

**AEA IN LATIN**

**9911**

**SPECIMEN ASSESSMENT MATERIALS**

These specimen assessment materials are designed to accompany the OCR AEA in Latin Specification for certification from June 2002.

Centres are permitted to copy material from this booklet for their own internal use.

OCR has prepared specifications to incorporate the range of features required AEA's and subject criteria. The specimen assessment material accompanying the specification is provided to give Centres a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

QAN 100/1659/4

---

# CONTENTS

---

Question Paper  
Mark Scheme

**Oxford Cambridge and RSA Examinations**

**Advanced Extension Award**

**LATIN**

**9911**

**Specimen Paper**

Additional materials: 8-page answer booklet.

**TIME** 3 hours

**INSTRUCTIONS TO CANDIDATES**

- Write your name, Centre number and candidate number in the spaces provided on the answer booklet.
- Write your answers, in blue or black ink, in the separate answer booklet provided.
- Answer **all** the questions.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- Dictionaries may not be used.

**INFORMATION FOR CANDIDATES**

- The number of marks is given in brackets [ ] at the end of each question or part question.
- Questions 1 and 2 are worth 30 marks, Question 3 is worth 40 marks.
- The total number of marks for this paper is **100**.

1 Translate the following passage into English. Write your translation on alternate lines.

*Seneca advises a friend against reading too widely: it is better to concentrate on a few authors – especially those whose works offer some spiritual sustenance – and get to know their works thoroughly.*

illud autem vide, ne ista lectio<sup>1</sup> auctorum multorum et omnis generis voluminum habeat aliquid vagum<sup>2</sup> et instabile. certis ingeniis inmorari et innutrir<sup>3</sup> oportet, si velis aliquid trahere quod in animo fideliter sedeat. nusquam est, qui ubique est. vitam in peregrinatione<sup>4</sup> exigentibus<sup>5</sup> hoc evenit, ut multa hospitia habeant, nullas amicitias; idem accidat necesse est iis qui nullius se ingenio familiariter applicant sed omnia cursim et properantes transmittunt. non prodest cibus nec corpori accedit qui statim sumptus emittitur; nihil aequè sanitatem impedit quam remediorum crebra mutatio; non venit vulnus ad cicatricem<sup>6</sup> in quo medicamenta temptantur multa; non convalescit planta<sup>7</sup> quae saepe transfertur. dstringit<sup>8</sup> librorum multitudo; itaque cum legere non possis quantum habueris, satis est habere quantum legas. 'sed modo', inquis, 'hunc librum evolvere volo, nunc illum.' fastidientis<sup>9</sup> stomachi est multa degustare<sup>10</sup>; quae ubi varia sunt et diversa, inquinant<sup>11</sup>, non alunt. probatos itaque semper lege, et si quando ad alios deverti libuerit, ad priores redi. aliquid cotidie adversus paupertatem, aliquid auxilii adversus mortem compara, nec minus adversus ceteras pestes; et cum multa percurreis, unum excerpe quod illo die concoquas<sup>12</sup>.

SENECA, *Epistulae* 2. 2-4

1	<i>lectio</i>	reading
2	<i>vagus</i>	unsettled
3	<i>innutrior</i>	nourish oneself on
4	<i>peregrinatio</i>	travel
5	<i>exigo</i>	spend
6	<i>cicatrix</i>	scar
7	<i>planta</i>	cutting [of a plant or tree]
8	<i>dstringo</i> 3	distract
9	<i>fastidians</i>	fussy
10	<i>degusto</i> 1	try; taste a little of
11	<i>inquino</i> 1	harm
12	<i>concoquo</i> 3	think about

[30]

2 Translate the following passage into English. Write your translation on alternate lines.

*Dis, the god of the Underworld, has carried off Proserpina to be his wife. Here he tries to console her by showing that life in the Underworld is superior to life in the world above.*

‘desine funestis<sup>1</sup> animum, Proserpina, curis  
 et vano vexare metu. maiora dabuntur  
 sceptras<sup>2</sup>, nec indigni taedas<sup>3</sup> patiere mariti.  
 ille ego Saturni proles<sup>4</sup>, cui machina rerum<sup>5</sup>  
 servit, et immensum tendit per inane<sup>6</sup> potestas.  
 amissum ne crede diem: sunt altera nobis  
 sidera, sunt orbis alii, lumenque videbis  
 purius, Elysiumque<sup>7</sup> magis mirabere solem  
 cultoresque pios<sup>8</sup>. illic pretiosior aetas<sup>9</sup>,  
 aurea progenies<sup>10</sup> habitat, semperque tenemus  
 quod superi<sup>11</sup> meruere semel. nec mollia desunt  
 prata<sup>12</sup> tibi: zephyris<sup>13</sup> illic melioribus halant<sup>14</sup>  
 perpetui flores, quos nec tua protulit Henna<sup>15</sup>.  
 est etiam lucis<sup>16</sup> arbor praedives opacis<sup>17</sup>,  
 fulgentes<sup>18</sup> viridi ramos curvata metallo;  
 haec tibi sacra datur, fortunatumque tenebis  
 autumnum, et fulvis<sup>19</sup> semper ditabere<sup>20</sup> pomis<sup>21</sup>.’

CLAUDIUS, *de raptu Proserpinae*, 2.273

1	<i>funestus</i>	gloomy
2	<i>sceptras</i> [here]	power
3	<i>taedae</i>	marriage
4	<i>proles</i>	offspring; son
5	<i>machina rerum</i>	the universe
6	<i>inane (n)</i>	the void; space
7	<i>Elysium</i>	Elysian [ <i>Elysium</i> being the ‘heaven’ of the Underworld]
8	<i>cultores pii</i>	are the ‘holy initiates’ who go to Elysium after death
9	<i>pretiosior aetas</i>	those of the ‘more precious generation’ of the Golden Age, who now dwell in the Underworld
10	<i>progenies (f)</i>	generation
11	<i>superi</i>	those who live above
12	<i>pratium</i>	meadow
13	<i>zephyrus</i>	[a warm] wind
14	<i>halo 1</i>	am fragrant
15	<i>Henna</i>	Henna, in Sicily; Proserpina’s home
16	<i>lucus</i>	wood [forest]
17	<i>opacus</i>	dark
18	<i>fulgeo 2</i>	gleam
19	<i>fulvus</i>	golden
20	<i>dito 1</i>	enrich
21	<i>pomum</i>	fruit

[30]

3 Answer the questions on the following passage. Do not write a translation.

*Against War*

quis fuit, horrendos primus qui protulit enses<sup>1</sup>?  
quam ferus et vere ferreus ille fuit!  
tum caedes hominum generi, tum proelia nata  
tum brevior dirae mortis aperta via est.  
an nihil ille miser meruit<sup>2</sup>, nos ad mala nostra 5  
vertimus, in saevas quod dedit ille feras?  
divitis hoc vitium est auri, nec bella fuerunt,  
faginus<sup>3</sup> astabat<sup>4</sup> cum scyphus<sup>5</sup> ante dapes.  
non arces, non vallus<sup>6</sup> erat, somnumque petebat  
securus varias dux gregis inter oves. 10  
tunc mihi vita foret dulcis nec tristia nossem  
arma nec audissem corde micante<sup>7</sup> tubam<sup>8</sup>.  
nunc ad bella trahor, et iam quis forsitan hostis  
haesura in nostro tela gerit latere.  
.....  
.....alius sit fortis in armis,  
sternat et adversos<sup>9</sup> Marte<sup>10</sup> favente duces, 30  
ut mihi potanti<sup>11</sup> possit sua dicere facta  
miles et in mensa pingere castra mero<sup>12</sup>.  
quis furor est atram<sup>13</sup> bellis accersere<sup>14</sup> Mortem?  
imminet et tacito clam<sup>15</sup> venit illa pede.  
non seges est infra, non vinea culta, sed audax 35  
Cerberus<sup>16</sup> et Stygiae<sup>17</sup> navita<sup>18</sup> turpis aquae;  
illic<sup>19</sup> pertussisque<sup>20</sup> genis<sup>21</sup> ustoque capillo  
errat ad obscuros pallida<sup>22</sup> turba lacus.  
quin potius<sup>23</sup> laudandus hic est quem prole<sup>24</sup> parata  
occupat in parva pigra senecta<sup>25</sup> casa<sup>26</sup>! 40  
ipse suas sectatur<sup>27</sup> oves, at filius agnos<sup>28</sup>,  
et calidam fesso comparat uxor aquam.  
sic ego sim, liceatque caput candescere<sup>29</sup> canis<sup>30</sup>  
temporis et prisci<sup>31</sup> facta referre senem.

TIBULLUS, Elegies 1.x (extracts)

1	ensis	sword	17	Stygius	of Styx, river of Hades
2	merere	be responsible for	18	navita	boatman
3	faginus	made of beechwood	19	illic	there
4	astare	stand nearby	20	pertussus	sunken
5	scyphus	cup	21	gena	cheek
6	vallus	rampart	22	pallidus	pale
7	micare	beat, flutter	23	quin potius	but rather
8	tuba	war-trumpet	24	proles	offspring
9	adversus	hostile	25	senecta	old age
10	Mars	Mars, god of war	26	casa	cottage
11	potare	drink	27	sectari	follow
12	merum	wine	28	agnus	lamb
13	ater	black	29	candescere	be white
14	accersere	summon	30	canus	white, grey
15	clam	secretly	31	priscus	former
16	Cerberus	Cerberus, Hades' guard dog			

- 3 (a)** Lines 1-6 (*quis fuit... ille feras*):
- (i) What ideas are presented in these lines? [5]
- (ii) What literary and stylistic methods does Tibullus use to reinforce these ideas in lines 1-6? [5]
- (b)** Roman poets frequently look back to a 'Golden Age': this was a term used to describe a much earlier time when people lived idyllic lives.
- (i) How, in lines 7-14 (*divitis hoc vitium... gerit latere*), does Tibullus bring together ideas about a Golden Age and about his own position? [7]
- (ii) Discuss how the mood and tense of *foret*, *nossem* and *audissem*, in lines 11-12, assist in this process. [4]
- (c)** How effective is the contrast presented in lines 29-32 (*alius sit... castra mero*)? [4]
- (d)** How is the theme of Death (*Mortem*) developed in lines 33-38 (*quis furor... turba lacus*)? [4]
- (e)** Lines 39-44 (*quin potius... referre senem*):
- (i) What longing does Tibullus express here? [4]
- (ii) How do these lines complement ideas in the rest of these extracts? [7]

**[Total: 40]**





**Oxford Cambridge and RSA Examinations**

**Advanced Extension Award**

**LATIN**

**9911**

**MARK SCHEME**

## Marking the Translations

*The general principle behind the marking scheme is to reward achievement rather than to penalise error. **Marks** are awardable for phrases according to the proportion of sense correctly rendered into English. Marking should be positive. This should not extend, however, to isolated words, with a correct meaning, but not set in the correct syntactical relation to the words around them, or if their accidence is not correctly understood.*

*Further marks are available in each passage for use of appropriate English, sensible derivation of un glossed vocabulary, etc. These marks should be awarded with reference to the marking grids attached to each question. Examiners should consider both felicitous translations of individual words or phrases and the overall clarity and fluency of the translation. Asterisks in the scheme below are used to indicate where such marks are perhaps more likely to be awarded; there is no reason why they should not be awarded almost anywhere in the passages, at the discretion of the examiner, provided of course that consistency is observed. **Indicate these marks in the text with a tick.***

**Words underlined in the marking scheme carry no marks.**

### Question 1:

illud autem vide \* ne ista lectio auctorum multorum et omnis generis voluminum  
habeat aliquid vagum et instabile. \*\* certis ingeniis \* inmorari et innutriri oportet,  
si velis aliquid trahere \* quod in animo fideliter sedeat. \* nusquam est, qui ubique est.  
vitam in peregrinatione exigentibus hoc evenit, ut \* multa hospitia habeant, nullas  
amicitias; idem accidat necesse est \* iis qui nullius se ingenio familiariter applicant \*  
sed omnia cursim et properantes \* transmittunt. \* non prodest cibus nec corpori accedit \*  
qui statim sumptus \* emittitur; nihil aequae \* sanitatem \* impedit quam remediorum \* crebra  
mutatio; \* non venit vulnus ad cicatricem \* in quo medicamenta temptantur multa; non  
convalescit \* planta quae saepe transfertur. dstringit librorum multitudo; \* itaque cum  
legere non possis quantum habueris, satis est habere quantum legas. ‘sed modo’,  
inquis, ‘hunc librum evolvere \* volo, nunc illum.’ fastidientis stomachi est \*\* multa  
degustare; quae ubi varia sunt et diversa, inquinant, non alunt. probatos itaque semper  
lege, et si quando ad alios deverti \* libuerit, ad priores redi. aliquid cotidie adversus  
paupertatem, aliquid auxili adversus mortem compara, \* nec minus adversus ceteras  
pestes; et cum multa percurreris, unum excerpe \* quod illo die concoquas.\*

*The marks for individual phrases are allocated according to the following table. The marks awarded for each phrase should be written in the body of the script. Section totals should be entered in the right-hand margin of the script. Total the section marks and round down to a mark out of 26 using the scaling grids (Appendix). Add any bonus marks to produce a mark out of 30, ring the final total and transfer to the front of the script.*

<b>Phrase</b>		<b>Section</b>	
<i>illud... vide</i>	3	<i>illud autem... vagum et instabile</i>	13
<i>ne ista... voluminum</i>	7		
<i>habeat... instabile</i>	3		
<i>certis ingeniis... oportet</i>	4	<i>certis ingeniis... qui ubique est</i>	15
<i>si... trahere</i>	3		
<i>quod... sedeat</i>	4		
<i>nusquam... ubique est</i>	4		
<i>vitam... evenit</i>	4	<i>vitam ... transmittunt</i>	22
<i>ut multa... amicitias</i>	5		
<i>idem... necesse est</i>	3		
<i>iis... applicant</i>	6		
<i>sed omnia... transmittunt</i>	4		
<i>non prodest... accedit</i>	5	<i>non prodest... crebra mutatio</i>	16
<i>qui statim... emittitur</i>	3		
<i>nihil... impedit</i>	4		
<i>quam... mutatio</i>	4		
<i>non venit... cicatricem</i>	3	<i>non venit... quantum legas</i>	22
<i>in quo... multa</i>	4		
<i>non convalescit... transfertur</i>	4		
<i>distringit... multitudo</i>	3		
<i>itaque... habueris</i>	6		
<i>satis... legas</i>	2		
<i>sed modo... nunc illum</i>	6	<i>sed modo... non alunt</i>	15
<i>fastidientis... degustare</i>	4		
<i>quae ubi... non alunt</i>	5		
<i>probatos... lege</i>	4	<i>probatos... ad priores redi</i>	10
<i>et si... ad priores redi</i>	6		
<i>aliquid... compara</i>	7	<i>aliquid... concoquas</i>	17
<i>nec minus... pestes</i>	3		
<i>et cum... excerpe</i>	4		
<i>quod... concoquas</i>	3		

Band	Marks for good, fluent English of an appropriate tone and register	
1	[4]	Expressed with fluency and sophistication. Consistently successful attempts to improve on a literal translation.
2	[3]	Expressed with some fluency and a consistent attempt to improve on a literal translation.
3	[2]	Conveys meaning adequately but inconsistent in its approach to improving on a literal translation.
4	[1]	Some attempts to improve on a literal translation. Mode of expression occasionally impedes clarity of translation.
5	[0]	No, or very little, improvement on a literal translation. Mode of expression significantly impedes clarity of translation.

### Question 2:

'desine funestis animum, Proserpina, curis  
et vano vexare metu. maiora \* dabuntur  
sceptra, nec indigni taedas patiere \* mariti.  
 ille ego Saturni proles, cui machina rerum  
 servit, et immensum tendit \* per inane potestas.  
 amissum ne crede diem: \* sunt altera nobis  
 sidera, \* sunt orbis alii, lumenque videbis  
 purius, Elysiumque magis mirabere solem  
cultoresque pios. illic pretiosior aetas,  
 aurea progenies habitat, semperque tenemus \*  
 quod superi meruere semel. nec mollia desunt  
prata tibi: \* zephyris illic melioribus \* halant  
 perpetui flores, quos nec tua protulit Henna.  
 est etiam lucis arbor praedives \* opacis,  
 fulgentes viridi ramos curvata metallo; \*  
 haec tibi sacra datur, \* fortunatumque \* tenebis \*  
 autumnum, et fulvis semper ditabere pomis.

*The marks for individual phrases are allocated according to the following table. The marks awarded for each phrase should be written in the body of the script. Section totals should be entered in the right-hand margin of the script. Total the section marks and round down to a mark out of 26 using the scaling grids (Appendix). Add any bonus marks to produce a mark out of 30, ring the final total and transfer to the front of the script.*

<b>Phrase</b>		<b>Section</b>	
<i>desine funestis... metu</i>	7	<i>desine funestis... mariti</i>	13
<i>maiora... mariti</i>	6		
<i>ille ego Saturnia proles</i>	3	<i>ille ego... potestas</i>	9
<i>cui machina... potestas</i>	6		
<i>amissum... diem</i>	4	<i>amissum... cultoresque pios</i>	17
<i>sunt altera... orbis alii</i>	6		
<i>lumenque... cultoresque pios</i>	7		
<i>illic... habitat</i>	4	<i>illic... protulit Henna</i>	19
<i>semperque... semel</i>	5		
<i>nec mollia.. tibi</i>	3		
<i>zephyris... protulit Henna</i>	7		
<i>est etiam... opacis</i>	6	<i>est etiam... ditabere pomis</i>	20
<i>fulgentes... metallo</i>	5		
<i>haec... datur</i>	4		
<i>fortunatumque... ditabere pomis</i>	5		

<b>Band</b>	<b>Marks for good, fluent English of an appropriate tone and register</b>	
<b>1</b>	<b>[4]</b>	Expressed with fluency and sophistication. Consistently successful attempts to improve on a literal translation.
<b>2</b>	<b>[3]</b>	Expressed with some fluency and a consistent attempt to improve on a literal translation.
<b>3</b>	<b>[2]</b>	Conveys meaning adequately but inconsistent in its approach to improving on a literal translation.
<b>4</b>	<b>[1]</b>	Some attempts to improve on a literal translation. Mode of expression occasionally impedes clarity of translation.
<b>5</b>	<b>[0]</b>	No, or very little, improvement on a literal translation. Mode of expression significantly impedes clarity of translation.

### Question 3:

- 3(a)(i)** sharpened metal as something to fear; man's part in this (*quis* - a person); this person was unlike a person, more like an animal (*ferus*); this was the origin of slaughter among men, battles and premature death; postscript thought (5&6) - he intended *enses* for use against animals; we changed the rules. [5]
- 3(a)(ii)** raised emotional content from the start: rhetorical question + exclamation; hard sounds in qu-, c-, d, and t-, unattractive sounds in f- assist the process; exasperation; emphatic position of key words like *horrendos*, *caedes*, *proelia*; play on the similar sounds of *ferus* and *ferreus*; emphatic metrical position of latter after the diaeresis; repetition of *tum* for effect; crescendo of ideas in 3-4; wry thought in 5&6 turns original idea around. [5]
- 3(b)(i)** Tibullus sets out the peace and simplicity of the Golden Age (no wars, plain cups, no defences, man sleeps easy out in the open) against the harsh realities of the war and death he now faces at the hands of an unknown foe (13-14); he associates the two by blaming greed for man's troubles (*divitis...auri*): the search for wealth has brought wars with it. His own position is that he would rather have lived in the age of peace than that of war (*vita...dulcis* v. *tristia*, *micante...tubam*). [7]
- 3(b)(ii)** subjunctive verbs used to express hypothetical wishes for living in a different time; credit for spotting different tenses at work. [4]
- 3(c)** the very idea that a man fit for military service should reject it is startling, when one considers the imperialist nature of the Roman empire (*alius sit fortis in armis...*); why is not made clear in 29-32 but is implicit in 7-14 and 39-44; his preferred alternative is indulging in pleasant trivia - sitting in the pub as a conscientious objector listening to a *miles* and watching him drawing camp-plans in wine (and why bother, if not to scoff?); ironic that the modern reader may respect more the integrity of the *miles* rather than that of Tibullus. [4]
- 3(d)** association of *furor* and *Mortem* in a carefully patterned line, which makes one wait to find out what the frenzy is; the rest of the six lines are a crescendo; why invite something (*Mortem*) which is by nature unpleasant and unpredictable (*atram*; *imminet...pede*)? war is to blame (*bellis*); bold use of *infra* to refer to the underworld leads on to the reality of death (antidote to the glories of war?) in the underworld (35-38): the old-hat horrors of the boatman and *Cerberus* give way to truly ghastly visions of the dead. [4]

**3(e)(i)** praiseworthy, traditional home-comforts: growing old in a country cottage with one's wife and children around one; working with one's son (the heir to the farm) among the sheep and coming home tired to a hot bath provided by a wife; reliving the past as old people do; longing comes technically in *sic ego sim* (30); [4]

**3(e)(ii)** rejection of devotion to the service of the state as a soldier in favour of devotion to country labours as in a Golden Age; *quin potius laudandus* (39) imply the rejection of war etc;  
courting war for wealth's sake (7) denies one the chance of true happiness (8-10, 39-44);  
praise of life rather than inevitable death in war; creation of life (*prole parata*) rather than destruction of it (*sternat*);  
comfortable ideas of 39-44 compare with the horrors of war in 3-4, 30, 37-38;  
living till a ripe old age (43-44) rather than dying prematurely (4). [7]

[Total: 40]

## Appendix: Scaling Grids

### Question 1

Raw	Scaled	Raw	Scaled	Raw	Scaled
1	0	46	9	91	18
2	0	47	9	92	18
3	1	48	10	93	19
4	1	49	10	94	19
5	1	50	10	95	19
6	1	51	10	96	19
7	1	52	10	97	19
8	2	53	11	98	20
9	2	54	11	99	20
10	2	55	11	100	20
11	2	56	11	101	20
12	2	57	11	102	20
13	3	58	12	103	21
14	3	59	12	104	21
15	3	60	12	105	21
16	3	61	12	106	21
17	3	62	12	107	21
18	4	63	13	108	22
19	4	64	13	109	22
20	4	65	13	110	22
21	4	66	13	111	22
22	4	67	13	112	22
23	5	68	14	113	23
24	5	69	14	114	23
25	5	70	14	115	23
26	5	71	14	116	23
27	5	72	14	117	23
28	6	73	15	118	24
29	6	74	15	119	24
30	6	75	15	120	24
31	6	76	15	121	24
32	6	77	15	122	24
33	7	78	16	123	25
34	7	79	16	124	25
35	7	80	16	125	25
36	7	81	16	126	25
37	7	82	16	127	25
38	8	83	17	128	26
39	8	84	17	129	26
40	8	85	17	130	26
41	8	86	17		
42	8	87	17		
43	9	88	18		
44	9	89	18		
45	9	90	18		



## Question 2

Raw	Scaled	Raw	Scaled	Raw	Scaled
1	0	27	9	53	18
2	1	28	9	54	18
3	1	29	10	55	18
4	1	30	10	56	19
5	2	31	10	57	19
6	2	32	11	58	19
7	2	33	11	59	20
8	3	34	11	60	20
9	3	35	12	61	20
10	3	36	12	62	21
11	4	37	12	63	21
12	4	38	13	64	21
13	4	39	13	65	22
14	5	40	13	66	22
15	5	41	14	67	22
16	5	42	14	68	23
17	6	43	14	69	23
18	6	44	15	70	23
19	6	45	15	71	24
20	7	46	15	72	24
21	7	47	16	73	24
22	7	48	16	74	25
23	8	49	16	75	25
24	8	50	17	76	25
25	8	51	17	77	26
26	9	52	17	78	26

