



General Certificate of Secondary Education

Latin 3027

3027/2H

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 H

1 Virgil, *Aeneid II*

- (a) Look at lines 1-3 (*primus...et procul*).
- (i) ***ibi* (line 1). Where exactly is this scene set?**
by the Wooden Horse **or** (on the shore) near Troy
Also accepted: outside 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
(1 mark)
- (iii) **Quote and explain one Latin word or phrase from these lines that shows the urgency of Laocoon.**
could be **one** from:
primus...ante omnes – first before all, therefore in an urgent rush
ardens...decurrit – he runs down in excitement, therefore conveying urgency through speed
summa decurrit ab arce – he runs down from the top of the citadel: implied speed and urgency
et procul or procul – while [still] at a distance, he shouts...
Also accepted: *ardens* alone
decurrit alone
drimus alone
ante omnes (each for one mark)
(2 marks)
- (b) Refer to lines 3-5 (*o miseri...Ulixes*).
- (i) **In line 3, what is Laocoon's opinion of his fellow-citizens? You should make two points in your answer.**
unfortunates (*miseri*) – overtaken by madness
Also accepted: miserable citizens – huge insanity
sad – mad
poor fools (one mark)
"O, you poor souls, - are you out of your minds citizens?" and similar
(2 marks)
- (ii) **Laocoon then asks three questions (lines 4-5). What is his first question?**
"Do you believe – that the enemy has gone away?" **or** has sailed
(2 marks)
- (iii) **What was the role of Ulixes at Troy (line 5)?**
One of the chief Greek leaders **or** the originator of the 'horse' trick
But **not** "the best Greek warrior", **nor** "a warrior" alone
(1 mark)

(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
Argives, Achaens

(2 marks)

(ii) State two ways in which Virgil adds an air of menace to his second suggestion. You must quote the Latin words and explain your choice.

needs to be two from:

<i>fabricata est machina</i> –	a contrivance rigged up to present a threat
<i>in nostros...muros</i> –	against our walls or defences, as a threat
<i>inspectura domos</i> –	to look on our homes, therefore the idea of a nosey-parker
<i>ventura (que) desuper urbi</i> –	to loom over the city, therefore a threatening presence

1 mark for each quotation, 1 for each explanation

Also accepted: *machine* alone

Omitted *urbi* – no problem in itself, but care needed over the explanation

[*aut*] *aliquis latet error* (+ explanation), most likely based on the hidden nature of the ‘offering’

Word-play on *latet error* and *terror*? If well explained accept this.

N.b. – NO Latin = NO marks

(4 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?

Greeks are far more cunning than most Trojans think, 1 mark

mention (and translation) of *sic notus Ulixes*?, 1 mark

suspicion that the Greeks have sailed away so suddenly and so easily, 1 mark - in each of these cases, addition of a convincing explanation gained the 2nd mark.

(2 marks)

(e) From lines 11-13 (*sic fatus...contorsit*), which describe what then happened, quote and translate one Latin word or phrase that emphasises the force of Laocoon’s actions.

Could be either *validis...viribus* – with mighty strength

or *(ingentem...hastam...) contorsit* – he hurled (his enormous spear)

(2 marks)

(f) Look at lines 13-14 (*stetit...cavernae*), which describe the effects of Laocoon’s action. State, in English, two of these effects.

Two from: the spear stuck there or stood, trembling, – the insides echoed the blow – the hollow (inside) mysteriously produced a groan. Latin **not** needed.

Not accepted: *tremens* – they were becoming scared

(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
Also accepted: their minds were unfavourable
(1 mark)
- (ii) **What would Laocoon have done, but for these reasons?**
he would have driven them – to destroy – the Greeks' hiding-places
convinced despoil
(3 marks)
- (iii) **What two facts about Troy does Aeneas state in line 17?**
it would now be standing, and – the (lofty) citadel would still be there
Not accepted: 'city'
(2 marks)
- (iv) **Why does he address the *arx* ('citadel') directly?**
to stress his personal loss at its destruction or as a poetic device to underline the tragedy
as he sees it (or similar)
Not accepted: because it was the most important part...
because it is where the horse went
(1 mark)

2 **Virgil, Aeneid VI**

- (a) **To whom is Aeneas telling the story?**
Dido or the Queen of Carthage and / or the Carthaginians
Dido as such is not essential for this mark
(1 mark)
- (b) **Refer to lines 1-2 (*tempus...serpit*). How does Virgil convey calmness in these lines? Quote two Latin examples from choice of words, sound pattern, or rhythm. Give the reason for both of the examples that you have chosen.**
Two from: *prima quies*
gratissima serpit
dono divum...serpit
1 mark for each valid quotation, 1 for each reason for choosing it: total 4
Also the spondaic nature of line 2, if explained, and its delayed *caesura*, ditto.
Also allowed: *quies* alone, provided that the explanation was convincing.
(4 marks)
- (c) **Look at lines 3-6 (*in somnis...tumentes*).**
- (i) **Whose *oculos* are they?**
Aeneas (correctly spelled, or no mark)
(1 mark)

- (ii) **Quote and translate one Latin word or group of words indicating Hector's emotional state.**
 Emotional state: *maestissimus* – very sad
 or *largos (effundere) fletus* – pouring forth (copious) tears
 1 example asked for. 1 mark for quotation, 1 for its translation
 Not allowed: *fletus* alone
 (2 marks)
- (iii) **Write down and translate two Latin words or phrases which describe Hector's physical sufferings.**
 Physical sufferings: **two** from:-
raptatus bigis – dragged along by the chariot
ater cruento pulvere – begrimed with blood and dust
per pedes traiectus lora (tumentes) – with thongs piercing his (swollen) feet
 2 examples asked for. 1 mark per citation, 1 per suitable translation: total 4
 If *per* is omitted, 1 mark is deducted.
 (4 marks)
- (iv) **Explain any one sound-effect that occurs in line 6.**
 could be **repetition** of t in *traiectus...tumentes*
 but more likely to be the 'p' sounds of *pulvere perque pedes*, despite these arising from two quite separate descriptions. (Other plausibles considered)
 NB – the **Latin** must be quoted (1 mark) – or, at the very least, mention made that the three successive words begin with the letter 'p' - as well as an explanation given (1 mark)
 (2 marks)
- (d) **Refer to lines 7-9 (*ei mihi...ignes*).**
- (i) **Why was Hector dressed in *exuvias Achilli*?**
 in the war, Hector had killed Patroclus who had worn Achilles's armour for that fight.
 - Hence Hector had won the armour of Achilles himself.
 the 'cousin' of Achilles? Do not penalise as such, though it is almost certainly incorrect in itself
 (2 marks)
- (ii) **Explain the reference to fire (*ignes*)**
 Hector had also hurled fires at – the Greek ships drawn up on a beach at Troy.
 Also accepted (for one mark): "it refers (metaphorically) to the fighting courage of Hector"
 (2 marks)
- (e) **Look at lines 10-12 (*squalentem...patrios*). Give two examples of Latin words or phrases that vividly show the horror of Hector's appearance. Explain why you have chosen each example.**
Two from: *squalentem barbam*
concretos sanguine cretos
vulnera illa...plurima
 1 mark for each apposite quotation, 1 mark for a sensible explanation for choosing it.
 Two instances are needed, therefore 2 x 2 marks
 Also tolerated: *vulnera* alone, but the explanation had to be very convincing
 Not accepted: *sanguine* alone
 (4 marks)

- (f) **In lines 12-13 (*ultra...voces*), what does Aeneas dream that he is doing?**
he seems to be addressing the man – while weeping – and talking in a sad (tone of) voice
or hero, **or** hector - with sorrowful words
Also accepted: to speak first [*ultra*] when he saw him (for one mark)
(3 marks)
- (g) (i) **Why do you think that Aeneas addresses Hector as *o lux Dardaniae, spes o fidissima Teucrum* (line 14)?**
Hector was always regarded as the best fighter that the Trojans had ever had.
Also accepted: the general of the Trojan army, and the greatest inspiration to everyone else.
(1 mark)
- (ii) **What is the question that Aeneas asks in line 15?**
(In effect) “why have you been delayed – for so long?” *or similar*
Not accepted: any alternative involving “such a delay”: this is **not** what *tantae* means.
(2 marks)
- (iii) **Why does he ask it?**
To emphasise his previous glory or reliability
Also accepted: Aeneas is half-asleep, and forgets that Hector is now dead
(1 mark)
- (h) **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, and Troy is falling to pieces. -
There is no point in your trying to do any more to save your native Troy
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 woman, my wife, the woman I love
(1 mark)
- (b) **Suggest a reason why she might now be talking to Catullus about marriage.**
her husband had recently died **or** she is “stringing Catullus along”
Also accepted: Catullus has asked Clodia/Lesbia to marry him
(1 mark)

- (ii) **Quote and translate one Latin word or phrase that adds vividness to this reference.**

Say why you have chosen it.

could be *atrox hora* – the merciless season

or *flagrantis* – the blazing (Dog-Star)

or *flagrantis atrox hora Caniculae* – the merciless season of the blazing Dog-Star

Then an explanation of the vividness of whichever is chosen.

Not accepted: *atrox* alone.

(3 marks)

- (g) **Lines 2-4 (*tu...vago*) pay the spring an extended compliment.**

- (i) **What benefit does the spring provide?**

a source of coolness or cold

(1 mark)

- (ii) **With which Latin words does Horace describe each kind of animal?**

mention of *fessis vomere*, referring to *tauris*

and *vago*, referring to *pecori*.

Also accepted: *fessis* alone.

(2 marks)

- (h) **Translate into English *fies nobilium tu quoque fontium* (line 5).**

you too will become – one of the – noble fountains/famous springs

(or words to similar effect)

(3 marks)

- (i) **From the lines 6-8 (*cavis...tuae*), quote and explain two Latin examples that convey a pleasant atmosphere. Your examples may refer to sound-effects, or choice of words, or both.**

Possibles include:

cavis...saxis (sound-effect of an echo?)

impositam ilicem (sound-effect of repeated ‘i’, suggesting continued calmness)

loquaces either alone or with *lympphae tuae*: vivid use of a human characteristic (a voice) about an object (water)

desiliunt, almost onomatopoeic portrayal of the flow of the water

1 mark for each quotation, 1 for reasoned explanation: two needed, therefore total 4 marks

Allow combined version – the first two plus the second two, if properly cited and explained.

(4 marks)

4 Ovid

Extract A

- (a) **Look at lines 1-3 (*tum...temptent*).**

- (i) ***Murmure parvo*; why did Pyramus and Thisbe have to speak in this way?**

the lovers had to talk without being found out in their own house or being overheard – as their love had to remain secret

(2 marks)

- (d) **Show how Ovid uses sound of words and choice of words to describe the gradual change from day to night in lines 9-10 (*et lux...isdem*). You should make three points.**

Possible mentions include:

tarde discedere, either as unusual vocabulary for ‘nightfall’ or as a sound-effect *de-*, *di-*, *de-*:

praecipitatur as striking vocabulary, in its own right and / or in contrast with the *tarde (visa)* earlier;

the *aquis et aquis* effect, suitably explained or commented:

aquis...ab isdem, with a comment on sound and / or meaning:

jingle of ‘*nox exit*’?

NO Latin = NO marks

(3 marks)

Extract B

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

Two from: mention of the lioness causing Thisbe to run off, etc.:

her mistaking of the agreed tree **or** Thisbe was puzzled by the colour of the berries

Pyramus had killed himself **or** Thisbe encounter with a writhing body

Thisbe taking a step backward

her 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. Quote and translate the Latin for each of the three ways in which Thisbe shows her distress.**

percutit indignos...lacertos – she beat her undeserving arms

claro plangore – loudly wailing

laniata comas – after tearing her hair **or** having torn her hair

One mark per correct Latin citation, one mark per accurate translation.

(6 marks)

- (g) **Refer to lines 5-8 (*et gelidis...iacentes*), in which Thisbe turns her attention more fully to Pyramus.**

- (i) **Before she speaks, how does Thisbe show her affection for him?**

She kisses – his cold face

(2 marks)

- (ii) **Quote three ways in which Ovid makes Thisbe's words to Pyramus particularly vivid. Say why you have chosen each one.**

three from:

<i>quis te mihi casus ademit?</i>	(use of <i>casus</i> , [mis-]chance)
<i>Pyrame, responde!</i>	(desperation of "answer me!")
<i>tua te carissima Thisbe nominat;</i>	(emphasis of <i>tua te</i> : vividness of <i>carissima Thisbe</i> , either in itself or as a follow-on)
<i>tua te</i> with or without <i>carissima</i> , if explained satisfactorily	
<i>exaudi vultusque attolle iacentes!</i>	(effect as her 4th attempt to get a reply)

or alternative divisions of her questions, with suitable comment on vividness.

1 mark for each quotation, 1 for each explanation. Three needed.

NO Latin = NO marks

(6 marks)

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

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

he raises his eyes (in recognition)

Also accepted: he opens his eyes **or** he opened his eyes

(1 mark)

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

Allow belief *or* disbelief, as long as understanding is also clearly shown.

(1 mark)

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

The story sets out to explain why the mulberry is now dark red, where previously the berries were white ("*Metamorphosis*"). 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. Any of these should be given credit. Two points needed.

Also accepted: This shows how misunderstandings can happen arising from an affair being driven 'underground'

Never assume the worst!

(2 marks)

5

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

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

at the baths **or** in the baths

(1 mark)

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

washing, **or** being washed

(1 mark)

- (iii) **Which other people did they see?**

an old man – and (some) boys

(2 marks)

- (iv) **What were these other people doing?**
playing a ball game
(1 mark)
- (b) **Refer to lines 2-4 (*subito...pulsavimus*).**
- (i) **Whom did Trimalchio send to Encolpius and the author?**
one of the boys
Not accepted: the boy
(1 mark)
- (ii) **Why was this person sent to them?**
to invite them to – a meal / a dinner / a dinner party (that night)
Also accepted: to give them an invitation
Not accepted for a separate mark: “for that night” or similar
(2 marks)
- (iii) **State two pieces of information we are given about the next place that Encolpius and the author visited.**
it was in a magnificent villa – belonging to this **or** the old man
Also accepted: it was near to the baths
(2 marks)
- (iv) **What did they do when they reached it?**
knocked at its door **or** on the door
(1 mark)
- (c) **Look at lines 5-6 (*ianua mox...esse*).**
- (i) **What did the slave shout?**
beware of the – large dogs
Not accepted: “dogs” alone.
(2 marks)
- (ii) **How did the visitors first react?**
they were very frightened **or** they were very greatly frightened **or** they were very much afraid
Not accepted: they /we were afraid.
(1 mark)
- (iii) **Explain why their reaction then changed.**
then they realised **or** understood that – the dogs were (just) paintings
Not accepted: dogs being painted.
(2 marks)

- (d) **Lines 6-8 (*cum...vellemus*) describe the meal and its effects.**
- (i) **Quote and translate any two Latin words or phrases that describe what the diners were given.**
 Two from *plurimum cibum* – a vast amount of food
vinumque optimum – (and) excellent wine
tantum cibi – so much food
tot pocula vini – so many cups or goblets of wine
 1 for each choice, 1 for its correct translation. Two examples needed
Not accepted: *cibum vinumque*, food and wine, since neither word is a description of what they were given. (4 marks)
- (ii) **What did the two friends wish to do as a result of this meal?**
 (go) to sleep (1 mark)
- (e) **Look at lines 8-11 (*sed...aderant*).**
- (i) **About what did Trimalchio begin to talk?**
 his (own) tomb
Not accepted: the tomb (1 mark)
- (ii) **What was the well-known fact that he stated?**
 everyone must spend or live or dwell – longer in the tomb – than in the home or the house (3 marks)
- (iii) **How did nearly all in the dining-room respond to this statement?**
 they wept (1 mark)
- (f) **Refer to lines 11-15 (*mihi...fugiamus*).**
- (i) **What reasons did Trimalchio give for commanding his guests to wait?**
 [he said] “(we know) we’ll die: – (so) let us rejoice – while we are alive!”
Not accepted: answers such as “if he knew when they were to die” (3 marks)
- (ii) **Where were they urged to go next?**
 the baths (1 mark)
- (iii) **What did the author say would happen if he did so?**
 he would die or perish (1 mark)
- (iv) **Give the two main points of Encolpius’s alternative plan.**
 when the others left for, or made for the baths, – they would run (flee) through the door.
Not accepted: escape... (2 marks)

(g) Look at lines 15-19 (*sed...festinare*).

(i) What difficulty now faced the two friends?

they/we/are not allowed – to go through the same door

Not accepted: through the door

(2 marks)

(ii) State the rule that the slave told them (lines 16-17).

all (must) come in by one door – and go out by another (door)

Not accepted: “the door” for either half, but if it is repeated, it is penalised just once.

(2 marks)

(iii) Explain what then happened that gave the visitors their chance to leave Trimalchio’s house.

Trimalchio’s wife called his name, so – this slave ran off – to find his master.

Not accepted: “the slave”: “the slaves went to see the master” – deduct two marks.

(3 marks)