



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

June 2003

GCSE

Latin

3027

Paper 2H

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Paper 2 Tier H

1. Virgil

- (a) *In which part of the Underworld was Aeneas when he was speaking to Dido in lines 1-11?*

in the fields of mourning **or** the *lugentes campi*.

Accepted: “mourning fields” - “grieving fields” - “weeping fields”.

(1 mark)

- (b) *In which city had Aeneas and Dido met previously?*

in Carthage

(1 mark)

- (c) *Look at lines 1-3 (infelix...fui).*

(i) *State in English one of the questions that Aeneas asked..*

either Is it true that - you committed suicide?
or Was I the cause - of your death?

(2 marks)

(ii) *Quote and translate one Latin word or phrase from these lines that indicates how Aeneas felt at this point. Explain your choice.*

either *infelix Dido* – unlucky Dido - (Aeneas’s sorrow at her ultimate suicide)
or (*funeris*) *heu (tibi causa fui) ?* / Oh dear – (was I the cause of your death?) /
(Aeneas regrets having led her to suicide by leaving her for Italy).

(3 marks)

- (d) *Write down two different ways in which Aeneas emphasises his claim, in lines 3-5 (per sidera...cessi), that he had not wanted to leave Dido’s shores.*

his invocation of stars and deities:

emphasis **or** mention of *invitus* (unwillingly) with *cessi* (I left...), or the equivalent in English.

(Quotation of Latin was not essential here)

(2 marks)

- (e) *Refer to lines 6-9 (sed me...dolorem).*

(i) *iussa deum: which god brought these to Aeneas when he was in Dido’s city?*

Mercery

Accepted: Hermes

(1 mark)

(ii) Choose two of the following phrases and explain to what they refer: *has umbras, loca senta and noctem profundam*.

<i>has umbras</i>	= the shades (in any sense) of the lower world:
<i>loca senta</i>	= the uneven paths there: overgrown with neglect.
<i>noctem profundam</i>	= the total darkness of the lower world or eternal night
Not accepted:	= “night” (alone)

One mark for each correctly explained example. There had to be some reference to the lower world (or synonym) in the answer for a mark to be gained at all.

Two examples asked for, hence

(2 marks)

(iii) Translate into English *nec credere...dolorem* (lines 8-9).

Translation question:

Nor could I believe – that I was bringing – as much pain as this – by my leaving (of) you.

I could not believe – that I brought you – such great sorrow as this – after / when I had left you
or at/after my departure.

(Mix and match to suit, of course)

Not accepted: “would bring....”

(4 marks)

(f) Look at lines 10-11 (*siste...hoc est*). Quote and explain any two Latin words or phrases which suggest that Aeneas is beginning to feel anxiety in Dido’s presence.

Two from: *siste gradum: te (que) aspectu ne subtrahe nostro: quem fugis?*
extremum fato quod te adloquor hoc est, or sensible shorter version.

1 mark for quoted Latin, 1 mark for explanation

(4 marks)

(g) Lines 12-16 (*talibus...cautes*) paint contrasting pictures of Aeneas and Dido at this point.

(i) State and explain one way in which Aeneas now appeals to Dido’s emotions.

Could be : *talibus...lenibat dictis* - with the idea of saying **soothing** words

or : *lacrimas (que) ciebat* - trying to make her weep

or rousing *his own* tears, or similar

(Identification of the subject of *ciebat* is disputed, so either interpretation was accepted)

1 mark for quoted Latin or for recognisable identification in English of what this Latin says:

1 mark for explanation (or for informative translation), totalling

(2 marks)

(ii) How, by sound pattern and/or choice of words, does Virgil bring out Dido's hostile reaction? You should quote, translate and explain two Latin examples from these lines.

Two from:

ardentem (et torva tuentem) ... animum (choice and sound of words: assonance of 'e' sound?)

illa ... avara (tenebat) (choice of words)

solo fixos oculos (choice of words, length of syllables, assonance of 'o')

alternation of *incepto, vultum, sermone*, with or without *movetur*, between Aeneas and Dido

dura silex (choice of words – harsh sounds?)

Marpesia cautes (choice of words, including place-names: assonance?)

Some longer citations, e.g. *talibus ... dictis*, provided that translation matched fully.

1 mark for quoted Latin, 1 mark for accurate translation, 1 mark for justifying each choice,
totalling
(6 Marks)

(h) Refer to lines 17-18 (*tandem ... umbriferum*). Give two reasons why Dido behaved in this way towards Aeneas.

Two from: She had been badly hurt by Aeneas:
He had been the reason for her suicide;
She was still hostile to him:
She wanted to hide away from him.

(2 marks)

(i) Look at lines 18-19 (*coniunx ... amorem*).

(i) Who was Sychaeus?

Dido's former husband (now dead)

(1 mark)

(ii) How does Sychaeus behave towards Dido?

Two from: with sympathy: in a caring manner: lovingly: in a responsive way.

(2 marks)

2. Virgil

(a) *dixerat* (line 1). Who had just spoken?

the Sibyl

Accepted: "Deiphobe" "priestess of Apollo"

(1 mark)

(b) *Whom is Aeneas hoping to see when he enters this part of the Underworld?*

his father, *and / or* Anchises

(1 mark)

(c) *Refer to lines 1-2 (dixerat...propinquant). How does Virgil emphasise movement in these two lines? You should make two points and must quote the Latin in your answer.*

Could be *pariter gressi: corripunt spatium (medium): foribus (que) propinquant,*
Accepted: the positioning of *corripunt* and *propinquant*, with meanings

There had to be a brief explanation of the choice(s) made as well.

(2 marks)

(d) *Look at lines 3-4 (occupat...aqua).*

(i) *What did Aeneas do on reaching this entrance?*

he sprinkled himself **or** his body - with fresh (or 'recent') water.

(2 marks)

(ii) *Why did he do this?*

as an act of ritual cleansing.

Also accepted: "to be allowed into the next part of the Underworld"

(1 mark)

(e) *Describe what the ramum (line 4) was and say where it came from.*

a golden bough, - from a tree that only allowed selected people to pluck it
or was near the entrance to the Underworld.

(2 marks)

(f) (i) *To whom does divae (line 5) refer?*

Proserpina **or** Persephone

Accepted: "the goddess of the Underworld" or similar

(1 mark)

(ii) *Why did Aeneas make an offering to her?*

she is the goddess of the Underworld

Accepted: "to be allowed to enter the next area".

(1 mark)

(g) *Refer to lines 6-7 (devenere...beatas).*

(i) *What is the usual English name for this part of the Underworld?*

the Elysian fields

Not accepted: "heaven" "paradise"

(1 mark)

(ii) Quote and translate any one Latin phrase that, in your opinion, described its most attractive features. Explain your choice.

one from: *locos laetos: sedes (que) beatas: amoena virecta (+ or – fortunatorum nemorum).*

1 mark for Latin, 1 for translation, 1 for justification of choice, totalling.

Accepted, for *virecta*, “parkland” or “greenery”

(3 marks)

(h) State two features mentioned in lines 8-9 (*largior...norunt*) that you would not expect to find in the Underworld.

Two from: it has its own bright light, / its own sun, and / its own stars.

Not accepted: “fresh air” or similar: “fields”

(2 marks)

(i) The last six lines describe how the inhabitants of this community spend their time.

(i) Mention and explain two ways in which Virgil adds interest to his description of the athletics facilities in lines 10-11 (*pars in gramineis...harena*).

most likely to be: *gramineis...palaestris* / (grassy exercise-areas)
and *fulva...harena* / (yellow sand).

but may also be points of rhythm or sound.

(e.g. quick, dactylic line 10 followed by slow, spondaic line 11:

assonance, if explained clearly, of - *u* - sound, then - *a* - sound, line 11).

Accepted: “the existence of 3 different verbs for 3 types of athletics.”

(plus Latin or English description for each one)

1 mark for Latin, 1 mark for explanatory translation: **two** examples needed, totalling

(4 marks)

(ii) State any four of the musical activities mentioned in lines 12-15 (*pars pedibus...eburno*).

Marks given for any **four** from:

7) accompaniment with foot-tapping (*pedibus plaudunt*):

8) singing or reciting songs (*carmina dicunt*):

9) accompanying the ‘measures’ (*obloquitur numeris*) with a lyre [presumably]:

10) [ambiguity of *vocum* – real or metaphorical “voices”? – credit both] :

11) use of an (ivory) plectrum (*pectine...eburno*), and / or use of fingers (*digitis*):

12) the idea of **alternation** of these ways of playing (*iamque [eadem]...iam*)

Some of these will be combined by some candidates, so marks will be allotted for four *different* items, clearly described.

Not accepted: “dancing” “beating the dances” “loud voices”

(4 marks)

(iii) Who is Threicius...sacerdos (line 13)?

Orpheus

(1 mark)

(iv) Why is he mentioned here?

an outstanding musician **or** one of those performing this music.

Accepted, if in enough detail: "he is associated with the Orphic religion,
and is the first in Elysium to be mentioned by name"

(1 mark)

3. Horace

(a) Refer to line 1 (causa...agello).

(i) How well off was Horace's father?

poor

(1 mark)

(ii) Which Latin word or phrase indicates this?

pauper or macro agello

Not accepted: "macro"

(1 mark)

(iii) To what does his refer?

Horace's own qualities **or** his good education

Accepted: "Horace's personality"

"his education"

Not accepted: "sending him to Rome"

(1 mark)

(b) Look at lines 2-5 (noluit...aeris).

(i) Who ran the school that Horace did not attend?

that of FLAVIUS

(1 mark)

(ii) Whose sons attended this school?

centurions' sons **or** sons of veterans
Accepted: "centurions"

(1 mark)**(iii) Quote and translate two of the phrases that describe their sons and their actions. Explain why you find each phrase effective.**

Could be: *magni....pueri* = "strapping lads"

Laevo suspensi loculos tabulamque lacerto = "with satchels and writing tablets suspended / hung on from their left shoulder(s)"

octonos referentes (Idibus) aeris = "bringing their eight asses of bronze (on the Ides)"
- each with some idea of how it adds to the effect overall.

1 for quotation, which must make sense in itself.

1 for translation, which must correspond with quotation:

1 for explanation. Two examples asked for

Accepted: "descriptive simplicity of *magni...pueri*"

"these sons had no change and lived exact, set-out lives"

Not Accepted: "each offering gifts to the god Ides"

(6 marks)**(c) Lines 6-8 (*sed...prognatos*) tell us that Horace was sent to school at Rome instead.****(i) Which Latin word or phrase shows that Horace's father acted ambitiously? Explain your choice.**

est ausus (allow *ausus est* here), with or without *portare*. Correct translating was accepted as (minimal) explanation here.

Accepted: "*ausus*": allow, **or** "*ausus roman*," if with explanation
"his father's actions were brave"

(2 marks)**(ii) What kind of skills did his father think that Horace be taught?**

the skills that an *eques* (businessman or cavalryman) or
a senator (member of the Senate) / might teach his sons

or mention of particular topics, e.g. rhetoric

Deduct 1 if no mention of either 'senator' or 'equestian' was made

(2 marks)

(d) *Refer to lines 8-10 (vestem...illos). If people has seen Horace as a schoolboy,*

(i) *what two things would they have noticed?*

his (style of) dress (*vestem*) and / the slaves accompanying him (*servos sequentes*)
 or quality of ... or the slaves with him or his slaves
 "his slaves".

Not accepted: "the garment following him"
 "slaves wearing fine clothes"

(2 marks)

(ii) *What might they have thought as a result of seeing these things?*

that some ancestral wealth - paid for them, or an inheritance or legacy

Accepted "provided by his family"

(There had to be a mention or a strong implication of the *avita* element for the 2nd mark.)

(2 marks)

(e) *Explain the phrase custos incorruptissimus (line 11). Do not merely translate.*

that his father also went to the classes, / to protect him from any harm

or that his father was of the highest moral quality, / hence best fitted to look after him.

1 mark only for "he cared deeply for Horace"

Not accepted "father was always around him"

"how helpful his father was to him"

(2 marks)

(f) *Look at lines 12 – 14 (quid multa...turpi).*

(i) *Quote and translate the one Latin adjective that refers to the moral quality that Horace gained from his schooling.*

pudicum (accept *pudicus* here). / It means 'virtuous' or 'clean – living' or similar.

Accepted "pure" "chaste" "modest"

Not accepted: "innocence"

"purity" (unless preceded by "in")

(2 marks)

(ii) *From which two types of bad behaviour was Horace protected?*

from [every] disgraceful (*turpi*) insult (*opprobrio*) and disgraceful deed (*facto*).

Not accepted: "unfaithful deeds"

(2 marks)

(iii) In what two ways do these lines suggest that Horace is grateful to his father?

It was his father who protected him (*servavit*) from the one / and made him the other (*pudicum*), itself the mainstay of manliness (*primus virtutis honos*)

(Latin quotation is not obligatory for either **ii** or **iii** here.)

Also accepted: citing *quid multa*, then saying:

“Horace adds the fact that his father kept him virtuous”

or “(this shows) his father did everything for him, and Horace is not able to thank him enough”

(2 marks)

(g) According to lines 15-17 (*nec timuit...sequerer*),

(i) what was his father’s occupation?

a tax – collector

Accepted: “a collector of small taxes”

Not accepted: “a collector of money”

(1 mark)

(ii) What different occupation might Horace have taken up?

an auctioneer

(1 mark)

(iii) How much of an income might either of these jobs have produced? Quote the two Latin words that tell us this.

not much / *parvas mercedes*

Not accepted: *parvas* alone

(2 marks)

4. Martial, Ovid

(a) What did Symmachus do when Martial was ill?

He brought 100 pupils **or** students **or** assistants with him / to visit Martial immediately

Accepted: “a great many”

(2 marks)

- (b) *centum me tetigere (line 3). How does this line add to the effect of the whole of this poem?*

the double-jingle effect of *centum*, lines 2 – 3:

the implication that so many cold hands made Martial so much worse:

and/or any other plausible suggestion

Accepted as a part-answer: “it adds humour”

Deduct 2: “It describes what happened and that it made him very cold”

(2 marks)

- (c) *Quote and translate two Latin words or phrases that contrast Martial’s condition before and after Symmachus’ visit.*

could be *laguebam* contrasted with *nunc [febrem] habeo*, each translated correctly,

but more likely the last line, properly split: *non habui febrem*, then *nunc habeo*, also translated or explained correctly

Deduct 1: two correct Latin quotations but no translation or explanation

Deduct 2: no Latin quoted at all

(2 marks)

- (d) *Why was Venus especially worshipped on Cyprus?*

she (the goddess Venus) was born there

Not accepted “she rose from the Mediterranean Sea”

“she is the protector of Cyprus”

“there was a festival in honour of her”

(1 mark)

- (e) *Look at lines 2-4 (et pandis...fumabant).*

- (i) *What two parts of a religious ceremony do these lines describe?*

sacrifice of heifers **or** cows with white necks – and the burning of incense

Not accepted: “burning”, “sacrificing”, “smoking”, “praying”, *alone*.

(2 marks)

- (ii) *State and explain any two Latin words or phrases that add vividness and/ or horror to Ovid’s description of this ceremony.*

could include: *pandis [inductae] cornibus [aurum]: nivea cervice:*

coniderant ictae ... iuvencae ictae nivea cervice:

tura [que] fumabant

1 mark for each correct quotation, 1 for explanation of its ‘horror’ or ‘vividness’ content.

Two examples needed

(4 marks)

(f) *In lines 4-7 (cum munere...eburnae), Ovid describes Pygmalion's prayer.*

(i) *Why did Pygmalion say this prayer?*

because he wanted a wife **or** he wanted to marry.

Beware confusion between this and (iv) answer below.

Not "wanted his statue to be a real person"

"wanted his wife to be his ivory maiden"

(1 mark)

(ii) *Which one Latin word describes how he said it?*

timide

(1 mark)

(iii) *In line 5, what did Pygmalion assume that the gods could do?*

that they could grant **or** give **or** bring about - everything **or** anything

Not accepted: "life"

(2 marks)

(iv) *What request was he not bold enough to make?*

"let my wife be - the ivory maiden" **or** that the ivory maiden - become his wife

(or synonymous variants on either of these)

Deduct 1: "that his statue be made real"

(2 marks)

(g) *Look at lines 8-9 (senti...omen). Quote and translate two of the Latin words that indicate how Venus reacted to what Pygmalion had said and done.*

either *sensit [Venus] vota quid illa velint* – she (**or** Venus) realised what that prayer meant

or she understood what those words meant

or *amici numinis omen* - as a sign of a friendly divine influence

(2 marks)

(h) *Translate into English flamma ter accensa est apicemque aera duxit (line 10).*

The flame blazed up three times, - and shot its point - through **or** into the air.

Accepted

"Lit up"

"led"?

"its tip flew"

Not accepted

"(three) flames"

Deduct 2:

"with the tip leading through the air towards the heavens"

(3 marks)

- (i) **Refer to lines 11-12 (*ut rediit...oscula*). Quote and translate two of the things that Pymalion did when he returned home.**

Two from *petit simulacra (suae puellae)* = looked for the statue (of his girl),
 dedit oscula = gave it kisses
 incumbens (que) toro = lying on the couch
 Deduct 2: if no Latin quoted at all
 if one continuous Latin chunk is offered.

(2 marks)

- (j) **How far do you think that the story of Pygmalion is a romantic tale? Reference may be made to the whole of the set text and you should make three points.**

Something about the early stages of the carving of the ivory statue must appear, plus an idea that this story is too “good” to be realistically credible. 3 different points needed.

(Candidates do not have to accept that it **is** romantic, if they explain why not, of course.)

(3 marks)

5. Language

- (a) **Look at line 1 (*saepe...ament*).**

- (i) **What do so many men like to do?**

to sail - across the sea
 Accepted: “to voyage” “to take a boat” “over seas”
 Deduct 1: “to travel”

(2 marks)

- (ii) **Quote the Latin words from this sentence that tell us Pliny’s opinion of this.**

saepe miror or *miror cur*

(1 mark)

- (b) **Refer to the second sentence (*ego cum...perveniamus*).**

- (i) **With whom has Pliny made these journeys?**

friends

(1 mark)

(ii) Why has he made them?

Accepted	to reach new “to go to see” “to arrive at” “to go to”	-	and more beautiful “more attractive” “prettier”	-	cities
Deduct 1:			“beautiful” (<i>alone</i>)		

(3 marks)

(c) Look at lines 2-3 (*sed...vidimus*). Into what two groups does Pliny now divide the many places he talks about?

those near / Rome, and / those that are under our *or* their (very) eyes

Accepted:	“before – our eyes”	“on - our doorsteps”
	“...under – the eye”	“under – our noses”
	“right in front – of us”	

(4 marks)**(d) Refer to line 3 (*num...meliora*) what assumption should people not make about places that are further away.**

that they are better

Accepted:	“that local places are worse than places further away”
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(1 mark)**(e) Look at lines 3-4 (*si autem...situs est*). Give two details about the place referred to here.**

it is pleasant, / and it is nearer (to home)

Accepted:	or “quite near”
Deduct 1:	“(situated) near”

(2 marks)**(f) Refer to lines 4-5 (*cur...manebo*). According to Pliny, what two things do we always say to ourselves?**

“I can visit this - tomorrow, [and so] - I shall stay in Rome - today”

or “I shall be able to visit” **or** “but I shall stay....”

or “we.....” **or** “we.....”

As this was virtually an unseen translation, it was marked quite liberally: examiners accepted e.g., “I can visit **that**” and “I am able to visit **here**”. However, they deducted 1 for, e.g., “I **can** stay in Rome”, or “I **am staying** in Rome”.

(4 marks)

- (g) *From what line 6 (quae...essem) tells us, on which occasion did Pliny himself come to know all this?*

when he visited *or* set out for - a friend's **or** Clusinius's villa

Accepted: "when he went to see..."

Deduct 1: "when he saw a friend"

(2 marks)

- (h) *Look at lines 7-8 (cognovi...videntur), which describe the lake.*

(i) *What were in this lake?*

several islands

Deduct 1: "islands"

(1 mark)

(ii) *In what way did they differ from each other?*

some were bigger, - others smaller (**or** "than others")

Deduct just 1 for, e.g., "big", then "small"

Deduct 2: "of different sizes"

(2 marks)

(iii) *What unbelievable thing did they all do there?*

float (about)

Accepted: "swimming" "seemed to be floating"

(1 mark)

- (i) *Refer to lines 8-10 (id...pulsaverit).*

(i) *What Latin word or words suggests that Pliny was at leisure?*

[*dum eas per*] *totum diem* [*specto*]

Tolerated: "*per totam diem specto*"

(1 mark)

(ii) *What, in detail, was the unbelievable event that Pliny claims to have seen?*

a smaller island / floating towards **or** striking - a larger one

Deduct just 1 for "islands" in both instances

(3 marks)

- (j) *Lines 10-11 (paulo...caderent) tell us what happened later on.*

(i) *What animals were involved?*

two horses

Deduct 1: "horses" alone

(1 mark)

(ii) Where were they trying to get to?

to the smaller island

Not accepted: “to the small ones”

(1 mark)

(iii) Describe the strange thing that soon occurred.

the smaller island floated – (away) from the larger one

Accepted: “went”, “left”, “disconnected”, “broke away”, “began to move away “

Deduct 1: “the smaller island disappeared”

(2 marks)

(iv) What did Pliny fear might happen?

the horses might **or** would – fall - in(to) the water

Deduct 1: “.....might drown.....”

(3 marks)

(v) How strong was this fear?

very great **or** very strong **or** most strong.

Accepted: “the most fear”

Deduct 1: “fearing greatly”

(1 mark)

(k) Refer to line 12 (lacus...sunt).

(i) What is Pliny telling his readers to do?

(go) and see **or** visit – (all) the islands (in the lake)

Deduct 1: “the lakes”

(2 marks)

(ii) When must they do it?

at once **or** immediately **or** straightaway

(1 mark)

(iii) Why, in his view, have they no excuse for refusing to do this?

they do not live far from them

Deduct 1 “it’s close to Rome”

“they are not very far away”

(1 mark)