands
caedis scelerumque	
ministrae	key words for his hatred of his hands
debita sacrilegae	
vincla subite manus	key words for his attitude to what hands have done **[30]**

Mark Scheme 2491
June 2007

Section A: Translation

General Remarks

Examiners will devote time at Standardisation to arriving at an agreed accurate translation of each passage. Discussion will include covering of accepted variations in translation encountered in marking, and should take account of vocabulary lists provided in recommended editions of the set texts.

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)

nemo ei neganti non credidisset, quem esse omnes salvum etiam confitentem volunt.	6
sustinuisset hoc crimen primum ipse ille latronum occultator et receptor locus,	6
cum neque muta solitudo indicasset neque caeca nox ostendisset Milonem;	6
deinde ibi multi ab illo violati, spoliati, bonis expulsi,	4
multi haec etiam timentes in suspicionem caderent,	5
tota denique rea citaretur Etruria.	3

Cicero, *Pro Milone* 50   **[30]**

1)   (ii)

nec vero quisquam aliter arbitrari potest,	4
nisi qui nullam vim esse ducit numenve divinum,	4
quem neque imperii nostri magnitudo neque sol ille nec caeli signorumque motus	6
nec vicissitudines rerum atque ordines movent	4
neque, id quod maximum est, maiorum sapientia,	4
qui sacra, qui caerimonias, qui auspicia et ipsi sanctissime coluerunt	5
et nobis suis posteris prodiderunt.	3

Cicero, *Pro Milone* 83   **[30]**

2)   (i)

'quandoquidem Ausonios coniungi foedere Teucris haud licitum,	5
nec vestra capit discordia finem,	3
quae cuique est fortuna hodie, quam quisque secat spem, Tros Rutulusne fuat, nullo discrimine habebo,	6
seu fatis Italum castra obsidione tenentur sive errore malo Troiae monitisque sinistris.	6
nec Rutulos solvo.	2
sua cuique exorsa laborem fortunamque ferent.	4
rex Iuppiter omnibus idem. fata viam invenient.'	4

Virgil, Aeneid X. 105-113   **[30]**

2)   (ii)

huic contra Aeneas speculatus in agmine longo obvius ire parat.	5
manet imperterritus ille hostem magnanimum opperiens, et mole sua stat;	5
atque oculis spatium emensus quantum satis hastae:	5
'dextra mihi deus et telum, quod missile libro, nunc adsint!	6
voveo praedonis corpore raptis indutum spoliis ipsum te, Lause, tropaeum Aeneae.'	6
dixit, stridentemque eminus hastam iecit.	3

Virgil, Aeneid X. 769-777   **[30]**

3)   **(i)**

aggerebatur nihilo minus caespes iamque pectori usque adcreverat,	5
cum tandem pervicacia victi inceptum omisere.	4
Blaesus multa dicendi arte non per seditionem et turbas	4
desideria militum ad Caesarem ferenda ait,	4
neque veteres ab imperatoribus priscis	4
neque ipsos a divo Augusto tam nova petivisse;	4
et parum in tempore incipientis principis curas onerari.	5

Tacitus, *Annals* I. 19   **[30]**

3)   **(ii)**

sic compositis praesentibus haud minor moles supererat	5
ob ferociam quintae et unetvicesimae legionum, sexagesimum apud lapidem (loco Vetera nomen est) hibernantium.	5
nam primi seditionem coeptaverant:	3
atrocissimum quodque facinus horum manibus patratum;	5
nec poena commilitonum exterriti nec paenitentia conversi iras retinebant.	5
igitur Caesar arma classem socios demittere Rheno parat,	4
si imperium detrectetur, bello certaturus.	3

Tacitus, *Annals* I. 45   **[30]**

4)   **(i)**

quod precor exiguum est:	2
aditu fac ianua parvo obliquum capiat semiadaperta latus.	4
longus amor tales corpus tenuavit in usus aptaque subducto corpore membra dedit;	5
ille per excubias custodum leniter ire monstrat,	4
inoffensos derigit ille pedes.	2
at quondam noctem simulacraque vana timebam;	4
mirabar, tenebris quisquis iturus erat:	3
risit, ut audirem, tenera cum matre Cupido et leviter 'fies tu quoque fortis' ait.	6

Ovid, *Amores* I. 6. 3-12   **[30]**

4)   **(ii)**

quos petiere duces annos in milite forti, hos petit in socio bella puella viro:	6
pervigilant ambo, terra requiescit uterque; ille fores dominae servat, at ille ducis.	6
militis officium longa est via: mitte puellam, strenuus exempto fine sequetur amans;	6
ibit in adversos montes duplicataque nimbo flumina, congestas exteret ille nives,	6
nec freta pressurus tumidos causabitur Euros aptaque verrendis sidera quaeret aquis.	6

Ovid, *Amores* I. 9. 5-14   **[30]**

Section B: Essay

Examiners are looking for
- knowledge of the text
- quality of discussion in approach to the question
- and quality of writing.

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

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

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

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

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

Question Specific Remarks

Cicero
1) There is scope for wide recall of text examples under the 'bullet point' headings and examiners are likely to reward the extent of that recall.
   Essays assessed at the highest level are likely to include discernment of why the text points mentioned would make the speech admirable, and mention of a range of contributory factors to that pride would be especially worth rewarding. The constant power of the rhetoric, the cleverness of the discussion and the sheer force of the character assassination of Clodius are likely examples. **[30]**

Virgil
2) There is likely to be broad and detailed text recall, as in some ways the bullet points speak for themselves, and the extent of that recall will be a sound focus for assessment.
   Essays assessed at the highest level are likely to include discernment of just how the text points recalled do take the book beyond the recall of deaths. Sharpness of that discernment and the range of ideas covered ought to be rewarded. Some essays may support the judgement in the question rather than argue against it; that is likely to be acceptable as an approach if soundly argued from the text. **[30]**

Tacitus

3) There is much scope for detailed recall of people mentioned in the text under the bullet points, and the extent of that recall will be a useful focus for assessment.

Essays assessed at the highest level are likely to include examples of character traits of the people mentioned and the methods which Tacitus uses to bring them to life. [30]

Ovid

4) There ought to be a wide range of references to the text in essays answering this question and the extent of that recall is likely to be a sound focus for assessment.

Essays assessed at the highest level are likely to show some discernment of what the text references suggest about Ovid and a wide range of such points on him is likely to be well rewarded.

Candidates may wish to discuss whether Ovid's is only a literary persona, or how far they find what they see in him attractive. Such discussion, particularly if showing balance, should be rewarded, even if it is not insisted upon. [30]

Essay marking

Examiners will look always for good detail, good argument, and good expression. The detail will have to be relevant, even if at only a basic level, to the requirements of the question. With argument, examiners should not be too demanding. The important point is that candidates should be aware what the question demands and 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.	**[2]** Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
Band 5	**[10-12]** Some coherent argument and detail from the texts; but knowledge limited, and/or the question not well confronted.	
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.

Mark Scheme 2492
June 2007

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 for meaning.

3) A ligature (e.g. in_templo) indicates that the mark is given for the whole phrase, which must be correct to gain credit.

4) The basic unit of marks is 1, which is awarded separately for meaning and for ending. Each 1 awarded should be written above the word in the script.

5) The passage is divided into five sections, each of which carries a subtotal of marks, shown in bold at the extreme right. These subtotals should be recorded in the right-hand margin of the script, to be added up at the end to give the final raw total. Please note that the subtotals add up to ten marks less than the raw total, to allow for the ten marks for good English (see 7.).

6) To help examiners further, each subsection has been subdivided into clauses or short sentences, reproduced in the scheme on a single line each. Each of these sub-subsections also carries a subtotal, so that if a candidate translates the entire clause correctly, only a subtotal need be written above the last word in the script. This reduces the number of 1s to be entered.

7) Over the whole passage 10 additional marks are available for a felicitous or natural translation. Some words and phrases have been identified on the marking scheme (by underlining) as likely to generate such marks. Others will be added at Standardisation. One principle is that an additional mark should be awarded every time an ablative absolute or an indirect statement is rendered into natural English. It is important to note at Standardisation which renderings have been agreed upon as deserving the bonus. It may also happen that in a script the general standard of English will be excellent and deserve extra marks, but this may not show up in the phrases identified; in this case, use your judgement to award extra marks.

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 to the MS2.

```
    1  1 1      1      1    1                                    6
Vitelliani victos ad_castra secuti sunt.
```

```
    1        1    1 1      1          1  1    1        1        1        10
postridie Othoniani legatos ad_duces Vitellianorum ad pacem petendam miserunt;
```

```
  1    1          1                                              3
quae mox concessa_est.
```

```
  1    1      1    1 1  1  1    1        1                       9
tum portis castrorum apertis victi victoresque lacrimabant.     28
```
....

```
      1      1  1  1  1  1        1                            7
Otho tamen interea nuntium pugnae exspectabat.
```

```
  1  1  1      1    1    1    1        1                       8
cum fugientes e_proelio res perditas esse nuntiavissent,
```

```
  1 1    1    1    1      1    1 1      1      1        1        11
milites Othoni persuadere conati sunt ut proelium iterum committeret:
```

```
  1 1  1 1  1 1      1      1    1 1          1        1      1    1   14
novas copias adesse dixerunt, et se ipsos vel ad_victoriam vel ad mortem paratos esse.  40
```
....

```
      1      1      1  1 1                                     5
Otho autem, aversus a_consiliis belli,
```

```
  1      1 1    1    1    1  1 1  1    1 1  1 1              13
'vos ultra periculis obicere,' inquit, 'nimium vitae meae pretium puto.
```

```
      1  1  1 1    1  1      1  1  1  1 1 1 1  1    1    1    1    17
quanto maiorem spem ostenditis, tanto pulchrior mors erit: vivere enim mihi non placet.'  35
```
....

```
1 1  1 1    1  1    1  1    1 1  1    1    1  1              14
alii diutius imperium tenebunt, nemo tam fortiter relinquet.'
```

```
1 1  1 1  1 1        1    1 1      1      1                  11
haec locutus iuvenes auctoritate, senes precibus movebat.
```

```
      1    1 1  1 1          1    1    1    1 1  1 1      1  1    14
postquam omnes inviti discesserunt, cubiculum ingressus cibum consumpsit.  39
```
....

```
  1 1  1    1  1 1    1        1    1    1  1 1      1      1    14
gladio sub caput posito totam per_noctem dormivit: prima luce in_ferrum incubuit.
```

```
1 1    1    1  1  1 1    1  1  1 1    1 1        1            14
servi, gemitu morientis audito, eum uno vulnere mortuum invenerunt.        28
```

Total mark for unseen: 170

      + up to 10 bonus marks for English: <u> 10</u>

Total raw mark: <u>180</u>

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

Ring this total at the end of the script and transfer it to the front page.

Mark Scheme 2481 - 2490
June 2007

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)　　C. emphasizes the scrutiny that candidates are under and the need for them to be above suspicion; hence the unlikeliness of Milo appearing before the centuries with bloody hands.
tam molle, tam tenerum, tam aut fragile aut flexibile: anaphora, alliteration to stress the point
improbitate ... candidatorum: emphasis falls on *candidatorum* as final word in clause
non solum improbitate ... sed etiam in recte factis: emphasis on how the candidate's actions may be viewed by *cives*
speratum atque exoptatum: emphasizes the importance in Milo's eyes
cruentis manibus scelus et facinus prae se ferens: vivid image
ad illa centuriarum auspicia: emphasis on the solemnity of the day, the religious ceremonies implicit in the proceedings (cf Milo's journey to Lanuvium as *dictator*). 　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　**[9]**

　　　　　(b)　　*quam ... quam*: anaphora emphasises the contrast
non credibile ... non dubitandum: parallel phrasing. Clodius' intentions are emphasized by the *cum* clause.
cum se ille: word order emphasizes *ille*
se interfecto Milone regnaturum: again hammers home Clodius' presumed declaration that he would kill Milo, and also his intention not just to gain office but *regnaturum*.
Quid? Quod caput ... quis ignorat: the questions emphasize Cicero's view of Clodius' actions
maximam illecebram esse peccandi impunitatis spem: word order, sentence ending with monosyllable for emphasis
in Milone ... in Clodio: direct contrast
qui etiam nunc est reus: Cicero refers to Milo's present problems; and also to the fact that he is present as a defendant rather than an absent exile
reus est facti aut praeclari aut certe necessarii: Cicero emphasizes his interpretation of Milo's 'deed'
iudicia poenamque contempserat: strong pluperfect, bringing to mind Clodius' chequered past
aut per naturam fas esset aut per leges liceret: strong emphasis on the law of man (*leges*) and 'natural law' (*per naturam fas*), for both of which, according to Cicero, Clodius demonstrated contempt. 　　　　　　　　　　　　　　　**[9]**

(c)   *ex M Favonio*: his evidence was referred to at §26 (in the set text) and is
       repeated here
       audistis: Cicero refers both to a witness and asks the jury to recall Clodius'
       actions from their own experience
       vivo Clodio: that is, while Clodius was alive and could contradict the story. Note
       also the repetition of Clodius' name, to keep the focus on his (alleged)
       intentions.
       triduo: post diem tertium: emphatic word order
       cum ille non dubitarit aperire, quid cogitarit, vos potestis dubitare, quid fecerit?
       Short punchy sentence with parallel phrasing
       dies non fefellit: Cicero again emphasizes the importance of Clodius'
       knowledge of the exact day when the crisis was to happen
       Dixi equidem modo: short emphatic statement
       Dictatoris Lanuvini stata sacrificia nosse negotii nihil erat: Milo's formal office at
       Lanuvium is emphasized, with its fixed duties (*stata sacrificia*). Alliteration
       illo ipso, quo est profectus, die: unusual word order emphasizes the ease with
       which Clodius could predict Milo's movements (whereas Milo could not predict
       Clodius')
       insanissima contio: Cicero again asserts that Clodius would not have missed
       such a public meeting without due reason
       ipsius mercennario tribuno pl.: either Sallustius or Pompeius, according to
       Cicero under Clodius' control (*ipsius*)
       quem ... quam ... quos: repetition for emphasis
       illi ... Miloni: Cicero draws out the contrast; repetition of *causa*, chiastic word
       order; -m- alliteration   **[18]**

2)   **(a)**   *nondum satis cernitis*: implies the argument is already made
res ipsa: the deed itself makes clear Milo's character, but Cicero here turns to
what happened after the event
tot tam claris argumentis signisque luceat: alliteration; *luceat* strong word
pura mente atque integra
nullo scelere imbutum, nullo metu perterritum, nulla conscientia exanimatum:
tricolon for emphasis
per deos immortales: interjection for emphasis
quae ... qui ... : ordered list of qualities (his quick arrival (so not afraid), his
entry into the forum at a moment of crisis (*ardente curia*), then 3 phrases
describing his qualities
Cicero moves from the people, to the senate, finally to Pompey himself
non populo solum sed etiam senatui
neque senatui modo sed etiam publicis praesidiis et armis
neque his tantum, verum etiam eius potestati: Cicero produces a crescendo
leading to the reference to Pompeius
cui senatus ... : this clause emphasizes Pompeius' importance
totam ... omnem ... cuncta: tricolon
*praesertim omnia audienti, magna metuenti, multa suspicanti; non nulla
credenti*: tricolon emphasizes Pompeius' importance at this time, alliteration   **[18]**

2)   **(b)**   Cicero repeats some of the hostile comments (together with the hostile
language) made about Milo, predicated on the idea that he would not return
after the deed
sapientissimi homines: the members of the senate, who supported Milo
facti rationem, praesentiam animi, defensionis constantiam: tricolon
*non modo inimicorum Milonis sermones et opiniones, sed non nullorum etiam
imperitorum*: Cicero here uses what was being said by other groups, Milo's
enemies and those who were uninformed
negabant eum Romam esse rediturum: simple short sentence. These views
are then further elaborated in the reported speech that follows
sive ... sive: alternatives put forward
illud animo irato ac percito fecisset, ut incensus odio trucidaret inimicum:
Cicero uses the words of Milo's enemies, including strong vocabulary
(*incensus odio* (picked up later in the sentence), *trucidaret*)
sanguine inimici explesset odium suum: -s-
aequo animo: repeated phrase
suo periculo salutem populo: -s-, -p-
cederet ... secum auferret; verbs first for emphasis/ emphasis on *aequo animo
legibus*
ipse servasset: emphasizes Milo's role as saviour
Catilinam: an interesting comparison from recent history, which Cicero
(uncharacteristically) underplays
erumpet, occupabit ... faciet: 3 future tenses predicting Milo's actions   **[18]**

B   **Virgil**

1)   **(a)**   Candidates should identify the tone and be specific about Virgil's use of language.

tu potes: emphasizes Venus' importance and her earlier direct involvement in Aeneas' fate: a personal quarrel between the goddesses

potes … potes: repetition

classem convertere: alliteration

nos: contrasts with *tu*

nefandum est: strong word

Aeneas … absit: nicely turned phrase, repetition of *ignarus*, the change from indicative to jussive subjunctive

Paphus Idaliumque … Cythera: Venus should stick to her own sphere and allow Juno hers

gravidam bellis urbem et corda aspera: not Venus' usual interest

nosne tibi: juxtaposes Juno & Venus

nos?: Juno points to Venus' responsibility for the Trojan war: the questions that follow continue to point the contrast

causa fuit consurgere: alliteration

foedere solvere furto: alliteration

me duce: emphatic positioning, emphasizing Venus' involvement in the Trojan War

duce Dardanius Spartam expugnavit adulter: alliteration

Dardanius adulter: pointed description

tum … nunc: Juno contrasts the two situations

tum decuit metuisse tuis: alliteration makes this an emphatic phrase

nunc sera: *sera* emphasized

querelis/ haud iustis: the enjambment emphasizes the adjective

inrita iurgia iactas: alliteration/assonance   **[18]**

       (b)   *pater omnipotens*: -p-: both words are important for Jupiter's relationship with both gods and men

rerum cui prima potestas: -p-

eo dicente deum domus alta silescit: -d-: the direct response of the gods to Jupiter speaking

tremefacta tellus, silet arduus aether: Jupiter's power over the world of men & gods

Zephyri posuere, premit placida aequora Pontus: -p-

haec mea figite dicta: the importance of Jupiter's words

haud licitum:

nec vestra … discordia: points to the disagreement between the goddesses

secat spem: -s-: emphatic monosyllabic ending

Tros Rutulusne fuat: even-handedness; archaic/unusual form *fuat*

nullo discrimine habebo: Jupiter has the power to make decisions

seu … sive:

nec Rutulos solvo: Jupiter is being even-handed

rex Iuppiter omnibus idem. Epigramatic, fills half-line

fata viam invenient: this leaves open the relationship between fate and Jupiter, again a pointed phrase; -v- alliteration   **[18]**

2)   (a)   The direct emotional address to his horse is important, as is the context of the passage: Mezentius has learned of the death of Lausus and seeks revenge on Aeneas.
decus ... solamen: vocabulary emphasizes the importance of the horse
omnibus: enjambment for emphasis, + irony as this was the final combat
maerentem: the empathy between man and horse stressed here
diu: repetition is suggestive
mortalibus:
viximus: emphasizes the link between them
victor spolia illa: the repetition of *victor* ironic
referes ... ultor eris mecum: identification of the horse's role with the man
viam vis: -v-
occumbes partier: foreshadows the outcome
fortissime: the direct address and choice of adjective fit the role of the war-horse and the heightened emotion before the confrontation
iussa aliena: picks out again the close relationship between master and horse
dominos dignabere Teucros: -d-
consueta ... membra: emphasizes their long association (*diu* also)
aere caput fulgens cristaque hirsutus equina: clear description
cursum rapidus dedit: simple & direct
aestuat: strong vocab
pudor mixtoque insania luctu: emphasis on Mezentius' state of mind   **[18]**

(b)   *magna ter voce vocavit*: -v-: *ter* suggests emotional repetition
Aeneas: the focus switches back to Aeneas
laetusque precatur: suggests Aeneas' eagerness for vengeance for Pallas
sic pater ... Apollo: Aeneas is *pius* and calls on the gods for support.
incipias ... manum: accept reasonable comments on the half-line (strong pause/unfinished)
ille autem: switches the focus back to Mezentius; elision in this line
saevissime: this reflects Aeneas' behaviour in this book
perdere posses: -p-
horremus: strong word
nec divum parcimus ulli: strong contrast with Aeneas' prayer to the gods
moriturus: emphatically placed after the caesura
porto/ dona prius. dixit: -p-, -d-
telumque intorsit in hostem: direct language
inde aliud super atque aliud: note elisions
ingenti gyro: enjambment
ter ... ter: anaphora; -t-
immanem aerato circumfert tegmine silvam: word order   **[18]**

C   **Tacitus**

1)   (a)   *circumsistunt*: historic present
                     rogitantes: iterative
                     simul ingruunt, saxa iaciunt: emphasizes the vivid action (and its result (*iamque*
                     ...); use of historic present
                     iamque lapidis ictu cruentus et exitii certus: vivid phrase
                     noctem minacem et in scelus erupturam: vivid phrasing, pivotal change brought
                     about by eclipse (September 26, AD14 3AM)
                     luna claro repente caelo visa languescere: -l-, -c-: *repente*
                     miles rationis ignarus: Tacitus focuses on the response of the common soldiers
                     omen praesentium: emphasis on superstition
                     suis laboribus defectionem sideris adsimulans: the crowd of soldiers are quick
                     to make the connection between the phenomenon and their actions
                     si fulgor claritudo deae redderetur:
                     aeris sono, tubarum cornuumque concentu strepere: noisy activity, using
                     military equipment to 'discourage the magic power drawing the moon's light
                     away'
                     prout splendidior oscuriorve laetari aut maerere: suggests their changeability
                     mobiles ad superstitionem perculsae semel mentes: -m-, -s-; *perculsae* strong
                     word
                     sibi ... sua: the soldiers keep referring the phenomenon to themselves and
                     their situation
                     aeternum laborem portendi, sua facinora aversari deos lamentantur   **[18]**

            (b)   *utendum ea inclinatione Caesar*: changes focus to the response of Drusus
                     accitur centurio Clemens: -c-
                     alii bonis artibus grati in vulgus: *vulgus* emphatic at end
                     vigiliis, stationibus, custodiis ... se inserunt, spem offerunt, metum intendunt:
                     tricola
                     Use of direct speech to reflect what was said to the legionaries
                     Percennione et Vibuleno: sarcasm directed at two leading rebels
                     sacramentum: a reminder of the oaths sworn by those entering the army
                     stipendia militibus, agros emeritis: two of the demands of the rebels; a
                     reminder that the emperor was the source of such resources
                     pro Neronibus et Drusis: famous Roman/imperial names, in contrast to the
                     vulgar unknowns
                     novissimi in culpam, ita primi ad paenitentiam sumus: pointed phrasing,
                     contrasting *novissimi* & *primi*; -p-
                     statim ... statim: emphasis on the speed of redemption
                     commotis per haec mentibus et inter se suspectis: the rivalries between legions
                     begin to surface
                     tironem a veterano, legionem a legione dissociant: phrasing highlights the
                     breakdown of the 'mob' of soldiers into their military groups
                     tum redire paulatim amor obsequii: historic infinitive, word order
                     omittunt ... referunt: present tense for vivid narrative   **[18]**

2)   (a)   *Germanicum*: placed emphatically. The reported speech reflects what was being said at the time
obsequia et contra rebelles auxilium: both lacking in his present situation
satis superque peccatum: the fault lay with the actions of the administration (*missione et pecunia et mollibus a consultis*); -s-
vilis ipsi salus: pointed phrasing, with emphasis on what follows
cur filium parvulum, cur gravidam coniugem: anaphora of *cur*, chiastic adjectives
inter furentes et omnis humani iuris violatores: vivid description, strong vocabulary
illos saltem: his family at least should be saved *avo et rei publicae*
diu cunctatus aspernantem uxorem: juxtaposition
se divo Augusto ortam neque degerem ad pericula: emphasizes Agrippina's lineage
uterum eius et communem filium multo cum fletu complexus:
incedebat muliebre et miserabile agmen: -m-: inceptive imperfect placed first: *agmen* (military vocabulary) contrasts with *muliebre*
profuga ducis uxor: emphasis on forced flight (*trahebantur* later)
parvulum sinu filium gerens: emotive description
lamentantes circum amicorum coniuges quae simul trahebantur:
nec minus tristes qui manebant: descriptive   **[18]**

           (b)   *non florentis Caesaris*: focus on Caesar, carefully chosen images
neque suis in castris:
velut in urbe victa facies: -v-: an emotive contrast
gemitusque ac planctus: strong vocabulary (in nominative)
progrediuntur: present tense to bring scene immediately to mind
quis ille flebilis sonus? Quod tam triste?: the vivid questions asked by the legionaries
non centurionem ... non militem ... nihil: emphatic tricolon
pergere ad Treviros et externae fidei: variation
pudor inde et miseratio: emphatic nominatives, followed by Agrippina's family connections
ipsa insigni fecunditate, praeclara pudicitia: Agrippina as ideal Roman matron
iam infans: the importance of Caligula to the soldiers (*in castris genitus*) (*contubernio*); the military nickname
plerumque ad concilianda vulgi studia
inividia in Treviros: the importance of this feeling in motivating the *milites*
orant obsistunt, rediret, maneret: historic presents, followed by indirect commands, vivid concentration on the 4 verbs
pars Agrippinae occursantes, plurimi ad Germanicum regressi: emphasis on the excited actions of the soldiers   **[18]**

D   **Ovid**
1)   (a)   There is an initial emphasis on the room, the quality of the light (between twilight & dawn), appropriate for *verecundis puellis*, whose *timidus pudor* seeks *latebras*.
aestus erat: suggests the heat & languorousness of midday
mediam ... horam:
medio membra levanda toro: -m-: suggests ease, restfulness
pars adaperta fuit, pars altera clausa fenestra: restful half-light
silvae lumen habere solent: quasi-pastoral but in the city
qualia sublucent fugiente crepuscula Phoebo: again comparison to the natural world
verecundis ... praebenda puellis: -p-
timidus pudor: change of focus for the poem (also *latebras*)
ecce: emphasis on Corinna's entrance; it becomes apparent that she is not a *verecunda puella*
tunica velata recincta: looseness of clothing perhaps suggestive, so also the fact that her hair is not modestly bound
candida dividua colla tegente coma: -c-
in thalamos: suggestive location
formosa Sameramis: emphasis on beauty
et multis Lais amata viris: famous Corinthian courtesan, perhaps suggestive of Corinna's own attitude to men   **[18]**

(b)   Ovid describes the encounter clearly, suggesting that Corinna is both willing and unwilling
deripui tunicam: direct action
nec multum rara nocebat: a suggestive detail not mentioned initially
pugnabat tunica: a lover's wrestling match
ita pugnaret tamquam quae vincere nollet:
victa est ... proditione sua: suggestive of Corinna's attitude
in toto nusquam corpore menda fuit: emphasis
quos umeros, quales vidi tetigique lacertos!: Ovid is direct in focusing the readers attention on what he sees and touches
forma papillarum quam fuit apta premi: direct language
(so also *castigato planus sub picture venter*: -p-; *quantum et quale latus! Quam iuvenale femur:*)
singular quid referam?: the question invites the reader to imagine anything further
nil non: -n- (picked up by *nudam*)
nil ... laudabile vidi: -l-, -d-
corpus ad usque meum: word-order reflects their entwining
cetera quis nescit?: avoids going into further details, invites the reader to supply the rest
lassi ... ambo:
medii sic mihi: -m-   **[18]**

2)   **(a)**   Ovid's deliberate conflation of the roles of soldier and lover pokes fun at the Roman military tradition and the negative views of the lover.
militat omnis amans: challenging, and the repetition is also amusing (Ovidian trade-mark)
habet sua castra Cupido: -c-
quae bello est habilis: Ovid develops the joke further
aetas: both roles appropriate for the young
turpe ... turpe: anaphora, pointed contrast
quos petiere duces animos: compares the interests of the *dux* and *puella*
in socio bella puella viro: martial vocabulary, puns: note *viro*
pervigilant ambo: parallel half lines, bringing out the 'similarities'
terra requiescit uterque: (*exclusus amator*)
fores dominae ... ducis: -d-
strenuous exempto fine sequetur amans: -s-
in adversos montes duplicataque nimbo/flumina: long journeys for both – Ovid is straining the comparison, perhaps
congestas exteret ille nives   **[18]**

     (b)   The mythological examples are of warriors in love and the god of war himself, thus further 'proving' the connection between soldiers and lovers. The women are of different status: a woman allotted to Achilles (then removed by Agamemnon); a wife who sends her husband off to war; a woman seized at the fall of Troy; the Mars story reflects an extra-marital affair. Ovid's reading has been all about fighting men who fall in love, so preparing him for his new way of life.
ardet in abducta Briseide:
maestus Achilles:
dum licet: Achilles' withdrawal from battle changed the tide of war: note the direct apostrophe to the Trojans which varies the approach
Hector ... ibat ad arma: Hector goes to war with his wife's blessing
Atrides visa Priameide: Agamemnon's relationship with Cassandra is mentioned at his first seeing her
obstipuisse: strong word
effusis ... comis: vivid image of the wild Cassandra (*Maenadis*)
Mars quoque: the list ends with a divine example as climax   **[9]**

     (c)   Discussion of how these lines refocus the reader on Ovid and his own situation as 'active lover/soldier'. Credit sensible discussion of language and relating it to the theme of the poem. Also assessment of Ovid's exaggeration of the comparison. Candidates may take differing views on the effectiveness of the conclusion
ipse ego segnis eram discinctaque in otia natus: words which emphasize Ovid's nature (*segnis, discincta* (transferred epithet))
mollierant animos lectus et umbra meos: poetry has almost 'unmanned' him; -m-
impulit ignavum: -i-
in castris aera merere suis: military vocabulary
agilem nocturnaque bella gerentem: active service, or active as lover
qui nolet fieri desidiosus amet: emphasis falls on final disyllable.   **[9]**

Essays

1) Cicero

Candidates can take different stands on this: however they must base their arguments firmly in the text. They can examine the 'facts' of the case, and examine the structure of the speech, together with an analysis of the rhetorical methods used by Cicero to emphasize the positive 'spin' for Milo while attacking the dead Clodius. There should be some extended examples discussed to show either how well the candidate thinks Cicero approaches the defence or the limitations of the case he presents. Candidates are not expected to show detailed knowledge of the history of the period, though any appropriate discussion of this may be credited.   **[40]**

2) Virgil

This essay must focus on specific examples drawn from the text to show how Virgil describes warfare in Book X, and the varying effects of his description. Candidates can choose from a wide range of passages:

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

[40]

3) Tacitus   Candidates must bring in detailed examples from Book 1, 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.
                       25: Drusus' entry into the camp
                       26: the dramatic response of soldiers to Drusus' words
                       27: the attack on Gnaeus Lentulus
                       28: the eclipse & its effects (Passage 1)
                       29/30: execution of Vibulenus & Percennius; punishment of ringleaders
                       31: revolt of the legions of Germany
                       32: the punishment of centurions
                       35: reaction to Germanicus' speech
                       38: the decisive actions of Manius Ennius
                       39: the assault on Germanicus by night
                       40: the departure of Agrippina (Passage 2)
                       41: the reaction of the troops to the departure of Agrippina (Passage 2)
                       42-43: Germanicus' address to his men
                       44: the reaction of the soldiers to the speech
                       46: the reaction in Rome to the news of the revolts
                       48-49: the killing of the ringleaders
                       50-51: the raid on the Germans

                                                                                                    [40]

4) Ovid   Candidates must bring in a range of poems from *Amores* 1 to support their
                       answer. They should discuss the impact of the poems both in the ancient world
                       and today, with appropriate discussion of examples to illustrate the qualities
                       they consider important.

                       1: humorous references to Cupid and versifying
                       4: poet, mistress and her husband to the same dinner party
                       5: Corinna arrives at midday
                       6: the poet argues with a porter
                       11: asking for Nape's aid to get a letter to his mistress
                       12: linked with 11 – Nape's mission has failed
                       15: the poet celebrates poetry and the immortality it brings

                       2: unable to sleep Ovid gives in to love
                       3: the poet promises a poem to his mistress
                       7: the poet's reaction after hitting his mistress
                       9: every lover is on military service
                       13: the poet asks Dawn to delay her arrival
                       14: a bad hair day   **[40]**

Mark Scheme 2493
June 2007

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 subtotal, so that if a candidate translates the entire clause correctly, only a subtotal need be written above the last word in the script.

8) As an additional help for examiners, **in the case of very good scripts only** (i.e. where typically only two or three elements are wrong in each sub-subsection), a deductive marking scheme may be applied. For this 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 additive 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 deductive 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 additive marking is used, there is no need to underline.

10) Each question is totalled out of 135. The front of the script will therefore carry two totals, which must then be added together. The resulting total must be divided by 3 to give a final total out of 90, which is to be transferred to the MS2.

1.

1   1   1   **3**

<u>his rebus gestis</u>,

      1   1   1 1   1   1   1   1   1   1   **10**

*Labien*o in_continente relicto cum tribus legionibus *et* equitum milibus duobus

1   1 1   1   1   1   **6**

ut portus tueretur *et* <u>rem frumentariam</u> provideret

       1   1   1   1   1   **5**

et quae in_*Gallia* gererentur cognosceret

       1   1   1   1   1   1   **6**

consiliumque <u>pro tempore</u> *et <u>pro_re</u>* caperet,

                                                     30

1   1   1   1   1   1   1   1 1   **9**

<u>ipse</u> cum quinque *legionibus et* pari numero *equit*um, quem *in continente* reliquerat,

          1   1   1   **3**

ad_solis_occasum <u>naves solvit</u>

   1   1   1   1   1   1   1   1   1   1   1   1   **12**

et leni *Afric*o provectus media circiter nocte vento intermisso <u>cursum *non* tenuit</u>,

   1   1   1   1   1   1   1   1   1   1   1   **11**

et <u>longius</u> delatus *aest*u <u>orta luce</u> sub_sinistra *Britanni*am *relict*am conspexit.

                                                     35

  1   1   1   1   1   1   1   1   **8**

tum rursus *aest*us *commutati*onem secutus <u>*rem*is contendit</u>

1   1   1   1   1   **5**

ut eam partem insulae <u>caperet</u>

1   1   1   1   1   1 1   1   **8**

qua optimum esse <u>egressum</u> superiore aestate *cogno*verat.

      1   1   1   1   1   1   **6**

<u>qua in_re</u> *admodum* fuit militum virtus <u>laudanda</u>.

                                                   27

       1   1   1   1   1   1   1   **7**

accessum est ad_*Britanni*am omnibus *navi*bus meridiano fere *tempore*,

   1   1   1   1   1   1   **6**

neque in_eo loco hostis est visus;

    1   1   1   1   **4**

sed, ut postea *Caesar* ex_captivis *cogno*vit,

1   1   1 1   1   1   1   1   1   1   1   **11**

<u>cum</u> magnae manus eo convenissent, multitudine *navi*um perterritae,

  1   1   1   1   1   1   **6**

<u>quae</u> amplius octingentae uno erant_*visae* tempore,

  1   1   1   1 1   1   1   1   1   **9**

a_litore discesserant ac se in_superiora <u>loca</u> abdid*erant*.

                                                  43

Total for Q 1:   **135**
                        + up to 10 additional marks for English: <u>**10**</u>
                        maximum mark: **145**

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

2 (a)

    1 1   1 1   1 1   1   1 1   1   1   1 1   13

'quisquis es, hospes,' ait, 'si forte armenta requiret haec aliquis,

  1 1   1 1   1 1 1 1 1 1 1   1   12

<u>vidisse</u> __ nega neu gratia <u>facto</u> <u>nulla</u> *rependa*tur,

    1   1 1   1 1   1 1   7   **32**

*nitida*m cape <u>praemia</u> vaccam!'

    1   1 1   1 1   1   1   1   8

et <u>dedit</u>. <u>accepta</u> <u>voces</u> has <u>reddidit</u> *hosp*es:

1 1 11   1 1   1 1 11   1 1   12

'<u>tutus</u> <u>eas</u>! lapis iste <u>prius</u> tua furta loquetur,'

    1   1 1   1   1   1   11   8   **28**

*et lapid*em ostendit. simulat *Iove* <u>natus</u> abire;

  1   1   1 1   1   1   1 11   9

mox redit *et* versa pariter cum voce figura

 1 1   1 1   1 1   1   1   1   11   11

'rustice, *vid*isti si quas hoc *limit*e,' dixit' ire boves,

 1   1   1 1   1   5

<u>fer opem</u> *furto*que *silentia deme*!

 1 1   1   1 1   1   1   1 1 1   10   **35**

<u>iuncta</u> suo <u>pretium</u> *d*abitur tibi *femin*a tauro.'

1 1 1   1   1   1

at senior, postquam est merces *geminata,*

  1 1   1   1   1   1   12

'sub illis montibus,' inquit, 'erunt,' *et* erant *sub montibus illis.*

1 1   1   1   1   1   1 1   8

risit *Atlantiades et* '<u>me mihi</u>, perfide, prodis?'

        1 1   1 1   1   1 1   1   8   **28**

me mihi prodis?' ait periura*que* pectora vertit in_durum silicem.

2b

```
-  v v | -  -| -  - | -    - | -  v v | -  x
et dedit. accepta voces has reddidit hospes            6 x 1


                                       x
-   v v | -  - | -  v v| -  - |  - v v| - -
mox redit et versa pariter cum voce figura             6 x 1
```

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

Mark Scheme 2494
June 2007

Section A

Possible Latin Version	Style Explanation	Mark
✓ 1 1 --- 3 ✓ --- 3 1 3 Iulianus, ut Alamannos haud dubie vinceret, Silvano imperavit 1 ------------ 2 ------------ ------- 3 ------- ut prope urbem Rauracos castra poneret;	✓promotion; vocab	18
1 2 1 2 1 3✓ ipse alio cum exercitu Remis manebat.	✓ tense	10
1 1 ------ 3✓------ 3✓ 2 2 ✓ sed priusquam impetum facere posset, Laeti, gens saeva et 1✓ 2✓ populationum perita,	✓vocab; subjunc; connect; vocab; gen after *perita*	15
1 2 1 --------- 3✓---------- 1 1 3✓ inter duos exercitus furtim praeterierunt ut Lugdunum pervenerint.	✓sense of stealth; tense	12
2✓ 0 3 2 1 2✓ 2 1 2 3 2 quam urbem delevissent nisi cives, veriti ne res talis fieret, portas 1 3 celeriter clausissent.	✓connect; subord	24
1 0 2 1 3 2 2 2 quamquam urbem capere non potuerunt, agros longe lateque 3 vastaverunt.		16
2✓ 3✓✓ 2 0 2 1 1 quibus cognitis, Iulianus omnibus cum equitibus laetos domum 3✓ 2 regredientes (per insidias) oppugnavit.	✓connect; constr & vocab; subord [Mood for *regredientes* equals *as*]	16
2 ✓✓2 1 2 2 ✓ 2 3 multis caesis omnem praedam quam illi ceperant recepit.	✓constr & brutal vocab; *illi*	14

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)	long (1); fierce (1)	2
(b)	SEVEN of: on that day (1) for the first time (1) they were fighting (1) as free men (1) for (1) a free city (1) and would win (1) for themselves (1)	7
(c)	EIGHT of: the battle (rem) (1) was not being conducted (1) under the leadership of Appius (1), but (under leadership of) the consul Valerius (1), the liberator (1) himself (1), descended (1) from liberators (1) of Roman people (1)	8
(d)	SIX of: in previous (1) battles (1) it was fault (1) of leaders (1) not soldiers (1) that they did not win (1).	6
(e)	EIGHT of: it is disgraceful (1) to have (1) more courage (1) [when fighting against (1)] citizens (1) than (1) against the enemy (1) and to fear (1) slavery (1) at home (1) more than (1) abroad (0 – glossed)	8
(f)	When he had delivered (1) this (1) speech (1) amid (1) the infantry (1) standards (1)	6
(g)	1 for <u>relevant</u> reference; up to 2 for quality of explanation; such points may include: position of *agite* coupled with *iuvenes* repetition of *praesto* appeal to sense of superiority over infantry arm (*honore, ordine*) *hostem pulsum* juxtaposed across clauses emphatic *vos* *cunctantur magis quam resistunt*	9
(h)	ELEVEN of: they urge on their horses / charge (1) against the enemy (1) already (1) thrown into confusion (1) by/in/from the infantry fight (1); some (1) burst through (1) the ranks (1) and drive through (1) to the rear battle line (1); others ride round (1) to clear space (1) and drive away/<u>frighten off</u> (1) the enemy (1) from the camp (1) as they (the enemy) fled (1)	11
(i)	FOUR of: captured it (1) with (great) slaughter (1); got possession of (1) larger amount (2) [much / lots = 1; comparative is other mark] of plunder (1)	4
(j)	FOUR of: there was joy at Rome (1); inflamed (1) spirits of soldiers (1) to match (1) the glory (1) [of the other soldiers]	4
(k)	EIGHT of: with a large shout (1) on all sides (1) they attacked the enemy (1) led (1) by Horatius (1); might (1) of Romans (1) could not (1) be withstood (1)	8
(l)	FIVE of: routed (1) everywhere (1) through the fields (1); left their camp (1) to plunder / as booty (1) for enemy (1)	5
(m)	What happened here vs what happened in Algidus [3] OR Their own vs. their allies' possessions [3] OR Take back / recovery (1) things lost (1) by / in raids on fields (1)	3
(n)	(i) ablative (1) time when (1) OR translation (ii) ablative (1) absolute (1) OR translation (iii) genitive (1) partitive (1) OR after *plus* (1) OR translation Total:	6
(o)	indirect command (1)	1
(p)	(i) galloped off / sped off etc (1) or similar conveying <u>both</u> speed <u>and</u> away (ii) property / possessions / booty (1) or similar conveying sense of possessions Total:	2

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June 2007 Assessment 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	73	65	57	50	43	0
	UMS	90	72	63	54	45	36	0
2481-90	Raw	120	87	77	67	57	48	0
	UMS	120	96	84	72	60	48	0
2493	Raw	90	66	58	51	44	37	0
	UMS	90	72	63	54	45	36	0
2494	Raw	90	68	61	54	47	41	0
	UMS	90	72	63	54	45	36	0

Specification Aggregation Results

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

	Maximum Mark	A	B	C	D	E	U
3818	300	240	210	180	150	120	0
7818	600	480	420	360	300	340	0

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

	A	B	C	D	E	U	Total Number of Candidates
3818	66.6	85.4	92.6	96.8	98.7	100.0	1526
7818	66.1	86.9	96.5	99.2	99.9	100.0	1444

1444 candidates aggregated this series

For a description of how UMS marks are calculated see;
http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication

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