



General Certificate of Secondary Education

Latin 3027

3027/2F

Mark Scheme

2005 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Latin Paper 2 Tier F

1 Virgil, *Aeneid*

(a) Look at lines 1-2 (*primus... arce*).

(i) *ibi*, line 1: where exactly is this scene set?

by the Wooden Horse **or** on the shore near Troy

Also accepted: outside Troy

Not accepted: in front of a large crowd

in the city of Troy

at the gates of Troy

(1 mark)

(ii) What was Laocoon's job?

a Trojan priest **or** a Trojan look-out **or** a Trojan prince

Also accepted: a priest of Neptune, a priest

Not accepted: he sacrificed animals at the altar

(1 mark)

(iii) How do we know that he was not alone?

a vast crowd – came with him

Not accepted: in plain view of everyone

(2 marks)

(iv) In what mood was he?

burning with emotion (*ardens*, but Latin not vital here)

Also accepted: in a rage

(1 mark)

(v) Where had he run from?

from the top of – the citadel **or** fortification (or synonym)

Accepted for **one** mark: from the acropolis

(2 marks)

(b) Refer to lines 3-5 (*o miseri...Ulixes*).

(i) In line 3, in what two ways does Laocoon describe his fellow-citizens?

as unfortunates (*miseri*) – and as if overtaken by madness

Also accepted: O miserable citizens, huge insanity, sad and mad, wretched

Not accepted: stupid

(2 marks)

(ii) *creditis avectos hostes*, line 4. What question does Laocoon ask?

“Do you think that – they have gone away?” or words to this effect.

Also accepted: believe the enemy has sailed away

(2 marks)

(iii) Why does Laocoon choose to mention *Ulixes*?

he is noted for being – a trickster

Also accepted: he was a Greek hero

(2 marks)

- (c) **In lines 6-9 (*aut hoc...error*), Laocoon now suggests possible reasons why the horse has been left at Troy.**
- (i) **What is his first suggestion?**
that Greeks are – concealed in it
Also accepted: hidden inside (it **or** wood)
(2 marks)
- (ii) **As part of his second suggestion, what are two of the targets against which he thinks the horse will be used?**
Troy's walls, and – (Troy's) houses **or** homes **or** and the city.
Any two out of the three accepted.
Also accepted: **our** walls, etc.
(2 marks)
- (d) ***timeo Danaos et dona ferentes*, line 10: Why does Laocoon have this fear?**
He knows that the Greeks have been hostile for the last 10 years – so why should they suddenly give their enemy a present?
Also accepted: hostile for years (for **one** of the marks)
not even the gifts of the Greeks can be trusted (for **one** of the marks)
Not accepted: beware of (the) Greeks bringing gifts
(2 marks)
- (e) **Which two Latin words in line 11 (*sic...hastam*) describe the force with which Laocoon hurled his spear?**
Validis – viribus
(2 marks)
- (f) **Lines 13-14 (*stetit...cavernae*) tell us what happened when the spear hit its target.**
- (i) **Why is the spear described as *tremens*?**
Because it is quivering within the horse and it sounds right
But **no mark** if there is no mention of 'quivering' or synonym
(1 mark)
- (ii) **What were the two different sounds that the spear's blow produced?**
The hollow echoed – and groaning was heard
Also accepted: echoing, groaning
Not accepted: a thud
(2 marks)
- (g) **Lines 15-17 (*et si...maneres*) direct the reader's attention to Troy's later downfall.**
- (i) **State one of the reasons why the Trojans did not act at once.**
Either the will of heaven was against them
or their own minds were misled fatally
(1 mark)
- (ii) **What would Laocoon have done, but for these reasons?**
He would have used weapons to – destroy the Greeks' hiding-places (any reasonable paring of these three)
Not accepted: led the fight against the Greeks
(2 marks)
- (iii) ***Priami*, line 17. What position did this person hold?**
The King of Troy
(1 mark)

2 Virgil, *Aeneid* VI

- (a) To whom is Aeneas telling the story?**
[to] Dido **and / or** the Carthaginians
Not accepted: a large crowd
(1 mark)
- (b) Lines 1-2 (*tempus...serpit*) talk about rest (*quies*) in some detail.**
- (i) What kind of mortals does it come to?**
Those who are sick **or** ill
Also accepted: weary, tired
(1 mark)
- (ii) From whom does it come?**
The gods
(1 mark)
- (iii) Quote and translate the Latin word which best describes its quality.**
Gratissima – very acceptable (or similar)
Not accepted: priceless, very grateful
(2 marks)
- (c) Look at lines 3-4 (*in...fletus*).**
- (i) Quote the two Latin words which tell us that the next events are not real.**
In somnis
Not accepted: *somnis fletus*
(1 mark)
- (ii) Whose *oculos* are they?**
Those of Aeneas
(1 mark)
- (iii) According to line 3, how is Hector feeling?**
Very sad
(1 mark)
- (iv) In line 4, how does he show this feeling?**
He is weeping – copiously (accept “buckets” if need be)
Also accepted **for one mark:** tears flow from his weary face
(2 marks)
- (d) Refer to lines 5-6 (*raptatus...tumentes*), which describe Hector’s physical appearance in more detail.**
- (i) Why is a chariot mentioned?**
it is what dragged Hector – after Achilles killed him
Also accepted: Achilles used a chariot
Not accepted: while torturing Hector, or anything else omitting to the idea of killing
(2 marks)
- (ii) What has happened to Hector’s feet, and what has caused this?**
they have swollen – thanks to thongs pushed through them
Also accepted **for one mark:** they have been split to fit the straps
Not accepted: they are bleeding
(2 marks)
- (iii) Why does Virgil mention dust (line 6)?**

the result of the dragging (behind the chariot)
Not accepted: it makes Hector's skin black

(1 mark)

(e) **Look at lines 7-9 (*ei mihi...ignes*).**

(i) **How had Hector obtained *exuvias Achilli*?**

In the war, (Hector had killed Patroclus who had worn Achilles' armour for that fight, hence) – Hector had won the armour, but not taken the life, of Achilles himself.

Not accepted: returning resplendent in Achilles' armour

(2 marks)

(ii) **Explain the reference to fire (*ignes*).**

Hector had also hurled fires at – the Greek ships drawn up on the beach at Troy.

(2 marks)

(f) **Refer to line 10. Either quote the Latin words, or give an English translation, to show how Virgil describes**

(i) **Hector's beard; and**

dirty **or** untidy **or** unkempt **or** *squalentem*

Not accepted: matted

(1 mark)

(ii) **Hector's hair.**

matted with – blood **or** *concretos – sanguine*

Also accepted: matted, stiff with. Quotation of *concretos sanguine crines*

Not accepted: black with blood

(2 marks)

(g) **Lines 11-12 (*vulneraque...patrios*) talk about Hector's wounds.**

(i) **Quote and translate the Latin word that shows how many there were.**

plurima – very many

(2 marks)

(ii) **Where exactly had Hector been when he received them?**

[going round] – the walls of Troy **or** of his home land

Also accepted: the walls of the city

(1 mark)

(h) **In lines 12-13 (*ultra...voces*), Virgil now describes how the speaker seems to be feeling. Choose two words, either in English or in Latin, which shows his unhappiness.**

flens **and** / **or** 'weeping' – *maestus* **and** / **or** 'sad'

(2 marks)

(i) **Refer to lines 14-15 (*o lux...morae?*).**

(i) **What is the question that Aeneas asks in line 15?**

(in effect), why have you been so long – before re-appearing?

(2 marks)

(ii) **Hector then replies (in a part of the set text that you have studied, but which is not printed here) What advice does he give? You should make three points.**

Any **three** coherent points from:

Save yourself from the encroaching blaze here.

The Greeks have captured the city.

Troy is falling to pieces.

There is no point in your trying to do any more to save your native Troy
(Priam is satisfied on this point, too).

Take the ancestral deities of Troy, and your companions, and find a
safer place for all.

This process will involve a long journey overseas.

(3 marks)

3 Catullus, Horace

Extract A

- (a) What name did Catullus give to *mulier mea* (line 1)?

Lesbia

Not accepted: my wife

(1 mark)

- (b) Explain what *non si se Iuppiter ipse petat* means (line 2). You should make two points.

It emphasises Clodia's strong preference for Catullus

and / or – that she sees Catullus as godlike,

and / or – that she is infatuated with him

and / or – that she knows how to tease men (?)

Alternatively: if refers to a Latin proverbial expression “I prefer you to Jupiter” – often quoted by passionate lovers.

Two distinct points from this list, or to similar effect.

(2 marks)

- (c) Look at line 3 (*dicit: sed...amanti*).

- (i) How does Catullus describe the lover?

as eager **or** desirous

Accepted: like one obsessed by love

Not accepted: the women I love

(1 mark)

- (ii) In your opinion, to which lover is Catullus particularly referring?

Catullus himself (!)

(1 mark)

- (d) Refer to line 4 (*in...aqua*).

- (i) According to Catullus, in which two places ought one to write a woman's words?

the wind – and the (rapid) water

(2 marks)

- (ii) What message about women do you think Catullus gives to readers in this line?

do not trust **or** believe women

Not accepted: that men can be thoughtful

(1 mark)

Extract B

- (e) **Why might Horace have been interested in writing a poem to this particular spring?**
it flowed through **or** it was part of – Horace’s Sabine estate
Not accepted: it was where sacrifices were performed for good battles
(2 marks)
- (f) **Look at lines 1-2 (*te...tangere*).**
- (i) **To what does *Caniculae* refer?**
the very hot season of the year **or** late July / early August
Also accepted: the Dog-Star
(1 mark)
- (ii) **Why does Horace describe this season as *flagrantis*?**
to emphasise the idea of heat **or** of a burning sensation
Not accepted: because he loves this season
(1 mark)
- (g) **Lines 2-4 (*tu...vago*) pay the spring an extended compliment.**
- (i) **Why is the cold (*frigus*) described as *amabile*?**
It is a (welcome) contrast to the (strong) heat.
Also accepted: any reasonable translation of *amabile*
(1 mark)
- (ii) **Which two kinds of animal does Horace mention?**
bulls – and sheep (or cattle)
Also accepted: a bull
Not accepted: a kid
(2 marks)
- (iii) **Say what both kinds have been doing before they reach the spring.**
ploughing – and wandering around.
(2 marks)
- (h) **Refer to lines 5-8 (*fies...tuae*).**
- (i) **Translate into English *fies nobilium tu quoque fontium* (line 5).**
you too will become – one of the – noble fountains (*or words to similar effect*)
(3 marks)
- (ii) **Write down the two details that Horace gives about the rocks.**
they are hollow – and they have *illex* on them
Also accepted: They are made of holm-oak
(2 marks)
- (iii) **What description of the water does Horace give? You should make two points in your answer.**
Chattering – and jumping down (from the rocks)
Not accepted: reference to alliteration alone
(2 marks)

Extract A

- (a) **Look at lines 1-3 (*tum...temptent*).**
- (i) ***murmure parvo*; why did Pyramus and Thisbe have to speak in this way?**
Their love had to remain secret
Also accepted: in case their parents heard them
(1 mark)
- (ii) **(*multa...questi*) line 2. Without repeating your answer to (a)(i), suggest what another of their complaints might have been.**
They were forbidden to meet in person (or other plausible offer)
Also accepted: there was only a small chink in the wall
they could not see **and / or** touch each other
(1 mark)
- (iii) **State in English the two things that Pyramus and Thisbe decided that they would try to do.**
They would deceive their respective guardians – and try to get out
Also accepted: they would try to escape
Not accepted: try to meet up
(2 marks)
- (iv) **Why does Ovid mention *nocte silenti* here?**
Idea of secrecy, **or** of darkness, **or** of the furtive nature of their rendezvous, so that no – one saw them
Not accepted: to build tension
(1 mark)
- (b) **Lines 4-6 (*cumque...arboris*) give more details of the lovers' plan.**
- (i) **After leaving home, what did they leave behind?**
The roofs **or** buildings – of their city
Not accepted: their parents and their life, their worries and fears
(2 marks)
- (ii) **What was the name of the landmark at which they were to meet?**
The tomb of Ninus
(very minor mis-spelling of **Ninus** was tolerated here)
(1 mark)
- (iii) **Why did they decide to meet there?**
So as not to miss each other (or similar)
(1 mark)
- (iv) **Where exactly were they to hide?**
Under the shade of – the tree
(2 marks)
- (c) **Refer to lines 7-8 (*arbor...fonti*).**
- (i) **How does Ovid describe the tree he mentions in line 7? Give two points.**
-

(snow-) white – and plentiful berries on it – it was lofty – it was a mulberry tree.
Any two accepted provided that they do not overlap.

(2 marks)

(ii) What other feature (line 8) was near their meeting-place?

A fountain or a spring

(1 mark)

(d) Look at lines 9-10 (*pacta...isdem*).**(i) According to Ovid, how did the day end?**

It seemed to fall – (slowly) into water.

Also accepted: the light or the day seemed to fall

(2 marks)

(ii) Where does the night come from?

From the same – water

(2 marks)

Extract B**(e) In line 1, *remorata* refers to Thisbe. State two of the causes of the delay which has been mentioned before this extract starts.**

Two from: uncertain of the agreed tree – encounter with a writhing body – taking a step backward – trembling and horror at the unexpected scene.

(2 marks)

(f) Look at lines 2-3 (*percutit...comas*) where Thisbe reacts to what she has just seen. State the three ways that Thisbe shows her distress.

she beats her arms (or similar) – she raises a clear lament – she tears out her hair

Not accepted: she wraps her arms around her lover

(3 marks)

(g) After she embraces her lover (*amplexaque...miscuit*) (lines 3-5), in what two further ways does she show her feeling?

She weeps into his wounds – and she mixes (her) tears with (his) blood.

(2 marks)

(h) Look at lines 5-8 (*et gelidis...iacentes*), in which Thisbe turns her attention more fully to Pyramus.**(i) Before she speaks, how does Thisbe turn her affection for him?**

She kisses – his cold face.

Not accepted: she cries and goes to his body

(2 marks)

(ii) What is the first question that Thisbe asks?“what fate – has taken you from me?” (*or indirect speech equivalent*)

Also accepted: “what misfortune...?”

(2 marks)

(iii) Suggest a reason why she repeats his name.

One of panic / concern / affection / trying to wake him up
Also accepted: Pyramus does not answer the first time

(1 mark)

- (iv) **In line 8 (*exaudi...iacentes*), what two other things does she ask him to do?**
listen to her – and raise his head

(2 marks)

- (i) **In lines 9-10 (*ad...illa*),**

- (i) **what did Pyramus do?**

he raises his eyes (in recognition) – and promptly lowers them

(1 mark)

- (ii) **How credible do you find his actions?**

Allow belief *or* disbelief, but a sensible reason must be given to gain the mark.

(1 mark)

- (j) **What do you learn from the story of Pyramus and Thisbe?**

Possibly nothing directly, since the story sets out to explain why the mulberry is now dark red where previously the berries were white. However, the devotion through all adversity of two genuine young lovers, – **plus** the folly of allowing family or other feuds or differences to keep such lovers apart, are likely frequently to be mentioned.

Other plausible ideas welcomed too.

Also accepted: “we learn how the berries turned purple”

(2 marks)

5

- (a) **Look at lines 1-2 (*olim...ludebat*).**

- (i) **Where was the author when the story begins?**

at the baths, **or** in the bath

Not accepted: with his friend Encolpius: in the **bath**

(1 mark)

- (ii) **What were he and his friend doing?**

washing, **or** taking a bath

Not accepted: washing the baths

(1 mark)

- (iii) **Give two facts about the old man.**

he was bald – and he was playing with a ball

Not accepted: his name was Trimalchio – true, but **off-limits**

(2 marks)

- (iv) **Who else were there?**

some boys

(1 mark)

- (b) **Refer to lines 2-3 (*hic...pervenimus*).**

- (i) **Whom did Trimalchio send to Encolpius and the author?**

one of the boys

(1 mark)

- (ii) **Why was this person sent to them?**

- invite them – to a meal (that night)
Also accepted: to the dinner party
Not accepted: to his party
(2 marks)
- (iii) **Before arriving at the house, what did Encolpius and the author do?**
they left **or** set out – from the baths
(2 marks)
- (iv) **Quote the Latin word that tells us when they did this.**
statim
(1 mark)
- (v) **Give one detail about the house that they came to.**
It was very large (*or synonym*)
Also accepted: it belonged to the old man, it was near the baths
(1 mark)
- (c) **Look at line 5 (*servus...timebamus*).**
(i) **State the first thing that the slave did.**
he opened – the door
(2 marks)
- (ii) **What did he then shout?**
“beware of – the huge dog **or** large **or** big dogs!”
(2 marks)
- (iii) **How did the visitors react at first?**
they were very – frightened
(2 marks)
- (d) **Refer to line 6 (*deinde...esse*). What did the two friends realise? Answer in full detail.**
Where did the two friends look first in this room?
on the nearest wall – there were pictures – of many dogs – painted **or** depicted
(4 marks)
- (e) **Lines 6-8 (*ubi...vellemus*) describe the meal and its effects.**
(i) **Quote and translate one Latin word or phrase that describe what the diners were given.**
One from: *cibum*
optimum vinum
tantum cibi
tot pocula vini
1 for each choice, 1 for its correct translation
(2 marks)
- (ii) **What did the two friends wish to do as a result of this meal?**
to go to sleep
(1 mark)
- (f) **Trimalchio had other ideas, as line 9 (*sed Trimalchio...redeamus*) shows.**

- (i) **What did he say they should all do?**
“Rejoice!” or “be happy!”
(1 mark)
- (ii) **Where were they to go?**
to the baths
(1 mark)
- (g) **Look at lines 9-12 (*ego tamen...facti sumus*).**
- (i) **What did the author say to Encolpius about Trimalchio’s suggestion?**
“I shall die – if I see the baths again”
(2 marks)
- (ii) **Give the two main points of Encolpius’s alternative plan.**
when the others left for the baths, – they would run through the door.
(2 marks)
- (iii) **Who stopped them from carrying it out?**
the slave or janitor (!)
(1 mark)
- (iv) **State the rule that this person then told them.**
all (must) come in by one door – and (must) go out – by another door
(3 marks)
- (v) **What was their reaction?**
they became (very) miserable
Not accepted: they **were** miserable, they were sad
(1 mark)
- (h) **Refer to lines 12-14 (*deinde...festinare*).**
- (i) **Which new character is now mentioned?**
Trimalchio’s wife
(1 mark)
- (ii) **State what then happened that gave the visitors their chance to leave Trimalchio’s house.**
The slave concerned ran off – to help – his master.
(3 marks)